

PAULHOSE.COM

Every written example of music within this book is augmented by either a video or audio. Furthermore, additional content and regular updates are available at Paul's official website, paulhose.com.

In order to enjoy this additional content you will need to follow these steps:

1. Go to paulhose.com/courses/ and click on courses
2. Click on the **Diploma Repertoire for Drummers** course and enrol on the course

Once logged in you will have access to Paul's Learner Management System (LMS) which features:

- Additional content
 - Online lessons
 - More courses
- The ability to book Paul for an online lesson
- Become part of the Diploma Repertoire for Drummers community
- Participate in live hangouts and ask Paul questions
- And more...

You can also access the course
by scanning this QR code:



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ECLIPSE

Lee Wrathe

♩ = 164 Intro

5 (Piano)

A Head 1: H.H. 2: R.C.

ORANGE COUNTY

Tempo: ♩ = 114

Criteria Requirements:

- 3 and 4 way independence
- Complex subdivisions
- Complex rhythm values
- Odd time signatures
- Single and double-stroke rolls
- Mixed diddle rudiments
- Buzzed or pressed strokes
- Flam based hybrid rudiments
- Application of techniques including Moeller and Gladstone
- Varied grips - matched and traditional
- Linear and layered fills and grooves
- Hand/foot ostinato patterns
- Rhythmic modulation and beat displacement
- Wide range of dynamics: ppp - fff
- Accumulation of elementary techniques such as flams, rim shots, rim clicks, ghost/grace notes and accents

LEE'S WORDS

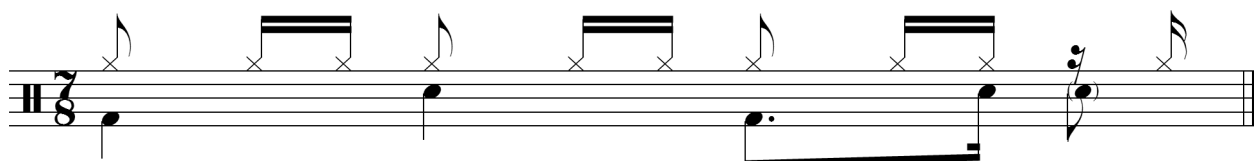
Every year the Music Industry descends on the huge NAMM show in Orange County, California. It's a torrid affair filled with performances, chance meetings, hard work and fun! The day starts for many of us with a brisk walk in the glorious sunshine of a January California morning and ends as we leave the convention centre in the twilight to head off on various adventures. This could be anything from a trip to the observatory or Hollywood, through to gigs and industry parties! I wanted to write a piece that reflected that whole day- from the walk in the morning through to the setting sun.



INFLUENCES

As I write this I can recall vividly Lee phoning me to tell me about his Dad. My wife and I were walking the dogs in Sherwood Forest when I took the call. It was a sobering moment. Lee and I have known each other since 1992 and of course I've known his Dad for that long as well. That was a weird day, and out of the confusion came this awesome and arguably weird tune. Thankfully all is well.

Having received the demo I began working on my Vinnie (Colaiuta) chops! I envisioned a groove something like this:



Lee's response; "No".

That in itself is important. Occasionally creative people (me included) can become quite defensive when we are challenged. Therefore Lee's appraisal is important because we all need to learn to take direction and the result was fabulous. Lee wanted to confuse the listener. He wanted me to play straight - across the bar lines giving the impression of playing in 4/4 whilst everyone is playing in 7/8. Influences for this piece include Allan Holdsworth and Virgil Donati.

WALKTHROUGH

Intro - rest allowing the guitar to establish time. Play the fill in bar 4.



A - This is an opportunity for you to show your understanding of time and beat displacement. Though in 7/8, the groove is composed to give the feel of playing in 4/4 as discussed earlier.

