

WRAPPED AROUND YOUR FINGER: PERFORMANCE NOTES

BY ANDREW ROONEY

THE POLICE

FIRST THING TO GET OUT OF THE WAY IS THAT I'M BREAKING MY MINIMALIST RULES, OF ONLY USING 1 SUSPENDED CYMBAL (PLUS RIDE).

THERE IS A VERY DISTINCTIVE SMALL SPLASH SOUND USED IN THIS TRACK TO GREAT EFFECT. IT JUST DIDN'T WORK WHEN I TRIED TO PLAY THEM AS NORMAL CRASHES. I WOULD SAY THAT SPLASH IS VITAL TO CAPTURING THE MOOD OF THE TRACK AND RANGE OF THE DRUM PART.

(*THE SONGS TRADEMARK 'BACKWARDS' FILLS COMING OUT OF THE CHORUSES REALLY DO NEED AT LEAST ONE MORE TOM. I ONLY WRITE FOR 4 PIECE KITS SO I HAVE ADAPTED TO SUIT MY SET UP.)

HERE IS A QUICK REVIEW OF THE CYMBAL PARTS I USED IN THE TRANSCRIPTION.

SMALL SPLASH CRASHES RIDE RIDE BELL HI HAT HH OPEN

DRUM SET

THERE ARE MANY HIGH POINTS IN THE SONG. THE OBVIOUS HIGHLIGHT IS THE TENSION & RELEASE/QUESTION & ANSWER DIALOGUE BETWEEN THE VERSES AND THE CHORUSES.

THE HYPNOTIC AND SLIGHTLY FOREBODING VERSE VAMP GIVES WAY TO THE WIDE OPEN CHORUS.

HI HAT/RIM CLICKS - RIDE/SNARE/CRASH

Dr. 7

Dr. 8

STYLE & ANALYSIS:

I LOVE THE BIG GEAR CHANGE IN THE BRIDGE WHEN FINALLY COPELAND DROPS INTO A STRAIGHT AHEAD ROCK BEAT. THEN CARRIES THAT THROUGH TO THE LAST CHORUS WITH THE 2 & 4 BACKBEAT PLUS RIDE.

BUT HE RETURNS TO HIS CRYPTIC AND TRADEMARK REAGGAE-ROCK FUSION STYLE FOR THE OUTRO VAMP.

THIS SUMS UP STEWART COPELAND FOR ME. I CONSIDER HIM AN ORIGINAL. HE'S NOT REGGAE AND HE'S NOT ROCK. HE REALLY DOES MASH IT UP.

HE GETS AWAY WITH VERY BUSY AND FIERY DRUM PARTS, WHICH ARE PROBABLY AN EXTENSION OF HIS PERSONALITY AND TEMPERAMENT. THE POLICE IS ONLY A 3-PIECE AND HIS BUSY, HECTIC STYLE FILLS UP THE SPACE PERFECTLY.

COPELAND'S STYLE WAS VITAL TO THE POLICE SOUND AND HE CONTINUES TO INSPIRE AND AMAZE ME WITH HIS AGGRESSIVE, HIGHLY ORIGINAL AND MUSICAL APPROACH.