Speed King: Setting the *Paice*

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> Without Deep Purple's only continuous member, Ian Paice, there would be no heavy metal drumming. An epic rock legend 'who has never played with ear plugs', Paice is an old-school pro who plays fast, furious and full-on (Weingarten et al, 2016).

The above statement, made in Rolling Stone's 'The One Hundred Greatest Drummers Of All Time '(2016), whilst bold, and supported by Robert Walser's analysis of the progeny of heavy metal (2014[1993]), alongside Matt Brennan, who places Paice equally with Bill Ward of Black Sabbath and John Bonham of Led Zeppelin as 'establishing the foundations of the genre' (2020: 233), was not enough to include Ian Paice in the top twenty greatest drummers; hovering just outside the canonical top twenty at number twenty-one. The poll, also employed by The Rock and Roll Hall of Fame's Dr Mandy Smith in her analysis of the 'primitive' and 'virtuosic' drumming body (2020), is an exemplar of the typical underlying framework or set of codes that are employed to assess the art (or lack of it) of drumming and drummers. Like many polls conducted by drumming magazines and websites (Drumeo 2023; Drum! 2023; uDiscovermusic, 2022; digitaldreamdoor, 2004, for example) the top three tend to be - depending on the genre focus of the piece - a combination of either the great technician drummers such as Neil Peart (Rush) or, perhaps less often, Terry Bozzio,[1] whose precision and complexity of playing are celebrated; or they are compiled from the great personality drummers, such as Keith Moon (The Who), Ginger Baker (Cream) and John Bonham (Led Zeppelin), as is the case here.[2] There also exist, in such polls, the great drummers of great bands, those who - whilst not fitting in to either of the previous two categories - we find it hard to imagine them NOT being the drummer in their respective great band; Mitch Mitchell (Jimi Hendrix Experience), Charlie Watts (Rolling Stones) and Ringo Starr (The Beatles), in particular.[3] In some respects, Rolling Stone's introduction to their 'One Hundred Greatest' article makes this symbiosis a central although somewhat general descriptor: 'the guys way in the back, behind all that stuff, giving the music its spine and drive, its cohesion and contour and a huge chunk of its personality, often without getting the credit they deserve' (2006). But their defining criteria is summarised as follows:

> In coming up with our list of the 100 Greatest Drummers of All Time, we valued nuance and musicality over chops and flash, celebrating players who knew the value of aiding a great song more than hogging up a show with a silly solo. That means that along with master blasters such as John Bonham, Ginger Baker, Keith Moon and Neil Peart, and athletic soundpainters like Stewart Copeland and Bill Bruford, you'll find no-frills-brilliant session guys you've been loving on the radio for years like Jim Keltner and Steve Gadd, early rock & roll beat definers like Jerry Allison and Fred

> Below, in-the-cut funk geniuses and brickhouse disco titans like Clyde Stubblefield and Earl Young, and unorthodox punk minimalists like Maureen Tucker and Tommy Ramone (ibid).[4]

Whilst Rolling Stone fail to offer any technical criterion by means of which the drumming greats can be defined and differentiated, their value-based descriptors such as 'nuance and musicality over chops and flash' and 'aiding a great song [rather] than hogging up a show with a silly solo', despite being spread across multiple genres, both classic and popular, do suggest such; criteria that can distinguish the 'master blasters' from the 'athletic soundpainters', the 'no-frills-brilliant session' musicians from the 'early rock & roll beat definers' and the 'in-the-cut funk geniuses and brickhouse disco titans' from the 'unorthodox punk minimalists'. Yet, these cross-genre descriptors are identified with the personality drummers that mark such styles and ultimately their hierarchical popularity with audiences and, most importantly, music critics.[5] It is then, in relation to this list, any list, all lists and their creators – in respect of the canon of great drumming and, rock and metal drumming more specifically, that we are discussing here – never ultimately a question of criterion, of basis, of rules or their lack thereof in the selection of drummers, that enable or make possible a public discourse of great drumming. Rather, it is, ultimately what is *seen* or perceived and not simply what is *heard* that is paramount in such judgements.

In this public imagining and distinguishing of drummers, the tendency is to bifurcate the list. For Mandy Smith (2020) it is the 'primitive' in opposition to the 'virtuosic', although they occupy opposite ends of a continuum.[6] For Matt Brennan, it is 'a low status support role to the other band members' (2020: 238) as opposed to 'full [on] showmanship that demand [s] they are] seen as well as heard' (p.224). All of which situates Ian Paice *in-between* categories, or rather simultaneously in both categories at the same time, often within the same song. On 'Highway Star'(1972), for example, Paice's entry into the song is hardly noticeable, emerging after eight bars in to a solid, no frills early seventies back beat. And yet, this song - and Paice's contribution to it - are given special attention, in a piece by Andy Doerschuk and Brad Schlueter in *Drum Magazine* (2023), as hugely influential in regard to 'the birth of both metal and progressive rock drumming'; offering notation of Paice's first fill in the song [at 1.13]. Also relevant here is Walser's Afterword to the 2nd Edition of the seminal (1993) Heavy Metal study, *Running with the Devi*l, entitled 'Towards A Typology Of Drum Fills', where he argues that there are 'at least four different modes' through which we can understand 'what drum fills are contributing' to heavy metal and hard rock music (2014: 174). Firstly, fills can be *Punctuation* (the 'And'), 'which clarifies, defines, and adds to the other musicians' statements'. Second, they can be *Afirmation* (the 'Yeah'), 'which dialogically responds to the other musicians' (ibid). Thirdly, they can be *Energizing* (the 'Power-Up'), 'increasing the intensity and momentum of the entire band' (2014: 175). And lastly they can be *Disruptive* (the 'Stumble'), 'interrupting and then normally recovering—the physical and metaphorical balance that is constructed by the groove'(ibid). Walser identifies Paice's fills on 'Highway Star'(1972) to firstly illustrate the punctuating 'And' fill (example 5) which 'closes off the previous section emphatically without driving into the next' and secondly (example 9),

the affirming 'Yeah' fill (ibid). Although, in the latter example, Paice's fill at that point in the song appears (to the *attentive* listener) 'to accomplish both functions and thus to resist any facile taxonomy' (2014: 334-5).

Paice then, both supports the other band members and demands to be heard at the same time, as both a primitive and virtuosic drummer. This opposition; both academically - primitive and virtuosic - for Smith and Brennan, and somewhat categorically problematic for Walser, or the Drum Magazine piece where key aspects of his style are viewed as foundational to progressive metal drumming, and yet, a lower ranking rock musician in the Rolling Stone poll, make Ian Paice a fascinating drummer to write about, as well as to listen to.

No, No, No: The language of the canon

The language of categorization and canonization of the great rock drummers relies on naming both, what I have called, the *technician drummer* and the *personality drummer* as 'virtuoso' and thereby creating a sliding scale from the purely primitive to the purely virtuosic. In the Rolling Stone list, for example, Terry Bozzio as technician virtuoso and Ginger Baker as personality, or exhibitionist virtuoso, feature at numbers seventeen and three respectively. Whilst discussion of virtuosity is usually the preserve, in rock and metal at least, of the guitarist, Brennan (2020) discusses and develops these aspects of drumming that can be labelled or categorized as virtuosic through a number of tropes, noting that virtuosity is 'a malleable concept [that] can be defined in different ways depending on the genre, the instrument and who is defining it' (Smith, cited in Brennan, 2020: 234), but can be productively explored, firstly through 'technical rigour and mastery', and secondly, through 'complexity', and thirdly via the visual component of virtuosity, or what Brennan calls 'exhibitionism' (ibid,). While these categories and ways of thinking about 'great' 'drummers clearly frame drummers differently in terms of hierarchies, they also point to contradictions in defining the style of Paice and his influence across rock, metal and progressive genres. Not least because his style is not encompassed by any one category or criterion. Whereas Moon or Bozzio are known primarily as virtuoso in One category; exhibitionist, in the case of Keith Moon, on the opposite end of the scale to the technical mastery of Terry Bozzio, Paice, I would argue, occupies both ends of the scale, 'And', brings in the mastery (as necessary) without privileging one to the point of primitivist infamy, or technical fame.

I would also want to add to this discussion and to Smith and Brennan's models of the virtuosic reading of drummers and drumming, a further category that frames drummers in relation to the canonical. Primarily, the place in the canon of their respective *bands* and secondly, the longevity of these bands within the canon. These two elements are linked. For example, and in relation to both longevity and the canon - both Carmine Appice and Don Brewer of Vanilla Fudge and Grand Funk Railroad, respectively - share an exhibitionist virtuosity in bands that were, around the time of Deep Purple's formation and growth, Gold and Platinum selling artists.[7] Yet Appice sits at number twenty-eight in the Rolling Stone list, while Brewer does not feature at all. Despite this, all three bands occupy a similar sphere of influence, each straddling the line between heavy-psychedelia and hard rock, with Ritchie Blackmore stating in a 1991 Guitar World interview that Deep Purple, in their early years: 'Wanted to be a Vanilla Fudge clone' (Kleidermacher 1991).[8] In this

respect, we might regard their latter positioning, along with Paice, as an inversion of the Charlie Watts, Ringo Starr criterion, in that since the band no longer holds a canonical place, their drummer's work, innovative or otherwise, can no longer be discussed.

Arguably, this is doubly the case with Ian Paice and Deep Purple, firstly in regard to the heavy metal canon, in respect of Black Sabbath, and in the wider rock canon, in respect of Led Zeppelin, even though both Paice and the Purple band have outlasted both. But they have also, importantly, outlasted their own popularity, which rivalled Led Zeppelin (they were the Billboard No. 1, Album Artist of the Year, and headliners of the California Jam festival, in 1974) but gradually declined in popularity thereafter, due to band personnel and style changes.[9]

The final element I'd like to bring to the discussion, framed by Mandy Smith's doctoral work and Matt Brenan's discussion of virtuosity (both 2020), is an expansion of the reading of the visual element of virtuosity. Whilst we can see that drummers like Keith Moon have a theatricality, a performativity that can be 'visually' understood by drummers and non-drummers alike, I want to argue that Smiths's framing of the complexity of the virtuoso as the opposite of primitive exhibitionism is *equally* visual in our perceptual understanding. Terry Bozzio's chromatically tuned drum kit with eight kick drums is as visually impressive as a signifier of virtuosity as a Keith Moon performance, even if we can't see all twenty-two of the pedals used to operate it and even if the two drummers are diametrically opposite in their modes of virtuosity (Weingarten 2014).

Marco Lehmann and Rienhard Kopiez (2013) note the ongoing importance of 'show performance' in the development of music, and live music, *in particular*. They suggest (via Sandner 1977) that 'the history of rock performance [documents] an emancipation of the visual domain from the music' in that the visual domain 'becomes an aesthetic object in its own' right', by enhancing 'what might be played in the studio with visual augmentations and musical gestures in live performance'; that is, *in front* of an audience. And whilst there are limits to these gestures because of either tempo or complexity, I would argue that in the rock drumming arena, drum kits themselves are semiotic, they are gestural; through the number of toms, cymbals or kick drums on display (as with Bozzio and Neil Peart, for example) or multiplicity substituted by size; with oversized kick drums and massive cymbals in the slower tempos of doom metal bands (Electric Wizard and Sleep, for example). In short, all virtuosity in rock has a visual component, and drums and drummers are no exception. A visualisation of these models can be seen in Fig 1.

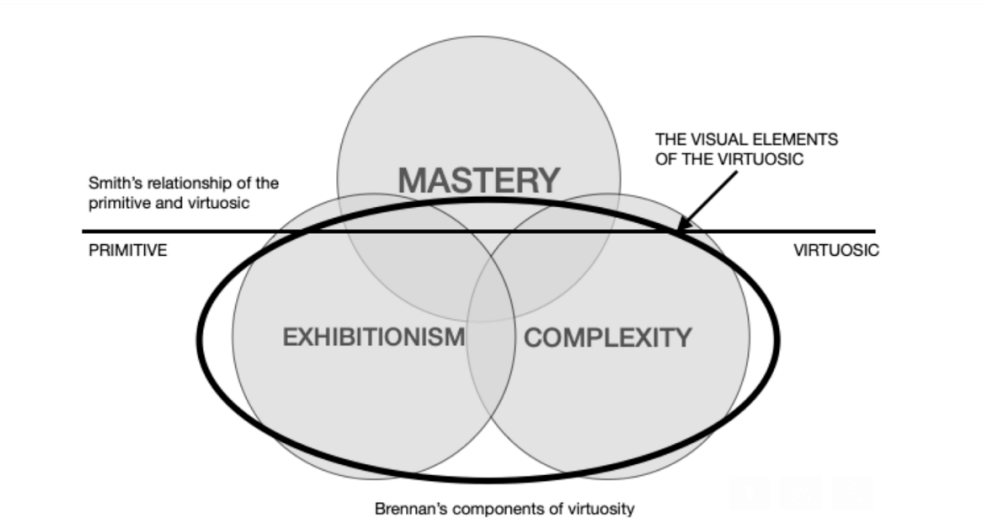

Fig.1: Drummer Models and the Virtuosic

Accordingly, this chapter explores the complexities of a world - and set of models - where Ian Paice is both highly regarded as the originator of heavy metal drumming and yet not highly regarded enough to consistently place in the top twenty of the collective canon of rock and metal drumming. The following sections explore Paice's contribution and influence through the frame of Brennan and Smith's models of virtuosity and via Walser's discussion of fills, in order to contest and resolve the issue of Paice's position in the canon. It will do so by contrasting and critiquing how Brennan and Smith's model of primitivism and virtuosity, exhibitionism and complexity, excludes from the apex of the canon those drummers who combine elements of virtuosity, such as fills, with rhythmic support and dexterity, such as Paice. Yet paradoxically, Rolling Stone's Top 100 list appears to admire drummers who offer rhythmic support while 'remaining in the background', yet the Top 20 are mostly composed of 'personality' drummers who consistently break these rules.

In the following sections, two specific aspects of Ian Paice's work with Mk2 Purple will be explored with reference to his classic Purple band drumming recorded and performed between June 1970 and February 1973. These are firstly his innovative approach to the double kick pedal and secondly his contribution to the establishing of the drum intro in rock and metal musical practice. There will, of course, be mention of other aspects of his drumming style and influence, in respect of playing 'live' as well as in the studio.

Pictures of Home: Influence/Influential

Ian Paice has been playing drums for sixty years, having graduated from playing 'with a pair of knitting needles on [his] mother's sofa, trying to work out what the drummer on the record was doing' to acquiring his first 'absolutely useless' red glitter gigster at the age of fifteen and turning fully pro only three years later, with M.I.5 in 1966 (Welch 1995). Since auditioning for and joining Deep Purple in early 1968, he is the only band member to have played on every Deep Purple album, and every Deep Purple gig with every line up. In between these albums and tours - and during Purple's hiatus [1977-1983] - he worked briefly with Gary

Moore, George Harrison and Paul McCartney, as well as notably, Paice, Ashton and Lord (*Malice In Wonderland* (1977), and Whitesnake (on *Ready an' Willing*, *Live… in the Heart of the City*, (both 1980), *Come an' Get it* (1981), and *Saints and Sinners* (1982).

Although Paice's self-taught drumming technique was 'built on a background of listening to Swing-era players such as Gene Krupa and Buddy Rich' which was 'blended with the literally ground-breaking beats of the New Orleans pioneering Rock'n'roll drummers, like Earl Palmer and Charles Connor' (Robinson & Clare, 2017: 48), he practiced and continues to practice rudiments that move from single stroke rolls, to doubles to single hand triplets, claiming that if you 'play triplets with each hand your hands seem to be in slow motion.'(ibid).

Signaling his own taste in drums and drumming as semiotically, if not technically unflamboyant, he notes a number of drummers as influences on his YouTube channel in 2023:

> The first drummer Paice named as an inspiration was Earl Palmer […] In his explanation for selecting Palmer, Paice said: 'We are going to start with the beginning of rock 'n 'roll [In the] 1950s, one guy did nearly everything, and that was a guy called Earl Palmer. People think that he invented rock 'n 'roll drumming, and I think it's probably true (Tayson, 2023)

Whilst Palmer's work with Fats Domino and Little Richard was clearly influential on rock 'n' roll as a genre, as well as the development of Paice's rock repertoire in relation to a variety of back beat styles, it is Palmer's work on B Bumble and the Stingers 'Nut Rocker' (1962), with its punctuating stab fills and fast rolls, that is more akin to Paice's playing style. Later work by Palmer, when both he and Paice were recording professionals, show greater alignment, particular Palmer's jazzy playing on David Axelrod's 'Song of Innocence' (1968). Of the other players in Paice's top fifteen, only Gene Krupa, Al Jackson, Ringo Starr and Buddy Rich, are in the corresponding Rolling Stone top fifteen. Notably, none of his top three (Earl Palmer, Greg Errico and Gene Krupa) align with this list.

In early press coverage of the Mk2 band, the young Paice was often described in a notably contrasting way: 'DESPITE HIS hell-fired performance behind the drums, Paice off-stage is a quieter being, at times resembling a slightly flustered college student in appearance with gold-rimmed glasses and tousled hair' (Johnson, 1973). While his sometimes-uncompromising attitude to other drummers, was viewed as expressive of a 'youthful impetuosity' (Altham 1971).; the latter, one suspects, because his critical comments were addressed to popular and respected drummers of the late '60s and early 70s, such as Ginger Baker and Keith Moon. For example:

> Ginger Baker hasn't progressed one bit from his days with the Cream [...] He's never had a great technique but he used 'feel' in the Cream and now he sounds like he is not even using that […] Keith Moon is great in the Who but he'd be hopeless anywhere else – Keith is a showman not a drummer (Altham 1971).

Yet despite Paice going on to quote Buddy Rich [the drummer who 'can do more with one hand than most of us can do with two'] making a disparaging remark about Ginger Baker, at Ronnie Scott's Jazz Club: 'I don't know how Ginger Baker has deluded himself into thinking he was a drummer for so long',[10] his most fulsome praise is for the 'in-the-background' Charlie Watts and Bill Wyman rhythm section: 'You listen to Charlie, that off beat never falters – he appears to be doing sod all but if it were not for him and Wyman there would be no Stones' (Altham, 1971). Even though he concludes that musically 'the Stones are out of date'.

Another notable aspect of Paice's early press coverage is his sometimes-flamboyant on-stage performance and his verbal defence of it, again contrasted with his quiet and reserved demeanour 'off-stage'. For example, at the close of Purple's last UK gig, at the Queen Elizabeth Hall (25th May 1970), prior to the release of *In Rock*; a gig covered by all the major music papers:

> Paice kicked his drums all over the stage, and Blackmore physically toppled two six-foot speaker columns over on top of his discarded guitar. It took the audience about 30 seconds to recover from their state of limp shock before giving Deep purple a much-deserved standing ovation (McDougall, NME, 1970).

But this Blackmore and Paice 'smashing up' finale to Mk2 Purple shows received its fair share of negative feedback, particularly in the Melody Maker letters' page (Welch 1970), prompting Paice to send them a telegram stating: 'I BOUGHT IT SO I'II BLUDDY WELL BOOT IT'' (Melody Maker, Sept. 1970). Yet in follow up comments, reported in the press, Paice was much more measured, informing readers that his drum kit was not actually damaged in these dramatic on-stage finales and was, in fact, the same one he had bought when he was seventeen (Green, NME, Sept. 26th, 1970).

Part two: Into the Fire

> He has a swing that feels just right. And his dynamics are great [He's] like a gigantic locomotive thundering down the tracks with everything totally in sync (Deep Purple guitarist Steve Morse, 2016).

For reasons outlined above, Ian Paice's contribution to the development of drumming style, technique and quotation is often overlooked. Whilst the innovative approaches of technicians, the flamboyance of the exhibitionist or what Smith (2020) calls the 'violence of the primitive' (p.113) are often remarked upon, the quiet (or not so quiet) developments, by Paice, of stylistic development are not often pointed out unless they sit squarely in either of these categories, even if, as Smith suggests that 'drumming can so easily represent the primitive and the virtuosic simultaneously '(ibid). Nowhere is this more apparent than in what may be

Paice's most obvious contribution to metal drumming - his 'energising' (Walser, 2014) two hundred and forty-two beats per minute double kick drum approach to 'Fireball' (1972). The double kick pedal, rather than the double bass drum, is now a staple of metal drumming and I would argue that it is Paice directly that places it there. Of course, Ian Paice was not the first to use the double pedal, or double kick drum in rock or elsewhere. Whilst the double kick drum had appeared in drumming practice as far back as the 1930s and mastered by, for instance, Louie Bellson in the 1950s, the fashion for double kick drums was taken up by many of the emerging rock bands of the late nineteen sixties, with Ginger Baker, Keith Moon, Bill Ward and Carmine Appice, all experimenting with the set up. Yet, in a Drum! Magazine (2023) online article on the development of double kick playing, Ian Paice is not mentioned at all. The narrative, following a trajectory from the jazz history of the set-up, then exploring rock experimentation, leapfrogs Paice to celebrate Billy Cobham's galloping double kick playing on the jazz-rock track 'Quadrant' (1973), before locating the contemporary practice in death and extreme metal, beginning with Dave Lombardo's work on *Reign in Blood* in 1986.

However, whereas any drummer's contribution or influence is difficult to assess or measure with any accuracy on a musicological level - as opposed to a cultural or historical one - I would argue that in the case of the double kick (pedal or drum) in the context of metal, starts explicitly with Paice's approach to 'Fireball' (1971). It is further developed by Simon Phillips on Judas Priest's 1977 album *Sin After Sin*, particularly on 'Call For The Priest' and 'Dissident Aggressor', when Heavy Metal becomes a known, knowable and nameable genre (Popoff 1997; 2015). The double kick approach also appears in the same constant sixteenth note single stroke pattern on Motörhead's 'Overkill' (1979), performed by Phil Taylor although at the slightly slower pace of 238bpm. Whilst four beats per minute might not be worthy of mention, Lehmann and Kopiez suggest that, regardless of musical knowledge 'passages with high tempo could have an impressive effect' (2013: 478).

In a specifically 'heavy 'context, Paice is not the first to noticeably use the single stroke kick pattern, but its use in Fireball innovates through constancy and consistency throughout the song. For comparison, the single stroke double kick sixteenth note is used twice in the 1969 single by U.K. band The Open Mind, in their highly collectible single 'Magic Potion', in two breaks: at 49 seconds in and in the outro of the song for around 10 seconds as it fades. This relatively obscure, but earlier, use of the double pedal by London Drummer Philip Fox, is notable in relation to 'Fireball' for two reasons. Firstly, and contextually, both bands appear as the second track of CDs 1 and 2[11] of the Grapefruit Records compilation album *I'm A Freak Baby: A Journey Through the British Heavy Psych and Hard Rock Underground Scene 1968-72* (2016) and whilst it is interesting that 'Fireball', the title track of a U.K. number one album is positioned on this compilation as 'underground hard rock', it is the positioning of both bands together that is contextually, or generically relevant here. Secondly, and more importantly, Paice's arrangement of kick on 'Fireball' is an inversion of Fox's and The Open Mind's arrangement of the drums on 'Magic Potion'. Rather than use the double kick as a way to break the tension of what Mandy Smith (2020) calls the 'tonic pattern' of the song, the constant

barrage of sixteenth notes *is* the tonic pattern. The tension this tonic pattern creates, aside from two short breaks for fills at approximately the 38 second and 1.47 mark (and a longer pause for punctuation with a whole band break at 2.06) is a metronomic 242bpm powerful double kick approach to the song throughout.

This inversion also works in relation to what Walser (2014) calls the 'power-up' or rather, it is another inversion of this idea. Whilst Walser suggests the power-up, as a fill 'energizes' the song 'increasing the intensity of the entire band.' (p.334), Paice uses this technique throughout, rather than using it as Fox does, as a fill, once or twice during the song. There are, of course, a series of fills throughout the song across snare and toms that operate to punctuate and propel.

The drumming on the song opens with a short triplet fill allowing a syncopated snare pattern over the top of the kick pattern with a short, but fast, snare fill after four bars, a subtle tom pattern two bars later, and a longer roll around the kit, to signal the rest of the band in after two further bars. The fact that he could almost pull this off with only one pedal is doubly lost in the story of the recording of the track to firstly, the somewhat apocryphal tale of the unauthorised borrowing of one of Keith Moon's kick drums, and secondly, and testament to his skill and mastery, to the fact that this was one of his first experiences playing double kick.[12] It could be suggested that this 'use it when you need it' approach is one that, whilst virtuosic in its mastery, ironically does not place him as exhibitionist in models of virtuosity where at the time 'drum sets grew ever larger and more complicated along with the expansion of concert amplification and guitar distortion devices' (Walser, 2014: 10); or as Paice himself stated 'Purple is a very demanding band to drum for. They are a loud band and it makes you play hard all the time. It's no good turning down at all' (Charlesworth 1971). 'Fireball', in terms of its speed and intensity, might have seemed an obvious opening 'live' song, like 'Speed King', and later 'Highway Star'. But the speed of the number meant that Paice 'needed two bass drums to cope with the rhythm [which] were wheeled on for the encore (Robinson 1996: 16).[13]

The drum intro is now a staple of rock and metal drumming, whether exhibitionist simplicity, or virtuosic complexity. For example, by Igor Cavallera on Sepultura's 'Territory' (1993), Dave Grohl on Queen of the Stoneage's 'Song for the Dead' (2002), Dave Lombardo on Slayer's 'Raining Blood' (1986) or Scott Travis's on Judas Priest's 'Painkiller' (1990), the drum intro is now part of the armoury of heavy metal. As mentioned above, tracing influence in drumming is perhaps a cultural/critical activity rather than a musicological or empirical one, but we might suggest that the seven songs that start with drum intros on the Deep Purple MK 2 studio albums (not counting the hi hat four count on 'When A Blind Man Cries' (1972), set a precedent and continue to echo across the rock and metal drumscape. Of these seven – with 'Fireball' (1971) already discussed - perhaps the most pertinent, yet disparate examples are 'Pictures Of Home' recorded in December 1971 in Montreux for *Machine Head*, and 'Living Wreck' from 1970's seminal *In Rock* album, which Robert Walser argues significantly contribute to 'the 'sound that would become known as heavy metal (2013:10). The other drum intro tracks are; 'Hard Loving Man', also from *In Rock*, 'Maybe I'm a Leo' and 'Never Before', from *Machine Head*, and 'Woman from Tokyo' from *Who Do We Think We Are* (1973). It is worth noting here that the two drummers at the head of the metal drumming family tree – Bill Ward and John Bonham – contribute collectively only six drum introductions during the same period.

And whilst Bill Ward's contributions in these cases are single beat intros to 'Iron Man' (1971) and hi-hat intros to 'Wicked World' (1970) and 'Supernaut' (1972), as opposed to Bonham's 'Moby Dick' (1969), 'Rock and Roll' and 'When the Levee Breaks'(both 1971); not that this is intended to diminish their respective contributions to rock and metal drumming, but rather to highlight Paice's particular, numerous and consistent contributions to the drum intro in the development of rock and metal.

For the introduction to *Machine Head*'s (1972) 'Pictures Of Home', Paice launches straight in to a speedy triplet driven pattern of left, right, kick, which is first played across the toms - likely (given Paice's left-handed playing) right hand on the rack tom and left hand on the floor tom, before bringing in the snare with the left hand. As the intro progresses, Paice then introduces snare hits to build the tension, increasing their frequency across the eight seconds of the intro before the rest of the band enter, after which Paice introduces a back beat pattern and retreats from front and centre in order to 'aid a great song'. Listened to in isolation, without the rest of the song, and in part due to its speed, this iconic drum intro sounds much later than its 1971 recording, sitting comfortably next to Priest's 1990's 'Painkiller' as a potential contemporary. On the 1997 remastered version of the track the full original intro is used and the increasing frequency of snare hits also includes the introduction of flam snare beats into this already complex series of patterns. This intro is mirrored in its structure, in its introduction of more snare strokes and then return to 'back beat', in the Scott Travis intro to Judas Priest's 'Painkiller' almost twenty years later, although he uses a double kick rather than toms to create the patterns. When interviewed by drummer and videographer Philip Koch about this signature intro in relation to the Loudwire 'Fifteen Greatest Drum Intros of All Time' Travis mentions Bonham's 'Rock and Roll' (featured in the list), among other intros, but does not mention Ian Paice or Deep Purple, (who are not featured in the list) in the interview as a source of influence despite their obvious similarities.

As Robinson and Clare note, a very different drum intro starts *In Rock*'s 'Living Wreck' (1970):

> a fine example of lan Paice's funky, syncopated style captured on tape with a crystal clear drum sound. There is some great syncopated bass drum work on show, comparable to John Bonham's style, and the middle-eight is a treat with Paice dropping some great 'linear-funk' hand-foot patterns (before the term was even invented!). Look out for another super-quick single-stroke roll at 3:18 in the last verse, lifted from the Buddy Rich school of drumming (2017:111).

The comparison with John Bonham here is worth noting as much for the production as it is for the drumming itself, both of which show great examples of swing and groove in their playing with Bonham's intro being sampled more than two hundred times ('Living Wreck' only twice).[14] Both this track and 'When the Levee Breaks' feature both natural and unnatural echo and delay. And whilst much has been written and explored about the recording of the drums for 'When the Levee Breaks', little is known about the recording of the intro to 'Living Wreck'. The drum set ups both drummers were using at the time were quite similar. Paice was using 'a standard Black Oyster Pearl Ludwig Super Classic (Beatles) kit with an extra floor Tom. The kit was - 22' x 14' Bass Drum (in around 71 he would use a 26' Bass Drum but only for live work), 13' x 9'

Tom, 2 x 16' x 16° Floor toms, 14' x 5' Supraphonic Snare, 14' Zildjian hi hats, 20' Zildjian Crash, 20' Zildjian Crash-Ride and a 20' Zildjian Ride.' (Lauro in Robinson and Clare: 2017: 48) We also know from the liner notes to the *Fireball* CD reissue (Robinson 1996) that Paice was interested in the sound of the drums beyond how he approached tuning the kit or how he played each drum. John Lord recalls that 'lan was walking around carrying his snare drum and hitting it. As he walked down the corridor he noticed the change in sound. It was so dramatic he called us and demonstrated it. From that point on lan set up his drums in the corridors' (Robinson1996: 7). Given that *Fireball* (Sept.'71) as an album predates Led Zeppelin's *IV* (Nov.'71), we might surmise that Paice's approach is not influenced by Bonham's - at least in relation to listening to the records. Ian Paice himself suggests that his socialising with other drummers was not centred on drumming 'whenever drummers got together, they might mention drums for twenty seconds, but they're more likely to waffle on about other stuff and have a few beers' (in Anon 2009) and so we might argue that the two are entirely unrelated. Not that he wasn't uninfluenced by his contemporaries. His drumming on 'Space Truckin''(1972), for example was apparently inspired by Ian Hague's drumming on the The Nice's 1968 version of 'America'. But as Robinson comments on the remaster of the track, the:

> drum break never ceases to amaze (and even more so on the remix); helped by Glover and some appropriate keyboard effects, Paice lays down a drum passage that's a model of inventive playing [which] rounds off the album in fine style, a style which had undoubtedly undergone subtle changes since the previous album. Roger [Glover] attempted to put this into words at the time: "Little Ian's a technician and it's a change he's gone through in the past couple of years, he's simplified everything" (Glover 1997:12).

Smith suggests (by analysis of the cymbal washes) that the drums for 'When the Levee Breaks' were recorded faster and then slowed down (2020:27), and also describes the natural echo on the track as well as a carefully crafted 16th note delay (that was created using Jimmy Page's Binson echo unit) which gives the sense that Bonham is playing carefully placed ghost notes with each beat. On 'Living Wreck' the use of the echo is significantly more fluid and used as a spatial device, rather than one that might be measured in eight or sixteenth notes. The effect is reduced across the length of the eight bars of the intro in direct opposition to the volume of the drums with the diminishing echo and increasing volume giving the illusion that the drums get closer and closer to us appearing out of the background and ending as close to the listener as speakers will allow. The pattern too, shifts as it gets closer to us. Both in this sense, and the patterns that Paice plays, the intro is more sophisticated than the intro to 'When the Levee Breaks'. The swung beat gathers more snare beats across the bars, creating urgency and whilst not a fill it, in the language of Walser, *energises* the song until John Lords punctuating organ work signals the rest of the band in. There is one additional element that Paice adds to the beginning of the song that we might suggest signals the end of the intro. Once the organ has brought in the bass and guitar, the whole band cycles through the two bar riff four times before Ian Gillan begins singing. In the sixth bar - that is the second half of the third cycle of the riff - Paice introduces a triplet, playing six kick drum notes in quick succession in a bar that is in 4/4. In contemporary metal the

triplet of this era has been replaced by quintuplets and septuplets, along with several ways to complicate approaches to time, that might now be closer aligned to the 'complex' virtuosity of Bozzio, et al. But, as is Paice's style, after some innovative and creative playing in the intro, during the verses he tends to sit back and give space to all the other members of the band, punctuating with 'Yeahs' and 'Ands' to signal changes. The same is true here, where he sits back for a minute and a half before bringing back the groove pattern from the intro. He does this again; further displacing snare beats away from the third beat of the bar underneath the guitar solo.

The drum intro to 'Never Before'(1972) is interesting both in terms of the rhythm and the use of the toms. In this short intro [4secs] Paice plays the combined rhythmic and musical elements of the song that are then picked up by Roger Glover and Ritchie Blackmore, the snare picking out the high note accents that they will highlight when Paice returns to a more standard beat during the remainder of this intro. In essence he has played all parts before any other member of Deep Purple joins the song.

The remaining drum intros are less definable as intros as such, but do each show elements of Ian Paice's style and contributions to Deep Purple. He signals the beginning of *In Rock*'s 'Hard Loving Man' with a punctuating 'And', a one beat pause before all instruments enter into a longer intro that I would describe as a 'false' ending; each player holding their notes whilst Paice attacks his two crash cymbals. A second signaling roll does the same and the song can then begin. Whilst more normative in its style and technically a drum intro of only a few beats, this intro shows Paice's place in conducting and controlling of the band with active signaling of when to play, or equally when to stop. Similarly, the drum intro to 'Maybe I'm a Leo' (1972) is a very slow pair of triplets - by way of introductory punctuative signaling to the band before a beat not un-reminiscent of Led Zeppelin's 'Black Dog' (1971) emerges but never quite settles - Robinson suggesting 'at times playing almost anything but the straight beat' (1997: 8). But this time the Led Zeppelin track is recorded and released prior to the Deep Purple one.

Perhaps the subtlety and mastery of Ian Paice's playing is best represented in the last drum intro he recorded with this line up; 'Woman From Tokyo' (1973). The intro is a seemingly simple sixteenth note hi hat pattern with singular kick drum beats for four bars before Ritchie Blackmore brings in the riff. However, unusually the galloping sixteenth note pattern that he brings in on the hi hat starts the intro rather than a snare, crash or kick beat. As such it is easy to *not* hear this element of the pattern. Starting with the hi hats unsettles the listener and displaces the kick pattern from the one and three of the bar to the two and four. This pattern repeats four times and an open hi hat signals to Ritchie Blackmore to enter the song with the riff that Jon Lord completes. The riff cycles twice with the same hi hat pattern before Roger Glover enters and accents the one and the three of the bar, whilst Lord and Blackmore engage in some call and response tension building. Beneath all this, the same two and four kick pattern with an open hi hat on the three 'And' of the pattern, until a four-beat roll resolves the intro; the song begins and the kick then reverts to the one where it would be expected. This fill may well, if not unproblematically fit in to Robert Walser's 'Stumble' category which 'disrupts the groove' before 'resuming the steady beat of the next section' (2014: 334). The intro is so subtle that John Lord, in an interview on the Deep Purple YouTube channel, says that the intro starts with

‘Another classic Blackmore riff’ (2012). However, it is a further example of Ian Paice putting the song and band first, rather than playing something more obviously complex.

Never Before: Conclusions

To conclude this chapter and the exploration of Ian Paice’s contribution to Deep Purple and to Rock and Metal drumming more broadly, we need to return to the elements of the canon that were discussed before the analysis of some of his work with Mk2 Purple. In the excellent work of drummer/academics Matt Brenan and Mandy Smith, as well as Robert Walser, where the wrestling with virtuosity in the world of drumming has taken shape, we are offered archetypes and ways of listening to (and importantly, watching) drumming. The exhibitionist, or what I call - the personality drummer - Bonham, Moon, Baker et al, and the complex virtuoso or what I call the technician drummer - Peart, Bozzio, et al - transcend the academy and exist simultaneously in the journalistic world of the drum magazine and the broader canons of popular music, or rock, prog and metal. As I suggested earlier - all virtuosity is in a large part visual - whether through the theatricality of performative playing, as exemplified by Keith Moon, or in the theatricality of the drum kit itself as an impressive visual spectacle and signifier of skill, particularly when it, through number of drums and cymbals, is not a normal drum kit that one might see in a music store; as perceived by audience members, as well as critics, musicologists and musicians. These visual elements of virtuosity are, of course, elements of individual players styles and abilities, their sense of self and their approach to music, fame and infamy and, perhaps importantly to being in a band.

If we return to fig 1. the visualisation of Brennan’s model of the combined elements (Mastery-Exhibitionism-Complexity) that make up the model of virtuosity, overlayed by Smith’s spectrum of primitivism–virtuosity, highlight the elements of these models that are visual signifiers, then we can see that mastery, is the least visual element that remains for those that don’t have complex kits in front of them (think back to Paice’s use of the second kick live in Japan, or displaced kick pattern in ‘Woman From Tokyo’) or that do not perform, as Simon Frith (1996) suggests in relation to the behaviour of performers in genres, *off*stage in exhibitionist ways. Ian Paice, I would argue is not a visual virtuoso, but neither is complexity for its own sake a trait that he exhibits, even if flamboyance is called for in the world of Deep Purple.

We can see this in his comments in interviews during the classic period of Purple: ‘Physically it's difficult because Roger (Glover) and I have to hold it all together. Roger is really the anchor man. I am a lot more flamboyant’. And whilst in his early years with Deep Purple, as we have noted, he was not shy of either bad mouthing other drummers or occasional expressions of theatrical exhibitionist performativity, kicking over his drum kit at the climax of shows, for example. But, over time, he settled into his supportive role, telling one interviewer that he:

> lost the hang-up of trying to be busy all the time. I lost the idea that I wanted to be the fastest and loudest around. At one time I was playing one long drum solo from the start to the end of a number. I wanted to dominate the whole band and have people say “oh, look at the drummer” (Charlseworth, 1971).

That is, over time, he has been someone who 'has never sought the limelight [for its own sake and is] happy to remain the backbone of an extraordinary British rock [band]' (Sexton 2023). That the aggressive aspect of his playing-personality dissipated, is notable in his longevity, not only as a drummer but as a band member. I would argue that it is precisely this - a measured approach to complexity and performativity, and awareness of both band and song, that makes him such a great drummer and a great drummer to work with. I would also say that without these elements of visual showmanship he was unlikely to be discussed as a virtuoso by fans or journalists, particularly being the drummer in a band of visual virtuosos such as Lord, Gillan and Blackmore. Whilst in terms of his playing Steve Morse described him as a 'gigantic locomotive' he has 'lost the hang up' of this visual identity of playing. However, I would also argue that his contribution to rock and metal drumming is undeniable, either through the concept of the drum intro, the introduction of the constant double pedal approach to the kick drum, as well as his speed and dexterity. All hail the Speed King.

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Notes

[1] Bozzio ranks 23, and Peart 02, in Drumeo's 100 Greatest Drummers: ahead of Ian Paice at 24.

[2] Who are ranked numbers 3, 2 and 1, accordingly in the RS list.

[3] Ranked 8, 14 and 12, respectively in the RS list.

[4] But they add: 'One important caveat: we used rock and pop as our rubric, so a drummer's work needed to directly impact that world (as we define it, of course) to make the list'.

[5] It is important to note here that the judges of this list are all *Rolling Stone* editors, staff and senior writers or reporters (although drummers are quoted in some of the entries). These include writers that have specifically covered Led Zeppelin (Matt Diehl), The Beatles (Jordan Runtagh), Ringo Starr (Keith Harris), The Who (Richard Gehr), John Bonham's legacy (Hank Shteamer), Terry Bozzio (Christopher Weingarten), the Greatest Metal Album list (Steve Smith), Metallica, Ozzy Osbourne (Kory Grow), Van Halen (Rob Kemp), contemporary Metal (John Wiederhorn), and former Rock and Roll Hall of Fame writer, Andy Greene. Noticeably absent from their work are retrospective or contemporary pieces on Deep Purple or Ian Paice.

[6] It should be noted that Smith, following the RS poll and others, bookends her study with the 'two highest-ranking drummers', John Bonham and Keith Moon, although other drummers, such as Neil Peart and Terry Bozzio, are also discussed 'because they best exemplify the ways the primitive and the virtuosic operate in drumming separately' (2020: 14). However, Paice is notably absent from the discussion.

[7] Vanilla Fudge's debut album from 1967 RIAA Gold, Grand Funk Railroad's, 'On Time' (1970) RIAA Gold, 'Closer to Home' (1970) RIAA Double Platinum.

[8] Jon Lord has also stated that Vanilla Fudge 'was an obvious influence on the [Mk1] band as a whole' (Robinson and Clare, 2017: 114).

[9] Ironically, there most consistent formation, Jon Lord/ Ian Paice/ Ian Gillan/ Roger Glover/ Steve Morse (1994-02), was also their most commercially unsuccessful, in terms of album sales. But more recently, with Don Airey replacing Lord, and working with producer Bob Ezrin, their 'time trilogy', *NOW WHAT?!* (2013), *inFinite* (2017), and *Whoosh!* (2020), have sold over 1 million albums, achieving 40 Top 10 positions, worldwide.

[10] Press coverage, especially in Melody Maker, at this time, reflects these publicity-seeking spats between Baker and Rich (Nov.21st, 1970), and Baker and Elvin Jones (Oct.31st 1970), where each would criticise the others' technique. Also, of relevance, is that Baker is described in the latter front-page story as 'the world's greatest rock drummer'.

[11] The Open Mind with 'Cast A Spell' on CD1 and Deep Purple with 'Fireball' on CD2

[12] Doerschuk and Schlueter (2023) quote Paice on this: 'Being a one-bass-drum player, I was trying to find ways of simulating what would happen with two bass drums. I initially started by trying to play all the notes of that double-bass-drum pattern with just my left foot. I could just about get the speed, but I couldn't get any power to make it sound convincing. Luckily for us, the night before, The Who had been recording in the same studio, and Keith Moon's kit was still there — the roadies hadn't taken it away. So I took one of his bass drums out of the case and stuck it next to mine, and for the first time ever I just played the pattern with the two kicks. That gave the power and the feel to set the song up. It's not a difficult part, but it's a great part for that song.'

[13] In the only available film footage of the Mk2 line up playing 'live' in 1972, the second kick drum necessary to play Fireball, is visible in the background throughout the set, but is only added for the encore (*Live In Concert 72/73*, DVD 2005: Track 8); we can see the roadies moving it at: 1.29.52 — 1.30.02.

[14] Public Enemy *Lost at Birth* (1991) & Trickfinger *Sect In Sgt* (2012).