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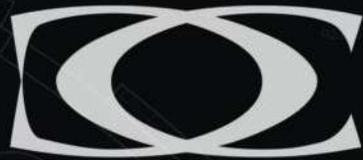


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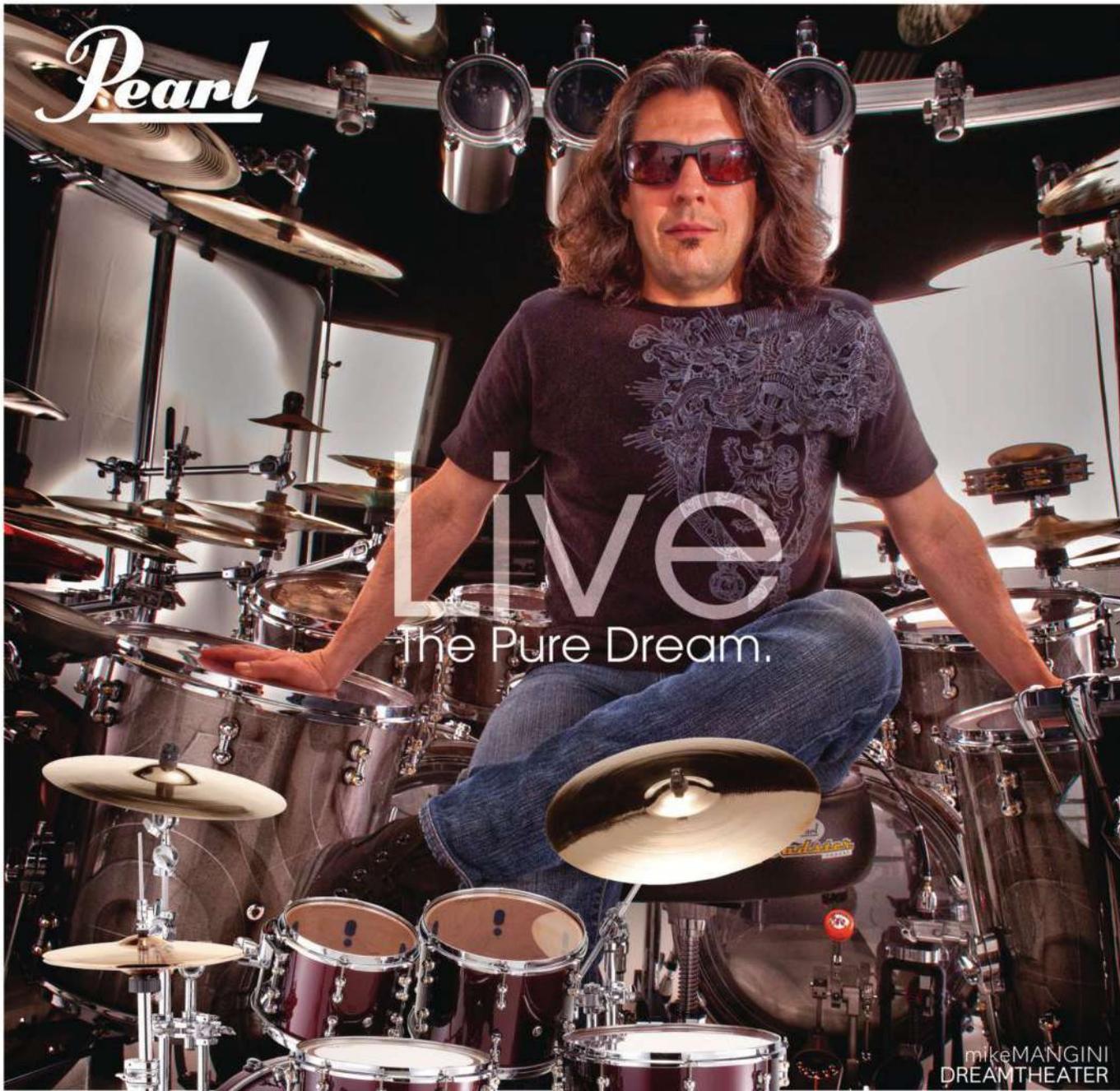
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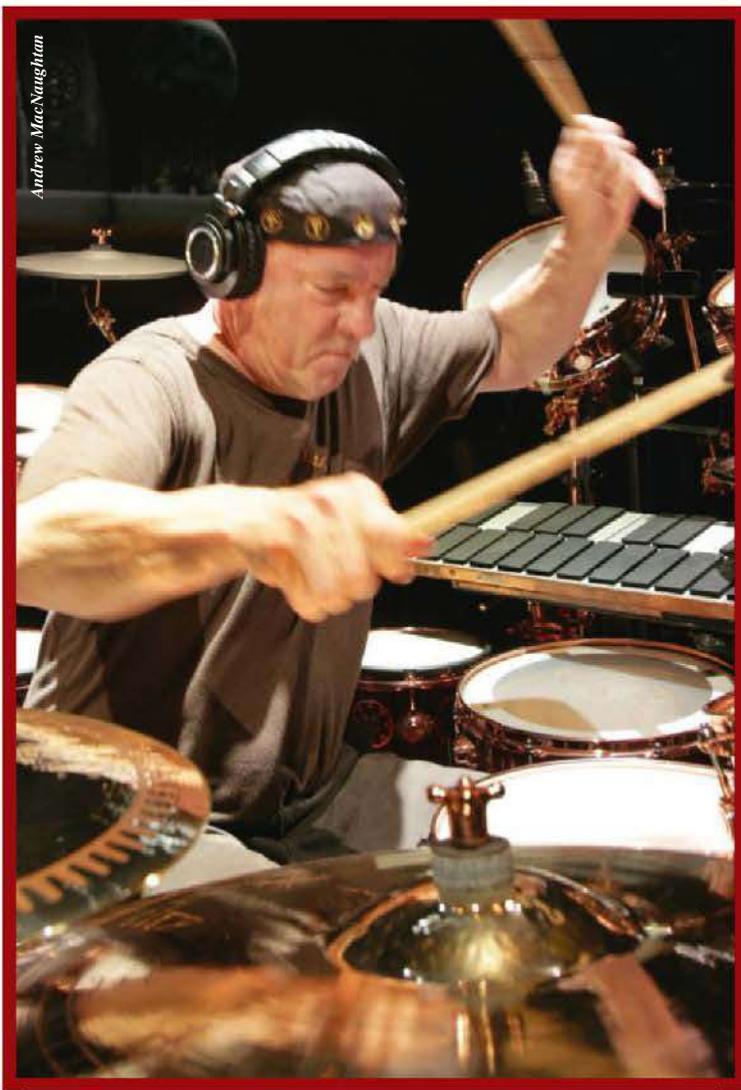
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# C O N T E N T S



## 40 NEIL PEART

A new DVD puts us right on stage with the Rush rhythmist, for a detailed throne-side look at drumming masterpieces from his fruitful career. Here, *MD* digs deep into Peart's musical travelogue, including his recent excursions into the unknown. This Time Machine makes all stops....

by Michael Parillo

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- Unearth/Killswitch Engage's **JUSTIN FOLEY**
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In metal circles, crossing over into the mainstream can be viewed with suspicion. The musicians in Five Finger Death Punch, however, happily back up their hard-earned popularity with chops for days and songs that work. "Come to the show! Buy the record!" says their drummer. "I welcome that with open arms."

by Billy Brennan



## 52 25 TIMELESS DRUM BOOKS

An exclusive survey of *the* drumming method books that have stood the test of time. Your drum library starts here.



EJ DeCoske

## 56 GET GOOD: WRITING A DRUMMING METHOD BOOK

The instructional-book market is more competitive than ever. But it's still possible to turn a profit—if your idea is solid and your presentation is clear. In this exclusive feature, *MD* asks several experts for tips on writing a killer drumming manual.

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# Methods for Our Madness



As a self-taught teenage drummer, I didn't appreciate how much more accurate and meaningful my playing could become if I worked through the exercises in drumming method books. The one disadvantage to coming of age in the post-punk era was the unfortunate attitude among many of us that technique was an enemy of expression. It's somewhat understandable; we were young and arrogant, and the late '70s did seem to usher in a phase where many skilled players began making some rather icky music.

But as the '80s marched on and the image of a spitting Johnny Rotten faded further into the rearview mirror, it became clear to me that music education, like anything else, is what you make of it. By the time I began working at *MD* in 1987, I'd already begun to regret not having immersed myself in the books earlier. Though my will was there, I was past the time in my life when I would have been able to fully dedicate myself to hardcore study: I now had a full-time job, two regularly performing bands, and not enough disposable income to pay a motivating private teacher. It just wasn't going to happen.

But I did have a practice pad and a copy of *Stick Control*. As you'll read in this month's "25 Timeless Drum Books" feature, George Lawrence Stone's famous method manual is the most commonly cited first step toward drumming expertise. Though I'll never be anyone's idea of a rudimental champ, I found that just working through those first few pages immediately improved my game. Interestingly, just *owning* a copy of that book made me feel more connected to the drumming community. I was working through the very same studies that many of my favorite drummers had worked through. And whether or not I ever mastered the entire thing, I would gain some serious insight into the universal whats and hows of our craft.

Today, much is made about the many distractions that keep our nation's children from focusing on creative endeavors that truly feed their soul and intellect—like making music. Frankly, I think the problem is overstated. My kids all love their Wii and their *Tom and Jerry* DVDs, but when we tell them to put that stuff away and go read a book or draw a picture, after the requisite "Oh, man..." they soon find something more intellectually or emotionally stimulating and get lost in those worlds for a while.

Now, if you're reading this, you're probably a bit past Legos and *Pokémon*. But you still might not be convinced that an instructional text—that old-fashioned, two-dimensional "work" book filled with unintelligible words and mysterious symbols—is something worth exploring. This could be especially true if you've reached the point where you think you're getting pretty darned good at this drumming thing.

But dig this: There's a kid in the very next town who sounds just as good as you, and another kid in the town next to that who sounds even better. One way to help you get a leg up on them when it's *really* going to matter—at that local Drum-Off competition, in an audition with that awesome funk band downtown—is to start exploring the time-honored method books that have proven beneficial to so many of the drummers that we revere today. Take my word for it: You don't want to find yourself ten years from now wishing you'd gotten an earlier start on the relatively painless job of learning our common drumming language. It's not to say that you won't find some success without it, but seriously, what have you got to lose?

Next week my eight-year-old son Hayden starts drum lessons. Frankly, I'll be surprised if he manages to stay focused for the whole first half hour. (I love you, buddy, but *boy* are you antsy!) We'll see how it goes; he might end up hating the drums, and that's cool with me, as long as he eventually finds *some* form of expression that he's passionate about. But if he does stick with it, I'm pretty sure he'll thank his mom and dad later for putting him on a good path.

*Adam Budofsky*

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## SAM ULANO

Thank you, *Modern Drummer*, for the What Do You Know About...? story on Sam Ulano in the September 2011 issue. Although I've never met the man in person, he was definitely an early influence on my drumming as a profession in the '50s. I was fourteen years old and playing in a local teenage band but was eager to move up to better-paying grown-up gigs. Realizing that all dance events needed a drummer who could play the various dances correctly, I bought a book by Mr. Ulano on how to play Latin rhythms on drumset. It came with an LP recording of Mr. U. discussing each rhythm as he played it. (Yes, he was always ahead of his time.) After some serious study and lots of practice, I was soon backing small groups and even some big bands at country clubs, weddings, and large formal ballrooms, and playing with some really good musicians. And I wasn't yet old enough to drive! Sam Ulano had shown me how to expand my comfort zone, learn the things that would get me hired, and become a better drummer. I am glad to see he is still influencing others like me.

**Joseph Pilliod**

Thanks very much for the article on Sam Ulano in the September issue. This man definitely is the Energizer Bunny of the drumming world. I was lucky enough to see him in action a couple times at Tony Monforte's Drumarama. His playing and wit are impeccable!

**D.W. Gerry**

## CRITIQUE

Thank you to Mike Haid and *Modern Drummer* for the positive review of my book *Drum Aerobics* in the September 2011 issue. I want to add that free content related to the book is available at andyziker.com. Twenty-six video clips show Dan Tomlinson (Lyle Lovett, Acoustic Alchemy) and me drumming to the play-alongs, with twenty-five head charts detailing song structure, melody, and harmony, allowing other musicians to jam along, plus four indexes that help in locating your favorite workouts.

**Andy Ziker**



Sam Ulano

## GUY EVANS

Thanks so much for the Guy Evans article in the August 2011 issue of *MD*. There's so much talk of the prog drummers Portnoy, Harrison, et al, but Guy (along with his band Van der Graaf Generator) is a true prog legend who's been at it since the late '60s. He's still at it, and he sounds better than ever. It speaks volumes that *MD* would spotlight Guy and VdGG, who, while fairly well known in Europe, are less than household names in the States. They should be, and your fine article goes a long way toward educating a lot of drummers about a great drumming talent and a great band.

**Jim Christopoulos**

## RUFUS "SPEEDY" JONES

I would like to show my deep appreciation for the article on Duke Ellington's Rufus "Speedy" Jones in your August issue. I'm a huge fan of his drumming and style. His work with both Maynard Ferguson and Duke is timeless. His son Lebrew also plays (there's a clip on YouTube of him playing in a club), and he definitely has his father's "crossovers" and a very good set of hands himself. It's a shame Rufus didn't receive more exposure. Thanks, *MD*—great job!

**Manny Prince**

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# JUSTIN FOLEY

**Unearth** hits the Killswitch for its latest album and tour.

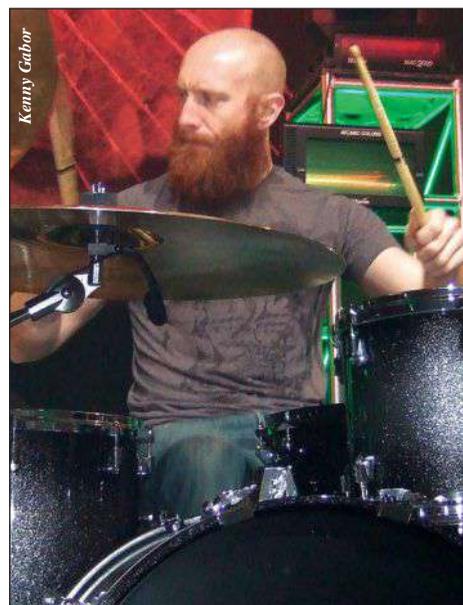
Justin Foley has been the powerhouse behind the kit with Killswitch Engage since 2003. His most recent ventures have him lending his skills to the veteran metal-core group Unearth.

"Everyone in the band really wanted to add more energy to their next album," Foley says. "I've known these guys for years, and they were aware of what I could do. They all thought I would be a good fit to play on this record, and when they called and asked, I was all about it and we went from there."

The fifth and latest album from Unearth, *Darkness in the Light*, which landed at number seven on the *Billboard* Hard Rock albums chart in its first week and has since

held its ground as one of the top metal releases of 2011, was produced by Foley's Killswitch bandmate Adam Dutkiewicz. "Being able to have Adam produce this album was great for me," Foley says, "since we work together in Killswitch Engage. It made it easier to get everything done. Adam is also a drummer, so that helped a lot. He's got more of a caveman style when he plays, which changed my thinking process from what I was trying to do. At times he would come up with something that I wouldn't think of, which would change things up. We definitely work very well together, and that made recording this album even better for me as a drummer."

**Tony Maggolino**



Kenny Gabor

# RICHARD CHRISTY

The **metal master** returns, leaner and meaner.

"I've lost over sixty pounds since the spring of 2010," Richard Christy says. "It's definitely made a huge difference in my playing."

Taking a break from his role as a comedy writer for *The Howard Stern Show*, Christy went on tour with his band Charred Walls of the Damned in the summer of 2010 and started shedding pounds by working out and using an iPhone app to count calories. "I'm back to the same weight that I was when I was playing in Death, and that was when I was in the best shape of my life," Richard says. "When I was recording the new Charred Walls of the Damned album I noticed that my playing was a lot smoother and faster, and I didn't have trouble playing double bass and blast beats like I did when I was heavier."

The new Charred Walls album, *Cold Winds on Timeless Days*, is the second release for Christy, who's the band's founder and main songwriter. "I had a lot of time to work on the music for this album, and I wanted to make sure our fans are happy," he explains. "I spent a good amount of time writing and shedding in the practice room to get things right."

*Cold Winds* features twelve tracks and is two minutes shy of an hour in length. "One of the biggest complaints fans had about the first album was that it was too short," Christy says. "Now they have plenty of metal to enjoy until the next release!" **Tony Maggolino**



Ed Lidow

# JEN LEDGER

Three years in, **Skillet's** drummer is finding her own voice in the music—literally.



Twenty-one-year-old drummer Jen Ledger, who joined the alternative Christian band Skillet when she was eighteen, saw her vocals featured more prominently than ever in 2011, co-singing on the recent top-three single "Awake and Alive." Ledger says that the song's popularity forced her to learn how to play and sing on the fly. "I'd never sung from behind the kit before," she chuckles. "I had to sit with drum pads, figuring out which hand and which foot goes with which vowel and which word. I even worked out where I could play one-handed at certain spots while grabbing the mic stand."

Joining an arena band at eighteen is quite an education, and Ledger has found the most truth from the simplest concepts. Inspired by the Foo Fighters' Dave Grohl, Jen realized early on that feel was more important to her than chops. "I get in that groove and throw my whole body into the performance," she says. "You always get my love for drumming from me."

Playing in a band driven by distorted guitars and a throaty bassist, John Cooper, Ledger also quickly learned to hit hard. "Grohl doesn't win you with finesse or skills," she says. "He wins you with passion. After hearing him for the first time, I've never played the same."

"Since I've been in the band," she adds, "I've learned that a kick on the 1 and a snare on the 2 can really move an audience. When you give everything you've got, most crowds will realize it." **Steven Douglas Losey**

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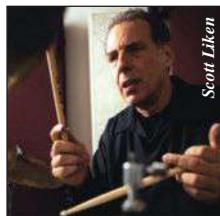
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OUT NOW

**MIKE CLARK**  
on the *Headhunters' Platinum*

"With the *Headhunters*, I rarely use a click," says renowned drummer Mike Clark about tracking *Platinum*, the recent hip-hop-infused album from the legendary jazz/funk collective. "We just go in and throw down. My drumming is natural, right off the street."



Scott Liker

Whether he's displacing a snare off a programmed handclap or locking in with long-time percussionist Bill Summers, Clark attacks the disc's horn-laden instrumentals and slick rap tracks with the same ferocity as he displayed on classic *Headhunters* records from the '70s, but with a new maturity. "In those Herbie Hancock days," Mike recalls, "it was all about innovation and flexing. We were young, and it was loud. The real funky pocket would disappear sometimes. I'd throw a lot of ideas out there, hence [the classic 1974 Hancock cut] 'Actual Proof.' But this record was totally organic. I used the takes where I played simply, because I loved the way they felt." **Ilya Stemkovsky**

Also Out



**UFO** *The Chrysalis Years: 1973-1979* five-CD box set (Andy Parker) ///

**Puscifer** *Conditions of My Parole* (Jeff Friedl, Gil Sharone, Tim Alexander, Jon Theodore) ///

**Jake Hertzog** *Evolution* (Victor Jones) ///

**Mastodon** *The Hunter* (Brann Dailor) ///

**Zechs Marquise** *Getting Paid* (Marcel Rodriguez-Lopez) ///

**Christian McBride Big Band** *The Good Feeling* (Ulysses Owens Jr.) ///

**Grateful Dead** *Europe '72: Volume 2* (Bill Kreutzmann) ///

**Brett Garsed** *Dark Matter* (Gerry Pantazis, Virgil Donati) ///

**Chuck Loeb** *Plain 'n' Simple* (Harvey Mason) ///

**Tyshawn Sorey** *Oblique 1* (Tyshawn Sorey) ///

**Rachael Yamagata** *Chesapeake* (Victor Indrizzo) ///

**Exegesis** *The Harmony of the Anomaly* (Tomas Fujiwara, Greg Gonzalez, Mark Guiliana, Robert Perkins, Mark Ferber) ///

**John Escreet** *The Age We Live In* (Marcus Gilmore) ///

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**Wicked Knee** *Wicked Knee* (Billy Martin)

NEWS

Sabian has announced that **Noam Bierstone** of Toronto is the winner of this year's Sabian/PASIC scholarship, awarded annually to aspiring young musicians. Bierstone, who is majoring in performance percussion at McGill University and is the principal percussionist for the McGill Symphony Orchestra, will receive an all-expenses-paid trip to this year's Percussive Arts Society International Convention (PASIC) in Indianapolis.



This past August 10, **Steven Gaul** of Hamilton, Ontario, Canada, beat the Guinness world record for consecutive drumming by one hour, playing for 120 hours straight. In doing so he raised about \$30,000 for cancer research. For more information, go to [beatstobeatcancer.com](http://beatstobeatcancer.com).

ON TOUR

**Steve Clifford** with *Circa Survive* /// **Joe Westerlund** with *MegaFaun* /// **Casey Grillo** with *Kamelot* /// **Adam Fischel** with *Midtown Men* /// **Michael "Twig" Neece** with the *Stone Chiefs* /// **Fito de la Parra** with *Canned Heat* /// **Blake Richardson** with *Between the Buried and Me* /// **Robin Goodridge** with *Bush* /// **Eric Slick** with *Dr. Dog* /// **Mark O'Connell** with *Taking Back Sunday*

WHO'S PLAYING WHAT

**Nigel Powell** (Frank Turner) is endorsing *Drumtuna*. /// **Lee Farmery** (Furyon), **Lee Smith** (drummer/teacher), and **Steve Green** (independent) have joined the *Regal Tip* family of endorsers. /// **Quentin Joseph** (Mayer Hawthorne & the County) has joined the *Pearl* artist roster. /// Brothers **Vinny Appice** and **Carmine Appice** are now playing *Istanbul Mehmet* cymbals. /// Pro-Mark has signed **Shawn Drover** (Megadeth) and **Longineu Parsons III** (Yellowcard, Adam Lambert).



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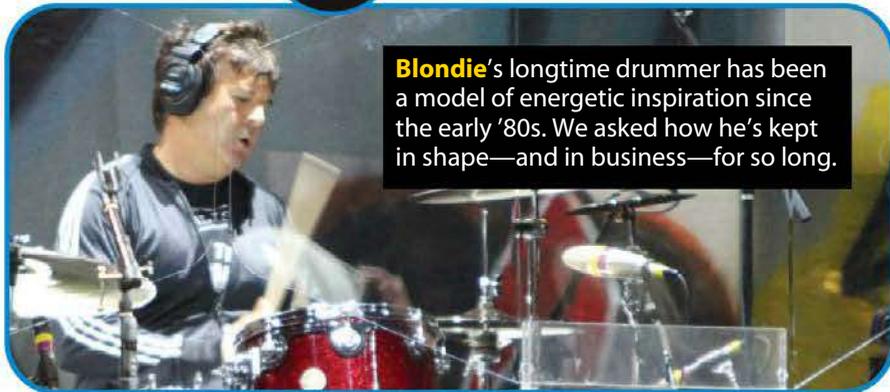


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# GIMME 10! CLEM BURKE



**Blondie's** longtime drummer has been a model of energetic inspiration since the early '80s. We asked how he's kept in shape—and in business—for so long.

**1 SHAPE UP.** I made a conscious decision when we got back together that in order for me to be my best I had to stay in shape. I would recommend to anyone to have a proper diet and to practice fitness. My idol is Earl Palmer, and he played into his eighties. There's a lesson to be learned from that.

**2 MIND YOUR BUSINESS.** You want to be a *part* of the business; you don't want to be on the outside of it. Entering into a partnership with Blondie enabled me to continue my career as a musician after we stopped the first time around. That kind of stuff is advisable.

**3 FOLLOW THE LEADERS.** Working with people like Bob Dylan and Pete Townshend was a tremendous learning experience. It helped me to understand extremely creative people better. You have to really be able to follow their path and keep your ears open. It's all obvious psychological stuff, but it does work.

**4 YOUR ROOTS ARE RELEVANT.** Embracing your roots is important. I like staying on top of new things. I'm influenced by a lot of stuff, but my heart is in the '50s and '60s. That's really where it's all coming from for me—people like Hal Blaine, Earl Palmer, and Ringo.

**5 CASINOS ARE COOL.** Casinos are not what they once were. I have no problem with casino gigs. That's the state of play. The Who play the Borgata. I'm still really fortunate to be able to survive and be a working musician. And a big reason is those casino gigs.

**6 STAY SANE ON THE ROAD.** The road still agrees with me. But you have to take advantage of the daytime on tour—take in the sights. And in order to do that,

you have to be in a good headspace and be rested.

**7 SEEK INSPIRATION.** There are a lot of ways to stay inspired. It could be looking at a beautiful painting, hearing some great song, or taking a walk around a gorgeous city. When we last played in Liverpool I went out and got a private tour of Mendips, John Lennon's aunt's house where he grew up. I got to hang out in his bedroom. I'll visit Graceland, Hank Williams' grave.... I get inspired by all that stuff.

**8 PRACTICE PADS MAKE PERFECT SENSE.** I work on practice pads a lot. I do my rudiments on them. It's like a meditation. Sitting down at the drums for hours on my own is not something I do all the time. It's all about keeping your wrists sharp and keeping your hands tough so that they don't blister. You can do that with the pads.

**9 KEEP IT FRESH.** I look at rock 'n' roll like jazz in a way: I always leave room for improvisation in our live performance. Even if you're playing to a click track or sequencers, there's still room for some movement with regard to the drumming and how you're going to present the song that particular night.

**10 GO GLOBAL.** We've become very much an international band, which has been a big factor in our survival. We've had four number-one hits in the U.S., and it feels like we're a cult band here. We still do 10,000-seat gigs in the U.K. We did Australia and New Zealand with the Pretenders last year, and every show was sold out, 15,000 to 20,000 people.

Interview by Patrick Berkery

For more on Clem Burke and his forays into the connections between drumming and health, go to [clemburkedrummingproject.com](http://clemburkedrummingproject.com).

Back  
Through the  
Stack



## BILL RIEFLIN

In the April 2005 issue of *Modern Drummer*, Superchunk drummer Jon Wurster interviewed Bill Rieflin, who had recently gotten the gig with R.E.M. We pick up the conversation where Rieflin has just described taking a lesson with the legendary Santana drummer Michael Shrieve, during which they worked on playing a slow groove while focusing on breathing.

**Bill:** I ran into Matt Chamberlain at a party once and asked him, "What would you say is the most important thing in playing?" I don't think he even took a beat, and he said, "Breathing." He was the first guy who ever said that to me. And I thought, *Ah, I like that. No wonder you're so dang good.*

**Jon:** Breathing is obviously very important. How does it relate particularly to drumming?  
**Bill:** Well, your body will of course breathe by itself. But if you were to just sit and focus on your breathing, it gets a lot weirder, because you find that you're *involved* with your breathing. For me, I find the most challenging thing is to just sit and notice the breathing without getting involved in it. To actually do something like that while playing drums sounds like a monumental feat.

**Jon:** On a similar subject, I read an interview where you spoke about how essential it is to be "in the now" of it all. Could you elaborate on that?

**Bill:** The other night we [R.E.M.] were in Vancouver. It was a really fantastic show, but I noticed that something would happen on the side of the stage and I'd be distracted. I'd look over there and think to myself, *I don't want my attention to be there; I want to be in the performance.*

If I can put myself in my body and feel everything as it's happening, that really helps put me back into the moment. So as far as being "in the now" and being present, I return to the physical sensation, and that helps me a lot. It's very practical, because if you're on stage and you're just kind of going to go to sleep and something happens that you're not prepared for, then you've lost it; the moment's gone and you've missed out. Being "alive" during a performance is incredibly important.

For the complete interview with Bill Rieflin, go to [moderndrummer.com](http://moderndrummer.com).





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# Ludwig 75th Anniversary Drumset



**I recently acquired a 75th Anniversary Ludwig drumset and was wondering how much it's worth.**  
Sonya M.

According to drum historian Harry Cangany, "Ludwig advertised two configurations for its 1984 75th Anniversary outfit. Each had natural maple exteriors, American eagle artwork on the toms, and a flying war eagle Ludwig script logo bass drum head. Set one had a 14x22 bass drum; 11x12, 12x13, and 16x16 toms; and a 6½x14 Supra-Phonic snare. The second set had shallower 8x12 and 9x13 toms and a 5x14 Supra-Phonic snare. Both sets came with single-braced Atlas II hardware.

"Jerry 'J.I.' Allison, who played with Buddy Holly, keeps one of these kits in his studio. Your kit, which appears to be in pristine condition except for the missing front bass drum head, could be worth \$1,300 or more."



## Mind Matters

Overcoming Common  
Mental Barriers in Music by Bernie Schallehn

### The Big Time?

**I'm forty years old with a wife and three kids. This is my second marriage, and it's not going so well. If I wind up getting divorced, it'll be for the same reason as the first time: I haven't hit the big time yet.**

**I've been playing music since I was sixteen. I live in a mid-size city, and I feel that I've done everything right regarding my career. Over the past twenty-one years, I've played every gig imaginable. My chops are solid, and I'm a likable team player. I'm currently drumming in a cover band, but I do come out front to sing my originals several times a night. I've managed to put out five self-produced albums, and I'm working on a sixth. I pump a lot of money into promotion and other aspects of my career. My current wife sees this as selfish, and I think she may be getting ready to walk out on me. What am I doing wrong?**

T. H.

Maybe nothing at all. But you do have a major error in your thinking. Performing all the "right" tasks in order to hit the big time doesn't automatically secure you a spot in the Rock and Roll Hall of Fame.

I commend all your hard work and dedication, even if it's strained your marriages. But making it big—whatever that is for you—is perhaps just not meant to happen. My last statement suggests that your future is primarily out of your hands. That's what's called a core belief. Core beliefs are unwavering certainties that we hold close to our heart. They comprise our own unchangeable truths. Here are three examples of core beliefs:

God exists.

Humans are intrinsically good.

The New York Yankees are the best baseball team in the world.

My core beliefs may differ drastically from yours; after all, it's only *your* truth. Others may share some of your core beliefs but not all. Core beliefs don't even need evidence to back them up. Some people, for example, have the following unproven core beliefs:

UFOs are real.

Aliens from other galaxies walk among us.

Aliens will enslave the human race in the year 2525.

#### Choice X: Predestination/Fate/Destiny

When you hear a contestant on *American Idol* say, "This is what I'm supposed to be doing with my life—I was placed on this earth to sing," that's a crystal clear indicator that his or her core belief is of predestination/fate. A divine architect, Supreme Being, God, or some other "feeling" power in the universe has mapped out a life for this individual. There's no way that person can intervene or change what fate has in store.

#### Choice Y: Believe and You Shall Achieve

There's the strong possibility that many modern-day approaches to self-help began with the prolific writings of Horatio Alger (1832–1899). He wrote young-adult books where the theme was always the same: Impoverished young men won success and middle-class security through hard work, determination, courage, and honesty. Sound familiar?

From there evolved the mental concepts of success as espoused by self-help pioneers such as W. Clement Stone (1902–2002)—who happened to be a huge fan of Alger's books. One of Stone's core beliefs, along with adopting a positive mental attitude, was that "What the mind can believe and conceive, the mind can achieve."

**Choice Z:**

**The Randomness of the Universe**

Things happen because they happen. Our universe doesn't care; it just throws out tsunamis or rainbows randomly. (It's not the personalized, "feeling" universe I spoke of earlier.) Our universe is so incredibly complex that our little pea brains are incapable of trying to figure out why certain things occur. Maybe there's a definable pattern, but right now incidents appear to be random.

In your case, you've followed a certain formula for musical success, so why haven't you hit the big time? The core belief here is that things manifest in our world on what we can currently explain only as a random basis.

**So, Which Is It?**

In order to examine the reasons why some people hit the big time and others don't, you need to determine how your situation fits within core belief X, Y, or Z.

If you adopt choice X (predestination/fate/destiny) as your core belief, stop worrying about making the big time. There's no way you can change the course of your life; it has already been planned out by someone or some force greater than you. So relax! Either it's going to happen or it isn't, and you can't do a damn thing about it either way.

If you adopt choice Y (the "believe and achieve" philosophy) as your core belief, continue on in your quest, but open up a bit more to other routes to get there. Seek out a manager or an agent, or perhaps make a geographical move. Add, subtract, and experiment until you achieve your goal.

Choice Z (random universe) shares common ground with choice X—there's not a whole lot you can do about it, because you can't control the future.

So, are you ready for the cure to your problem? It's simple: Change your expectations. Right now, stop putting so much energy into becoming a star, and simply be grateful—truly grateful—that you're an artist and are able to express yourself and touch others through the vehicle of music.

If you embrace this feeling, you'll stop lusting after and craving the career of a superstar, and you'll begin to fully realize how extraordinarily lucky you are to possess the gift of musicianship. You'll also stop making promises to your loved ones that you can't keep, and you'll focus on realistic ways that music can continue to be an integral part of your life.

**Bernie Schallehn** has been a drummer and percussionist for over forty-five years. He holds a master's degree in counseling psychology and, while in private practice, held the credentials of a certified clinical mental health counselor and a certified alcohol and substance abuse counselor.

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**Drumkit Details, On Stage and Up Close**

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ROCK SNOW  
WHAT'S MY AGE  
I MISS YOU  
DOWN  
STAY TOGETHER  
DUMFWED  
ALWAYS  
VIOLENCE  
HHE  
HEARTS ALL GONE  
MAN OVERBOARD  
GHOST  
SMALL THINGS  
JOBIE  
DRUM SOLO  
CANDORSEL  
DAMMIT

**Drums:** OCDP acrylic with "black and white snow swirl" shells (solo kit has "white drip" acrylic shells)

- A. 7x10 vented acrylic snare with die-cast hoops and Gauger RIMS mount
- B. 6 $\frac{1}{2}$ x14 aluminum (or bell brass) snare with die-cast hoops
- C. 5x12 tom with die-cast hoops and Gauger RIMS mount
- D. 14x16 floor tom with die-cast hoops
- E. 22x22 bass drum with double-wide front hoop

"I modeled this kit with the shallow toms after a kit I used once with Transplants," Barker says. "Some of the new Blink songs are pretty busy, and the shallower toms tuned slightly above pitch seem to cut through more. My snare is tuned slightly above pitch too, and the side-snare head is cranked. We also use Lug Locks to help keep the kit in tune during the show."

"I fell in love with acrylic shells after playing the first one Daniel [Jensen, drum tech] made me. They're a little louder and brighter, they're more open, and they have more attack than most wood shells."

"The solo rig was conceived by Daniel. About three weeks before the tour started, I saw a sketch of this contraption that looked like a giant spatula. I thought, *No way*. But sure enough, it came together."

Jensen adds, "We've done some pretty cool stuff in the past, but we've never gone out over the crowd. I thought it would be cool to bring Travis to the fans and let them feel like they're part of the solo. Justin Summers and crew at ShowRig, who've made our last few flying risers, came through with another amazing creation—and in record time!"

**Cymbals:** Zildjian

- 1. 10" A Custom splash (with holes)
- 2. 14" Quick Beat hi-hats in brilliant finish
- 3. 18" A Custom Projection crash (A Custom EFX crash on the solo kit)
- 4. 14" EFX crash with 6" A Custom splash on top
- 5. 21" A Sweet ride in brilliant finish
- 6. 18" Oriental China Trash

"The cymbals are a little bit smaller than what I've used in the past," Barker notes. "The A Custom EFX crashes on my solo kit are quicker and trashier. The challenge during my solo is to avoid getting the stick caught in the holes. With all the movements and lights, I often have my eyes closed so I can concentrate on what I'm playing."

**Hardware:** DW

**Heads:** Remo Coated Emperor X main-snare batter and Clear Ambassador bottom, Coated Emperor tom and side-snare batters, Coated Ambassador tom bottoms, and Powerstroke Pro bass drum batter and Smooth White Powerstroke 3 resonant head with 6" porthole

**Electronics:** Roland TD-20 Percussion Sound Module, 8" PD-85 V-Pads, and KD-7 Kick Triggers; Audix microphones

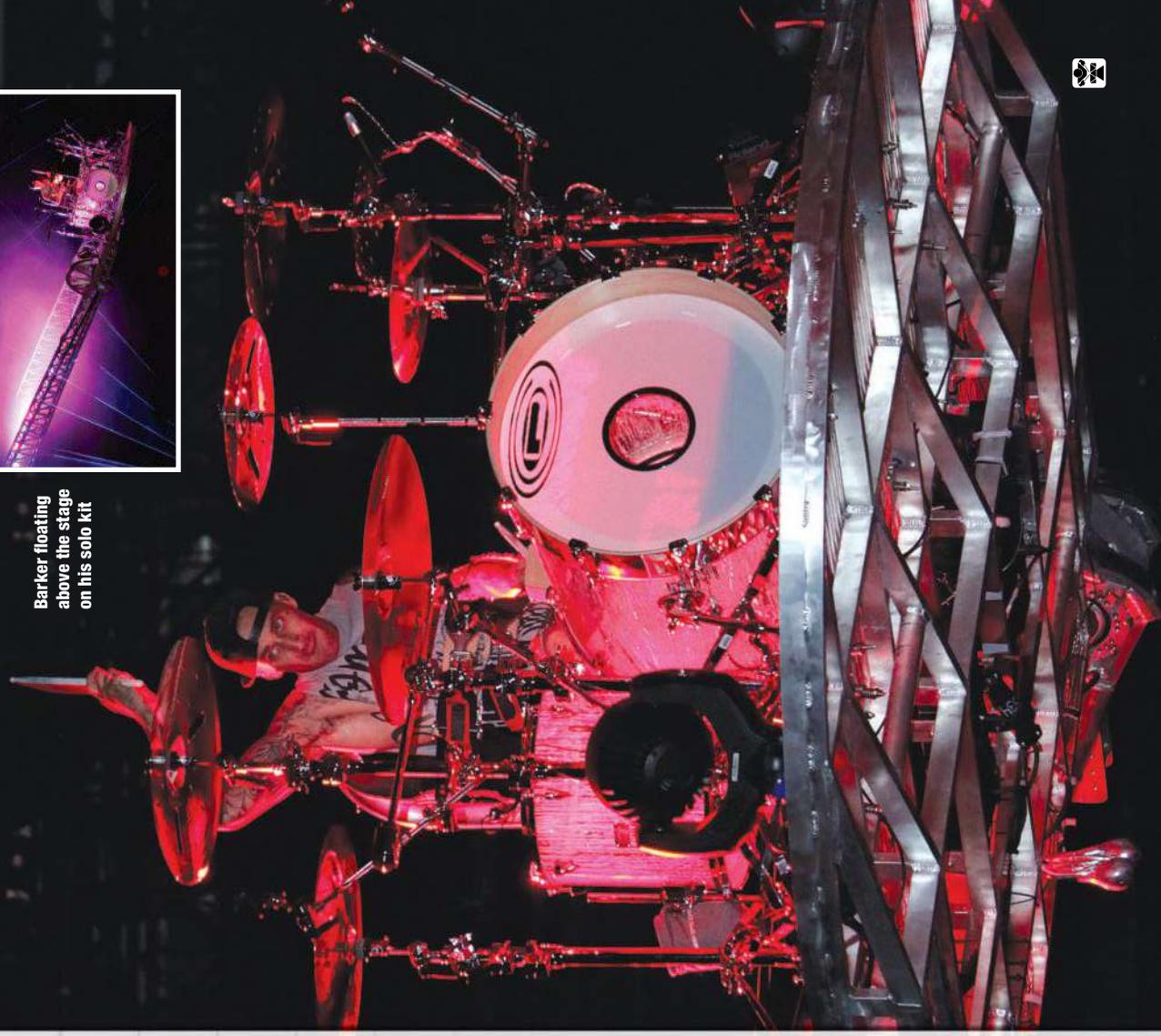
"The pad and kick triggers are for 808 hits. Depending on what I'm playing, I can't always get my left hand to the pad, so I use the pedal, which is to the left of my hi-hat."

**Sticks:** Zildjian Travis Barker Artist series

**Percussion:** LP Ridge Rider cowbell



**Barker floating above the stage on his solo kit**



# MAPEX

## Black Panther Velvetone Drumset

by John Emrich

**M**apex recently released a limited run of drumsets based on the Black Panther line of snare drums, which we reviewed in the July 2010 issue. The Blaster kit was reviewed a few months back, and this time we're checking out the second Black Panther set, which was inspired by the Velvetone snare. The Blaster and Velvetone reviews are based on a session I produced at Sound Kitchen Studios in Nashville, where I had the chance to record both kits. An audio sample from this session, played by the all-around drumming great Gregg Bissonette, is available at [moderndrummer.com](http://moderndrummer.com).

### SIZES AND SETUPS

Like the Blaster kit, the Velvetone is a limited run available in two configurations. There's a four-piece shell pack that includes an 18x22 bass drum, 8x10 and 9x12 toms, and a 16x16 floor tom. The second setup adds a 14x14 floor tom. Aside from the floor tom legs, no mounting hardware is included with either configuration.

The Velvetone set is finished with a beautiful high-gloss butter-burst lacquer. There's chrome hardware on all of the drums, and the overall look of the kit is very classy. The bass drum and tom shells are constructed with a 1.7 mm American maple inner ply, a 3.4 mm walnut middle ply, and a 3 mm outer ply of Italian burl maple. This sandwich of woods is topped off with a vintage-style bearing edge (not as sharply cut as that on most modern drums).

Velvetone drums feature a new version of Mapex's ITS suspension mount. The rest of the hardware is shell-mounted, including the bass drum spurs and floor tom leg mounts. The hoops are 2.3 mm Sonic Savers.

### VELVETY SMOOTH

For the recording session, I took a minimalist approach to miking the set. This allowed me to hear the true sound of the drums without any coloration from close microphones. All we used were stereo overheads, a snare mic (only when recording with brushes), and a kick mic placed about 3' in front of the drum. In the room, I placed a set of Royer 121 ribbon microphones in a Blumlein stereo configuration to capture the wonderful sound at Sound Kitchen. The goal was to reproduce the sound of the drums as we heard them live in the room.

The bass drum produced a punchy tone that was very articulate, even with nothing inside the drum and no hole in the front head. The toms produced a round tone with just the right amount of sustain to avoid getting in the way of fast articulations. Rimshots on the toms were very nice. The Sonic Saver hoops allowed for a lot of tone on rimshots, and they didn't sound too metallic.

It was a treat to hear Bissonette play the Velvetone kit. He immediately jumped into some famous beats, and I was impressed by the way the tone of the drums fit perfectly with these older classic grooves. While it's not as loud as some drumsets, this kit will hold its own in an acoustic-only environment, and it proved to be responsive across a wide dynamic range. The drums are shipped with Remo Suede Ambassador heads on the toms and a Suede Powerstroke 3 on the bass drum.

### WRAP-UP

The Black Panther Velvetone drumset looks beautiful, and its sound is excellent. It would be a wonderful choice for anyone interested in a new set with a classic tone. The five-piece shell pack lists for \$4,169, and the four-piece configuration is \$3,659. [mapexdrums.com](http://mapexdrums.com)



## DEFINING CLASSIC

The Velvetone drumset has a classic voice, the kind that many studio drummers get from a vintage kit. My definition of classic means a little more pronounced midrange, as opposed to the modern sound, which tends to have a lot of attack and low frequencies.



# ZILDJIAN DRUMSTICKS

## Joey Kramer and Danny Seraphine Artist Series, Maple DIP, and Birch Models

by Anthony Riscica



For review this month are some slightly outside-the-box additions to Zildjian's already formidable drumstick line.

### KRAMER AND SERAPHINE ARTIST SERIES STICKS

Aerosmith drummer Joey Kramer's Artist series stick is more of a revision than a brand-new model. The new version, which features the Aerosmith logo along with Kramer's signature, is 16.25" long and .55" in diameter and is made with raw, cross-sanded hickory. This stick's beefy taper and rough surface make it a great choice for sweaty rock settings.

Chicago founding member Danny Seraphine's Artist series stick features a unique thumb groove for proper hand positioning and comfort at the fulcrum point. Aside from the thumb groove, this is a nice all-around stick. The only drawback is that if you like to change hand positioning on your sticks while playing, the groove becomes null and void, and it may even prove to be a hindrance. All Artist series sticks list for \$17.25.

### MAPLE DIP STICKS

When compared with Zildjian's firm hickory drumsticks, the maple series offers a lighter feel and slightly darker tonality (due to the wood's softer quality). The new DIP models have a double coating of rubber in the grip area for added thickness and increased back weighting.

With maple, you get the lighter feel from a full-size stick, which can be a very desirable trait depending on the application. The drawback is that the less dense wood is also less durable, so if you decide to whack a few hard rimshots with these sticks you'll be left with some dents in the shaft. The maple models also dent up easily when you play on the edge of the hi-hats with the shoulder of the stick.

The coated grip inhibits a clean rimclick sound from the butt end. That said, I enjoyed playing with these sticks, most notably the acorn-tip and mini-ball models. These two pairs offer a beefed-up feel with a jazz-like sensibility, making them a great choice for those who want more sensitivity without sacrificing girth. The rebound of these sticks off a ride cymbal is also ultra-responsive. Maple DIP sticks list for \$17.25.

### BIRCH SERIES

Birch series sticks are made from resin-coated plies of U.S. birch. Although hickory is technically harder and denser than birch, the resin coating on these models makes them heavier than their hickory counterparts, with added durability.

I did a side-by-side test of Zildjian's hickory 5As and the new Birch Heavy 5As. Beyond the obvious weight difference, I also noticed a brighter sound coming from my cymbals when I used the birch models, which could be desirable for those who want a little extra cut from their normal cymbal setup. I was also a bit surprised by how I didn't notice a difference in hand fatigue after playing for a few minutes with either stick. I thought that the heavier birch sticks were going to require more work, but they didn't really affect my stamina. The Birch Heavy models, which come in Super 7A, 6A, 5A, 5B, and Jazz sizes, proved to be useful as warm-up sticks as well. All Birch Heavy models list for \$21.75.

[zildjian.com](http://zildjian.com)

## Nagashi Compact Drumset

by Michael Dawson



**T**he Taiwanese instrument manufacturer Cadeson now offers a compact nesting drumset, Nagashi, that's designed for working drummers who need a kit that's quick to set up and easy to transport and offers professional-grade sounds for low- to mid-volume gigs.

The Nagashi drumset, which features all-birch shells, comes with a segmented 22x18 bass drum, a 6x12 rack tom, a 9x14 floor tom, a 5x13 matching snare, and a complete hardware package that includes two flat-base straight cymbal stands, double-braced hi-hat and snare stands, a single-chain bass drum pedal, an extra-long tom arm, and a cymbal boom arm that attaches to the tom mount on the bass drum. The entire setup fits into two high-quality zip-up bags (one for the drums and one for the hardware), which is very convenient for getting in and out of the club, pub, or studio in a single trip.

### FIRECRACKER SNARE

**The 5x13 matching Nagashi snare is very lively,** giving off a crisp, snapping "pop" and a long, prominent ring that sounded best with the drum left wide open and unmuffled. This snare, which comes with die-cast hoops and Remo Ambassador-weight drumheads, really jumped out of a mix when tensioned a half turn or two below the choking point. Funky yet versatile.



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Nesting kits aren't new—Slingerland advertised a collapsible drumset in the 1960s, and Leedy offered similar products as far back as the '20s, while custom companies like the Modern Drum Shop, Creation, and Whitney have offered their own versions of the modern nesting kit. But when portability is of utmost importance, like if you have to use public transportation to get to your gigs or if your band has to travel with all of the gear jammed into one car, nothing beats a drumset that fits neatly into two bags.

Cadeson's 22x18 Nagashi bass drum has a two-part shell that's held together with three metal clamps. The batter-head side is a shallower segment (about 6" of the shell), while the resonant side is deeper, to accommodate the tom/cymbal mount and spurs. It's a snug fit once the floor tom, snare, and rack tom are stacked inside (the drums push up on the bass drum heads a little bit), and you'll likely want to use a few rectangular blocks of foam to keep them from knocking around. But it's very simple and easy to get the drums packed and unpacked. Cadeson includes a plush velour bag with a pull-tie opening, to be used to encase the snare and toms for additional protection. The bag also doubles nicely as a subtle bass drum muffler once the kit is set up.

### SIMPLE, SERVICEABLE HARDWARE

The drum hardware that comes with the Nagashi kit isn't remarkable, but it works, it's stable, and it doesn't add unnecessary amounts of weight and bulk. The flat-base straight cymbal stands add retro flair and are easy to position among the other tripods. You can also raise the base on these stands a few inches if you need to clear a floor tom, hi-hat, or snare stand leg. The double-braced snare and hi-hat stands are more aligned with modern models. The hi-hat, which has a swiveling tripod for additional setup flexibility, is quick and smooth enough to handle most playing styles. The snare stand has a toothed tilter that results in a slightly limited range of angles, but I had no problem finding a comfortable spot with it.

The included bass drum pedal is lightweight and basic, but it functions smoothly and quickly and folds onto itself for easy storage. It also comes with a classic round felt beater, which I prefer

to most contemporary beater designs. The tom arm features extra-long tubing for increased height/reach positioning angles. It has a standard ball-and-socket joint that proved to be easy to use and held the drum securely in place.

The side-mount bass drum spurs are contoured to curve around the shell when packed for transport, and they have spring-loaded spikes that extend from the rubber tips. I would have liked to have memory locks on the spurs to prevent them from splaying out during heavier playing, but for lighter situations they kept the drum stable.

The simply designed bass drum cradle clamps to the rim of the drum with two thumbscrews and has a black metal plate for attaching the pedal. While I was initially skeptical about how sturdy this cradle would be, it didn't budge throughout our extensive testing period.

If there's one thing to complain about with this kit's hardware, it's that the floor tom legs aren't long enough to bring the shallower-than-normal drum up to my preferred height. I tend to set my floor tom higher than most players do, but just an extra inch or two would've given me enough headroom to work with.

### FUNKY LITTLE FREAK

Because of its diminutive size, I expected the Nagashi Compact kit to be best suited for jazz and light, delicate playing. When tuned up in the higher bebop range, however, the drums started to sound a bit choked and thin—almost like timbales. Maybe it's the head choice (thick Remo Pinstripes on the toms and a Coated Powerstroke 3 on the kick), or maybe it's the naturally focused and punchy sound of the birch shells, but these drums really showed their stuff in the lower and middle registers. The 18" bass drum had a lot of kick and boom when tuned half a turn above slack—sounding more like a 20" drum—and the toms let out a deep, pitch-bending "doom" when tuned a bit above the wrinkle point. Club drummers playing a range of gigs, from acoustic rock to funk, fusion, Latin, and electronica, would appreciate not only the Nagashi's extremely portable design but also its versatile and bigger-than-expected sound. The list price for the complete Nagashi setup, including cases and hardware, is \$2,044.80.

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# GIBRALTAR

## Quad Mount Tom Stand, Ultra Adjust Hi-Hat Stand, Stealth Vertical Mounting System, and Turning Point Hardware

by David Ciauro

The hardware mavens at Gibraltar sent along an assortment of their newest updates and innovations for us to check out. While a few of the items have more of a novelty appeal than overall pragmatism, they prove that Gibraltar is determined to expand the drummer's selection of hardware options beyond the mainstays.

### QUAD MOUNT TOM STAND (7700Q)

The 7700 series employs a lightweight steel elliptical-leg base design, which is said to combine the durability of double-braced stands with the lighter weight and more compact leg span of single-braced versions. The 7700Q Quad Mount stand with a hinged height adjustment indeed takes a best-of-both-worlds construction and allows drummers to maximize space by minimizing their configuration footprint.

I mounted two drums and two cymbal arms from this stand, using varying size combinations. Toms ranged from 10" to 16" with suspension mounts, and cymbals spanned 14" to 21" crashes. The results showed that regardless of the sizes used, stability was not compromised—provided I kept the legs at a realistic span in relation to the size of the drums and cymbals I was mounting. For 14" and 16" toms, I faced the L-rods downward to accommodate the height at which I keep my floor toms, and that didn't pose any teetering issues.

The stands do not come equipped with L-rods, but there are four ball-style options: small (9.5 mm), medium (10.5 mm), large (12.7 mm), and hex style.



### ULTRA ADJUST HI-HAT STAND (9707ML-UA)

The Ultra Adjust hi-hat stand affords drummers the luxury of placing their hi-hat cymbals and foot pedal independently. This model is available with or without legs, to accommodate double pedal and double bass drum players.

The Ultra Adjust stand lets drummers position their hi-hats up to 8" closer to the snare drum without having to move the double pedal to the far side of the hi-hat pedal. There are two spherical gearless positioning points, each of which grants access anywhere



on a 360-degree radius. The desired angles lock into place with a standard drum key, and a short cable links the base to the upper hi-hat section for operation of the foot pedal.

Setting up the Ultra Adjust proved to be a bit time-consuming, as the footplate took some maneuvering to lock into place. There's also a retractable spike to prevent the stand from creeping, but it requires a drum key in order to be adjusted, which I found a bit awkward.

Once I got past the basic setup, I positioned the base of the stand in such a way that my double pedal was flush against the hi-hat pedal and no legs were interfering. I then placed the hi-hat cymbals directly over the double pedal, which is where they're normally positioned when I'm playing a single-kick setup.

The height adjustment ranges from 32" to 38", which was more than sufficient to find a comfortable spot for my hi-hats. I noticed a lag in the pedal response due to the cable pulley system. This wasn't terribly drastic, but it was present nonetheless.

Despite its inherent quirkiness, the Ultra Adjust hi-hat stand has functional value for the niche of drummers who like their hi-hats more out in front of them or as close as possible to the snare.

### STEALTH MOUNTING SYSTEM

The Stealth Vertical Mounting System (VMS) gives drummers the ability to creatively mount their drums without masking the aesthetic beauty of the kit with massive amounts of chrome. The system has a low-profile appearance and remains inconspicuous, while also eliminating the need for tripod bases, thus reducing a setup's footprint. Although it's designed to fly under the radar, the VMS adds a distinctly modern touch to a drumkit.

The Dual Snare Basket mounting option (GSVMS-DS) lets drum-



Dual Snare Basket



Multi Mount Microphone Clamp

mers mount their rack tom and snare drum without the use of tripods. This is achieved by housing two snare baskets on vertical posts and linking them with a bent bar that sits below the drums but doesn't interfere with a double pedal. The stability of this configuration was superb. Additional items can be mounted as well, such as a legless boom stand (6609NL), which is supported by a Super Multi-Clamp (SC-GSCMC) on the front T-leg, or even a legless hi-hat stand (6607NL) to attach to the Stealth bar via a Flex Extension arm (SC-EA300).

Although this snare/tom setup offered excellent stability, I found two design shortcomings. First, I felt the bent bar was longer than necessary. When set with the maximum length between the two baskets, there was a significant amount of space between the two drums. Granted, you can bring the vertical posts closer together, but if you use a 10" rack tom and a 13" snare, the bases would be very close together, causing a lot of excess link bar to stick out. This isn't visually appealing, and it could become a tripping hazard for your bandmates if it extends past your bass drum.

Second, I would argue with Gibraltar's claim that "Minimal hardware equals easier setup, teardown, and less weight to carry." Snares and toms don't require heavy-duty stands, so I think that two basic snare stands would be the same amount of hardware—or maybe even less—to carry as the GSVMS-DS and would likely be faster to set up in most circumstances.

The Side Mount System (GSSMS) has the same low-profile appearance but can

accommodate cymbals and auxiliary mounting. Included with the Side Stealth rack are  $\frac{3}{4}$ ",  $\frac{7}{8}$ ", and 1" adjustable sleeves to accommodate most hardware brands.

#### TURNING POINT HARDWARE WITH SWING NUT

Gibraltar's Turning Point hardware homes in on two common desires that working drummers have with regard to cymbal stands: to lighten the load and to rethink the clumsy wing nut. The weight is reduced in these stands by using a trim tripod design and chrome-plated L-stock aluminum. Akin to the elliptical leg on the Quad Base stand, these models have double-braced stability but single-braced weight. The stands are equipped with gearless brake-style tilter adjustments that use a drum key to lock into place. The 9709-TP also has a hideaway boom with a memory lock for added player convenience.

#### MICROPHONE MOUNTING

These were my favorite gadgets in the batch, mainly due to their practicality. The Multi Mount Microphone Clamp (SC-MMMC) mounts easily on any square or round rack tube or drum/cymbal stand that's between  $\frac{5}{8}$ " and  $1\frac{1}{2}$ ". A 6" black microphone gooseneck (SC-GGN) fastens to the mount, allowing drummers not only to rid themselves of bulky mic stands but also to keep clamps off the drums, and it utilizes the free space on cymbal or hi-hat stands. Just keep in mind that the gooseneck will not support very large microphones. But standard Shure SM57s and SM58s were held with no problems.

## SWING NUT



**Gibraltar's patented spring-loaded Swing Nut is the most distinctive feature of the Turning Point series.**

The adjustable Swing Nut eliminates the need for any wing nuts, and the mechanism, which is a fixed portion of the stand's post, secures cymbals with ease.

Finally, there's the Shock Mount cymbal arm microphone adaptor (SC-GMCA). Most drummers have spare cymbal stands lying around, and this little beauty allows us to turn cymbal stands into mic stands. One end has threads that will fit any standard 8 mm cymbal tilter, and the opposite end is a shock-mounted mic adaptor. Again, large microphones will weigh down the adaptor, so be sure to take that into consideration.

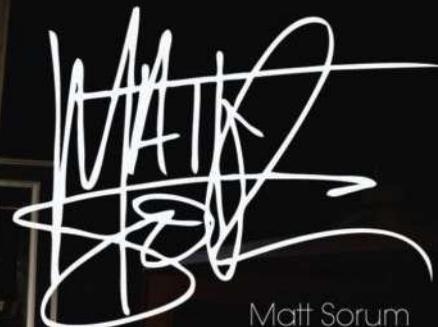
#### CONCLUSION

To save space, or to save time? That's the drummer's chicken-or-egg conundrum when it comes to facing the inevitable setup and teardown process at gigs. Rack systems and components can simplify the erecting and deconstructing of drumkits, but do they save space or lighten the load when compared with traditional stands? That's something that can be debated, as it's situational and largely circumstantial. Ultimately, what matters most is what the individual drummer prefers, and that's where Gibraltar continually steps up to innovate and create a vast world of hardware options.

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## Rascal Flatts'

## JIM RILEY

## Drum Dojo

Story by Michael Dawson  
Photos by Rick Malkin

"Teaching is something I've always loved to do," says Rascal Flatts drummer/musical director Jim Riley when asked why he decided to convert the basement of his Nashville-area home to a group-lesson teaching facility, dubbed Drum Dojo. "I was a music education major at the University of North Texas, and I always knew that one day I was going to get back to teaching. And when I did, I liked the idea of being able to teach through my real-world experiences, rather than relying solely on things I've read in books."

Drum Dojo's construction began about five years ago, when Riley and his wife were building their new home. The primary reason why Jim decided to go with a group-teaching setup rather than traditional one-on-one lessons was so that he could work with as many students as possible while still managing a fairly hefty, yet surprisingly consistent, touring schedule with Rascal Flatts. "I'm on the road Thursday through Sunday, so I only have Monday through Wednesday to teach," Riley explains. "If I just taught private lessons,



I would only be able to see about nine students a week. By teaching in small groups of three to five kids, I can reach more students, and I can also keep the cost down for them. Right now I have thirty kids in my program, and I'm able to teach them in the span of seven or eight hours."

Even though there are six kits on hand at all times, Riley makes sure that the students who train at Drum Dojo learn about all areas of percussion. "Drumset is one of the most under-taught instruments in the school systems," Jim explains. "These kids get a lot of time on snare drum and keyboard through their schools, but they don't usually have anyone to teach them drumset. I want to offer them an education with a pretty good dose of drumset, but not exclusively drumset. We also cover rudimental drumming, classical snare drum, timpani, and mallet keyboards.

"All of my students learn the rudiments," Riley continues, "including the hybrid rudiments they'd have to know in order to march in drum corps or in a college drum line. We warm up with drum-line-based exercises at the coffee table in my waiting room. That's a great way for me to get five kids on the same page, technique-wise. I can look at their hands and make adjustments while they're playing."

As Riley points out, one of the intrinsic benefits to teaching in groups is that the students tend to push one another to improve.



Riley warming up with a group of students (clockwise from left: Kade Claiborne, Shayla Auen, Cobe White, and Patrick Sullivan) before a lesson

"There's some positive peer pressure involved," he says. "If we're working on a particular piece and three kids learned it and two didn't, the ones who didn't walk out feeling a little embarrassed, and they realize that they need to go home and work on it some more. That ends up being a real positive force.

"The other thing is that drummers are more communal than other instrumentalists. We've always played together, from the time of prehistoric drum circles up to today's modern drum lines, so studying together feels really natural."

## GEAR BOX

"I have six professional drumsets set up," Riley says. "Five of the six are actually former touring kits."



**1. 1967 Ludwig in white marine pearl finish** (8x12 rack tom, 16x16 floor tom, 14x22 bass drum), 5x14 metal snare, and Sabian cymbals (13" HHX Stage hi-hats, 16" and 18" Evolution crashes, 22" HH Vintage ride)

**2. 2006 Ludwig blue Vistalite** (8x12 and 9x13 rack toms, 16x16 floor tom, 16x22 bass drum, 6 $\frac{1}{2}$ x14 snare) and Sabian cymbals (8" AAX splash, 15" X-Celerator hi-hats, 16" HH crash, 18" AAX Stage crash, 21" Vault Signature Universal ride)

**3. 2004 Ludwig Classic Maple in silver sparkle finish** (8x10 and 9x12 rack toms, 12x14 floor tom, 17x22 bass drum, 4x14 snare) and Sabian cymbals (13" HH Bright hi-hats, 16" and 18" HH Medium Thin crashes, 22" HH Raw Bell Dry ride)

**4. 1999 Ludwig Classic Maple in purple wood-grain finish** (9x10 and 10x12 rack toms, 14x16 floor tom, 16x22 bass drum), 6 $\frac{1}{2}$ x14 hammered bronze snare, and Sabian cymbals (14" AA Regular hi-hats, 16" and 18" HHX Stage crashes, 22" HH Legacy ride)

**5. 2006 Ludwig Classic Maple in red sparkle finish** (8x10 and 9x12 rack toms, 14x16 floor tom, 17x22 bass drum, 5x14 snare) and Sabian cymbals (8" HH splash, 14" HH Legacy hi-hats, 16" and 17" AAX Studio crashes, 18" AAX China, 20" Vault Memphis ride)

**6. 1999 Ludwig Classic Maple in champagne sparkle finish** (9x10 and 10x12 rack toms, 16x16 floor tom, 16x22 bass drum), 6 $\frac{1}{2}$ x14 Black Beauty snare, and Sabian cymbals (14" Vault hi-hats, 16" and 18" Vault crashes, 20" Vault ride)

Jim also sets up his 8x14 Ludwig signature Black Magic stainless steel snare.

### KEYBOARDS

Deagan marimba, practice xylophone, and vintage glockenspiel; Vater mallets

### ELECTRONICS

- Mackie HMX-56 microphone mixer/amp
- Shure SM58S microphone (with on/off switch)
- Apple iPod Touch (with Tempo metronome app)
- Direct Sound Extreme Isolation headphones (EX-25 and EX-29 models)

"When we're working on drumset, the kids are playing on very live-sounding drums," Riley says. "But everyone wears sound-reduction headphones. I plug everyone's headphones, my iPod, and my microphone into a mixing board, so I can talk to them as they're playing. We work through my curriculum, we play along to classic records, or we use music-minus-drums recordings like the rock/pop tracks from my book, *Song Charting Made Easy*, or tracks from *Turn It Up & Lay It Down, Volume IV*, which is the straight-ahead jazz CD."

### DRUM PADS

ProLogix, RealFeel, and Remo models



In metal circles, crossing over into the mainstream can be viewed with suspicion. The musicians in **Five Finger Death Punch**, however, happily back up their hard-earned popularity with chops for days and songs that work. "Come to the show! Buy the record!" says their drummer. "I welcome that with open arms."

**F**ive Finger Death Punch, or 5FDP for short, has taken the hard rock and heavy metal worlds by storm since the release of its 2007 debut, *The Way of the Fist*. In that short time, the band has risen to the forefront of its scene, performing in front of thousands at shows such as 2010's Rockstar Energy Drink Mayhem Festival and having its first two albums certified gold in the same week. This month sees the release of *American Capitalist*, one of the most hotly anticipated albums of 2011. We initially talked with drummer Jeremy Spencer at last summer's Mayhem Festival, and then we hooked up with him again this year. In between, it's been quite a ride for him and his band.

**MD:** The last year has been pretty huge for Five Finger Death Punch, from playing the main stage at the Mayhem Festival to having *The Way of the Fist* and *War Is the Answer* go gold at the same time. What has it been like for the band?

**Jeremy:** We haven't really been able to stop and think about it. We've been so busy that there hasn't been time to soak it all in. But when I do stop for a moment, it's incredible. Luckily we've been able to constantly progress and get on bigger and bigger tours. It's been such a high, but we focus on moving forward and not resting on our laurels.

**MD:** What was the writing process like for the new record?

**Jeremy:** There was some pressure because of the success of the first two. We don't necessarily intend to become more mainstream or radio friendly, but we

always want to outdo ourselves, and there was definitely some stress. It was a mental grind sometimes.

**MD:** You've said that you just try to write the best songs possible. What's your approach to metal drumming in support of the song?

**Jeremy:** For me it's always song first. Playing drums for years, I've focused on different things at different points of my life. For a long time I was all about shredding double bass as fast as I could. Even on our first album, there was a lot of double bass all the time. I didn't want to make that same record again when we went back into the studio, but if it requires shredding, then I'll do it. I just want to accentuate the hooks as much as possible. Sometimes it's going to be a four-on-the-floor dance beat and sometimes it's going to be 190 bpm 16th-note double bass.

**MD:** Do you have any tips for drummers who want to maintain their chops and style of playing while supporting the hooks and vocals?

**Jeremy:** Absolutely. I think you should listen to all kinds of music. I did. I love a lot of different styles of music: I like pop music, I like country, whatever. Good songs are good songs in my opinion.

But, yeah, don't be that bonehead guy who only listens to the most brutal death metal you can find. That's cool, and you should learn how to do that well too. But listen to a song with a simple Beatles drum pattern in it, because those are some of the most hooky and most popular songs of all time. There's something to be learned from that. There's a reason why that stuff sells. And you can learn to blend your brutal style of drumming with hooks, man. [laughs]

**MD:** What are some differences between the new

# Jeremy

# Spencer

by Billy Brennan



CER

album and its predecessors in terms of drumming?

**Jeremy:** Well, the first record had a *lot* of double bass. That's what I really wanted to showcase in my drumming. The second was kind of the polar opposite—I was much more song- and hook-oriented. This one is sort of a blend of the two. This one features more work with my hands. There's a lot of tom and ride work.

**MD:** Did you consciously decide what new road you wanted to go down and then work on it?

**Jeremy:** Not really. I didn't practice a lot, because my body was worn out. I needed a break and took some time off. Then, when we were meeting with producers and such to discuss the new record, it was like, "Why not try some tom stuff..." I don't want to say I overplayed, but there's a lot of tom stuff. [laughs]

**MD:** Are there any songs or moments that stand out to you?

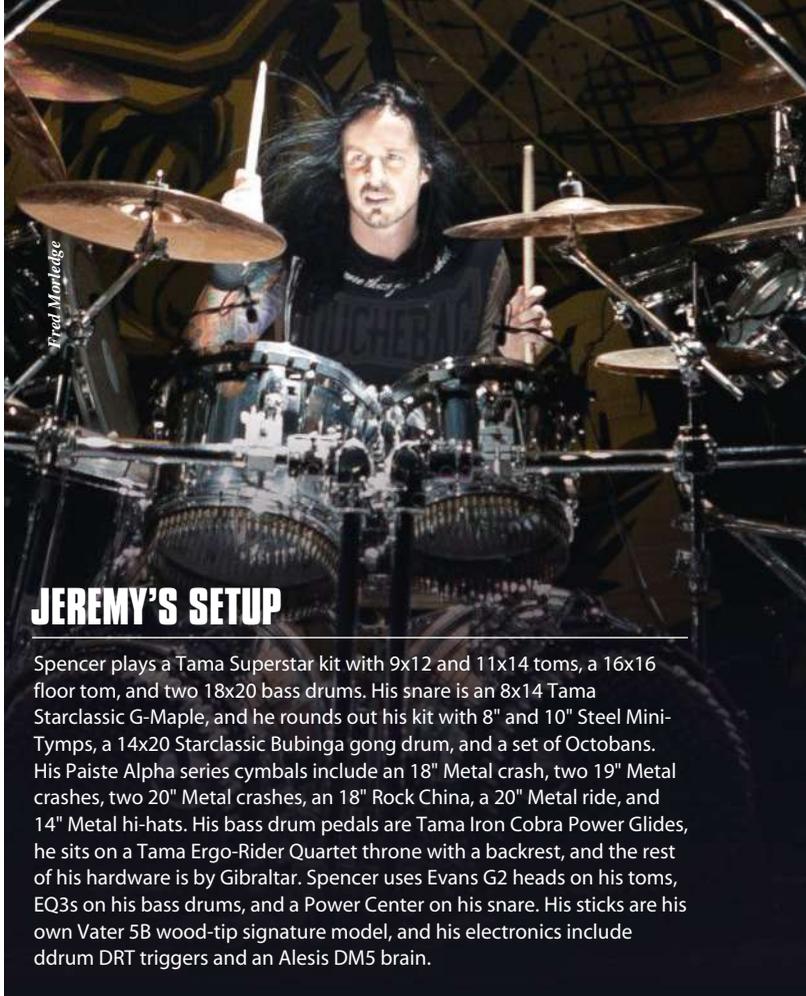
**Jeremy:** They're still so new, even to me, but many of the songs have double bass and ride work that I'm really proud of. I kind of rediscovered the ride on this record. It's been a long time since I used a ride on anything except small sections—I would always go to the crash for choruses and such to maximize the energy—but I brought it back.

**MD:** Are there any particular drummers who influenced the shift?

**Jeremy:** I'd have to say one guy was Deen Castronovo of Journey. He always has great ride and double bass work and unbelievable interaction between the two. I loved him as a kid, and there's definitely some of his influence in my playing on the new record.

**MD:** What's the hardest thing about being a full-time drummer in a band?

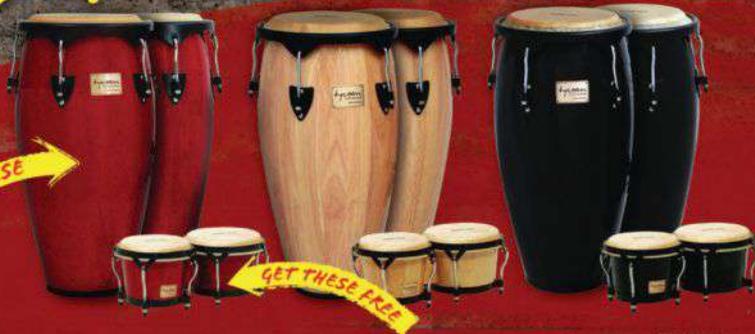
**Jeremy:** It physically wears you down. Stretching is really the key, and all drummers need to take that into consideration with



## JEREMY'S SETUP

Spencer plays a Tama Superstar kit with 9x12 and 11x14 toms, a 16x16 floor tom, and two 18x20 bass drums. His snare is an 8x14 Tama Starclassic G-Maple, and he rounds out his kit with 8" and 10" Steel Mini-Tymp, a 14x20 Starclassic Bubinga gong drum, and a set of Octobans. His Paiste Alpha series cymbals include an 18" Metal crash, two 19" Metal crashes, two 20" Metal crashes, an 18" Rock China, a 20" Metal ride, and 14" Metal hi-hats. His bass drum pedals are Tama Iron Cobra Power Glides, he sits on a Tama Ergo-Rider Quartet throne with a backrest, and the rest of his hardware is by Gibraltar. Spencer uses Evans G2 heads on his toms, EQ3s on his bass drums, and a Power Center on his snare. His sticks are his own Vater 5B wood-tip signature model, and his electronics include ddrum DRT triggers and an Alesis DM5 brain.

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## JEREMY SPENCER

their warm-up. I didn't as a kid, but as I got older and my body started to catch up with me, I got help from trainers and from my girlfriend. I stretch out with hard foam rolls; it's basically glorified yoga, and I've made that part of my routine.

A lot of guys warm up on pads, but I feel like that's just overworking your body, because you're doing the same motion that you're doing on the drumkit. I'd rather spend my time stretching and recovering, because my body takes a beating with what we do. We're basically athletes, but we party on top of it. [laughs] So it takes more time to recover.

**MD:** You created the Extreme Metal Loops Volume 1 sample library. What was the motivation behind that project?

**Jeremy:** It started when Zoltan [Bathory, 5FDP guitarist] showed me some demos that would eventually become *The Way of the Fist*. The drum loops on those demos sucked. There was no double bass available in drum loops at the time, and he was like, "You should do it." I started to really think about it, and then it took about six months to complete. It came out really well—people are still buying it. It's a really great writing tool for bassists and guitarists in particular, who may not have access to a drummer.

**MD:** Are you still planning to release a follow-up?

**Jeremy:** Definitely. I have it done, but I just have to remix it because I wasn't satisfied with the initial mix. Volume 2 has a lot more blast beats on it. Death metal is not well represented [in the sample market], so I wanted to get that sort of playing out there and be the first to reach those fans.

**MD:** What are Five Finger Death Punch's immediate plans?

**Jeremy:** We're headlining a big U.S. tour with All That Remains, Hatebreed, and Rev Theory, and then we'll probably spend the next year and a half touring everywhere under the sun.

**MD:** You had a pretty big stage production at the last Mayhem Festival, like the Tommy Lee—esque drum riser. What's in store for your upcoming tours?

**Jeremy:** The drums will rise higher and do more turns, and that's all I can say. [laughs]

## AWAY FROM THE STAGE

**Jeremy Spencer is a giving kind of guy. Aside from sharing his love for drumming, he has big plans to give back to the community in the future—in charity, and in copious amount of stage blood.**

**MD:** Your hobbies are watching football and horror movies. So what's your favorite football team?

**Jeremy:** I'm more into college football, and I'm a big Nebraska Cornhuskers fan. My dad is a big Missouri Tigers fan. Once, when I was ten, I heard him yelling at the TV. For some reason I decided to cheer for the opposing team, torturing my dad, and that was the Cornhuskers. Over the years I followed their ups and downs and have loved them ever since. And now that the Cornhuskers aren't in the same conference as Missouri, my dad doesn't feel bad about cheering for them.

I'd love to coach Little League—actually, at the moment I'm getting together a league here in Las Vegas for underprivileged kids. It'll be great because I get to give back to the community while also fulfilling a dream of mine.

**MD:** What are some of your favorite horror movies?

**Jeremy:** I love it all—the really cheesy stuff, series like *Friday the 13th*—but I'd have to say my favorites are the *Texas Chainsaw Massacre* series. I love that it has the whole quirky family with in-depth and individual characters.

Zoltan and I want to make a low-budget horror movie. We've tossed script ideas around, and it may actually be able to happen now that Five Finger Death Punch is having success and getting out there.

**MD:** What kinds of ideas have you had?

**Jeremy:** I won't really give out secrets [laughs], but it'll have everything you've seen and new things as well. I want to make a mark—have people see it and say, "Whoa, what was that?"



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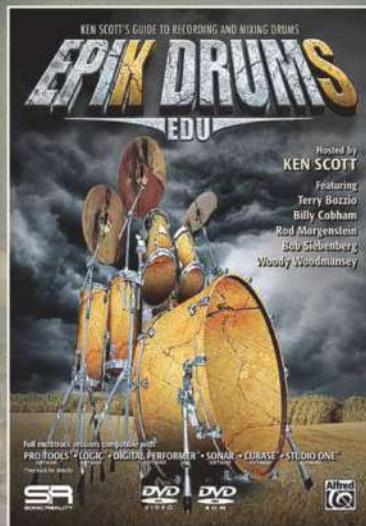
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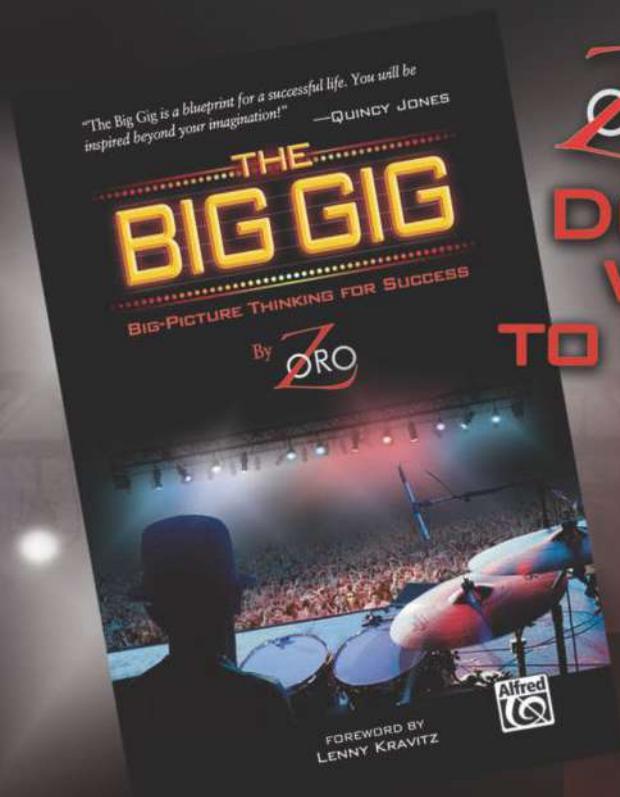


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# NEIL PEART

A new DVD puts us right on stage with the Rush rhythmist, for a detailed throne-side look at drumming masterpieces from his fruitful career. Here, *MD* digs deep into Peart's musical travelogue, including his recent excursions into the unknown. **This Time Machine makes all stops....**

by Michael Parillo

Artistic greatness rarely comes easily. Talent, though hugely important, will get you only so far. Picasso, for example, might have shown an exceptional aptitude for figure painting as a teenager, but pure ability was hardly enough. His

lively and so aggressively sought to sharpen his or her sticks? Peart has gone to great lengths in his quest for improvement, overhauling his style and his setup in the mid-'90s with the movement guru Freddie Gruber and, much more recently, studying with the embodiment of control and

*Center Stage: A Lifetime of Live Performance*. The three-disc, seven-plus-hour video offers an intimate look at every aspect of the drummer's in-concert life, including solo pre-tour practice sessions (with slowed-down demonstrations and PDF transcriptions), onstage soundcheck,



Andrew MacNaughtan

curious mind never rested. Innovation and exploration were paramount, and Picasso refused to sit still. Perhaps most important, he worked tirelessly, drawing, painting, and sculpting around the clock and placing everything else in life second to his obsessive and prolific—and constantly evolving—creative ventures. His art was almost always ahead of its time, and his important work spanned approximately seventy years.

Neil Peart might well have been born with an innate inclination toward understanding and creating rhythm, but he also knows a thing or two about hard work. He's certainly been blessed with the brain of a seeker, which has led him to travel the world, geographically and rhythmically, and to remain ever open to fresh inspirations. But, again, his long and staggeringly productive career with his Rush bandmates, bassist/vocalist Geddy Lee and guitarist Alex Lifeson, could not be had without keeping the ol' shoulder to the wheel.

"There's no other way to get it," Peart says of the practice and repetitions crucial to breaking new ground. Along those lines, is there another drumming superstar who has so pub-

sophistication in jazz and fusion, Peter Erskine. Notice that Peart's teachers tread territory outside Rush's realm of "ornate hard rock," to use Neil's term.

One of the greatest leaps forward in Peart's journey—into the unknown, in fact—has also been made relatively recently. Indeed, rock's reigning king of the sculpted drum part, a man famous for his tenacity in reproducing complex and finely nuanced compositions *exactly* on stage, has learned to embrace improvisation. (Yes, learned. More on that later.)

All of these endeavors dovetail on Peart's brand-new DVD, *Taking*

and backstage warm-up. The centerpiece of the program is an entire two-set performance on Rush's Time Machine tour, captured at upstate New York's Saratoga Performing Arts Center in July 2010. The live footage, with the camera eye zeroed in on Neil and the sound presented in a drum-heavy mix, is interspersed with conversation about each song with Hudson Music senior drum editor Joe Bergamini, filmed at the stunning Death Valley National Park in California.

The material on Peart's third video—the others are 1996's *A Work in Progress* and 2005's *Anatomy of a Drum Solo*—draws from Rush's



Christian Stanke

nearly forty-year career. This includes a song from before Peart even joined the band in 1974 (“Working Man”), the entire 1981 blockbuster *Moving Pictures*, various greatest hits, cuts from the fiery 2007 album *Snakes & Arrows*, new numbers “Caravan” and “BU2B” from the upcoming *Clockwork Angels*, and, of course, a drum solo, this time titled “Moto Perpetuo” (which can be read as “perpetual motion” or “everlasting

motorcycle”—or, even better, both).

It’s a challenge to digest such an abundant feast of drumming, but *Taking Center Stage* does comprise a *lifetime* of live performance—Neil Peart’s lifetime. So it’s only fitting that we, the viewers, do some work as well, to chew on the many meaty concepts presented. The sheer volume and variety of Peart’s beats and fills is staggering, and, as a testament to Neil’s forward-thinking aesthetic,

there’s essentially no repetition beyond that signature Latin-style ride pattern from the old days (neatly reprised on *Snakes & Arrows*’ “Far Cry”). In the practice room, or when he’s writing lyrics and prose travel tales, Peart might strain to push beyond his mortal limits, but here he makes his own perpetual creative motion seem as natural as Picasso saying, “Okay, enough with the Blue Period!”



**MD:** Did the performance in Saratoga feel different because you were the focus of the cameras?

**Neil:** Fortunately we already used some cameras in the live show, on the rear screen behind us, so it was just a matter of adding a few more and then collecting all that exclusive footage of me. Later that same tour they filmed the whole band in Cleveland and took a whole different approach to lighting the band and the crowd.

The Saratoga one was specifically focused on getting the drums on camera, and then the mixes, as you know, are quite enhanced. Well, I think it's a normal sort of balance—that's about where I hear the drums! We always laugh about that in the studio, because I really do like loud drums. I think they're exciting, and not just because it's me. Yeah, I like that mix. I'll just say it.

There's such a purity of sound, whether it's the rehearsal footage or the performance stuff. The only effects are ones I actually play. I said to the engineer, Sean [McClintock], in these economical words, "It sounds like me playing my drums." That's the highest compliment. If you've done any studio work, especially years ago, it wasn't always like that. When you hear the playback, you go, "My drums don't sound like that!"

**MD:** It's a beautiful touch to have the interview segments set in Death Valley.

**Neil:** What a difference that made. It was so glorious how it came about, because in the previous two DVDs we had done outdoor "talkie bits," but we'd filmed them at the studio in the Catskills. This time we were filming in January, which limited a lot of the outdoor possibilities. Winter in Quebec I've written about extensively and love so much. But you can't count on getting beautiful days when you pick two days in January. So Death Valley was the perfect place and one of my favorite places on the planet, and it gave us so much variety.

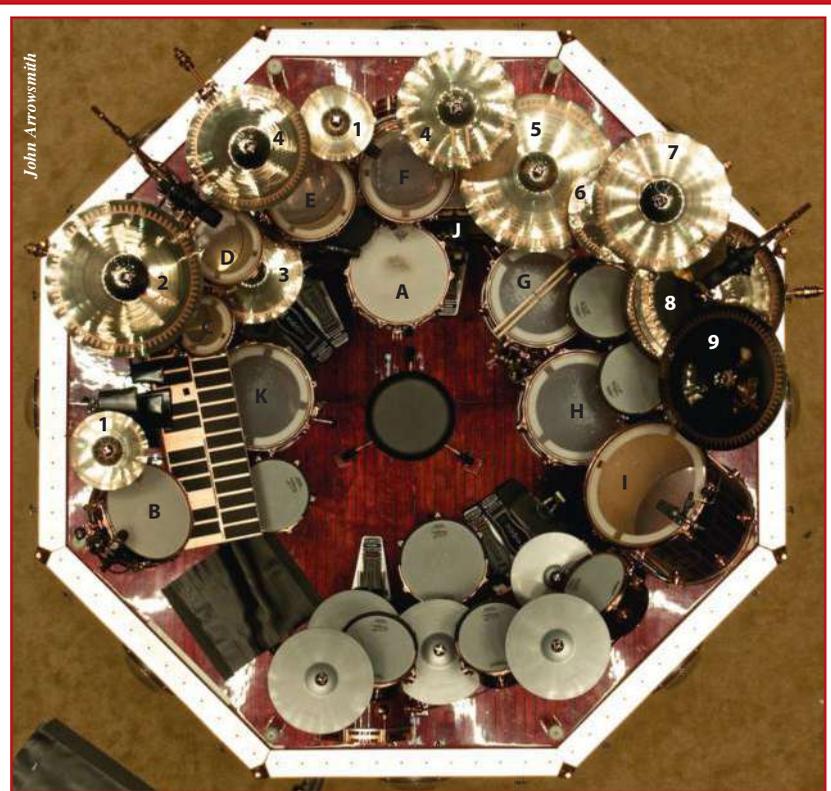
I have to see that I can live with everything over time, of course, but when I faced watching the revised edit of seven hours of myself, that's very daunting. [laughs] But it was necessary

to have the playing demonstrations and all that. I don't like watching myself on television or looking at pictures of myself, that mirror sort of thing. I like listening to the music, interestingly. Yeah, that is an interesting distinction—I like reading my writing, and I like listening to our music,

but I don't really like *watching* me. It's the same self-consciousness, I think, that leads to a lot of other behavioral and character sort of things.

**MD:** The nature shots seemed like a good setting to reflect on your past as well.

**Neil:** Joe Bergamini had been urging



## NEIL'S SETUP

**Drums:** DW Collector's series in custom steampunk finish

- A. 6 $\frac{1}{2}$ x14 snare (straight VLT shell)
  - B. 3 $\frac{1}{2}$ x13 snare (straight VLT shell)
  - C. 7x8 tom (VLT shell with 6-ply rings)
  - D. 7x10 tom (VLT shell with 6-ply rings)
  - E. 8x12 tom (VLT shell with 6-ply rings)
  - F. 9x13 tom (VLT shell with 3-ply rings)
  - G. 12x15 floor tom (VLT shell with 3-ply rings)
  - H. 16x16 floor tom (X-Shell with 3-ply rings)
  - I. 16x18 suspended floor tom (X-Shell with 3-ply rings)
  - J. 16x23 bass drum (X-Shell with 3-ply rings)
  - K. 13x15 floor tom (X-Shell with 3-ply rings)
- Not shown:** 6 $\frac{1}{2}$ x14 Edge snare

**Heads:** Remo Ambassador X snare batters and Remo/DW Coated/Clear 2-ply tom and bass drum batters

**Hardware:** DW, including 9000 series copper-plated stands, 9000 series double bass pedals, and 5000 series hi-hat stand

**Cymbals:** Sabian Paragon series (except auxiliary hi-hats) in brilliant finish with custom steampunk design

- 1. 10" splash
- 2. 20" Signature crash
- 3. 14" hi-hats
- 4. 16" crash
- 5. 22" ride
- 6. 14" Vault Artisan hi-hats (auxiliary) with 8" splash above
- 7. 18" crash
- 8. 20" Chinese with 20" Diamondback Chinese above
- 9. 19" Chinese

**Electronics:** Roland TD-20X percussion modules, V-Drums pads mounted in DW shells, V-Cymbals, V-Hi-Hat, and XV-5080 samplers; Kelly SHU internal bass drum mic; Alternate Mode MalletKAT Express and FatKAT trigger pedals; Daux trigger pad; Glyph hard drives; Monster power conditioner; Behringer line mixer

**Sticks:** Pro-Mark Neil Peart signature 747 model

# The votes are in.



- |                       |                        |
|-----------------------|------------------------|
| X Jotan Afanador      | X Taku Hirano          |
| X Kenny Aronoff       | X Paul John            |
| X Billy Ashbaugh      | X Bashiri Johnson      |
| X Curt Bisquera       | X Brian Kilgore        |
| X Gregg Bissonette    | X Thomas Lang          |
| X Jason Bittner       | X Trevor Lawrence, Jr. |
| X Tom Brechtlein      | X Pete Lockett         |
| X Gerry Brown         | X Ray Luzier           |
| X Brendan Buckley     | X Billy Mason          |
| X Kyle Burns          | X Marvin McQuitty      |
| X Teddy Campbell      | X Jonathan Moffett     |
| X Gorden Campbell     | X Eric Moore           |
| X Ismael Cancel       | X Jamal Moore          |
| X Dennis Chambers     | X Brad Pemberton       |
| X Homero Chavez       | X Chris Pennie         |
| X Chris Coleman       | X Doane Perry          |
| X Jeremy Colson       | X Johnny Rabb          |
| X Luis Conte          | X Kevin Rapiello       |
| X Robin DiMaggio      | X Stanley Randolph     |
| X Josh Eppard         | X Rich Redmond         |
| X Stephen Ferrone     | X Daniel de los Reyes  |
| X Brian Frasier-Moore | X Walfredo Reyes, Jr.  |
| X Richie Garcia       | X Kevin Ricard         |
| X Roland Garcia       | X Derek Roddy          |
| X Alex Gonzales       | X Gil Sharone          |
| X Matt Greiner        | X Aaron Spears         |
| X Dae Dae Haddon      | X Chad Szeliga         |
| X Rexels Hardy        | X Martin Verdonk       |
| X Joey Heredia        | X Tim Yeung            |
| X Gerald Heyward      |                        |

## NEIL PEART

me for the past few years to get historic and analytical, which didn't interest me at all. But in this context the overriding theme was live performance, which remains a main focus of my life, and it's not anything that I'm tired of talking about or feel is irrelevant.

So when I looked at the songs as *performances*... Like what happened where I just stumbled across that realization about myself—which happens a lot in interviews, and it's one reason I like to do them—the whole theme through the DVD of our songs being made to play live, I'd never thought of that before. It's just the way we naturally worked.

It's so obvious when I look back at "Subdivisions" or any of the *Moving Pictures* songs, in that they were absolutely made not to be played on the radio, not to be listened to on the floor with headphones, but they were made to be *played*. Yeah, "made to be played"—that's good! That makes our band so much of what it is, and it's what's sustained us as a live band. Those songs are so exciting for us to play that it makes the show a consistent expression of something real and sincere. I mention in the DVD too that we only play songs we really like playing. And I don't think that's true of all bands. I'll just go out on a limb and say that.

**MD:** You do hear bands say they *have* to play a certain song, or else the crowd won't let them out alive.

**Neil:** Yeah, I know. I feel very fortunate. That's a wonderful testament to the band being about playing music that we like: We *still* like it! Even those songs from twenty, twenty-five years ago, I like playing them. I was saying how a song like "Presto," like a lot of the older songs, feels better to me now than the record did. And Geddy pointed out that our internal clock, our rhythmic foundation, has shifted.

Of course, I've worked really hard on that, and my studies with Freddie Gruber were a big part of changing my whole orientation, not only physically but, I realize now, rhythmically. So I work much more to a rooted bass drum on a figure, and my tempo control is much more based upon the intricacies of the rhythm itself. That's

an important part of the legacy of a teacher, because they put you on a path—and this is broadly applicable to teachers of all kinds—and all you have to do is stay on that path and you'll be all right.

I think about my earliest education in reading, for example—being taught to understand a novel, a play, a poem. Well, that ruined, like, Charles Dickens' *A Tale of Two Cities*, or Shakespeare's *Julius Caesar*. I can *never* read those again, because I was forced to dissect them. But it served me for a lifetime.

And my first drum teacher, Don George, same thing. Freddie, same thing. Peter Erskine, a few years back—studying with him continues to be part of what I do, because he put me on a path that I can follow *forever*.

As I get into later life, at fifty-nine, I still don't injure myself, and that's a big part of Freddie's teaching on a physical basis. He's saved me from the injuries that I know have plagued a lot of other drummers, especially hard-hitting ones who are getting older. [laughs]

**MD:** What's something you worked on with Peter Erskine?

**Neil:** I think Roland makes a drum pad with a metronome that plays two bars of click and then two bars of silence. Well, Peter gave me the assignment to get that little unit and play to two tempos every day, one very slow and one fast. You know how hard it is to keep time at a very slow tempo, but when you're up against the mathematical perfection of a *silent* click.... I've heard other drummers just have gone crazy: "There's something wrong with that machine!" But what a great exercise. I was improvising in those tempos too, different ones every day, which also served me hugely.

Playing just the hi-hat like that, with no other responsibility but to keep to that tempo, continues to grow in a remarkable way that I feel in live performance now, in terms of time control in the tiniest increments, and of accuracy—getting to truly feel when it's right or wrong, and be right! How many drummers think they're playing the right tempo and they're playing too fast?

Years of working with click tracks and metronomes helped, but they had



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## NEIL PEART

a downside, and I found that in the mid-'90s I started to feel very rigid and mechanical—accurate, yes, but not the kind of accuracy I wanted. It made me want to study with Freddie.

Having found Freddie and worked with Peter Erskine has served to let me be accurate and feel good inside, without feeling constricted and rigid. Yet my understanding of time and my control of it is *way* deeper than it ever was when I could do a mathematical, drum machine kind of accuracy.

**MD:** Where does improvisation come in?

**Neil:** Investigating improvisation has made me more resourceful, by necessity. That's such a great parallel with traveling. In my writing over the years I've done many comparisons between drumming and traveling and improvising and traveling. It's all about *adapting*. I love the fact that when I start improvising figures in the solo, I adapt to each one. That's how you keep going. You go, Okay, that happened, so then *this* will happen, trying to keep yourself out of repeating.

Improvising has helped me enormously in improvising *out* of trouble. That's an interesting insight right there. If you're wedded to a carefully arranged part, any, oh, mechanical problem that comes up to distract you or any loss of concentration means that an unrolling program gets interrupted. But when you're improvising there's none of that. Everything that happens is by nature and by intention unexpected, so it does prepare you to deal with the unexpected better. I noticed that on this last tour I was much more able to handle an error, whether it was mine or somebody else's or a technological thing.

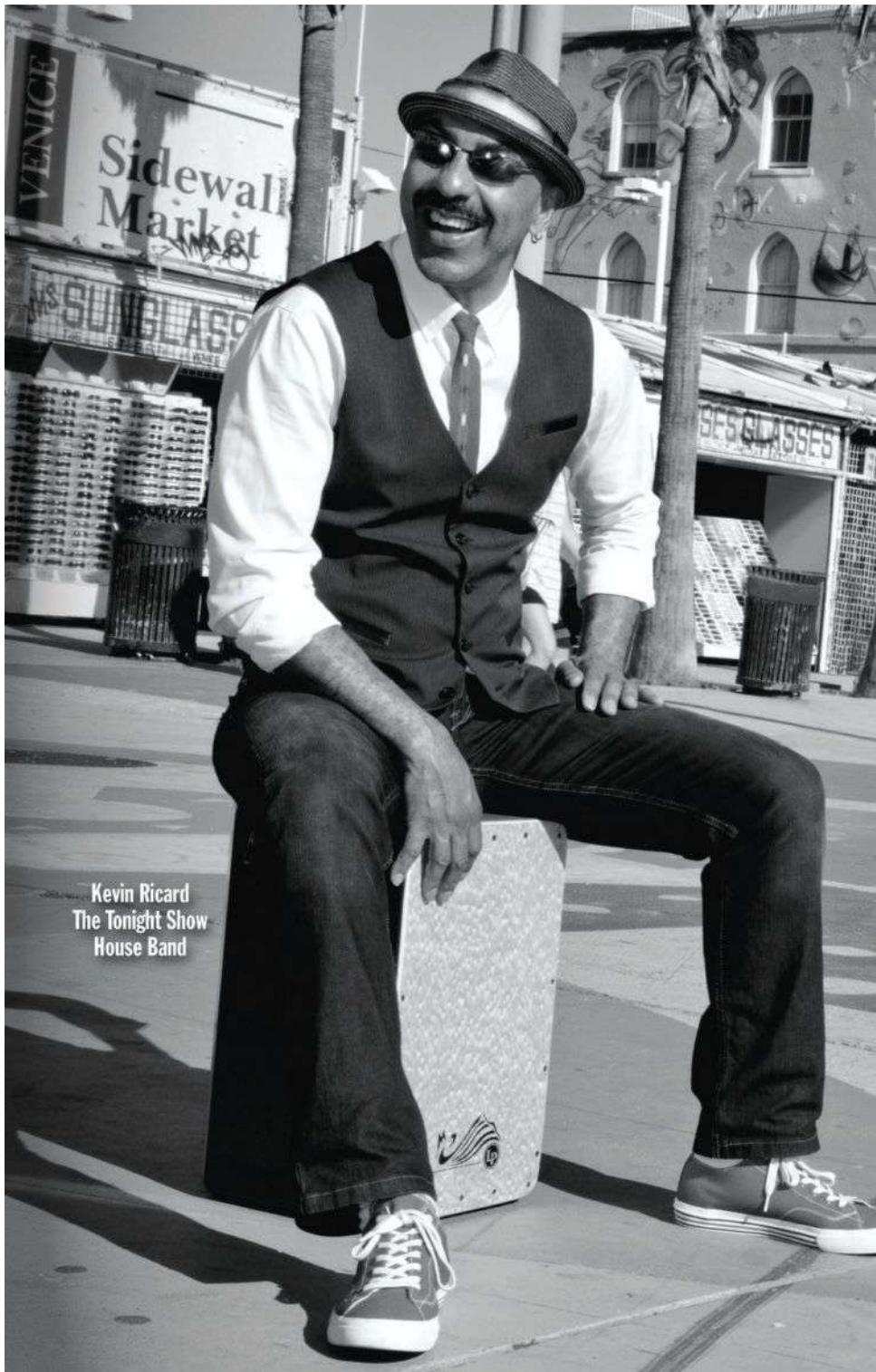
In the band's case, we just wanted to introduce more improvisation. We do like to arrange things, and we love to re-create recorded songs as well as we can do live, but on this tour particularly all of us were interested in getting outside and more interested in jamming. And as we get back to work on new material right now, we're talking in those terms. We collected a whole bunch of soundcheck jams, just like we used to do twenty-five years

ago. Alex went through some of the ones he thinks are the most interesting, and he's encouraging us to use them as the basis of compositions. And the thing we've been doing live too, on the very last song of the show, "Working Man," is we just go. It's truly a jam session, in the time-honored way that I always did it as a kid and you probably did too: You get a cue. "When the guitar player plays this figure twice, we all come out." We're all inspired by that, and we're saying,

"We're doing this in the studio." It's so exciting after all these years that we have these feels that inspire us, and the next record is not a question of "What are we gonna do this time?" It's like, "Look at all the stuff we're gonna do this time!"

**MD:** On the DVD, "Working Man" stands out as pretty much the lone example of straight-up 4/4 bashing.

**Neil:** Yeah, and it's one where Geddy and I are much more of the traditional rhythm section, playing the support-



Kevin Ricard  
The Tonight Show  
House Band

ing role for a soloist who's going to the moon. Alex just goes completely out there. We talk about it later and he says, "I don't even know what I was doing there!" That's the kind of person he always has been—he's very spontaneous, out of the three of us.

So yeah, that's a neat role for us because we don't do it all the time. We figure it's free rein. We've always joked that when vocals are going on you're very respectful as an accompanist, but not when it's a guitar solo. [laughs]

**MD:** Do you ever think about the words and meaning behind the songs while you're on stage?

**Neil:** Sure, I do, especially when I see them reflected in other people's faces and see them singing along. An obvious example but a very good one is "Limelight." That so much reflects on live performance and "living on the lighted stage" and the sense of unreality. It remains just as true now as then. "Approaches the unreal." Yeah—how many times have those words been

reflected back at me from an audience singing along? It's a feedback loop of my own reflection on the experience, and it's still true, so that's kind of cool.

**MD:** I've heard musicians comment on that unreality. Carlos Santana said something about how you're fawned over on tour but then you go home and have to take out the garbage, which is an important but often difficult transition.

**Neil:** Oh, yeah. And that's one thing I must say: I love traveling by motorcycle on tour because I come down to the everyday every day. I go to gas stations and eat in diners and travel through traffic. What could be more gritty, down-to-earth real than fighting through traffic every day? And I have roadside conversations with strangers or at a gas station or motel that are really lovely little exchanges, just human to human.

It's certainly true what Carlos was talking about, that dichotomy. Lift your finger and something's done for you. Then, when you get home, somebody else's finger is pointing at you, telling *you* what to do. I value that too, very highly. I love being at home, and I love doing the grocery shopping and the cooking and all that. But I've been able to keep touring fresh but also nourishing in the human sense. Every single day I feel a part of human life; I never feel as if I'm in a bubble. My life is so real on the road, much more so than it used to be, and it really helps me to keep my balance.

I think of Pink Floyd, and Roger Waters' famous essays on alienation in *Wish You Were Here* and *The Wall*, and I know what that feels like. I wrote to him years ago when I heard about the *Wall* performance in Berlin and just expressed the fact that it had been my autobiography as well. But you can't survive with those kinds of feelings. He had to change his feelings; I had to change my environment over the years. So between bicycling and motorcycling, it keeps me out of that bubble and keeps me engaged with real life. Gives me something to write about too. God, regular touring life—I'd have no stories! What an appalling thought. I never thought

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## NEIL PEART

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### CARESS OF STEEL

**MD:** You have a distinctive touch on the drums. On the DVD you explain your reasoning behind hitting as hard as you can. There's conviction behind every note, real clarity. Could some of that stem from working things out very precisely beforehand?

**Neil:** The conviction you describe was the confidence of: I really *know* this part now. I think of, just for example, "Tom Sawyer." I would've played that

dozens and dozens of times and developed all those little figures to memory, such that they were played as a performance. There was an absolute knowledge of what I was doing and why, which would come through in that level of clarity and conviction.

**MD:** You also said something in one of your previous *MD* interviews along the lines of how indecision can lead to mistakes. What you're talking about now is essentially a lack of indecision.

**Neil:** [laughs] Absolutely so, yeah. That's the way I worked thirty years ago, and it has evolved over time. I love

the fact that now I can approach that kind of conviction even when I'm makin' it up. It's true that I've become more confident about improvisation. I don't think it's well understood that it's something you can *learn*. I didn't know that. *Anatomy of a Drum Solo* was the perfect turning point, because I announced in that DVD that I am a compositional drummer. And then almost immediately I started thinking about that and going, Wait a minute. Why limit myself? I want to be improvisational. So I really did set out to learn how.

It's very interesting how I've built the confidence that I used to get from rehearsal. Studying how improvising works, and especially how my mind works when it's improvising, has served to give me the confidence where I can be much more free. The two newest songs, "Caravan" and "BU2B," were recorded that way—*much* less prepared, and consequently much less orchestrated than in the past, but certainly with no less power and conviction. I trust myself more now—that's what it is! A lot of good experience where I've managed to do it night after night for eighty-one shows just on this tour gives me the confidence that I'll be able to do it.

**MD:** So realizing that you're a compositional drummer made you want to become an improvising drummer.

What if it's the opposite, if you're a drummer who isn't comfortable committing to specific parts but you'd like to learn to be more compositional?

**Neil:** Very interesting, and so likely to be true. I've talked to other drummers a little bit about that, about ones that *can't* play the same way twice, but there's more to be learned there. I've known guys like that, that just play great all the time. But you have to play so much safer then, generally.

There are a lot of reasons why I get away with being so active, especially how I got away with it in those days, and it was because of having carefully orchestrated drum parts that framed the necessary vocal parts of the song. I never got intrusive in that respect. And I know what the lyrics are and where the vocals are going to go. I don't know how many drummers I've talked to that had to record a song when the

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Neil Peart



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lyrics weren't written yet, and what a terrible handicap that is.

I love the fact that not only are the lyrics written, but because I wrote them I *know* them. [laughs] I know where I can punch up vocal rhythms and accents, for example. It's really lovely to be able to do that. I think a lot of drummers are forced to play simpler than they'd like to, just not to take a chance on being in the way. It's like a session musician thing—you're supposed to be invisible. But in a band you're supposed to express yourself.

As far as the repeatability factor, that's something I don't know enough to comment about, but I'm interested in it. I know there are drummers like that, and the fact that they might want to be more compositional doesn't surprise me.

**MD:** You really do get away with being more active than most drummers, and it's certainly not an accident.

**Neil:** No. Absolutely by design, and that's something the three of us shared, again, from the outset: We really wanted to play, and we really wanted to play *better*. That kind of curiosity and willingness to experiment took us on some strange journeys, but it's served us well in the end and made us happy to this day.

We've done little things on our own. I love big band music and look forward to playing it, and I do things for my own amusement, maybe with hand percussion or melodic percussion. But for the most part—no, for the absolute maximum part—I'm *completely* fulfilled as a drummer by what I get to do in this band. And as a writer I love being the lyricist too.

**MD:** You have some pretty special bandmates as well.

**Neil:** Yeah. I like them. Don't tell them. [laughs]

## REPLAY

**MD:** During the refinement period where you're learning a song and creating the drum part, you're playing along to a demo made by Geddy and Alex, I assume.

**Neil:** Right, yeah.

**MD:** Do you record yourself playing everything from the more straightfor-

ward to the more experimental?

**Neil:** Ah! Good point. No, I don't record everything. I experiment with the kinds of ideas that might work—finding good rhythmic patterns for verses and choruses, and working on transitions and all those things. If a part needs to edge forward and be propulsive a little bit, you learn to give it that feel; if a chorus needs to lay back a bit and feel more relaxed, you

## “MY PARTS ARE WAY MORE INTRICATE AND DARING NOW THAN THEY EVER WERE IN THOSE DAYS.”

learn to do that. At a certain point I want to hear it, and that's usually after I've played it for a few days. So that's when I'll record it.

To record everything is too much information. And honestly, what I'm doing early on doesn't need to be recorded. I think this is important too: If you like it, you'll remember it. I'm one for jotting down notes from time to time, but I really don't have to. I don't recall ever saying, “Gee, I wish I'd taped that.” There's a certain self-editing process that goes on in the early stages of a song that's absolutely reliable. If I think of a little phrase, like the title of a song, and smile, I'm going to remember that. If I play a little phrase on the drums and smile, I'm going to remember that. That's a good barometer—the smile factor.

**MD:** How has the process changed from the days when you were all together in the same room hammering out a song? I guess that's exactly the difference—that you're not all playing at once.

**Neil:** Yeah, so much better. It wouldn't necessarily work for a band at the beginning, and of course I'm glad we did all that. But it was very slow going. Trying to sort out and learn your part and trying to adapt to the others when they're doing the same thing was *so* inefficient. And I bet a lot of good things get lost, because if you're trying to play for the other guys too, you're not going to go out on a limb too far, because then you're sort of sabotaging them. Whereas when it's just me playing along with the demo, there are no consequences. And there's no respon-

sibility. That's the other word. I often talk about consequences in terms of improvising, but there's a perfect example—there's no *responsibility* to hold the band together.

Even in a rehearsing context, as a drummer it is part of your job. You always want to give the other guys that foundation. Well, on your own you can try out many more ideas in a much shorter period of time and take

more chances and have the opportunity to refine an idea that may seem a little bizarre if you just played it for the other guys.

And I have to say my parts are way more intricate and daring now than they ever were in those days, if I think back to the *Permanent Waves/Moving Pictures* era. I can hear that I was focused on foundations and supporting the band. Whereas later, with my drum part on a song like “Bravado,” for example, where it gets increasingly active and then sinks down dynamically and is very carefully constructed as a sensitive part of the song, I wouldn't have had the luxury in those days of refining something to that degree. Or something like the second chorus of “Leave That Thing Alone,” where instead of playing time I play a Nigerian drum ensemble. That wouldn't have worked in the old way of doing things.

Or the fill in “Caravan” that I talk about on the DVD, where our coproducer, Boujze [Nick Raskulinecz], kind of air-drummed that part to me and I had to figure out how to play it. The figure and the triplet feel of it need a flamacue kind of sticking that I had to spend quite some time on, figuring out how to do it and then how to do it *well*. Those are two things: First I had to figure out how to do it, and then I spent more time refining it to do it well.

**MD:** And that can take a while. Maybe not for you, but...

**Neil:** No, I don't mind saying it did. And that's why I never mind telling people, look, our complicated songs take me three days to learn. I don't

just sit down and play like that. I think it's important for people to realize that, and I never try to come off like some kind of a superhero. Nor the self-deprecatory kind of, "Aw, it ain't nothin'..." Yeah, it's something—it took me years! But I don't mind saying that it did take me years.

### TRAVELING MUSIC

**MD:** It could be simplistic to make too direct a connection between your travel experiences and specific drumming figures, but your roster of fills and rhythms is vast, and it's not stuff that can be acquired by just sitting with your drums in a room.

**Neil:** No, that takes years...and wheels. Oh, that's good—years and wheels. [laughs] But yeah, of course I learned a lot from West African music, from a distance. Some things from recordings, like King Sunny Adé from Nigeria. But a lot of it was hearing drummers play in Togo or Cameroon or Ghana. Ghana is probably the nucleus of the drum for the whole planet, I might venture to say. Those kinds of

experiences are unforgettable. Or China—the chanting in the temples.

Here's a beautiful cross-cultural rhythm: just 1, 2, 3, rest; 1, 2, 3, rest... I've heard that rhythm riding my bicycle beside a church in Ghana, behind the choir singing. It'll be on a bell or a block: bum, bum, bum...bum, bum, bum... In Chinese temples, when they're chanting, I'll hear that exact same pattern, maybe on a metal disc this time, or on a temple block. And I ran into it in Western music somewhere, just by chance the other day, and I was thinking that of all the rhythms of the world, that might be the most prevalent. That simple little thing of three beats and a rest, because it's recognizably a repeating rhythm, but it's stripped down to its very essence. It's the [sings rhythmically] simp-lest syn-co-pa-tion, to leave one out. If you look at the book of syncopation, I bet that's page one.

### FREEWILL

**MD:** One last question about playing live. Each member of the band fires

his own sequences here and there during the show, so I was wondering: Do you get tempos for each song in your in-ear monitors?

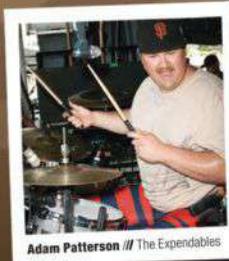
**Neil:** No way. I object to that. First, [in drum rehearsals] I play along with the recorded versions, so click tracks and sequencers are inherent. During band rehearsals I use a metronome with two lights that flash alternately. That gives me enough information at a glance to keep me and thus the whole band on track. But no, starting with the final production rehearsals I put aside that crutch and just do it live. Very satisfying.

In the old days, in one film we used a click track behind it, and I was always terrified that it wasn't going to work. So this obviates that. I'd rather take freedom and responsibility in that sense than have something to rely on, because I can't trust that. There's a very important little metaphor going on behind all this. Yeah, freedom and responsibility are much more preferable to me than reliance on a machine.



# A GENERATION AHEAD

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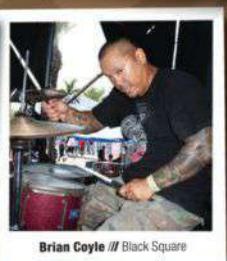
Adam Patterson // The Expendables



Vinnie Fiorello // Less Than Jake



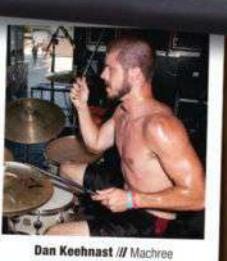
Burt Hongland // Shut Up & Deal



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# 25 Timeless Drum Books

**W**hat makes a great drum book? There's no single answer, as different books have been written to address a wide variety of styles and techniques. But judging by a recent poll in which *Modern Drummer* readers were asked to name their favorite volumes, a few characteristics stand out.

For starters, many of the books that have stood the test of time and are now considered classics have multiple applications. You can play just what's on the page and learn a lot, but you can also apply the exercises to different styles and musical situations. Another characteristic of a worthy drum book is its practicality. Good books are not just filled

with page after page of mechanical exercises that may or may not relate to what you would play on a gig; they offer usable material that develops musicality along with technical skills. All of the texts cited here fit those criteria.

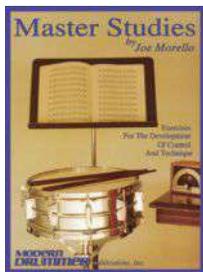
We compiled the list with the help of information gathered from several sources: the *Modern Drummer* website, the *MD* Facebook page, and a poll of the 2011 *MD* Pro Panel. The books are separated into categories, but due to their versatility some of them could fit into more than one slot. Within each category, the entries are listed in order of their popularity, based on the number of votes each one received from all the sources combined.

## General Technique



**STICK CONTROL FOR THE SNARE DRUMMER**  
by George Lawrence Stone (Alfred)

This book was at the very top of the popularity list. For decades it has been used by drummers and percussionists of all genres to develop the hands as well as hand/foot coordination.



**MASTER STUDIES**  
by Joe Morello (Modern Drummer Publications)

When Joe Morello was studying with George Lawrence Stone, he would create his own variations of the *Stick Control* patterns. *Master Studies* includes those exercises, along with material that Morello himself used to develop his formidable technique.

## Rock/Funk Drumset



**THE NEW BREED**  
by Gary Chester (Modern Drummer Publications)

Gary Chester was an in-demand New York studio drummer in the 1950s, '60s, and '70s. He created

the exercises in this book so that his students would have the independence and coordination to play *anything* they encountered.



**ADVANCED FUNK STUDIES**  
by Rick Latham (Latham Publications)

This book became an instant classic when it was first published in the early 1980s, and it's still relevant today for developing the more linear style of playing that's characteristic of the funk genre.



**REALISTIC ROCK**  
by Carmine Appice (Alfred)

The title says it all. *Realistic Rock* is filled with practical, usable beats from a drummer who helped define the modern rock style.



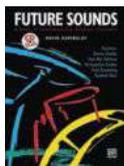
**GROOVE ALCHEMY**  
by Stanton Moore (Hudson Music)

Containing everything from historical funk beats to the latest patterns, this relatively new book/CD package has quickly earned its place among the classic instruction manuals.



**THE COMMANDMENTS OF R&B DRUMMING**  
by Zoro (Alfred)

This in-depth historical collection of R&B grooves provides the foundation for soul, funk, and hip-hop drumming.



### FUTURE SOUNDS

by David Garibaldi  
(Alfred)

*Future Sounds* helps drummers develop sophisticated coordination as well as dynamic control and groove awareness.

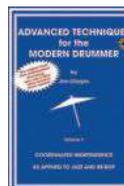


### THE DRUMSET MUSICIAN

by Rod Morgenstein and Rick Mattingly  
(Hal Leonard)

A book/CD package that takes the reader from the simplest beat and fill patterns to how to apply them to a variety of song styles.

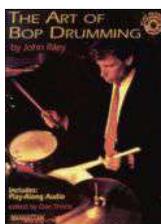
## Jazz Drumset



### ADVANCED TECHNIQUES FOR THE MODERN DRUMMER

by Jim Chapin (Alfred)

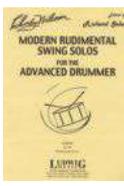
This is the legendary book that unlocked the secrets of “coordinated independence” as applied to jazz drumming. When *Advanced Techniques* was first published, many considered it unplayable; today it’s taken for granted that an aspiring jazz drummer will master it.



### THE ART OF BOP DRUMMING

by John Riley  
(Manhattan Music/Alfred)

Since its release in 1994, this book/CD package has established itself as essential in learning modern jazz from a technical as well as a philosophical standpoint. Many people who listed it also cited Riley’s follow-up, *Beyond Bop Drumming*.



### MODERN RUDIMENTAL SWING SOLOS

by Charley Wilcoxon  
(Ludwig Music)

One of the first books to apply rudiments to the swing style.

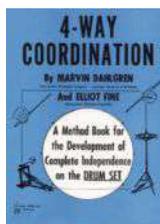
## General Drumset Technique



### PATTERNS, VOLUME 1, 2, 3, 4

by Gary Chaffee (Alfred)

Drummers such as Steve Smith and Vinnie Colaiuta swear by Chaffee’s approach to teaching drumset coordination and independence. Chaffee’s *Linear Drumming* book also received quite a few votes.



### 4-WAY COORDINATION

by Marvin Dahlgren and Elliot Fine (Alfred)

This was one of the first books to help drummers develop coordination and independence

between all four limbs, and its exercises are timeless.



### EVEN IN THE ODDS

by Ralph Humphrey  
(C.L. Barnhouse)

Written by a drummer who has extensive experience playing odd times, with such artists as Don Ellis and Frank Zappa, *Even in the Odds* has helped countless players get comfortable with time signatures outside of 4/4.



### DRUMSET ESSENTIALS, VOLUME 1

by Peter Erskine (Alfred)

Erskine starts at the beginning with this very musical approach to the drumset.

## Bass Drum



### THE ENCYCLOPEDIA OF DOUBLE BASS DRUMMING

by Bobby Rondinelli and Michael Lauren  
(Modern Drummer Publications)

With hundreds of warm-ups, beats, and fills, this is the most comprehensive double bass book on the market.



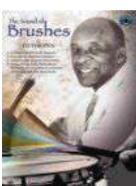
### BASS DRUM CONTROL

by Colin Bailey  
(Hal Leonard)

Written for single bass drum but adaptable for double bass, this longtime favorite

helps players develop the ability to play the bass drum fluently.

## Brushes



### THE SOUND OF BRUSHES

by Ed Thigpen (Alfred)

Considered by many to be the master of brush playing, Ed Thigpen authored this classic text—with accompanying audio tracks—which unlocks the secrets of what can be an elusive subject. (Note: The legendary *Brush Artistry* by Philly Joe Jones was also cited often, but it’s not officially on the list because it has been out of print for so many years.)

## MORE METHOD



MD Pro Panelist **Paul Wertico** discusses some of his favorite drumming method books.

Over the years I’ve accumulated quite a vast library of drum books, ranging from early basic fundamental method books to ones dealing with the latest specific styles and techniques. My favorites usually help to expand both one’s technique and one’s conception, but with an open-ended approach, so that all drummers using the book have the chance to apply its exercises to fit their own musical needs and concepts. In other words, books that make you think!

Besides the obvious classic must-haves, such as George Lawrence Stone’s *Stick Control* and Ted Reed’s *Syncopation*, I’d like to share with you a few of the other books that I’ve used over the years.

A wonderful book to develop a strong rhythmic sense is Peter Magadini’s *Polyrhythms: The Musician’s Guide*. It has a lot of challenging exercises and really makes people aware of the vast possibilities in the world of rhythm. Terry Silverlight’s *The Featured Drummer* also pushes the rhythmic envelope, by presenting common subdivisions with polyrhythmic accents over unusual stickings.

Brush master Philly Joe Jones wrote a classic book on the subject, called *Brush Artistry* [currently out of print]. It contains a dozen patterns using some of the techniques Philly Joe was famous for. Although most of them are fairly self-explanatory, the actual way he performed them is a little different from what’s on paper. In the 1970s I had the chance to play opposite Philly Joe when he was performing with the Bill Evans Trio. One afternoon I asked him to play through the book and show me exactly how he executed each exercise. It was truly fascinating to behold—and I recorded it!

I also really like books that contain valuable musical and historical information that gives the reader some context for applying the exercises. Books like *The Art of Modern Jazz Drumming* by Jack DeJohnette and Charlie Perry, as well as John Riley’s *The Art of Bop Drumming* and *Beyond Bop Drumming*, are great for that.

I’ve also had very good results using various Joel Rothman coordination books, since they really focus on specific things and allow for a lot of personal interpretation. The secret to using any book creatively is to take the exercises and explore and expand them in order to make them your own.

Finally, once when I was looking for a discography of the legendary drummer Dave Tough, I came across a PDF of a book he wrote in the 1940s titled *Dave Tough’s Advanced Paradiddle Exercises*. Supposedly there are only three copies left in the world. What’s amazing about it is that although Dave generally hated soloing and was best known for his exceptional time and musicality, this book has 200 extended sticking exercises that are quite a challenge.



*Paul Wertico is an assistant professor and the head of jazz and contemporary music studies at the Chicago College of Performing Arts at Roosevelt University.*

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## 25 TIMELESS DRUM BOOKS

### Reading/Snare Drum

#### SYNCOPIATION

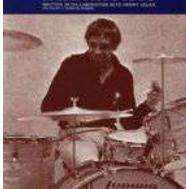


### PROGRESSIVE STEPS TO SYNCOPIATION FOR THE MODERN DRUMMER

by Ted Reed (Alfred)

Only *Stick Control* received more votes than *Syncoption*, and it was difficult to determine which category to place this one in, as drummers and teachers have found so many ways to apply its rhythms to reading, technique, and coordination studies.

#### Buddy Rich's Modern Interpretation of Snare Drum Rudiments



### BUDDY RICH'S MODERN INTERPRETATION OF SNARE DRUM RUDIMENTS

by Buddy Rich and Henry Adler (Music Sales Corporation)

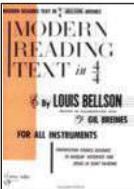
This is the book that showed drummers that rudiments are not just for military drumming, and that they can even swing!



### PORTRAITS IN RHYTHM

by Anthony J. Cirone (Alfred)

If you can play the material in this book, you can handle just about any snare drum part you're likely to encounter.



### MODERN READING TEXT IN 4/4

by Louie Bellson and Gil Breines (Alfred)

A good follow-up to Podemski's text, this book includes patterns that can be used much like the ones in *Syncoption*.

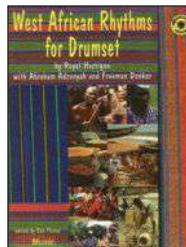
### World Music



### AFRO-CUBAN RHYTHMS FOR DRUMSET

by Frank Malabe and Bob Weiner (Alfred)

This classic text, one of the first formal courses on world rhythms, includes historical information, folkloric orchestrations, and contemporary applications for a variety of traditional Afro-Cuban feels. The similarly structured *Brazilian Rhythms for Drumset* is also highly regarded.

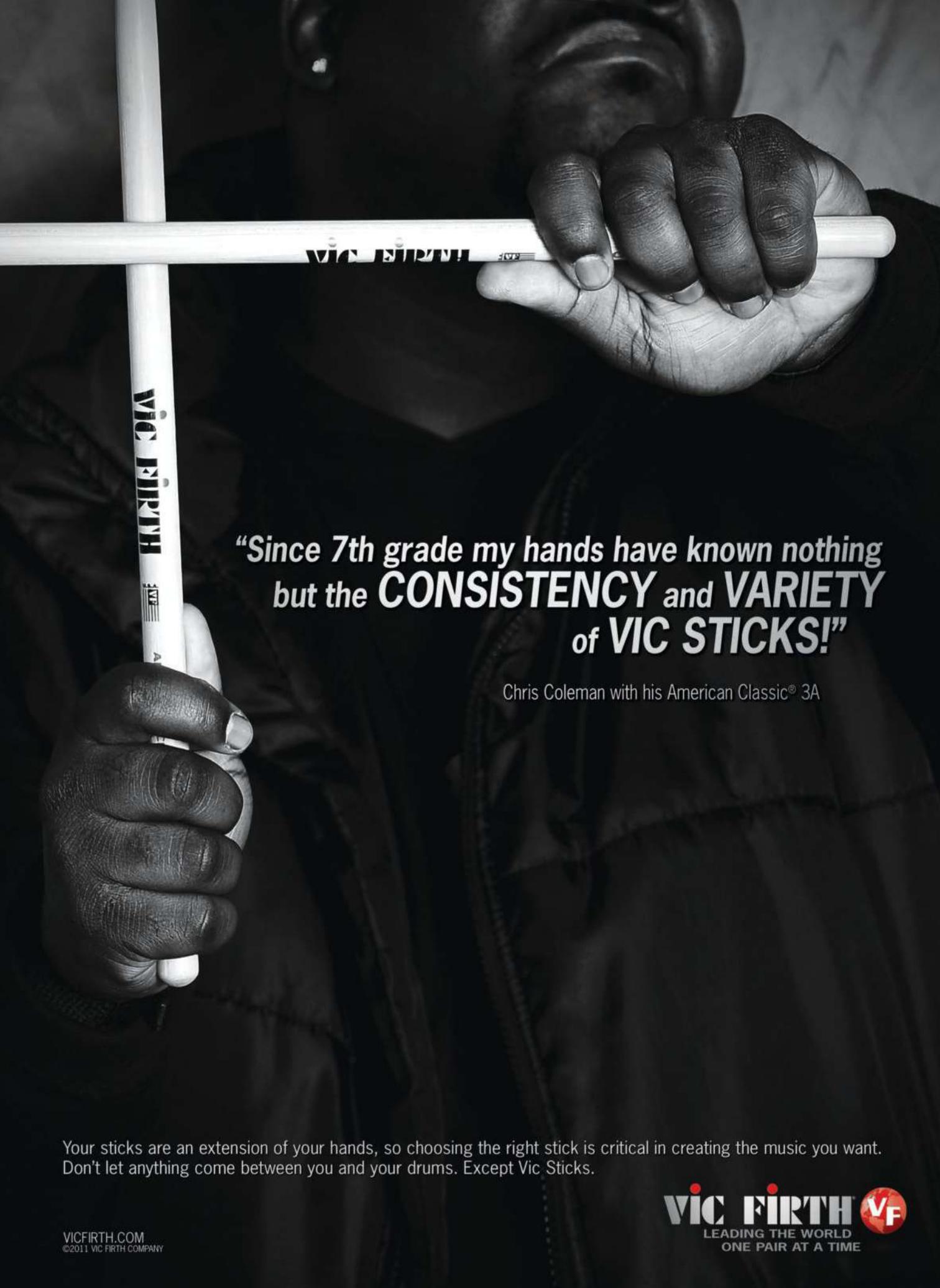


### WEST AFRICAN RHYTHMS FOR DRUMSET

by Royal Hartigan (Alfred)

This book focuses on drumset orchestrations of rhythms such as Ghanaian sikiyi, adowa, gahu, and akom. Historical information and a well-recorded demo CD make this a vital study in exploring the origins of contemporary kit vocabulary.





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# GET GOOD

## Writing a Drumming Method Book

by Mike Haid

**T**he instructional-book market has become more challenging and competitive for the independent artist in recent years, due to oversaturation, international pirating, and the advanced level of quality products available from the major distributors. But even if it's not as easy as it once was to turn a profit by writing an instructional manual, there are still potentially significant rewards to such an endeavor.

The accompanying sidebar to this feature, "How to Get Your Method Book Published," provides some practical

advice for doing just that. But if your killer idea for a drum instructional manual is still only a twinkle in your eye, it would be worth your while to consider some important issues before putting pen to paper, including what would pique a publisher's interest in working with you in the first place. (For now we'll leave the topic of self-publishing for a future issue.)

For some insight into creating the framework of a successful instructional book, we turn to a couple of respected experts in the field. Joe Bergamini is the senior drum editor



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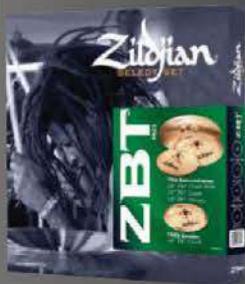
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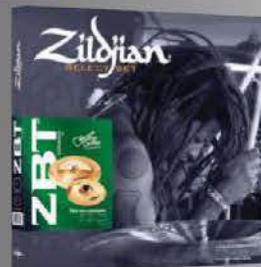
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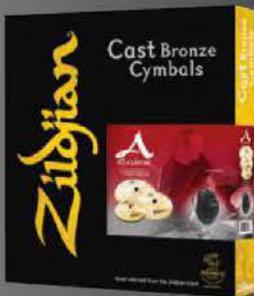
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(RNE824PT-AB)  
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10" SPLASH AND 18" CRASH INCLUDED IN BOX WITH B8 SUPER SET PURCHASE

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**BOOST YOUR KIT'S CYMBAL SOUND WITH THE SABIAN Xs20 SUPER SET**

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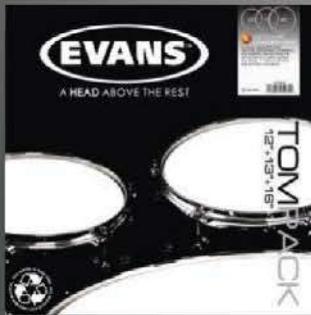
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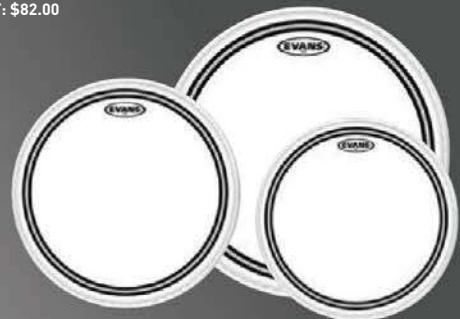


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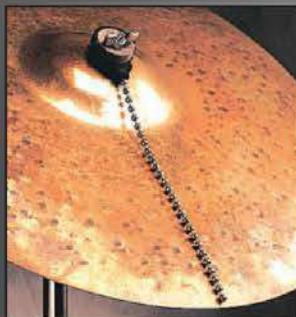


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**Let the drums do the talking**

for Hudson Music and co-owner (with Dom Famularo) of the independent music publisher Wizdom Media. "When someone submits a proposal for publication," Bergamini says, "what I look for is something that hasn't been done several times already. That's getting harder to come by, because there are so many great books already published on practically every topic. It's got to be something with a new twist that's applicable to a wide variety of drummers. Beyond that, you need a thesis—a clear approach that makes sense from point A to point B."

Bergamini goes on to recall how drumming great David Garibaldi illustrated this concept when he approached percussion-publishing icon Sandy Feldstein with the manuscript to his book *Future Sounds*. "This is pretty much everything I know about drumming," Garibaldi said, to which Feldstein replied, "That's great—but you really need to have a topic."

Drummer and educator Rick Latham recently celebrated the thirtieth anniversary of his breakthrough instructional, *Advanced Funk Studies*. Latham's concept was simple, and the book was almost accidental. But it opened the door for a whole new generation of drummers to dissect the syncopated, linear, and hard-to-transcribe styles of '70s superstar players like Garibaldi and Steve Gadd. The release of Latham's innovative instructional was timed perfectly in a virtually untapped market.

"I was at North Texas State, studying with hundreds of other drummers," Rick recalls, "and at the time I was very much into Steve Gadd's drumming. I understood where Gadd was coming from, because he was very rudimentary in his approach, and I had studied rudimentary snare drum with some great teachers. Gadd found a unique way to apply rudimentary technique, which influenced my playing style. So I began to transcribe his work as well as the playing of the other drummers who were influencing me in that style, like Harvey Mason, Mike Clark, Peter Erskine, and David Garibaldi. I would take my transcriptions to class and play them for the instructors. Eventually it was the instructors who encouraged me to put all of these transcriptions into a book. So I recorded myself playing a lot of the concepts and actually sent cassette tapes to Gadd, Garibaldi, Ed Shaughnessy, Louie Bellson, and several of my North Texas instructors, asking for their permission, opinions, and endorsements. Many of them responded with wonderful quotes that I printed on the cover of the book. That book launched a successful career for me on the educational side of the drumming business."

Once you've developed a strong editorial angle, Bergamini suggests that focusing on creating a quality product is the priority. "I did a book called *Drum Techniques of Led Zeppelin*," he says, "in which I transcribed Zeppelin tunes. I started by checking out older books with Zeppelin transcriptions and found several mistakes in them that I made sure not to make in my transcriptions. I put a lot of TLC into constructing that book. I look for that same quality when someone submits a book for publication."

Beyond accuracy, your presentation needs to be clear and orderly, even if your manuscript has been

## How to Get Your Method Book Published: An Insider's Perspective

by Joel Rothman

As the writer and publisher of an extensive line of music instruction books, I am constantly receiving manuscripts from musicians requesting that I consider their material for publication. Authors also write for information regarding where and how to submit their ideas. Assuming you've written a practical and unique manual that a fairly large percentage of the drum community would find useful, let's look at how you can get it into the hands of those who would find it most beneficial.

### FINDING A PUBLISHER

Locating various music publishers is a relatively simple task. All you need to do is go to the reference section of almost any library or search for "music publishers" on the Internet. You should be able to find the names and addresses of most, along with the name of the editor and the nature of what that particular publisher produces.

Once you have a listing of the relevant publishers, I suggest you mail a letter of inquiry to five or ten at a time, directing it to the editor, if possible, or to the editorial department. Keep the letter short, simple, and to the point. State precisely the type of material you have, the intended audience, and why you feel your book should be published. You might also include information on your background, especially if you have credentials that are relevant and substantial.

You will probably receive a reply from publishers within a month, either stating that they're not interested or asking to see the material. Submit your manuscript to a company that asks to see it, but should you receive more than one positive reply, *send the manuscript to only one company at a time*. It is somewhat unethical to submit the same material to several companies at once. After all, someone at the company is paid to look over your material, and sometimes more than one person is consulted, especially if there's definite interest in your work. It simply isn't fair to the company analyzing your material to have another company looking at it at the same time.

Be certain to photocopy your manuscript before sending it out. (Keep the original and mail the copies.) Some companies prefer to receive electronic submissions rather than hard copies; publishers will usually provide instructions on how authors should submit their work.

### CONTRACTS AND ROYALTIES

Novice writers might be reluctant to submit their material, for fear it could be plagiarized or stolen. Let me assure you that these fears are generally unwarranted. As long as you submit your work to a recognized and established publisher, it is safe. It simply doesn't pay for a publisher to run the risk of ruining its reputation for the sake of a method book. After all, when publishers discover a person with talent and ideas good enough for publication, they will gladly pay for the material, since it could offer them a substantial return on their investment.

How much money can you expect to make if a publisher decides to offer you a contract and produce the book? There is no definite answer—it's up to each individual to negotiate terms. Everything

# mike clark & headhunters



created with fairly rudimentary methods. You might even find the need to effectively break convention. "I wrote every transcription in *Advanced Funk Studies* by hand," Latham says. "I was also one of the first drummers to use all stems-up notation, which was much easier to read for drummers."

"I don't mind a handwritten manuscript," Bergamini adds, "as long as it's done well. We'll usually redo the manuscript anyway. But a poorly designed layout is still a big issue. Proper grammar is important as well."

Examples of well-constructed books that Bergamini has been involved with include Pete Lockett's *Indian Rhythms for Drumset*. "I really liked Pete's book," Joe says, "because he combined a lot of accurate and authentic historical and cultural aspects of the rhythms. The way he taught the rhythms made a lot of sense in terms of the order that he presented things. Tommy Igoe's *Groove Essentials* books are also well thought out and nicely structured." Recent books that Bergamini feels are strongly conceived and presented include Stanton Moore's *Groove Alchemy* and Danny Gottlieb's *Evolution of Jazz Drumming*.

One of the attractive features of *Advanced Funk Studies* was the inclusion of an audiocassette featuring examples of the book's exercises. "I included the cassette so that drummers could hear the proper feel and accents of the grooves and fills," Latham explains. "That's such an important part of learning correctly."

Bergamini suggests that including an audio disc is more important with drumset instructional books. "Books that are focused on stick control or transcriptions of famous recordings don't really need audio," he notes.

What about video? "In certain cases it is an advantage [to include a video element to the package]," Bergamini says. "Dom Famularo and I have a book titled *Pedal Control*, and we include an audio disc that also features QuickTime video examples so people can see the techniques being performed."

How about providing secure online links to supplemental audio and video examples? "Hudson does some of that," Bergamini says. "But we find that most people don't make the effort to follow the links. If they don't get it all in one package, they usually don't bother."

This leads us to the controversial question of how much today's advanced technology cuts into the market for print publications. Bergamini, for one, feels hopeful. "I believe the book market will always exist," he says, "because a lot of drum teachers like to have a printed page in front of them. I don't think the Kindle or iPad will ever totally replace a great book."

Latham seems equally positive on the subject. "Writing a good instructional book is like playing music," he says. "You've got to have something valid to say that makes sense and can be applicable to a large audience. A good book will always provide new and interesting concepts and techniques that will encourage students to use their imagination to create their own ideas."

depends on how strongly the publisher feels about what you have to offer, which relates to the sales potential. Some companies offer their own standard contract, with a 5 to 10 percent royalty on the wholesale price of the book, along with an advance against royalty. (See below for more info.) Not all companies offer an advance, and some may try to purchase the work outright for one lump sum. In general, I would advise against accepting a lump sum without royalty, but ultimately each person has to make his or her own decision, given the circumstances at the time.

At this point you might be wondering if it's a good idea to be represented by a lawyer during contract negotiations. My answer is that a lawyer's fee may well negate any extra benefits you receive. In the case of manuscripts being sent to me, I offer one clear contract to everyone, without any fine print. So a lawyer would simply cost the author extra money without added benefits. Still, not all companies operate the same way, and some authors will not sign anything without first consulting a lawyer. And in certain cases a lawyer may be able to obtain added benefits in the contract. So if you feel more comfortable having a professional negotiate on your behalf, by all means find yourself an experienced contract and copyright lawyer.

## THE BIG PAYOFF

### How Much You Can Expect From Publishing a Drum Tutorial



Most unpublished writers of instruction books have an unrealistic expectation of how much money they'll make for the sale of their manuscript.

After all, we're talking about a softcover book that will most likely have limited sales to a select audience. The amount of money to be made, even for a publisher, is limited for the vast majority of new releases.

You should forget the idea of becoming rich or even making a living from the sale of a method book. The sale of 1,000 to 2,000 books a year would probably be acceptable to some publishers. If a book retails for ten dollars, the wholesale price might average five dollars. A 10 percent royalty on the wholesale price would be fifty cents per book. An annual sale of 1,000 to 2,000 copies will provide an income of \$500 to \$1,000 a year.

There's always the possibility of a book catching on to sell 5,000 to 10,000 copies a year, but that would be highly unusual, especially if the book is aimed at advanced students. Books with the most sales are usually for beginners to intermediate-level students. And while some books may have an initial sale of 1,000 or 2,000 copies, more often than not books drop in sales and go out of print within a few years.

**Joel Rothman** has written more than a hundred drum books, all published through his own company, J.R. Publications. He can be contacted at [joelrothman@btconnect.com](mailto:joelrothman@btconnect.com).



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**HUDSON MUSIC**



Alex Solera

# IAN PAICE: Burning Man

**Ian Paice, one of the most influential musicians in all of classic rock, is a self-taught drummer whose incredible precision and creativity are matched by excellent natural coordination, an original approach to fills, and explicitly funky beats.**

Paice's longstanding group, Deep Purple, has often been called the first heavy metal band, but the left-handed Paice was strictly old-school, kicking his mates' ballsy blues rock with a blowtorch sensibility modeled on big-band-era swing triplets, fiery single-stroke and press rolls reminiscent of Buddy Rich, and a below-the-belt funk style that recalls a rock-infused Bernard Purdie. Paice's drumming on such classic Deep Purple albums as *In Rock*, *Fireball*, *Machine Head*, *Burn*, and *Stormbringer* stands the test of time, revealing a brilliant technician performing with knowledge of jazz, big band, and rock while forecasting the metal era to come.

Ian Anderson Paice was born in Nottingham, England, on June 29, 1948. He joined his dad's big band at an early age, and his influences included Ginger Baker, Gene Krupa, and Ringo Starr. After branching out to play in a variety of obscure bands, Paice crossed paths with guitarist Ritchie Blackmore, then of Roundabout. Paice joined the flashy guitarist's outfit, which in 1969 changed its name to Deep Purple. The group's first hit was the R&B-tinged global smash "Hush." Throughout the ensuing years Deep Purple's lineup changed like a revolving door, but Paice has remained the group's anchor to this day.

Though his father taught him basic single- and double-stroke rolls, Paice has employed novel ways to personalize the rudiments. He found that by reorchestrating different strokes of individual rudiments (such as breaking up a double-stroke roll between the snare and bass drum) he could develop his own style and approach. His double-paradiddle execution between two mounted toms on "Chasing Shadows" (1969's *Deep Purple*) is one example of this inventiveness.

Another Paice trademark is his tremendous single-foot bass drum approach. Playing 16ths in unusual places (à la John Bonham), Paice can fool the listener into thinking he's employing double bass. One instance where he opts for double over single bass is the intro to 1971's "Fireball." Seeking more power than he could muster from a single bass drum, Paice decided on double kick. Recording in a studio that the Who had vacated the previous day, Ian

grabbed one of Keith Moon's left-behind Premier bass drums and replicated his original part with a second drum.

Paice's playing also contains an indefinable element. Often the drumming sounds compressed from within, as though each note is fired by some invisible set of pistons. Though Paice remains one of the most powerful drummers to come out of the '70s, every note is executed with grace, flow, and that indefinable element. "Burn," from 1973, is a prime example.

The song begins with a raunchy guitar riff and a cymbal crash on the downbeat, followed by Paice's pumping hi-hat keeping time in quarter notes. A unison tom/guitar figure signals the artillery, then a snare-to-tom roll scorches the kit into the slash-and-burn groove. The main beat is a simple 2-and-4 smash with syncopated bass drum accents, but Paice's sheer exhilaration recalls a manic army pillaging a medieval village of fainting damsels. As David Coverdale sings "The sky is red," Paice explodes into a flurry of single-stroke rolls, assaulting his entire kit throughout

the verse. He continues to excite the track, including pulling off a brain-searing buzz roll that blows through a full bar, and then he smacks the downbeat to set up the chorus. "Burn" is an amazing bit of drumming theater, easily exhausting anyone trying to contemplate its ferocity for the first time.

Throughout, Paice is in total command. He finds novel ways to drive "Burn" as it progresses, bashing his hi-hat through the verses, unexpectedly crashing his cymbal along with guitar and organ accents, and pressurizing his buzz roll like an angry weapon on the rather savage song, which may be about the fires of hell or perhaps the torment delivered by some hardhearted female. Burn, baby, burn.

In a wide-ranging 1984 *Modern Drummer* story, Paice offered tips for creating a style. "Play whatever turns you on when you play with a record, until you know how to do it," he said, "or until what you do sounds better than the record. The great thing about teaching yourself is you learn very quickly what does not work. Listening to records helps you formulate your own style too, because you're not listening to one person. You're drawing from three or four, and adding whatever you think is better. That way, you become your own person."

**Ken Micallef**



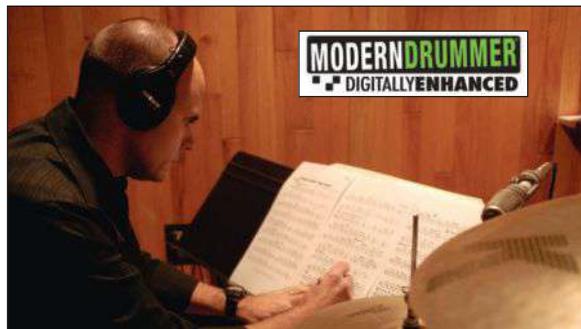
**"With all the music I've listened to over the years," says MD Pro Panelist Daniel Glass, "I still consider Deep Purple's 1972 recording *Made in Japan* to be one of the greatest rock albums ever made. I first heard this album as an impressionable nine-year-old, and Ian Paice's electrifying performance on the drums didn't just make me a fan for life, it was the reason I set up left-handed."**



# Steve Fidyk

## A Lesson in Sight-Reading: Fifty Big Band Arrangements in Four Days

Story by Michael Dawson • Photos by Mike Monseur



Earlier this year, Army Blues drummer and *MD* contributing writer Steve Fidyk was called to Bias Studios in Springfield, Virginia, to record demos of fifty new big band arrangements for Alfred Publications. Fidyk, along with sixteen other top-notch musicians from premier military big bands like the Airmen of Note and the Navy Commodores, had only a few days to get all of the charts recorded, so much of what became the final takes were actually the band's first run-throughs. "We recorded these charts as we were sight-reading them," Fidyk recalls, "which was interesting, because we had no idea conceptually what the pieces were going to sound like ahead of time."

For most drummers it's no easy task to come into a studio to lay down hours worth of never-before-seen music and sound as if you've been rehearsing the charts for months. But for Fidyk, sight-reading on the job is an everyday occurrence. "About a third of the Blues' year is spent playing with guest artists, and they usually bring arrangements with them," the drummer explains. "Plus two-thirds or more of our band arranges or composes new music for us to play on a regular basis. Experience makes sight-reading a little easier, because by doing it so often you're not as fearful of meeting a piece of music for the first time."

We sat down with Fidyk shortly after the Alfred sessions to get some advice that could help inexperienced music readers be better prepared when they're presented with unfamiliar arrangements at a gig or studio date. What follows are Steve's thoughts on a

variety of essential big band sight-reading and recording topics.

### Listen and Do Your Homework

"I listened to a lot of big band music from the time I was a little boy," Fidyk says. "The first jazz drummer I ever heard perform live was Buddy Rich. My dad took me to see him play when I was eight. I also listened to recordings of Jake Hanna with Woody Herman, so the concept of holding a big band together came from practicing with those records. I listened to a lot of Sonny Payne with Count Basie—*The Atomic Mr. Basie, Breakfast Dance and Barbeque, Live at the Sands*... those classic recordings from the late '50s and '60s.

"Mel Lewis's playing with Thad Jones and the Terry Gibbs Dream Band was also very influential in terms of developing a concept for interpreting written rhythms. The way Buddy and Sonny Payne interpreted band figures was more in line with the figure itself. They often played in unison with the band, which provides a certain impact. But drummers like Mel Lewis and Nick Ceroli with Bob Florence's big band often played counterpoint against the figures, which provided a reference point for the band.

"That approach works really well, especially in the studio, because the band needs a reference at all times in order to feel comfortable. If the band is scuffling on an ensemble phrase, why would you want to go with the band and play the rhythm in unison? All you're doing is contributing to the chaos. It's often better to be the reference for that figure, which can mean playing something as simple as a

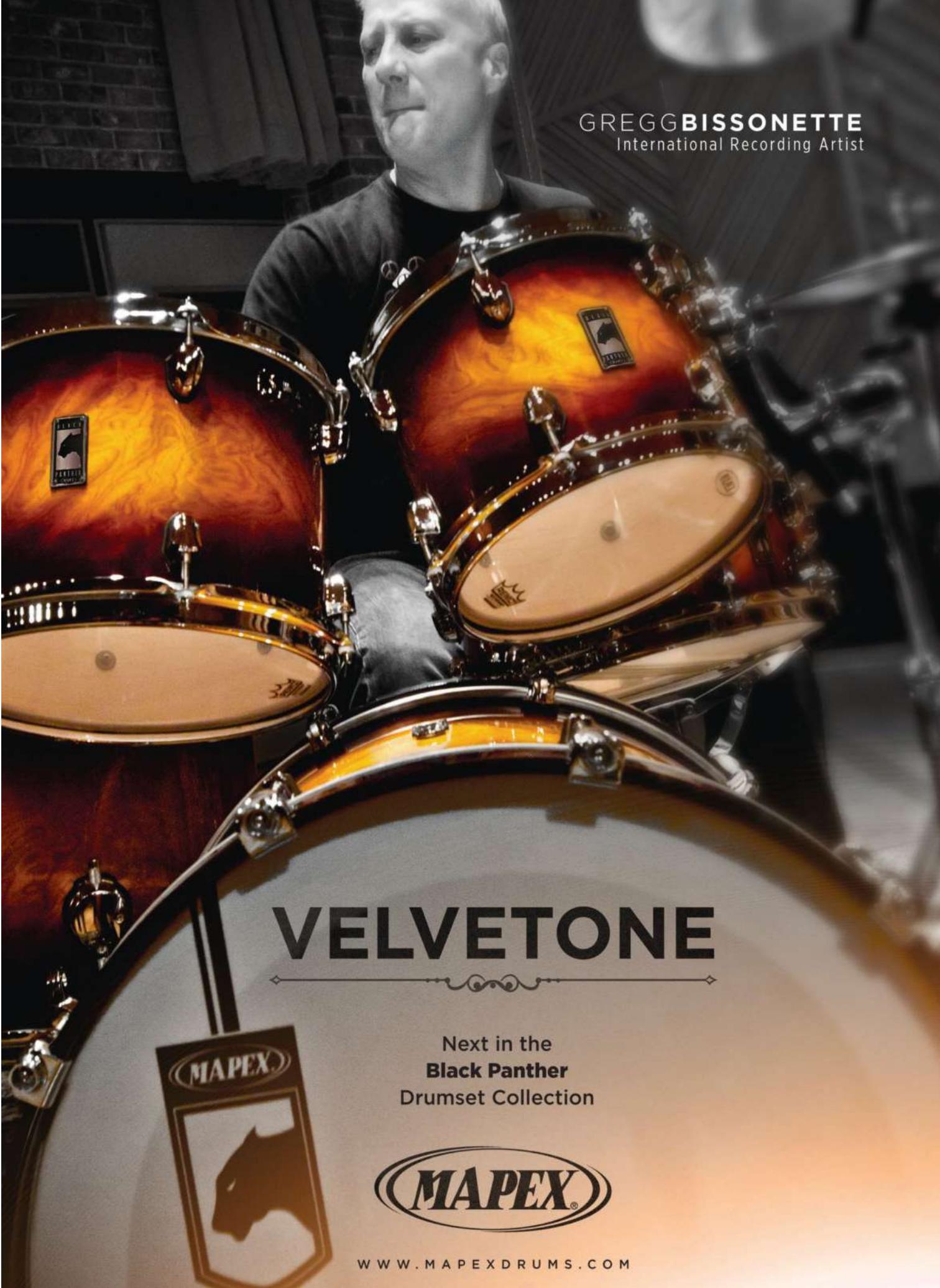
swing beat with a cross-stick on beat 4 or a new rhythm played against the figure to create counterpoint.

"To develop my reading chops, I worked through snare drum manuals like Benjamin Podemski's *Standard Snare Drum Method*, Anthony Cirone's *Portraits in Rhythm*, Charley Wilcoxon's *Rudimental Swing Solos*, and Louie Bellson's *Modern Reading Text in 4/4*. If you can't read rhythms on a single plane—i.e., snare drum—it's going to be very difficult to read and interpret rhythms on a multi-plane instrument like the drumset. Also, my teachers Ed Soph, Joe Morello, Kim Plainfield, and John Riley were very helpful in developing my interpretive skills."

### Bring the Right Gear

With so many charts on the agenda, what's the best way to handle all of them without having to bring a truckload of equipment? "I had to go for a middle-of-the-road sound for this session," Fidyk explains, "because I wasn't just recording swing charts. We also recorded funk, Latin, bebop, and ballads, so I went for a sound that complemented each style of music. That's why I chose a 14x22 bass drum with a little padding in it. That way I could let the beater come off the head to get a bit more tone, but for a funk chart I could bury the beater for a punchier, staccato sound.

"The toms, which were a 9x13 rack and a 16x16 floor with Remo Coated Ambassadors on top and Clear Diplomats on the bottom, were tuned in the midrange, with both heads at about the same tension. We put a little piece of foam beneath each floor tom



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leg to help the drum resonate more. I prefer the sound of a brass snare, so I brought a 5x14 Ludwig Black Beauty, which really barks and has a very articulate, crisp sound.

"The cymbals were all Zildjian, including a 22" K Constantinople Medium ride, an 18" K Dark crash, an 18" K Custom Session crash, a 22" Swish Knocker, a 10" Armand splash, and 14" New Beat hi-hats. I prefer a 20" A Armand ride live for projection, but I used the K in the studio because the environment was more controlled due to the close miking, so I could get away with a washier, darker sound.

"I used nylon-tip Vater Swing sticks on this session because they're articulate and they bring out the front of the note, which helped the band hear my beat more clearly. But I always carry wood-tip and nylon-tip sticks in my bag and use both types, depending on the situation."

### Balance and Simplicity

"In the studio it's essential to make sure your time, groove, and overall sound are consistent," Fidyk says. "You don't want the engineer to have to ride the faders or use too much compression to get your sound balanced, because that can destroy your dynamic range. I think of my body as a four-channel mixer. I might start with all four limbs at the same dynamic level, but for the next phrase I need to bring out the cross-stick, so I bring down the bass drum, hi-hat, and ride cymbal slightly. Or I might be playing a shuffle where the snare has to be present, but I'm also rebounding the bass drum beater off the head at 1", the hi-hats are opening and closing at 3", and my ride cymbal is rebounding at about 4". *You* want to be in control of your instrument at all times.

"As far as what you play when you're sight-reading, it's often best to go with a simpler approach. Providing a pulse that the other musicians can feel and understand is key."

### The Macro Approach

Fidyk points to the many variables that come into play when you're sight-

reading. "First," he says, "it's important to understand the road map of the arrangement and the basic form of the composition. When I examine a big band chart, I start by looking for the double barlines. Those are signposts that tell me where the different sections of the form are. Maybe the first eight bars are the introduction. After that, you have the melody, which is an opportunity to change texture—moving from sticks to brushes, for example, or from the ride cymbal to the hi-hat. After the melody you usually have a solo section, which is often followed by background figures played by a section of the band. Then you'll have a shout chorus where the entire band plays, followed by a restatement of the melody. These larger chunks of information are what I'm concerned about, as opposed to beat-to-beat or measure-to-measure reading that can feel too chunky and lack a sense of flow. I'm concerned about weaving my time feel and dynamic awareness through each of these macro sections to help bring a larger sense of community within the arrangement."

### Interpreting Basic Rhythms

"Most of what I do is interpretation. My approach will depend on how the band is responding to my ideas. Basically, I'm going for the articulation markings notated above the rhythms. Those articulation markings give me an idea of how the phrase is going to swing with the horn players in the band.

"I use the articulations to determine how I voice long and short sounds

on the drums and cymbals." A legato marking on top of a note (a dash) indicates a long sound, and a short sound is indicated with a staccato symbol (a dot) or a marcato (a rooftop accent: ^) over the note head.

"Sometimes arrangers neglect to put articulations within a phrase," Fidyk explains. "In that case, you can go by the note value itself. If it's a dotted quarter note or a half note, chances are it's going to be articulated long. If it's a quarter note, it could be long or short. If it's an 8th note or a quarter note that stands alone, it's probably going to be played short. It also helps to consult the lead trumpet part or the score to be certain that your articulation markings match those played by the lead trumpet."

### Why Learn to Read?

"I look at it as the more you know, the more marketable you can be," Fidyk says. "Not everyone can play with the facility and instincts of Buddy Rich or Dennis Chambers. Reading is a conduit to a higher level of understanding. After I've played a chart three or four times, I'm not really reading it anymore. I'm engaged in the music. But I'm a firm believer that you should expose yourself to learning how to read. If you want to be a working musician, you need to be able to take whatever gig comes your way. I try to be versatile, and reading was a very important part of my development. And I definitely wouldn't have gotten the call to do this session if I couldn't read."



To watch video footage that Fidyk shot during the Alfred recording session, log on to the Education page at [moderndrummer.com](http://moderndrummer.com). We've also posted excerpts and audio files from Steve's latest book, *Big Band Drumming at First Sight* (used with permission from Alfred Publishing).



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# NO SPRING CHICKEN

By KRIS BERG

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1 H.H./RIM  
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CYM.  
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47  
FILL --- 1

48 GROOVE

49 50 51 52

53 54 55 56 57 58 59

60

BUSY TIME SOLO

61 62 63

BUSY TIME SOLO

BUSY TIME SOLO

64 65 66 67

68 69 70 71

72

GROOVE

73 74 75 76 77

D.S. AL CODA

78 79 80 81 82 83

CODA

85 86 87

88 89 90 91

95 REPEAT 4 TIMES - FADING

92 93 94

(FADING)

96 97 98

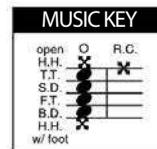
FILL

99 100 101 102

# Make It Swing!

## Jazz Drumming Essentials

by Mat Marucci



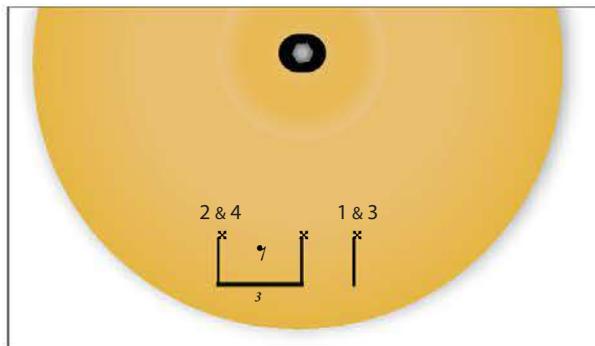
The first step to making your jazz groove feel good is focusing on the ride cymbal. Once you have that swinging, you can add the other limbs. The following exercises will take you through this process.

### The Ride Cymbal

The cymbal notes in the exercise below are played on the ride cymbal with your riding hand, while the in-between notes are played with the opposite hand on the snare drum. This exercise helps develop a true triplet-based ride pattern. Once you have the written example under control, drop out the snare notes for a few bars and then bring them back in to make sure your triplets remain consistently spaced.



Some drummers employ a sweeping circular hand pattern on the ride cymbal, which can enhance the swing feeling by eliminating strict upward-downward movements. Here's a diagram showing where the ride cymbal rhythm lands when you use a circular hand motion.



### Adding the Hi-Hat

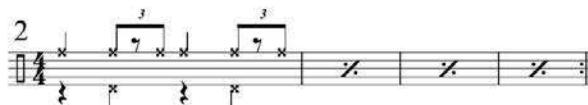
Once your cymbal ride pattern has a consistent triplet feel, the next step is to get a good "chick" sound with the hi-hat foot on beats 2 and 4. The hi-hat gives the groove momentum and forward motion.

Many drummers play the hi-hat with a heel-down rocking motion. This method is good in certain instances, like when playing open/closed patterns on the hi-hat with the sticks, but it's difficult to achieve an accurate and consistent chick sound this way. An alternative technique is to bounce the foot on the pedal with the heel up. To do this, hold the cymbals together tightly with the ball of the foot, and lift the heel off the footboard. Continue to hold the cymbals tightly, and

bring the heel down to the heel plate and back up again. Don't let the cymbals open and close while doing this.

Repeat this motion on each beat, while counting "1-2-3-4, 1-2-3-4," over and over. This time, keep the heel from striking the footboard on the way down.

Once you have that motion under control, lift the ball of the foot a split second before making the heel stroke on beats 2 and 4, causing the cymbals to open and close quickly. This should give you a nice, crisp chick sound. The bouncing hi-hat foot technique also helps you keep steady time.



### Feathering the Bass Drum

While there are many techniques for playing the bass drum, for the purposes of this article we'll use a standard heel-down technique. We will also allow the beater to bounce off the head after each stroke in order to achieve the fullest tone.

To develop coordination among the bass drum, hi-hat, and ride cymbal, begin by tapping the bass drum very lightly on all four beats in 4/4 time while playing the cymbal ride pattern. (This bass drum technique is often called feathering.) Be sure the beater comes off the drumhead immediately after every stroke.

Next, play light quarter notes on the bass drum while playing crisp foot chicks on beats 2 and 4 with the hi-hat (no ride cymbal). Finally, play the cymbal ride, hi-hat, and bass drum together. This coordinated pattern is the foundation of a swinging jazz feel.



### Coordinating the Snare

Now that the ride cymbal, hi-hat, and bass drum are grooving together, it's time to start adding accents and accompaniment ("comping") patterns on the snare drum.

The following exercises start very simply. Don't try to play all of them in a row. Focus on one at a time until you can play each one at least eight times in a row comfortably. Once you've mastered the rhythms individually, mix and match the exercises to create your own four- or eight-bar

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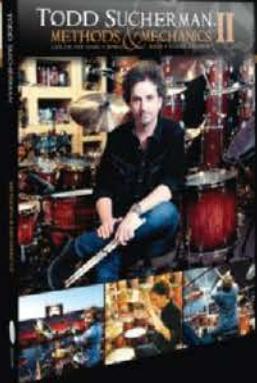
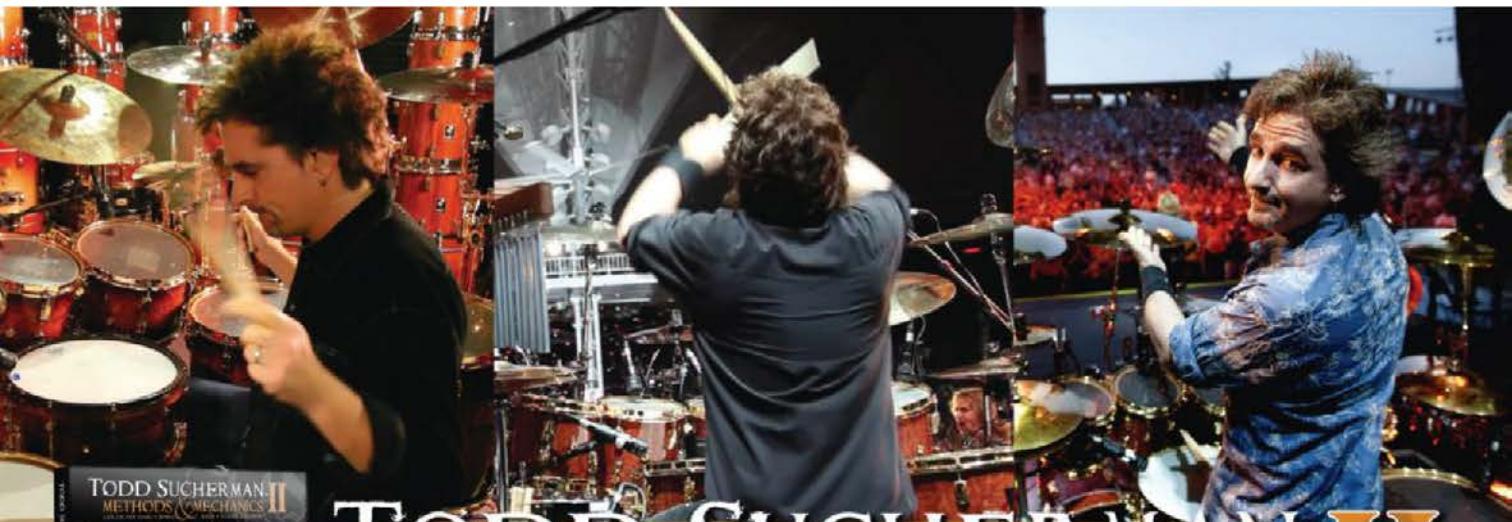


phrases. Strive for a balanced sound among the limbs, with the snare drum blending evenly with the ride cymbal and hi-hat. (The bass drum and hi-hat aren't notated, but they should be played exactly as in Example 3.)

By practicing the exercises in this article, you will develop a strong foundation for solid, swinging jazz timekeeping. The next step is to start playing along with some classic jazz recordings to further enhance your groove and rhythmic vocabulary.



**Mat Marucci** has played with the jazz greats Jimmy Smith, Kenny Burrell, James Moody, Eddie Harris, Buddy DeFranco, Les McCann, John Tchicai, and Pharoah Sanders. His latest album, *Live at the Jazz Bakery*, is out on Marco Records. For more info, visit [matmarucci.com](http://matmarucci.com).



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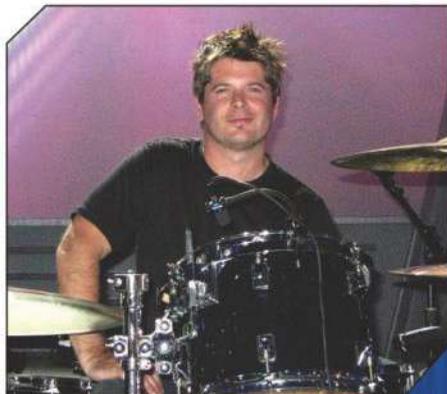
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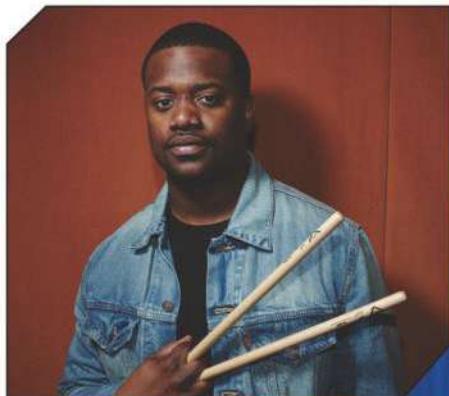
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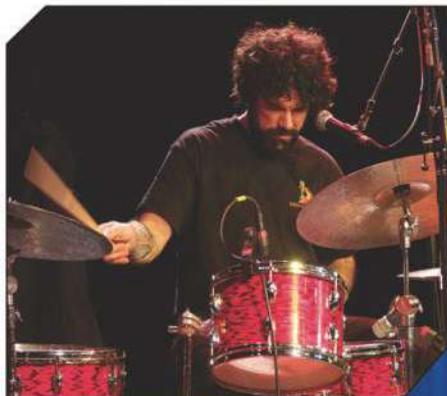
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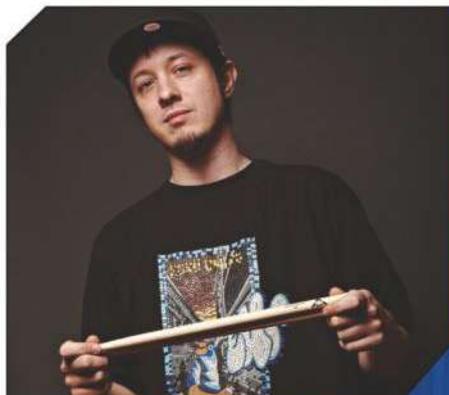
L 16" 40.64cm • D .580" 1.47cm **VHJSHW**



**JAY LANE**  
Primus

7A Wood

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# Chops Builders

## Part 15: Two-Hand Coordination, 16th-Note Ride

by Bill Bachman

Last month we looked at some two-hand coordination exercises where the lead hand played accented 8th notes with a Moeller whip-and-flop technique against fourteen basic duple-meter patterns in the opposite hand. This month we'll be using two common 16th-note ostinatos in the lead hand.

The ostinatos are to be played as loose rebounding free strokes, and they will require more finger control as the tempo increases. The opposite hand plays the fourteen basic duple-meter patterns using free strokes. This may seem simple at first, but to play the rhythms perfectly together—with both hands flowing and relaxed, and with no flams—is easier said than done. The key is to coordinate the hands so that each is seemingly unaware of what the other is doing, yet they're in perfect unison.

First let's look at the lead hand, which is the one you most often use for playing the hi-hat or ride cymbal. The "1-e-&" and "1-&-a" rhythms will be played as free strokes using what I call the alley-ooop-ooop technique, which involves a wrist-finger-finger combination of free strokes. The first stroke is played mainly from the wrist, and the second and third strokes are played mainly from the fingers. This keeps the wrist from getting stressed out. Since so much finger control is necessary, you may find it preferable to play these patterns using the French grip—with the palm sideways and the thumb on top of the stick—since that hand position gives the fingers a wider range of motion and better access to the stick. French grip also allows for a more articulate stick-click sound.

The opposite hand plays the fourteen rhythms using free

strokes. This technique is the easiest and best-sounding way to play consecutive notes at a uniform volume level (notes with no accent/tap variation). Free strokes are relaxed dribbles of the stick played with the wrist and fingers. The key is to play a smooth stroke with good velocity into the drum and then let the stick rebound freely back up to where it started. If you find yourself needing to pick up the stick after it strikes the drumhead, then there's either tension in the hand or the last stroke in the series wasn't played with enough velocity into the drum to allow the stick to rebound back up on its own.

The fourteen rhythms are all of the combinations of 8th and 16th notes possible within a quarter note. They're all common patterns, and they will probably sound familiar. The trick is to coordinate these patterns with the opposite hand's flowing ostinato. You want to be able to play through the patterns while watching each hand play its part in perfect unison with the other.

Be sure to practice the following exercises with a metronome (or play them along with your favorite tunes), and don't go any faster than you can play comfortably using relaxed technique. Play each pattern for at least five minutes, making sure that there are no flams between the hands, before speeding up to the next tempo. For part of your practice session, I recommend splitting the hands on different playing surfaces so that you can analyze and perfect each hand's motion. When it comes time to play these patterns on the drumkit, try putting the lead hand on the ride cymbal. Finally, make sure that you also switch the hands so that the opposite hand is leading. Good luck!



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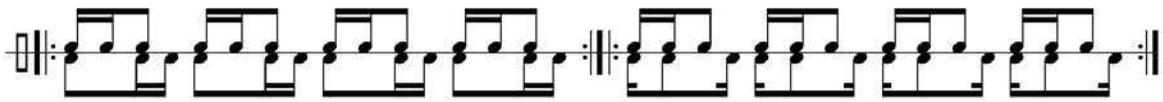
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**Bill Bachman** is an international drum clinician and a freelance drumset player in Nashville. For more information, including how to sign up for online lessons through Skype, visit [billbachman.net](http://billbachman.net).





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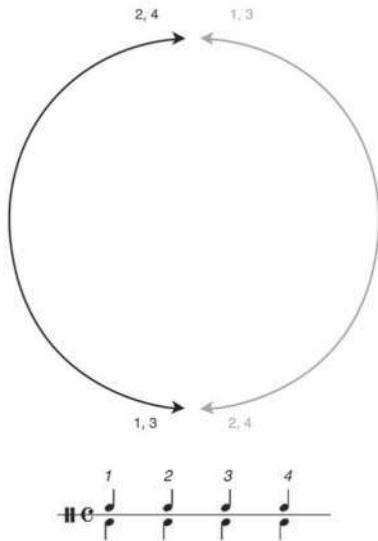
Part 2: Half-Circle Motion by Florian Alexandru-Zorn



I hope you learned something new about brushes in part one of this series (October 2011). This time we'll talk about another useful motion—the half circle.

The motions covered in this series are universal and can be applied in almost any musical context. It's very important not to focus on learning brush rhythm after brush rhythm. Instead, you want to explore concepts that give you the necessary freedom to let your musical ideas come out when you sit behind your drumset.

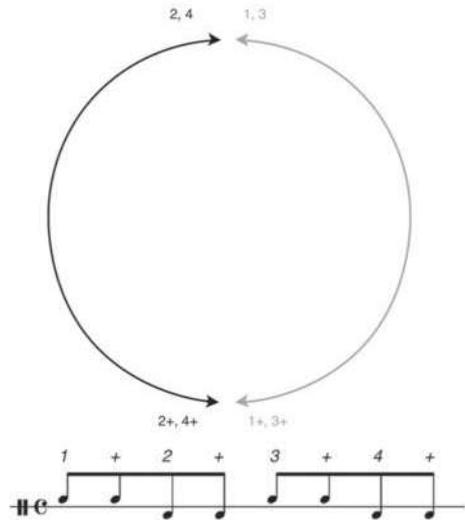
Let's get started with the half-circle motion played in quarter notes. Your right and left hands mirror each other, and they start at the three o'clock (right hand) and nine o'clock (left hand) positions. Beat 1 occurs at twelve o'clock (right hand) and six o'clock (left hand). Make sure to practice this motion very slowly at first, and then speed up the tempo as you get comfortable with the pattern.



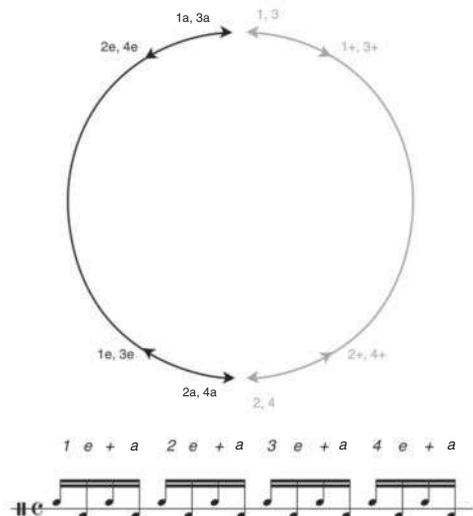
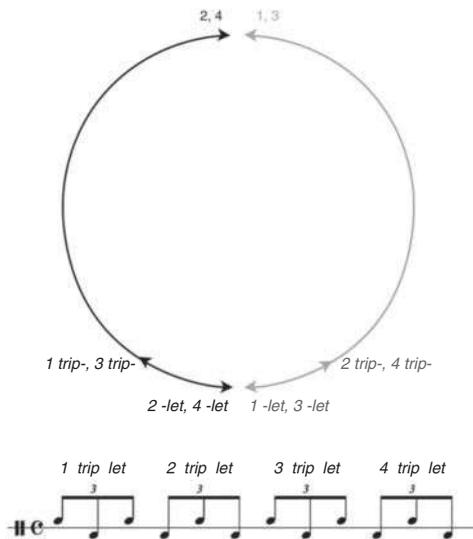
Now let's incorporate some rudimentary accent studies with the half-circle motion. Experiment using different accent strokes (acceleration, pressure, and acceleration with pressure) to emphasize the quarter notes. There are a lot of rhythms to explore using this simple technique.

The next step is to play 8th notes within the half-circle motion. To do so, use a double-stroke sticking (RRLl). The starting points are the same (right hand at three o'clock, left hand at nine o'clock), but the movement is no longer in unison.

Practice the following 8th-note pattern in both straight and shuffle feels so that it can work in many musical styles, including rock, pop, Latin, bossa nova, blues, and swing.



You can also use the half-circle motion to play triplets and 16th notes.



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Make sure to learn these movements carefully and to practice incorporating accents on each subdivision of the measure. This will give you the freedom that you'll need to develop for your own musicality.

Once you've gotten comfortable with the previous exercises, you can begin to combine the half-circle motion with the circular motion discussed in the last article. Start by having your right hand play half circles, while the left hand plays complete circles. Then switch. Here are four patterns that combine the two motions, using quarter notes, 8ths, triplets, and 16ths.

**Diagram 1 (Top Left):** Shows a circle with arrows indicating a clockwise path. Labels include "1, 3" at the top and "2, 4" at the bottom. Below is a musical staff with four quarter notes labeled 1, 2, 3, 4.

**Diagram 2 (Top Right):** Shows a circle with arrows indicating a clockwise path. Labels include "1, 2, 3, 4" at the top, "1+, 2+" at the right, and "2+, 4+" at the bottom. Below is a musical staff with eighth notes in pairs, labeled 1 +, 2 +, 3 +, 4 +.

**Diagram 3 (Bottom Left):** Shows a circle with arrows indicating a clockwise path. Labels include "1, 3 -let / 2 trip-" at the top, "2, 3 trip-, 4 -let" on the left, and "1 -let, 4 trip- / 3" on the right. Below is a musical staff with four triplet eighth notes labeled 1 trip let, 2 trip let, 3 trip let, 4 trip let.

**Diagram 4 (Bottom Right):** Shows a circle with arrows indicating a clockwise path. Labels include "1+, 3+" at the top, "1e, 2e, 3e, 4e" on the left, "2, 4" on the right, and "2+, 4+" at the bottom. Below is a musical staff with eighth notes in pairs, labeled 1 e + a, 2 e + a, 3 e + a, 4 e + a.

In the next article we'll go over an easy linear motion that works well in many modern grooves. In the meantime, be sure to watch the video for this lesson, which is posted on the Education page at [moderndrummer.com](http://moderndrummer.com).



**Florian Alexandru-Zorn** is an international drum clinician and freelance drumset player in Germany. He is the author of the acclaimed book *The Complete Guide to Playing Brushes* (Alfred Publishing). For more information, including how to sign up for online Skype lessons, log on to [brushplaying.com](http://brushplaying.com).



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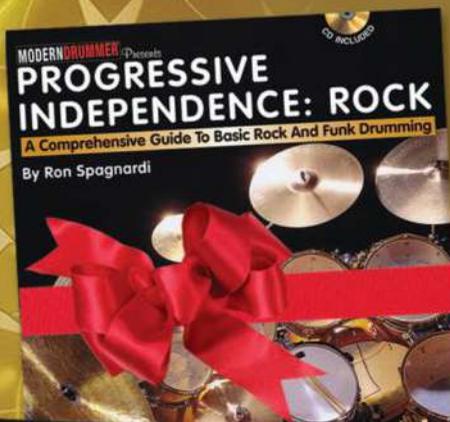


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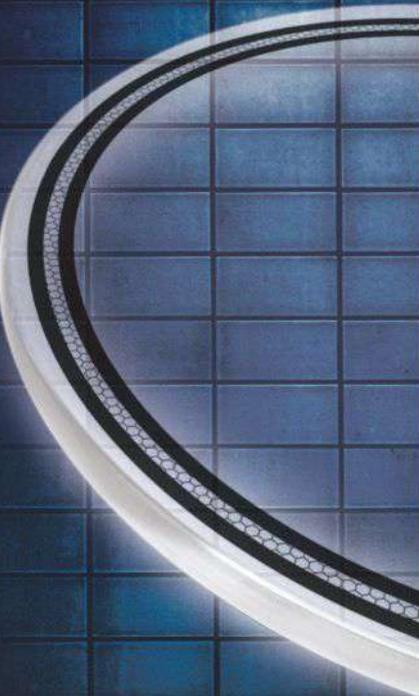
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# COLLECTOR'S CORNER



## Leedy & Ludwig Knob Tension Drums

by Mark Cooper

In the early 1950s, post-war Americans were hungry for new inventions and gadgets to make life easier and more exciting. Soon everything from cars to telephones to household appliances was equipped with an array of futuristic push buttons, knobs, and dials. Hoping to cash in on this modernistic craze, the newly formed Leedy & Ludwig Drum Company introduced an innovative line of drums called Knob Tension.

### WAY'S WAY

The man behind this launch into the future was George Way, a veteran design engineer for Leedy & Ludwig. Way hoped to revolutionize the drumset and make a name for the company by offering a completely new concept in design and construction. For the first time in history, tuning a drumset could be accomplished simply by turning a few knobs. A special internal tensioning system allowed the drummer to tighten and loosen the heads without the aid of a drum key. Or, as the company's promotional advertising stated, tuning the new Knob Tension drums was "as easy as dialing your own radio" and guaranteed "no more clanking drum keys to fumble with."

### LIKE NOTHING YOU'VE SEEN BEFORE

Knob Tension drums had a unique appearance. Sporting huge chrome-plated hoops and large round knobs and having no tension rods or lug casings, they looked more like flying saucers than percussion instruments. While these were very unconventional in appearance, they were actually quite beautiful. Most Knob Tension drumsets left the factory dressed in the white marine or black diamond pearl finish, but they could be special ordered in other finishes. Duke Ellington's flamboyant drummer Sonny Greer had a very special Knob Tension kit made for him that was finished in white marine pearl with sparkling multicolored SG initials applied to each drum.

### BIG ON CONCEPT, SHORT ON EXECUTION

Leedy & Ludwig's 1951 product catalog invited the potential customer to enter into "a new world of modernistic beauty." As it turned out, that modernistic beauty was only skin deep. Upon removal of the drumhead, a complicated labyrinth of toggle links, aluminum rings, and rods was revealed. These mechanical parts enabled the drums to be tuned from the outside. When the twelve large knobs on the drum shell were turned, the internal toggle links pushed up on the metal rings that held the drumheads, increasing the tension.

While Leedy & Ludwig boasted that Knob Tension models were "scientifically engineered and precision built," the drums proved to be neither. New owners





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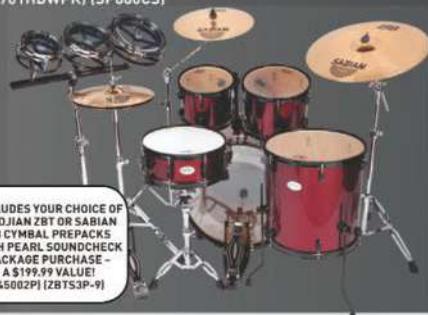
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soon discovered that the drums were hard to tune and unreliable, and that the internal mechanical parts were prone to breakage. Often the pressure produced by turning the knobs caused the wooden reinforcing hoops to break away from the shell. Changing drumheads was difficult and time consuming, requiring the removal of several smaller threaded knobs and exact placement of the huge, razor-sharp hoops.

#### **BUT THE SOUND...**

While Knob Tension drums may not have been well made or easy to maintain, their sound is quite a different story. The toms, which came in 9x13 and 16x16 sizes, have a warm, deep, and resonant tone when properly tuned. The fat-sounding bass drums, which were made in 14x22 and 14x24 sizes, deliver plenty of punch and volume.

Because toms and bass drums generally don't require high tunings, the shortcomings of the knob-tensioning mechanism aren't really a factor. The snare drums suffer most from the poor design and are difficult to tune. High head tension is nearly impossible to achieve and would most likely damage the drum, so Knob Tension snares are limited to low to middle tuning registers. Knob Tension snares were produced in

4<sup>1</sup>/<sub>2</sub>x14 and 5<sup>1</sup>/<sub>2</sub>x14 sizes, and they came equipped with an unusual-looking Feather-Touch strainer.

#### **NOT THE ONLY ONES**

George Way filed the patent for his innovative Knob Tension designs in April of 1950, and the patent was issued in September of 1952. But internal snare drum tuning was not a new concept. In the 1930s, the L&S Drum Company of Chicago had designed a snare drum called the Master Tension. These models could be tuned quickly by turning two key-shaped handles—one for each head. A standard drum key was needed to set the initial tension, and the two key handles quickly raised or lowered the overall tuning of the heads. Like on Knob Tension drums, the inner workings of the Master Tension were quite complex and were based on older timpani pedal technology. Unfortunately, the Master Tension drums were short lived, and L&S ceased production by the late 1930s.

Another attempt at internal tensioning was made by the William F. Ludwig Drum Company (W.F.L.) during World War II. Due to metal shortages and government restrictions at that time, creative methods were employed in the design and manufacture of wartime drums. Ludwig's Victorious models featured inner curved wooden strips that pushed against the heads and increased the tension. The drums were tuned using a standard drum key, which was inserted in several openings in the side of the shell. Victorious drums, while serving an important function, were discontinued by the end of the war.

#### **THE REVOLUTION THAT NEVER WAS**

What was intended to be a groundbreaking change in modern drum design became a huge disappointment for Leedy & Ludwig and its customers. Due to the lukewarm reception from the drumming public, the entire Knob Tension line was dropped by 1954, followed by the departure of George Way. This was the beginning of the end for the Leedy & Ludwig Drum Company, which was liquidated in 1955. Due to the relatively short production period and fragile nature of the Knob Tension drums, not many pristine specimens still exist.

The surviving examples of these beautiful and unusual drums serve to remind today's drummers of a very exciting time in history—a time when a man and a company sought to propel their industry into the twenty-first century.



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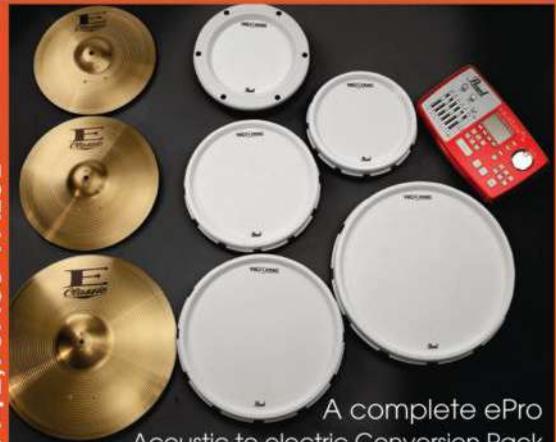
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# PAUL GUERRERO

The influence of this Texas legend, who worked with Woody Herman and Stan Kenton and was a close colleague of Gene Krupa, Buddy Rich, and Shelly Manne, is still being felt today. Noted Latin-jazz drummer and former Guerrero student **Victor Rendón** tells the story.

As an educator, Paul Guerrero was integral in shaping the careers of drumming greats such as Peter Erskine, Steve Houghton, and John Riley. As a player, he's named alongside the other world-renowned drummers who played with the Woody Herman band—including Riley, Dave Tough, Roy Burns, Jeff Hamilton, Don Lamond, Ed Soph, Chuck Flores, Ron Zito, Jake Hanna, and Dave Ratajczak.

Guerrero was born in New Braunfels, Texas, on November 5, 1931, to Mexican-American parents Margarita and Paul Guerrero Sr. During World War II, all six Guerrero children played with their parents in the family band. Headed by Paul's father on trumpet and valve trombone, the group played popular dance-band music and Mexican boleros. Paul Sr. also played with many of the African-American bands, including Cab Calloway's, that visited San Antonio in the '20s and '30s. (This was due to the Jim Crow laws of the time, which prevented black bands from having white subs but not Hispanic ones.) Paul Sr., who in his eighties was still going strong playing guitarrón, or six-string bass, in local mariachi bands, taught all his children to play an instrument and to sight-read. He urged them to practice, and he instilled in them the importance of education.

Paul Jr. started playing drums at the age of ten, emulating the drummers he'd see at big band concerts and at the movies. At around twelve, after attending a Benny Goodman performance with his father, he began studying with Goodman drummer Ed Hagan, who taught the youngster to read big band music. Eventually Guerrero became one of the best sight-readers around.

"When Paul was in high school," recalls his widow, Celeste, "he listened to Stan Kenton and was greatly influenced by Shelly Manne as well as by the West Coast drummer/percussionist Frank 'Chico' Guerrero. Paul had admired Chico as a youngster. Later Chico heard Paul at a drum clinic in Los Angeles and rushed over to meet him. They became close friends, keeping correspondence and exchanging clinic material. Paul also became friends with Shelly Manne, who often used Paul's materials in his own clinics."

At fourteen, Guerrero took his first job, with the Marcelino Marceleno Orchestra. He also played live radio broadcasts with the actress and recording star Judy Canova. Upon graduating from Sunset High School in Dallas (the family had moved there in the mid-'40s), Paul had a great desire to play professionally, but he also recognized the necessity of having a plan for when his time on the road ended. Possessing a strong interest in education—in terms of his own continued learning as well as teaching others—he enrolled at North Texas State University (now called the University of North Texas). Under the direction of Dr. Gene Hall, he started working toward a bachelor of arts degree, which would allow him to teach. While in college, however, Guerrero was drafted into the army.

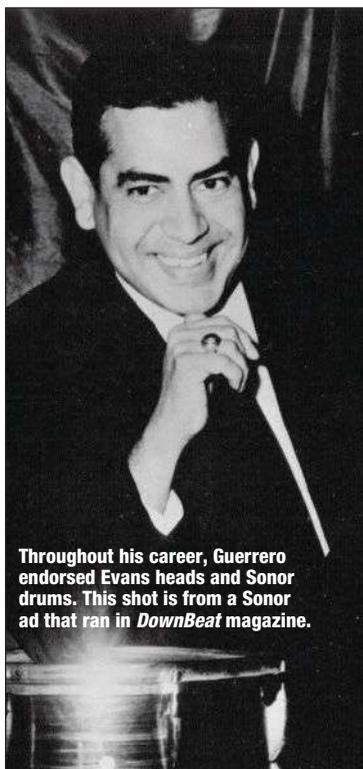
The interruption in Paul's studies wasn't as disruptive to his career path as he feared it would be. As a member of the 4th Army Band at Fort Sam Houston, Guerrero played with many great musicians, including Vic Damone and Carl Fontana, and formed a life-long friendship with drummer Jake Hanna.

He also produced and starred in an audition tape that he sent to Arlene Francis's NBC *Talent Patrol* show in New York. He was selected to play on the show and was held over for a month. In 1955, after the army, he went back to North Texas State—but it was not long before he had another interruption in his formal studies.

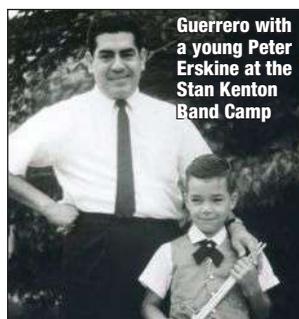
At the time, Musicians Local 147 had a private club, Artists of Dallas, which catered to local players and brought in big-name artists. One evening in 1958, several members of the Woody Herman band heard Guerrero and longtime friend Peyton Park play and were so impressed that they asked them to join the group. Guerrero immediately married a North Texas music student named Celeste Roberts and took his bride on the road. The next two years provided the drummer with his first road experience in an internationally renowned orchestra.

"On those long bus rides," Celeste recalls, "Woody gave Paul some great advice: Surround yourself with talented young jazz players, and you'll never grow old. Paul always followed that advice." The Guerreros remained close to Herman, who would occasionally sing with Paul's group at the Bagatelle Lounge in Dallas. "People would stop by for a nightcap," Celeste says, "and be surprised to hear Woody Herman, Louie Bellson, Buddy Rich, Brasil '66, Bill Chase, and other groups that passed through town."

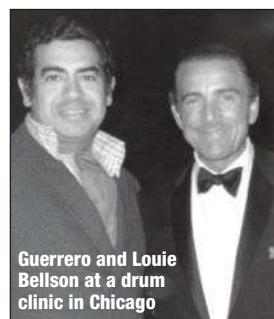
In 1960, after touring with Herman for two years, Guerrero re-enrolled at North Texas and became a member of the famed One O'Clock Lab Band, under the direction of Leon Breiden. At the Collegiate Jazz Festival at the University of Notre Dame, the band placed first and Guerrero was named the



Throughout his career, Guerrero endorsed Evans heads and Sonor drums. This shot is from a Sonor ad that ran in *DownBeat* magazine.



Guerrero with a young Peter Erskine at the Stan Kenton Band Camp



Guerrero and Louie Bellson at a drum clinic in Chicago



Paul with Woody Herman at Basin Street West in 1966

number-one college stage drummer in the U.S., a distinction he received a second time in 1961—the only Lab Band player to be so honored. One of the festival judges was Stan Kenton, who invited Guerrero to teach at his band camp and to tour with him. Paul stayed for eight months but once again returned to North Texas State, where he eventually earned a doctorate degree.

In 1962 Guerrero settled in Dallas, becoming an in-demand player in the city's booming commercial industry while teaching at North Texas State in Denton. John Riley, who studied with Guerrero in the '70s, remembers Paul as being very organized and inspiring. "We worked through his handwritten odd-time coordination exercises," Riley recalls, "as well as up-tempo exercises that he learned from Shelly Manne—which I cite in *Beyond Bop Drumming*—and Afro-Cuban grooves from Frank 'Chico' Guerrero's book." Steve Houghton, another Guerrero student who would go on to be recognized as an important jazz educator, dedicated his first album to Paul.

As a percussion instructor at Southern Methodist University in Dallas, Guerrero was instrumental in developing the school's first stage band program, and he expanded on the typical big band/jazz-rock curriculum by covering traditional and progressive Latin styles. In 1975 he joined the faculty of Richland College, where he directed the jazz band and percussion ensemble, taught music theory, and attracted heavyweight friends like Buddy Rich to advise students.

## RECORDINGS

**Paul Guerrero** Concert Jazz: 25th Anniversary Album, Live Jazz Featuring Bob Belden, Texas Tenors Featuring James Clay and Marchel Ivery /// **Carmen Cavallaro** With That Latin Beat /// **Various** Circa 1960: Straight-Ahead Jazz, The Road to Stan /// **North Texas Lab Band** North Texas Lab Band /// **Dick and Kiz Harp** Again! At the 90th Floor /// **Dallas Symphony Orchestra** The Dallas Sound /// **Fred Raulston** Fred's Rescue, Would You Believe /// **Henry Franklin** We Came to Play /// **Chet Baker** Misty, My Foolish Heart, Time After Time

Among Guerrero's other close drummer friends were Gene Krupa and Louie Bellson; Paul conducted drum clinics with both.

Though Guerrero continued playing at an extremely high level with top artists like Henry Mancini, the 5th Dimension, Vikki Carr, Dean Martin, Sonny & Cher, Danny Kaye, Charlie Barnet, Chet Baker, the Dallas Symphony Orchestra, and Chico O'Farrill, and being active in Dallas's radio and TV jingle factories, his profound contributions to his community and to music education might be his greatest legacy. In addition to facilitating clinics with jazz legends such as Dave Brubeck, Woody Herman, Stan Kenton, and members of their groups, he provided a stepping-stone for many of his sidemen by running the band known as the WGM Trio, leading to gigs with Herman, Buddy Rich, and Louie Bellson.

A visible and positive example for minority students, Guerrero was the first Hispanic member of the Delta Sigma Phi fraternity. In addition, he designed the jazz curriculum for the Dallas Arts Magnet High School and served on the school's advisory board for several years. He also served on the board of the Shakespeare Festival of Dallas, the Dallas Symphony Orchestra, and the National

Hispanic Scholarship Fund.

Guerrero died of leukemia on March 3, 1989, survived by Celeste, sons Paul and Joseph, brothers Emilio and Gilbert, and sisters Carmen, Rose, and Frances.

On March 28, 1989, the Texas State House of Representatives passed a resolution in honor of Guerrero's life as a professional musician, educator, and friend and promoter of young jazz players. Recognizing his role as a prime mover in the Hispanic musical community, a room was named in his honor at the Morton H. Meyerson Symphony Center in Dallas. The Paul Guerrero Jr. Scholarship Endowment Fund at Richland College and the Paul Guerrero Jr. Scholarship Endowment Fund at the University of North Texas were established to help assist young musicians aspiring to study percussion and jazz. And November 5, Paul's birthday, became Guerrero Day in the state of Texas, in Dallas County, and in the city of Dallas.

*The author would like to thank Arturo Yglesias, Peter Erskine, and John Riley for their enthusiastic support in this writing. Special thanks to Celeste Roberts Guerrero.*



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# CRITIQUE

## MAKING PROGRESS

**T**hough it's come in and out of vogue over the years, that gleefully intricate style of rock known as prog has never fully disappeared from the musical landscape—as evidenced by the continued popularity of this month's cover star, Rush's Neil Peart. *MD* regular Mike Haid turns our attention to several recent progressive releases.

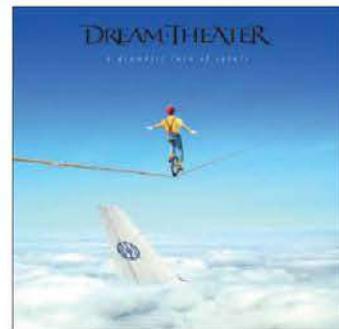
### DREAM THEATER

#### A DRAMATIC TURN OF EVENTS

This highly anticipated Dream Theater recording with new drummer **MIKE MANGINI** finds the prog-metal veterans in a sonically refined and musically focused state of mind. Lyrically and compositionally, the band maintains its long-running status as innovative explorers, though longtime fans will find the direction here a bit more progressive and somewhat less metal than on other recent DT recordings.

The writing for *A Dramatic Turn of Events* took place without a drummer—founding member Mike Portnoy had quit, but the band hadn't replaced him before starting to write—so guitarist John Petrucci programmed demo drums, which Mangini used as a guideline. From a sonic perspective, Mangini's drums are well placed in the mix. Just as important, his precision and melodic sense are flawless across the heavily intricate material. The drummer's intensity, innovation, and rhythmic complexity are showcased on a variety of epic tracks, including "Lost Not Forgotten," "Bridges in the Sky," "Outcry," and "Breaking All Illusions."

Mangini uses his classical training to dissect the melodic lines within his bandmates' parts, and he plays many of the complicated passages almost as an orchestral player would, matching pitched voicings on the kit to create rhythmic and harmonic lines that flow in a highly musical sense. Even considering Portnoy's prog-metal drumming legacy, Mangini raises the bar in terms of sheer outrageousness and ambition. Following the unexpected turn of events in the careers of these founding fathers of progressive metal, the black cloud of uncertainty seems to have produced a silver lining in Mike Mangini. (Roadrunner)



### ALEX MACHACEK FEATURING MARCO MINNEMANN

#### 24 TALES

These masterful pieces were crafted from **MARCO MINNEMANN**'s fifty-one-minute improvised "Normalizer" drum solo. The meticulous musical manipulation and reconstruction by guitarist/multi-instrumentalist/composer Machacek is simply astonishing; you'd never guess that these unique compositions were built off Minnemann's insanely complex, rhythmically dense, multilayered solo. Machacek's humorous "Minnemaus in da House" uses Marco's infamous spoken-word-to-music concept to explain a section in 13/16. Brilliant! From fusion to lush soundscape designs, Machacek unravels Minnemann's every rhythmic move and weaves an innovative melodic tapestry that highlights both players' deep musical sensibilities. (Abstract Logix)



### DISTRICT 97 HYBRID CHILD

This promising Chicago-based prog-metal band captures a fresh sound, with vocalist Leslie Hunt and Chicago Symphony cellist Katinka Kleijn driving a distinctive and sophisticated blend of progressive styles. Drummer/composer **JONATHAN SCHANG** is quite impressive here. (Drum legend Bill Bruford apparently agrees, with a quote on the band's website saying that Schang "plays and writes like a demon.") An obvious highlight is the drummer's performance across the twenty-seven-minute epic "Mindscan." District 97 is complex but grabs a nerve that screams with sharp pop sensibilities, breaking new ground in neo prog. (district97.net)



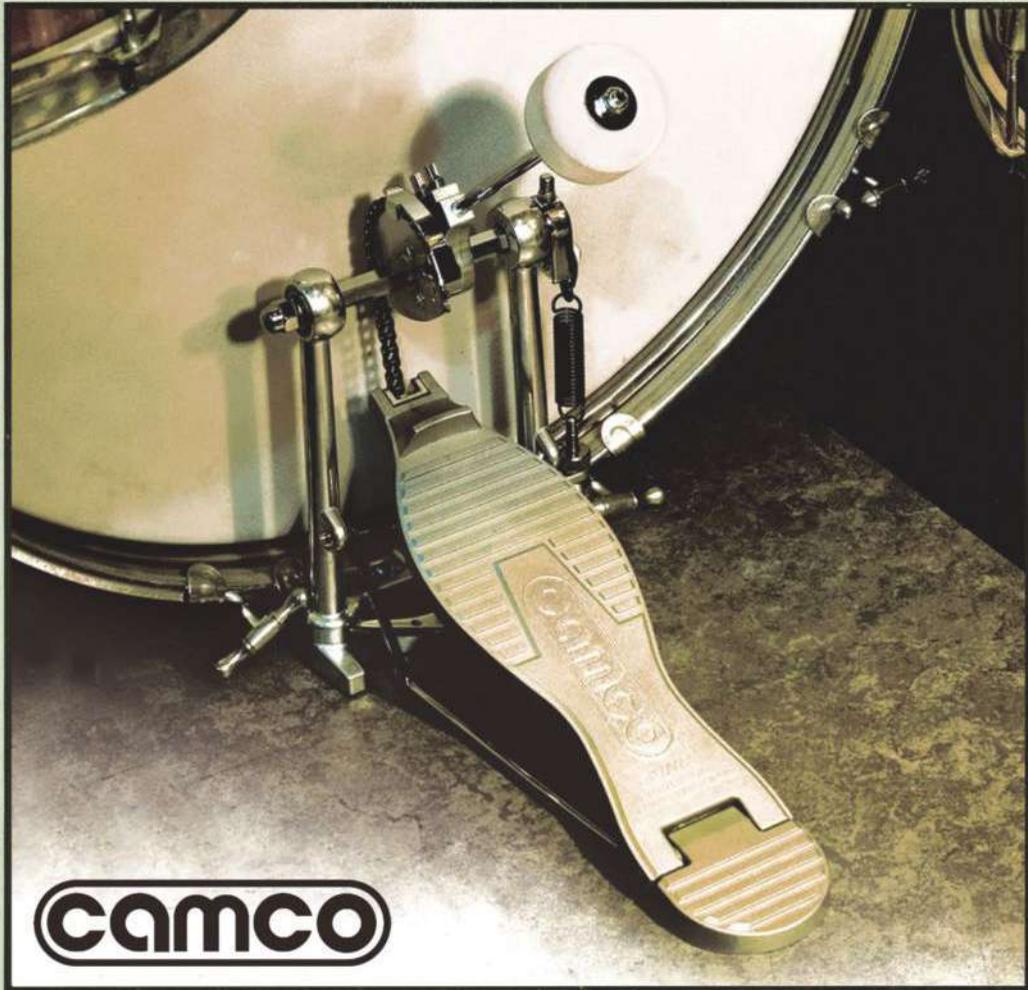
### JEFF BOWDERS

#### THE PILGRIMAGE OF THINGAMUHJIG

This progressive instrumental feast chronicles the fictional character Thingamuhjig's journey toward spiritual sanctification. Drummer/leader **JEFF BOWDERS** delivers a spectacular multifaceted showcase of musical, technically dense drumming. Double bass prowess, thoughtful solos, and world-class technique empower this prog-metal tour de force. (jeffbowders.com)



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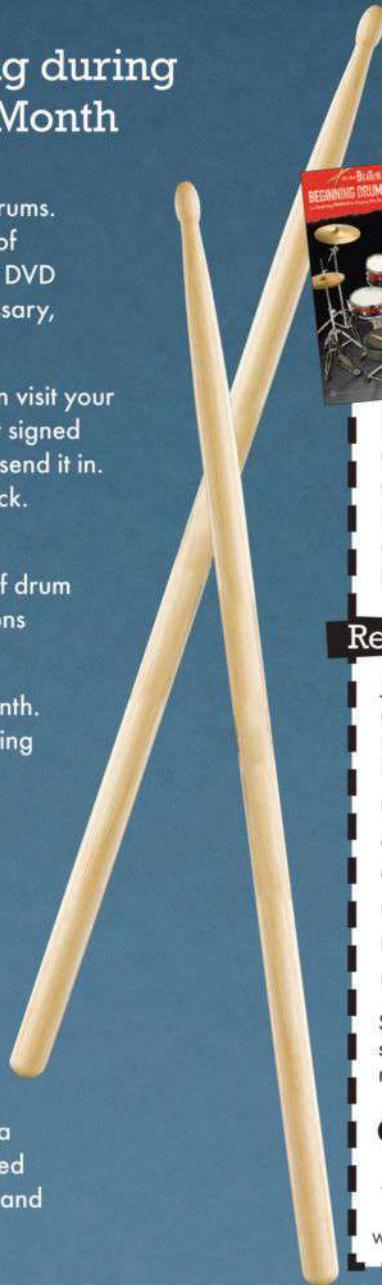
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# BACKBEATS

## MEINL Drum Festival 2011

This past July 13, the 2011 installment of the Meinl Drum Festival was held at the Teatro Metropolitano in Mexico City. More than 1,500 people showed up to watch performances by **Derek Roddy, Johnny Rabb, Thomas Lang, Chris Coleman, Luis Conte, Isaias Gil, and Levith Vega.** After the show fans waited in line for up to two hours to get autographs from their favorite drummers. **Text and photos by Heinz Kronberger**



Roddy



Coleman



Conte



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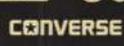
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# 2011 ROCKSTAR ENERGY DRINK Mayhem Festival

In 2011, the Rockstar Energy Drink Mayhem Festival embarked on its fourth year as the summer's premier heavy metal touring package. This past July 24, the tour stopped at the Comcast Theatre in Hartford, Connecticut, and thirteen bands spread over three stages treated the eager crowd to a smorgasbord of hard rock and metal styles.

Red Fang's sludgy, groovier rock stood out among the more aggressively metallic bands on the side stages, and drummer **John Sherman** provided plenty of bombast on his straightforward four-piece kit—a welcome change from the double-kick juggernauts seen throughout the show. **Dave McClain** and Machine Head got perhaps the rowdiest reaction from the parking lot mob with a blistering set that included favorites such as "Halo" and "Aesthetics of Hate," as well as the track "Locusts," off the band's latest release, *Unto the Locust*.

The main stage opened with Trivium (with drummer **Nick Augusto**), before featuring the metal monolith Megadeth (**Shawn Drover**) and hard-rock chart topper Disturbed (**Mike Wengren**). The Boston-based Godsmack received the warmest welcome of the festival—thanks to a set list packed with the group's heaviest hitters as well as an onstage stirring up of regional pride—and also topped the day's percussive highlights with the renowned drum duel between frontman **Sully Erna** and drummer **Shannon Larkin**. The pair traded drumset and percussion fills, locked in on earthshaking grooves, and channeled rock staples such as AC/DC's "Back in Black," Black Sabbath's "War Pigs," Metallica's "Creeping Death," and Jethro Tull's "Aqualung."

**Text by Billy Brennan**  
**Photos by Joel Walker**



Larkin



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# HYBRID POWER

This project was quite a challenge for Hank Harris of Westlake, Ohio. It took a lot of patience and determination—and months of trial and error—for the drummer to find just the right way to arrange his dream set. With help from the Guitar Center in nearby North Olmsted, Harris tested various brackets, boom arms, and rack assemblies before settling on this very tidy setup with its parallel rows of four rack toms and four electronic pads.

"It was worth all the effort and headaches, which finally resulted in this fun-to-play, dynamic, and good-looking set," Hank says. The acoustic portion of the hybrid kit consists of 6-ply Ludwig Classic Maples in power sizes, a 6 1/2x14 chrome Supra-Phonic snare, and Paiste and Zildjian cymbals. The chrome rack and brackets are by PDP. The electronics include a Roland TD-4SX kit with mesh-head pads, plus a rubber PD-8 pad for special effects.

"The electronic XD-8 kick module was adapted to fit the Ludwig acoustic 16x22 power bass drum, for that extra-punchy sound," Harris explains. "And the Roland kit is run through an EV PSX2000 stereo powered mixer and two 12" JBL MR922 speakers, resulting in what I call 'a sound to remember!'"



**Photo Submission:** Hi-res digital photos, along with descriptive text, may be emailed to [billya@moderndrummer.com](mailto:billya@moderndrummer.com). Show "Kit of the Month" in the subject line of the message.



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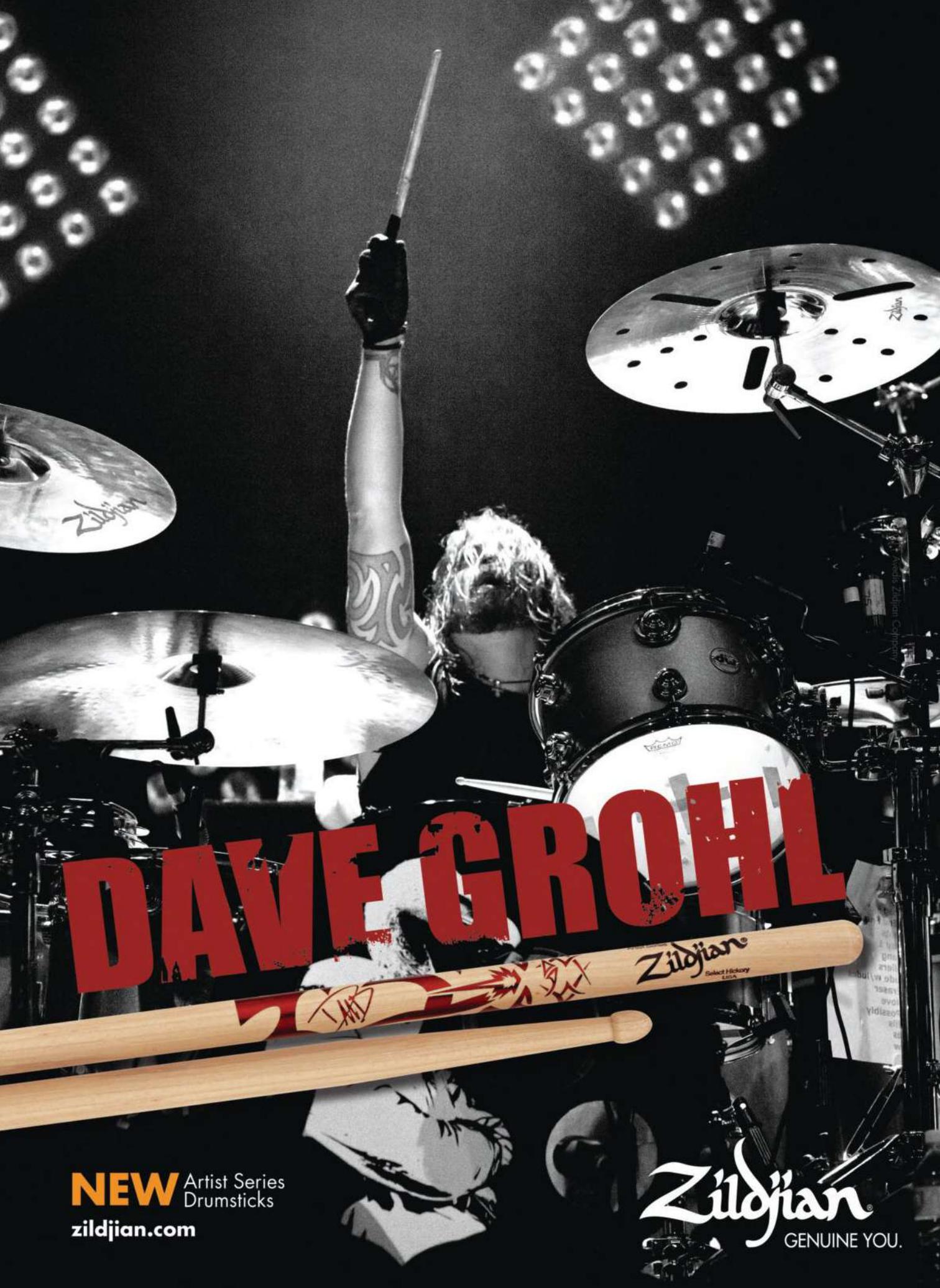
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