

DENNIS CHAMBERS: INFLUENCES • PRO TOOLS

WIN AN AMAZING E-PRO PRIZE PACKAGE FROM PEARL

valued at over **\$9,200**

MODERN DRUMMER

January 2012

The World's #1 Drum Magazine

NAIL THOSE TEMPOS!
TIPS FOR TIMEKEEPING

HÜSKER DÜ'S GRANT HART

AARON COMESS 20 YEARS OF SPIN

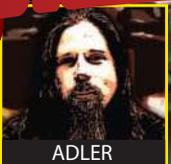
SURVIVAL KIT MUST-HAVES FOR THE ROAD

ANIMALS AS LEADERS' NAVENE KOPERWEIS

THE ONE EVERYBODY WANTS

MATT CHAMBERLAIN

And THE 2012 MODERN DRUMMER PRO PANEL



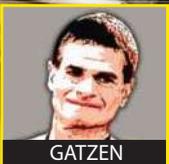
ADLER



BISSONETTE



CARRINGTON



GATZERT



HEYWARD



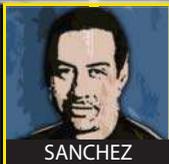
KELTNER



REITZELL



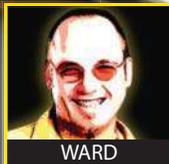
RILEY



SANCHEZ



SHARONE



WARD



ModernDrummer.com

\$5.99US \$5.99CAN

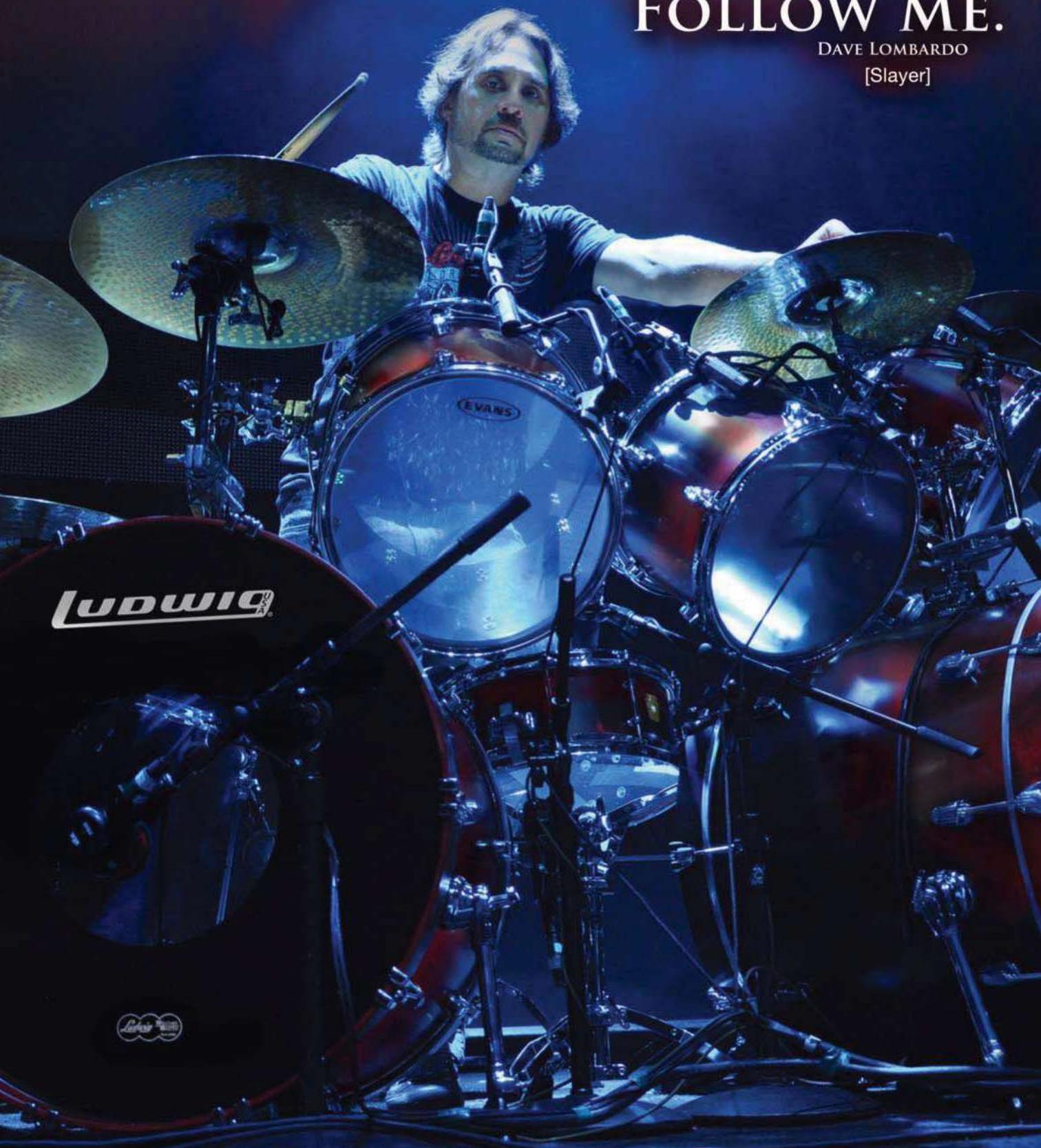


0 71486 01203 0 01 >

I FOUND MY SOUND WITH LUDWIG, FOLLOW ME.

DAVE LOMBARDO

[Slayer]



JOIN DAVE & BRING METAL BACK TO LUDWIG

For a Limited Time get **INSTANT** savings, **FREE** Gear, & **EXCLUSIVE** membership
in The Ludwig Player's Club with the purchase of an Epic Series shell pack*.

*For complete details scan with your smart phone or visit: www.ludwig-drums.com/jointhefamily11

LUDWIG



WHERE DRUMMERS DECIDE WHAT'S NEW FOR 2012

PLAYERS' CHOICE

12 CYMBALS

12 PROTOTYPES FROM SABIAN

YOUR
VOTE
COUNTS

4 NEW FOR 2012

YOUR VOTE DECIDES THE 4 WINNERS

YOU LISTEN
YOU VOTE
YOU DECIDE



Hear Players' Choice cymbals played by some of the world's best drummers at CymbalVOTE.com

MIKE PORTNOY DAVE WECKL TERRY BOZZIO NEIL PEART AND MORE



BECAUSE SOUND MATTERS

YOUR VOTE COUNTS - CymbalVOTE.com

AQUARIAN'S NEW
POWER TRIO

A breakthrough in drumhead design and manufacturing!



TRIPLE THREAT

New "Triple Threat" 3 ply snare drumhead. The first three 7 mil ply head that has power, fast snare response and great projection. Tuned loose to medium, it provides a wet, broad back beat that is pure funk and R&B. Tuned tight it has a crack that will cut through the guitars like a "hot knife through butter." The rim shot is like a rifle shot. Available in 13" and 14" sizes.

SUPER-KICK 10™

The all new Super-Kick 10™ features two plies of 10 mil drumhead film for extra strength, extra depth and a tight punchy sound. Super-Kick 10™, the "KING" of bass drumheads, is the most powerful Super-Kick ever developed. Available clear or coated. Sizes 18" thru 26".

FORCE TEN™

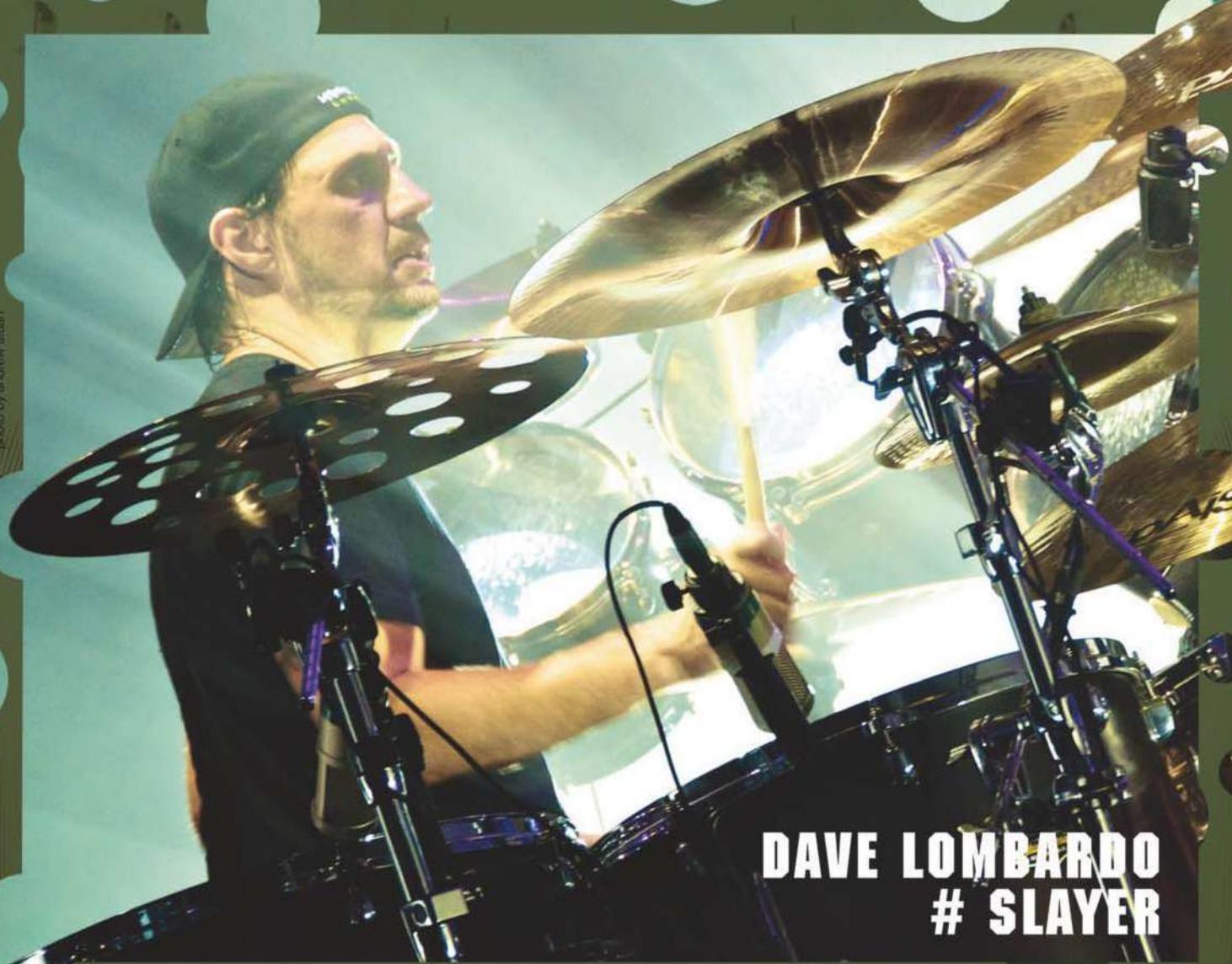
New Force Ten™ tom tom heads. Two 10 mil plies give these tom heads depth and power unheard until now. More raw power and durability than any other tom tom head. Only Aquarian's high tech "Vacuum Molding Process" can deliver a two 10 mil ply head with resonance and projection. Available clear or Coated. Sizes 8" thru 18".

All Aquarian drumheads feature the NEW "Full-Range™" drumhead film. It has all the depth Aquarian is known for plus added "brightness" and "resonance"

POWER BY AQUARIAN!



WWW.AQUARIANDRUMHEADS.COM



**DAVE LOMBARDO
SLAYER**

THE SMART CHOICE FOR SERIOUS SOUND

NEED A TRASHY, EXPLOSIVE, FORCEFUL AND FAST CYMBAL THAT IS A VISUAL STUNNER FOR A HECK OF A GOOD PRICE?

LOOK NO FURTHER THAN THE NEW
ALPHA «BRILLIANT» SWISS CRASHES!



**Niki Skistimas
KrashKarma**



**Elias Mallin
Ke\$ha**



**Mike Luce
Drowning Pool**



**Jeremy Spencer
Five Finger Death Punch**



Check out the
Alpha Swiss Crash
Sound Samples!

PAiSte
www.paiste.com

THIS IS PRO-MARK.

"I WOULDN'T SHED MY OWN BLOOD FOR JUST ANYONE, BUT I HAVE FOR PRO-MARK."

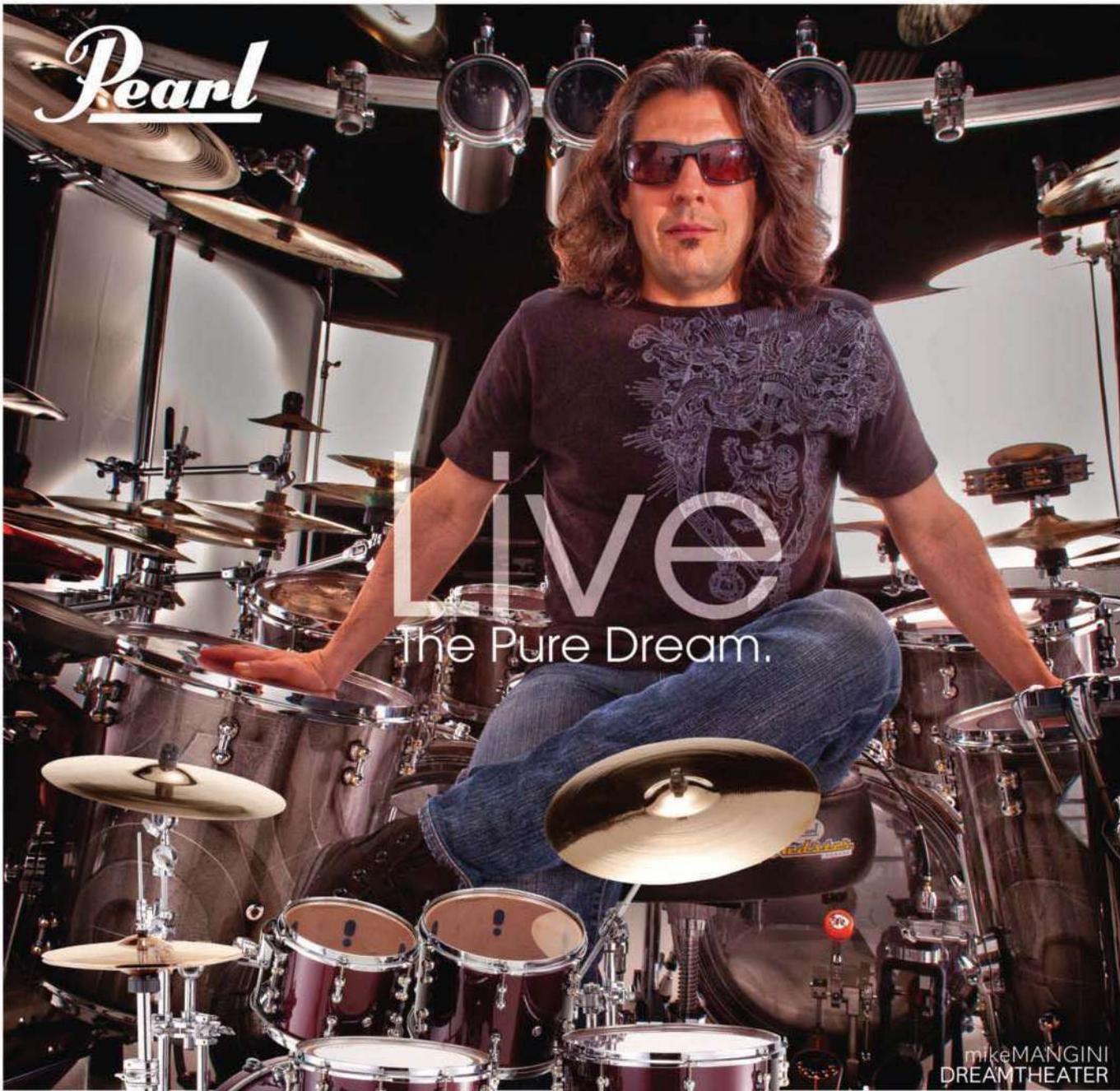
Joey Jordison

ANYONE CAN PUT THEIR SIGNATURE ON STICKS AND CALL THEM THEIR OWN. JOEY STANDS BEHIND HIS PRO-MARK 515 SIGNATURE STICKS SO MUCH THAT HE PUT HIS OWN BLOOD IN THE INK! ALSO AVAILABLE IS JOEY'S SIGNATURE STICK BAG. CHECK THEM BOTH OUT!





Pearl



Live
The Pure Dream.

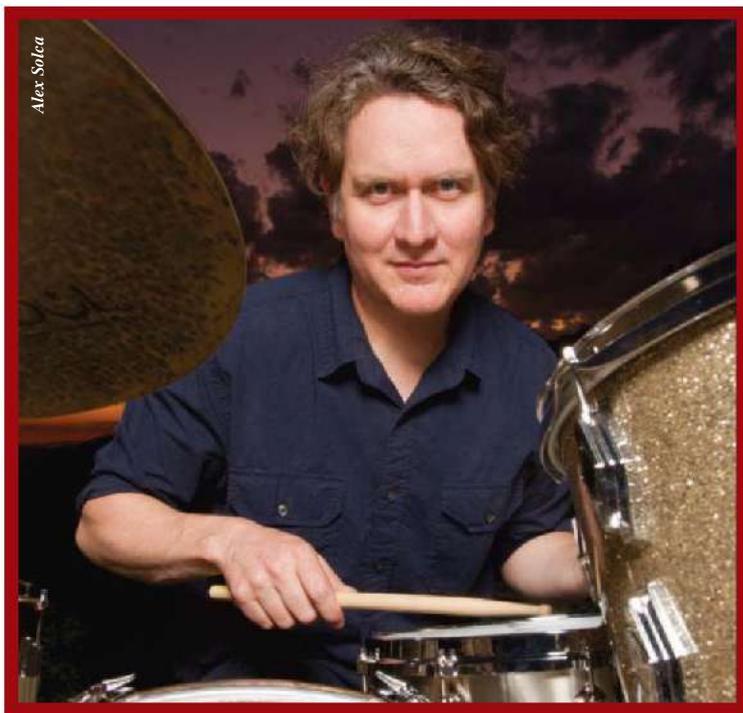
mikeMANGINI
DREAMTHEATER

Mike Mangini has a name for his new kit, he calls it The Pure Dream. Catch Mike on tour with Dream Theater or check out his Pure Dream online and discover why Reference Pure truly is the series that dreams are made of.

Yours is waiting.

Reference
P U R E
Hear them at pearldrum.com

CONTENTS



Alex Solca

48 **MATT CHAMBERLAIN**

He's moved from Texas to New York to Seattle and now to L.A., sometimes following employment and sometimes chasing his muse. With his technical abilities and artful aesthetic, however, the first-call drummer would probably have plenty of work even if he moved to the moon.

by Michael Dawson



47 **THE 2012 MD PRO PANEL**

This year the Pro Panel once again represents the remarkable scope and depth of modern drumming, from the absolute pinnacle of studio recording to the forefront of arena performance, from the most shredding metal to the cutting edge of jazz.

12 **UPDATE**

- J.P. "THUNDERBOLT" PATTERSON
- Emily's Army's JOEY ARMSTRONG



Marco Szecefi

32 **PORTRAITS** Animals as Leaders' NAVENE KOPERWEIS

98 **A DIFFERENT VIEW** MARCUS MILLER

100 **FROM THE PAST** Classical Roots, Part 3 JOHN CAGE



Paul La Rata

36 **AARON COMESS**

It's been twenty years since the Spin Doctors embedded themselves in the recesses of our ears with hits like "Two Princes," "Little Miss Can't Be Wrong," and "Jimmy Olsen's Blues." Turns out those gloriously grooving performances represent but one side of this well-traveled drummer's career.

by Robin Tolleson



Ebet Roberts

64 **GRANT HART**

In the mid-'80s, Hüsker Dü fused hardcore punk with bittersweet pop, setting the table for an entire generation of angst-ridden alterna-rockers. Two decades on, the band's drummer traces the trio's profound path of influence.

by David Jarnstrom



Matthias Ketz

70 **INFLUENCES: DENNIS CHAMBERS**

By merging elements of funk, fusion, R&B, and jazz into a daunting style that rides magically on a carpet of stunning power and technical exhilaration, Dennis Chambers has become one of the most important and influential drummers of the post-fusion period.

by Ken Micallef

Education

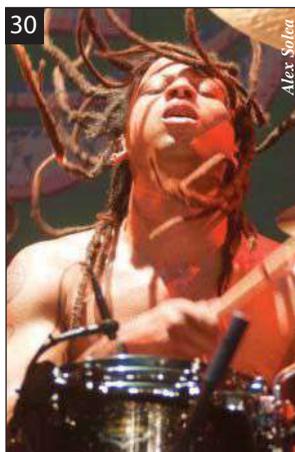
- 72 **CONCEPTS**
Memorizing Tempos
Tips for Finding Your Own Reference Points by Mark Schulman
-
- 74 **STRICTLY TECHNIQUE**
A Look at Hybrid Rudiments
The Hairta and Its Application on the Drumset
by Christopher Simms
-
- 76 **ROCK 'N' JAZZ CLINIC**
Sticking the Beat A Four-Step Process to
Discovering New Grooves by Joel Popelsky
-
- 78 **DRUM SOLOIST**
Ostinato Studies Part 3: Metric Modulation by Jason Gianni
-
- 82 **FUNKY BEAT**
Ideas From the Road Soundcheck Grooves to Chew On
by David Garibaldi

Departments

- 8 **AN EDITOR'S OVERVIEW**
YouTube Hit and Run by Adam Budofsky
-
- 11 **READERS' PLATFORM**
-
- 16 **ASK A PRO**
Gimme 10! With Train's **SCOTT UNDERWOOD**
Back Through the Stack With Jazz Vet **BEN RILEY**
-
- 18 **IT'S QUESTIONABLE**
Cleaning Clear Kits • Drummers and Copyrights
-
- 86 **SHOWCASE** FEATURING DRUM MARKET
-
- 92 **CRITIQUE**
-
- 102 **BACKBEATS**
Remembering Eric Carr
-
- 104 **KIT OF THE MONTH**
Kid-Friendly Demons

Equipment

- 20 **PRODUCT CLOSE-UP**
• **DW** Performance Series Drumset
• **PAISTE** Twenty Masters Collection
• **AHEAD** Armor Cases
• **LATIN PERCUSSION** Stanton Moore Pandeiro and Hi-Hat Shekere
-
- 26 **ELECTRONIC REVIEW**
AVID Pro Tools
-
- 30 **GEARING UP**
Yellowcard's **LONGINEU PARSONS III**
-
- 44 **SHOP TALK**
The Working Drummer's Survival Kit
by Benjamin Homola
-
- 84 **NEW AND NOTABLE**



WIN
an amazing e-Pro prize package
from Pearl valued at over
\$9,200!

Pearl
OPRO LIVE

pg. 73

MODERNDRUMMER
DIGITALLY ENHANCED

MD DIGITAL SUBSCRIBERS!
When you see this icon, click on a shaded box on the page to open the audio player.
Note: Shaded boxes appear when you first view a digitally enhanced page, and then they fade; they will reappear when you roll over the area. Sign up online!

YouTube Hit and Run



A healthy number of *Modern Drummer's* followers have real aspirations to one day see their name within the pages of the magazine, and not just on the address label on the cover. This makes for an unusually active and intimate relationship between editors and readers, much of which is conducted via email exchanges.

It's inarguable that we wouldn't be able to do what we do if it weren't for the direct connection we have with our readers. Many story ideas begin with reader inquiries, and for a magazine such as ours, whose stated aim is to help players improve their craft, it's incredibly important to encourage the public to offer editorial suggestions.

It gets sticky, of course, when readers' suggestions involve doing a story on...them. On the surface, there's no problem with this at all. After all, the music business has always been brutal, and drummers, by the nature of their role in the music, remain both literally and figuratively in the shadows at the back of the stage. Given this scenario, who's to blame a musician for tracking down an editor's email address and tooting his or her own horn? But—and this is a *big* but—it's all about how you do your tooting.

Simply put, there's been an alarming decrease in professionalism in the many unsolicited emails we receive from aspiring professional drummers. One day I hope to write a feature or even conduct a seminar on this subject—I really do think that developing professional communication skills is *that* important in terms of your potential for success in this business, and I really do see *that* much amateur behavior. But for now we'll focus on the single most frustrating trend I've observed: the hit-and-run YouTube link. The email usually looks something like this:

Yo, yo, yo! Check out my playing. You need to cover drummers like me in Modern Drummer! Hit me back. www.youtube.com/watch?v=0wv45986upw

Now, a big part of an editor's job involves deciding on the relative merits of one story idea over another—editorial space is always at a premium, and there never seems to be quite enough room in the magazine to cover all the great drummers making worthwhile contributions to the art. I mean, some of these men and women have spent *years* humbly mailing in their latest recordings, DVDs, or method books, hoping for a mention in their favorite drum magazine. These individuals' patience and perseverance is humbling, and it's definitely not lost on us editors, each of whom has been on the pitching side of our *own* independent projects.

But when you read your third or fourth "Look at how awesome I am and get back to me immediately!" email in a day...well...an editor can get kinda cranky. By four or five o'clock, we might have already had to say no several times to drummers with real careers—players who are polite, concise, clear, and confident without being arrogant; who are patient if their first and second emails go unanswered for longer than they expected; who express a familiarity with the publication they're soliciting; and who show a basic understanding of the realities of the game. Why on earth would editors go out of their way to check out a coarsely introduced YouTube link from an unknown drummer, when there are legions of professional player/communicators who've struggled for years for whatever recognition they've managed to get?

The Internet is a powerful tool. But its existence hasn't lessened by one iota the importance of good ol' respectful human interaction. It's highly unlikely that an editor—or record company exec, or booking agent—is going to show you any respect if you don't show any for yourself. We should all remember to treat our work, and our colleagues, with the nobility they deserve.

Adam Budofsky

MODERN DRUMMER

FOUNDER
RONALD SPAGNARDI
1943–2003

PUBLISHER/CEO
ISABEL SPAGNARDI

SENIOR VICE PRESIDENT
LORI SPAGNARDI

VICE PRESIDENT
KEVIN W. KEARNS

ASSOCIATE PUBLISHER
TRACY A. KEARNS

EDITORIAL DIRECTOR
ADAM J. BUDOFSKY

MANAGING EDITOR
MICHAEL DAWSON

ASSOCIATE EDITOR
BILLY AMENDOLA

ASSOCIATE EDITOR
MICHAEL PARILLO

EDITORIAL ASSISTANT
SUZANNE HURRING

SENIOR ART DIRECTOR
SCOTT G. BIENSTOCK

ART DIRECTOR
GERALD VITALE

ADVERTISING DIRECTOR
BOB BERENSON

ADVERTISING ASSISTANT
LA SHANDA GIBSON

DIGITAL MEDIA DESIGNER
EJ DeCOSKE



2012 Pro Panel
Chris Adler
Gregg Bissonette
Terri Lyne Carrington
Matt Chamberlain
Bob Gatzen
Gerald Heyward
Jim Keltner
Brian Reitzell
Jim Riley
Antonio Sanchez
Gil Sharone
Billy Ward

2011 Pro Panel: Jason Bittner, Will Calhoun, Jeff Davis, Peter Erskine, Daniel Glass, Horacio Hernandez, Susie Ibarra, Allison Miller, Rod Morgenstein, Chris Pennie, Chad Smith, Paul Wertico

MODERN DRUMMER ADVISORY BOARD: Kenny Aronoff, Eddie Bayers, Bill Bruford, Harry Cangany, Dennis DeLucia, Les DeMerle, Len DiMuzio, Peter Erskine, Vic Firth, Bob Gatzen, Danny Gottlieb, Sonny Igoe, Jim Keltner, Paul Leim, Peter Magadini, George Marsh, Rod Morgenstein, Andy Newmark, Neil Peart, Ed Shaughnessy, Steve Smith, Billy Ward, Dave Weckl, Paul Wertico.

CONTRIBUTING WRITERS: Patrick Berkey, David Ciauro, John Emrich, Mike Haid, Dr. Asif Khan, Rick Mattingly, Ken Micallef, Mark Parsons, Martin Patmos, Jeff Potter, Will Romano, Bernie Schallehn, Ilya Stenkovsky, Stephen Styles, Robin Tolleson, Lauren Vogel Weiss, Paul Wells.

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 2012 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: MODERN DRUMMER Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (973) 239-4140. Fax: (973) 239-7139. Email: mdinfo@moderndrummer.com.

MODERN DRUMMER welcomes manuscripts and photographic material but cannot assume responsibility for them.

SUBSCRIPTIONS: US and Canada \$34.97 per year; \$56.97, two years. Other international \$59.97 per year. Single copies \$5.99.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, PO Box 274, Oregon, IL 61061-9920. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Call (800) 551-3786 or (815) 732-5283. Phone hours, 8AM-4:30PM Monday-Friday CST, or visit Subscriber Services at www.moderndrummer.com.

MUSIC DEALERS: Modern Drummer is distributed by Hal Leonard Corp. (800) 554-0626. sales@halleonard.com www.halleonard.com/dealers

INTERNATIONAL LICENSING REPRESENTATIVE: Robert Abramson & Associates, Inc., Libby Abramson, President, PO Box 740346, Boynton Beach, FL 33474-0346. abramson@prodigy.net.

POSTMASTER: Send address changes to Modern Drummer, PO Box 274, Oregon, IL 61061-9920.

Canadian Publications Mail Agreement No. 41480017 Return undeliverable Canadian addresses to: PO Box 875, Stn A, Windsor ON N9A 6P2

MEMBER: National Association For Music Development, National Association Of Music Merchants, Percussive Arts Society

MODERN DRUMMER ONLINE: www.moderndrummer.com

PRINTED IN THE UNITED STATES



FELIZ! NATAL

DON'T MISS A BEAT FOR THE HOLIDAYS. NATALDRUMSUSA.COM



THE MIX

CLUB MIX



THE PERFECT SET

You're ready to take it out of the garage and into the clubs. Why play with anything less than the perfect set of cymbals?

We've blended the highly responsive, classic bright sounds of Xs20 14" Medium Hats and 20" Medium Ride, with the modern bright, explosive attack of 16" and 18" AAX X-Plosion Crashes, to deliver a perfect set that shines with presence and power.

Introducing THE MIX | For the first time ever, mixed series box sets, SONICALLY MATCHED in the SABIAN Vault.

PLAY YOUR PERFECT SET



Which MIX is right for you?
Sabian.com/clubmix



Sabian.com/clubmix

Arena Mix



Sabian.com/arenamix

Club Mix



Sabian.com/clubmix

Gig Mix



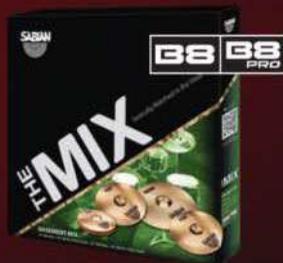
Sabian.com/gigmix

Garage Mix



Sabian.com/garagemix

Basement Mix



Sabian.com/basementmix



TAYLOR HAWKINS

I've been a subscriber to *MD* forever, and it's the only drumming publication needed. What a great job Ken Micallef did on the Taylor Hawkins interview in the September 2011 issue. Personally, I always thought my son and myself were the only two drummers on earth that hit a rimshot on every 2 and 4. I always did this to give the song more balls. Reading that Taylor has been doing it since he started playing made me feel that we're in such good company!

Louie Vecchio Sr.

I really enjoyed the Taylor Hawkins cover feature in *MD*'s September issue. I'm a huge Foo Fighters fan, and I think he's the best. But his comments on Pro Tools editing have me confused and worried about today's mainstream recording standards. If a studio pro and impeccable timekeeper can't be trusted by a top producer to deliver an acceptable track that doesn't need to be gridded and chopped up, why even hire him? Why not just use a drum machine or MIDI samples? Beat quantization, Auto-Tune, and note and pitch correction...where's the performance? Are we buying a band's album or a producer's computer piece? Will there be a Grammy award for best beat placement?

The drums are the heart and soul of any song. They dictate the groove, vibe, emotion, and pulse and get you dancing. What's so bad about a mistake on a record that no one would ever notice but the drummer who made it? I hope this opens a huge debate. Taylor and his band's challenge to the status quo has not gone unnoticed. *Wasting Light* just may be the best record they've ever done. And his drums on it sound killer!

Derek Lane

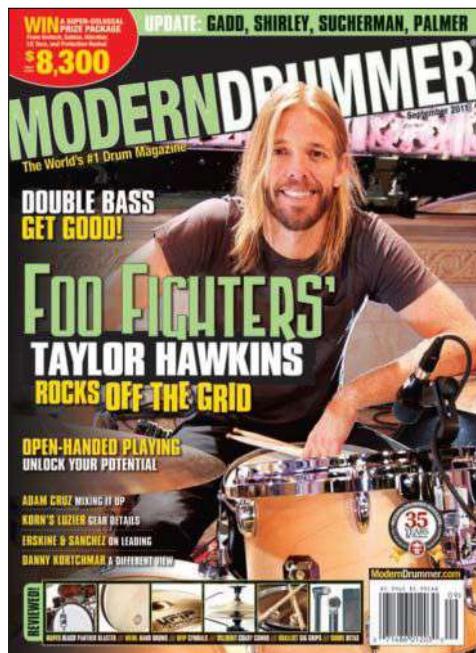
SAM ULANO

I just wanted to say what a great article was written by Ken Micallef on Sam Ulano in the September issue. I've known Sam for forty-five years, and he gets to the heart of drumming. I agree that learning and playing twenty-six rudiments does nothing if you can't play the instrument—building the hands with weights, using metal drumsticks, and reading music is the way to help you become a professional drummer.

Carmen DiChillo

I'm a bebop drummer, but I enjoy the entire gamut of music. I was very impressed with Sam Ulano's philosophy regarding rudiments in the September 2011 issue. I have a BA in music, and in my entire time playing in jazz ensembles, choirs, orchestra, wind symphony, African drum ensemble, Brazilian drum ensemble, and steel drum orchestra, I've never once seen any music that contained rudiments, or even fragments of rudiments (except for flams or rolls, but not double strokes). Sam is absolutely right in his concept of music being the most important part. Rudiments have nothing to do with phrasing when it comes to jazz, classical, rock, funk, samba, reggae, Greek, Brazilian, African, Latin, or any other genre of music, save marching band or archaic warfare. Thank you for speaking the truth.

Dustin Haner III



HOW TO REACH US
billya@moderndrummer.com



J.P. “THUNDERBOLT” PATTERSON

A posthumous **Joey Ramone** session is just the latest project for this stalwart NYC rocker.



It's been an interesting life for J.P. "Thunderbolt" Patterson. After spending some of his formative years in Afghanistan, he's enjoyed a unique dual career as a drummer (with New York punk legends the Dictators, among many others) and an actor, appearing in everything from *The Sopranos* to a Capital One commercial.

But he'd never done a session playing along to a guide vocal from a deceased punk icon until he was asked to contribute two drum tracks to an upcoming Joey Ramone album. The recording, which consists of previously unreleased demos and outtakes, will also feature Bun E. Carlos, Dennis Diken, and Richie Ramone on the kit.

"That was a Tupac situation," Thunderbolt says with a laugh about the session, which found him doing about twenty takes of each song, playing along to Ramone's voice, reference guitar and bass, and drum machine. "The two songs they had me play on were the back-beat things. I've got Al Jackson hi-hat catches all over it. Not what you'd expect on a Joey track—but I think it's one of the best jobs I've done in the studio." **Patrick Berkery**

To learn more about J.P. Patterson's unique career, go to modern drummer.com.

JOEY ARMSTRONG

The overachieving drummer in **Emily's Army** shares his father's interest in societal concerns.

Joey Armstrong and his bandmates in Emily's Army pile a lot on their plates in addition to cranking out undeniably catchy pop-punk tunes: They raise awareness for cystic fibrosis through their ties to the Emily's Army Foundation, they tour across the nation, and they still manage to get all of their homework done.

Wait...what? Yup, teenage punk rockers, and remarkably mature ones at that. "School comes first," Armstrong insists. "We do our homework and maintain good grades—but we don't put music off."

Although Emily's Army first garnered media attention because the drummer is the son of famed Green Day leader Billie Joe Armstrong, the group has proven to be more than ready to stand on its own merit. Its debut, *Don't Be a Dick*, manages to bal-

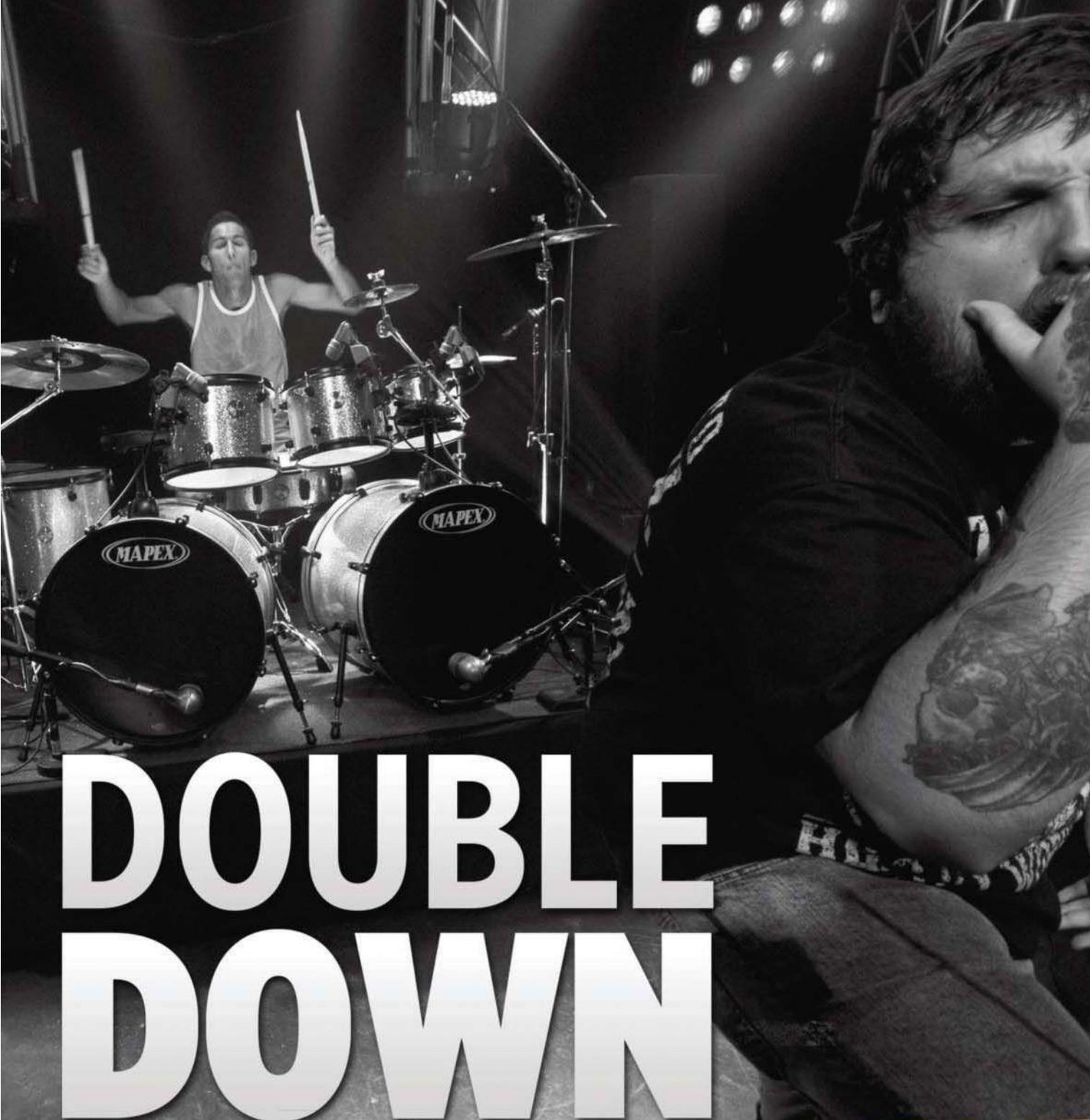
ance a serious-minded message—inspired by band members Max and Cole Brecker's cousin Emily—with infectious grooves and humor on tracks such as "Ho-llooween." "We love to make people aware of the seriousness of cystic fibrosis," Armstrong says, "but we're also fifteen, sixteen, and eighteen and like to goof off and make jokes."

After touring the East Coast in the summer of 2011, the boys—who are longtime friends—returned to school and got down to jamming up new songs for their sopho-



more effort. Whereas Armstrong channeled Keith Moon and Ringo Starr on Emily's Army's debut, he cites the fast punk-to-solid-dance versatility of Blondie's Clem Burke as his latest inspiration.

Billy Brennan



DOUBLE DOWN

Buy a Voyager 7PC Double Bass Kit & receive a
FREE 8" TOM

*Offer available for colors Black and Crystal Sparkle only. (Black comes standard with Chrome HW & Crystal Sparkle comes standard with Black HW)

PERFORMANCE IS EVERYTHING

WWW.MAPEXDRUMS.COM

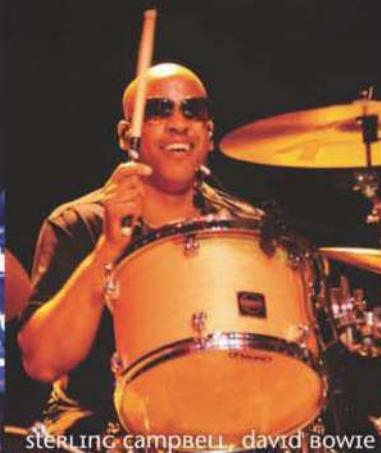




carmine appice



vinnie appice



sterling campbell - david bowie



jeff campitelli - joe satriani



danny carey, tool



scott crago, the eagles



deen castronovo - journey



steve gorman - the black crowes

THIS IS HOW **ROCK** gets done.



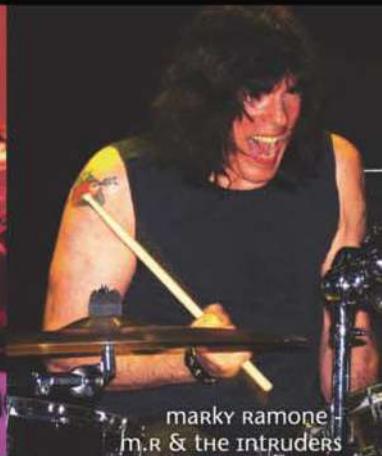
john humphrey - seether



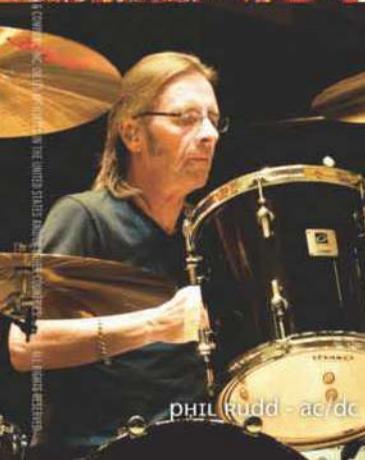
pat mastelotto - king crimson



john miceli - meatloaf



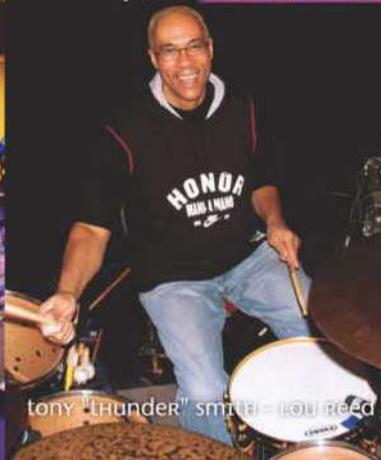
marky ramone - m.r. & the intruders



phil rudd - ac/dc



mark schulman - foreigner



tony "thunder" smith - you're dead



mike terrana - starja

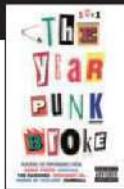
OUT NOW

CDs

Russian Circles Empros (Dave Turncrantz) /// **Alesana** A Place Where the Sun Is Silent (Jeremy Bryan) /// **Megadeth** Th1rt3en (Shawn Drover) /// **Dub Trio IV** (Joe Tomino) /// **Mutemath** Odd Soul (Darren King) /// **Hossam Ramzy** Rock the Tabla (Hossam Ramzy, Manu Katché, Billy Cobham) /// **Iron Butterfly** Fillmore East 1968 (Ron Bushy) /// **Medeski Scofield Martin & Wood** Live: In Case the World Changes Its Mind (Billy Martin) /// **Andrew Cyrille & Haitian Fascination** Route de Frères (Andrew Cyrille, Frisner Augustin) /// **FAB Trio** History of Jazz in Reverse (Barry Altschul)

DVDs

Counting Crows August and Everything After (Jim Bogios) /// **The Jesus Lizard** Club (Mac McNeilly) /// **The Hollies** Look Through Any Window 1963–1975 (Bobby Elliott) /// **Sonic Youth 1991: The Year Punk Broke** (Steve Shelley, Dave Grohl, Murph, Lori Barbero) /// **Paul Rodgers & Friends** Live at Montreux 1994 (Jason Bonham)



Books

Riff tide: The Life and Opinions of Papa Jo Jones as told to Albert Murray (University of Minnesota Press) /// **Connecticut's Fife & Drum Tradition** by James Clark (Wesleyan University Press) /// **Mountains Come Out of the Sky: The Illustrated History of Prog Rock** by Will Romano (Backbeat Books)



NEWS



The John D. and Catherine T. MacArthur Foundation has named drummer and composer **Dafnis Prieto** as one of twenty-two new MacArthur Fellows for 2011. The award is worth \$500,000 and is distributed quarterly over five years. The MacArthur Fellowship, unofficially known as the "genius grant," comes with no restrictions on spending, as it is designed to encourage future creativity. Prieto says that the award would provide him the freedom to focus on his own music, including an album with his Proverb Trio, and a book about drumming.

The Pearl Corporation and the Make-A-Wish Foundation recently partnered in hosting nineteen-year-old drummer and cancer survivor **Ben Hines** at Pearl's headquarters in Nashville. Hines and his family toured the facilities, met the staff, and witnessed the unveiling of Ben's brand-new custom Masterworks kit.



Twisted Sister drummer **A.J. Pero** was recently named the national spokesman for Fallen Blue, an organization founded to honor and help the families of police officers who have been killed outside the line of duty.

ON TOUR



Vinnie Colaiuta with Sting /// **Dennis Chambers** with Santana /// **Daniel Williams** with the Devil Wears Prada /// **Ringo Garza** with Los Lonely Boys /// **Wuv** with P.O.D. /// **Robin Diaz** with Daughtry /// **Richard Beasley** with Gary Numan /// **Walfredo Reyes Jr.** with Lindsey Buckingham /// **John McEntire** with the Sea and Cake /// **Gregory Hutchinson** with John Scofield /// **Brant Bjork** with Kyuss /// **Michael Lindsay** with Andy Grammer /// **Donald Barrett** with Colbie Caillat /// **Jeff Friedl** with Puscifer

WHO'S PLAYING WHAT



Victor Indrizzo (Beck, Sheryl Crow) is playing Vater sticks. His model of choice is the wood-tip New Orleans Jazz. /// **A.D. Adams** (Louis Prima Jr.) is using Vic Firth sticks. /// Paiste has added **Chris Tyrrell** (Luke Bryan), **Jamie Rogan** (Billy Currington), **Patrik Heikinpieti** (Mando Diao), and **Kenny Bernard** (Ra Ra Riot) to its artist roster. /// **Mike McPhee** is playing Johnny Rabb sticks.



G2

Delivering a powerful combination of consistency and durability, G2's 2-ply construction offers the perfect blend of tonal depth, sustain and attack.



get better.



D'ADDARIO & COMPANY, INC. FARMINGDALE, NY 11735 USA
EVANS IS A REGISTERED TRADEMARK OR TRADEMARK OF D'ADDARIO & COMPANY, INC. OR ITS AFFILIATES IN THE UNITED STATES AND/OR OTHER COUNTRIES. © 2011. ALL RIGHTS RESERVED.

GIMME 10! SCOTT UNDERWOOD

Interview by Rick Long

Yes, having a successful career in music takes skill, but **Train's** drummer suggests it also takes guts. Here he urges us to be more daring across the board.

1 DARE TO CHALLENGE YOURSELF.

I played in my high school jazz band for a year and a half. A friend of mine who played in a punk rock band and the jazz band had quit high school, and they called me and asked if I would come play in the jazz band. I couldn't read music, but the instructor really liked my feel, so he was willing to overlook the fact that I couldn't read the charts. He said we'd just figure the songs out. The band actually won several awards during that time.

2 DARE TO BE WHO YOU ARE.

I went to college and didn't really know what I wanted to do. I dropped out a couple of times, and I tried new majors. The whole time I was doing that, I was playing in bands and doing gigs. I finally realized that I wasn't good at holding a job and I didn't like college, but I could play gigs and was pretty good at that.

3 DARE TO FORGE YOUR OWN STYLE.

Not being heavily instructed, I developed my own approach to drumming. It might not be technically profound, but I believe in a drummer working on his or her own style. I may hold the drumsticks incorrectly because I'm not formally trained, but it's a style that works for me.

4 DARE TO MOVE ACROSS THE COUNTRY.

After my trials with college, I moved to Colorado. I started playing in bands with a bunch of musicians from California. This one guy was telling me that there was a

band forming in San Francisco called Train. They needed bass and drums, so we moved out to California to join Train.

5 DARE TO BE SERIOUS.

Everyone in Train was serious about it. We'd all been in bands where one or two guys were really into it and the others just weren't dedicated. We were all like-minded about Train. We gave ourselves no other option but that this band would work out.

6 DARE TO GO THE DISTANCE. At first, as far as drumming was concerned, the music we were playing in Train wasn't that technical. I wasn't getting much attention, so I thought I'd step things up a bit. But in the end what really mattered was the song. Pat [Monahan, vocals] is so good at songwriting that it became a challenge for me to come up with just the right part to fit the tunes. We all started realizing that we needed each other. I think it's that sense of knowing we need each other and appreciate each other that makes *Save Me, San Francisco* such a great record.

7 DARE TO TRY SOMETHING NEW.

[During a hiatus from touring with Train] I went to L.A. and tried to get into the session world. That was way harder than I



thought it would be. I developed a side project called Food Pill, and at some point I may do something more with that.

8 DARE TO BE CREATIVE. You need to learn piano, guitar, or some other melodic instrument and also learn Pro Tools. When I write a piece of music, I'm very structured about the verses, chorus, bridge...and I think that's the drummer in me.

9 DARE TO TAKE TIME FOR FAMILY.

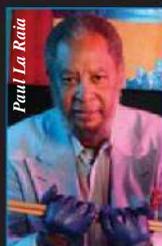
I have two kids, and I bring them out on the road with me occasionally. They're great to have around. It's a challenge with the traveling, so about two weeks is probably a good limit.

10 DARE TO TRAVEL TO DISTANT LANDS. New Zealand and Australia are big for us. We're playing in China in February. We are literally going all over the world.

Back
Through the
Stack

BEN RILEY

In February 2005, *MD* asked jazz vet Ben Riley, who'd done classic work with Thelonious Monk and Sonny Rollins, among many others, about playing the fast tempos of the Johnny Griffin/Eddie "Lockjaw" Davis *Tough Tenors* sessions.



the melody in my mind so I wouldn't be thinking about the tempo.

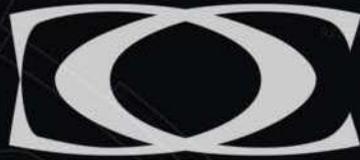
MD: When we spoke to Bill Stewart a few months

Ben: When we played that fast it got to the point where I would not look at my hands. I just had to beef up mentally and not think about the tempo. Actually, playing with singers got me accustomed to singing melodies to myself. When I played very fast like that, I would always keep

ago [August 2004 *MD*], he commented on how jazz musicians don't play as many fast tempos as they used to back in the bop or post-bop days.

Ben: For one thing, it's very difficult! [laughs] And with the freeform way of playing that most groups use today, playing very fast tempos would be like going to war. You'd be clashing, because no one person is seemingly responsible for the time. Everybody is contributing their idea of what the song is supposed to be rather than keeping time. We used to do the same thing, but we would always mark beat 1 so everybody knew where we were.





DRUM CRAFT

german engineered.



www.drumcraft.com



ZERO
GRAVITY MOUNT



reddot design award
winner 2010



CLEANING CLEAR KITS

I own a 2010 clear Ludwig Vistalite kit. Can you advise me on what to use to clean the shells and how to get out some scratches?

Dave Nilsson

According to *MD Shop Talk* columnist and drum repair/restoration specialist J.R. Frondelli, "There are several preparations formulated to clean and refresh acrylic plastic, which is what Vistalites are made of. My personal favorite is Meguiar's PlastX, a one-step cleaner/polish that removes fine scratches and haze and, in most cases, restores shine. Meguiar's also makes products specifically formulated for restoring optical clarity to auto headlight lenses, and these items would be suitable for use on acrylic plastics as well.

"For deeper scratches, there's the Novus 1, 2, 3 sys-

tem, which contains a fine scratch remover (#2), a heavy scratch remover (#3), and a spray polish (#1), all formulated specifically for acrylic plastics.

"All plastic polishes should be applied with a microfiber cloth or a well-worn cotton cloth, like an old T-shirt. Shop rags that are carried in most hardware stores are not of a finishing grade and often contain abrasive contamination, which will create a worse situation than the one you started with.

"Anyone who owns acrylic or even wrapped drums should keep a bottle of Novus #1 spray polish handy, as it quickly and easily cleans surface dirt and restores the luster to all shiny plastic surfaces, as well as plated hardware, leaving behind a microscopic protective silicone finish. I've used this product with great success for over twenty years."



DRUMMERS AND COPYRIGHTS

If a drummer writes the drum part to a song, is he or she entitled to any portion of the publishing rights, or does all of the credit go to whoever wrote the lyrics and melody?

Scott Miller

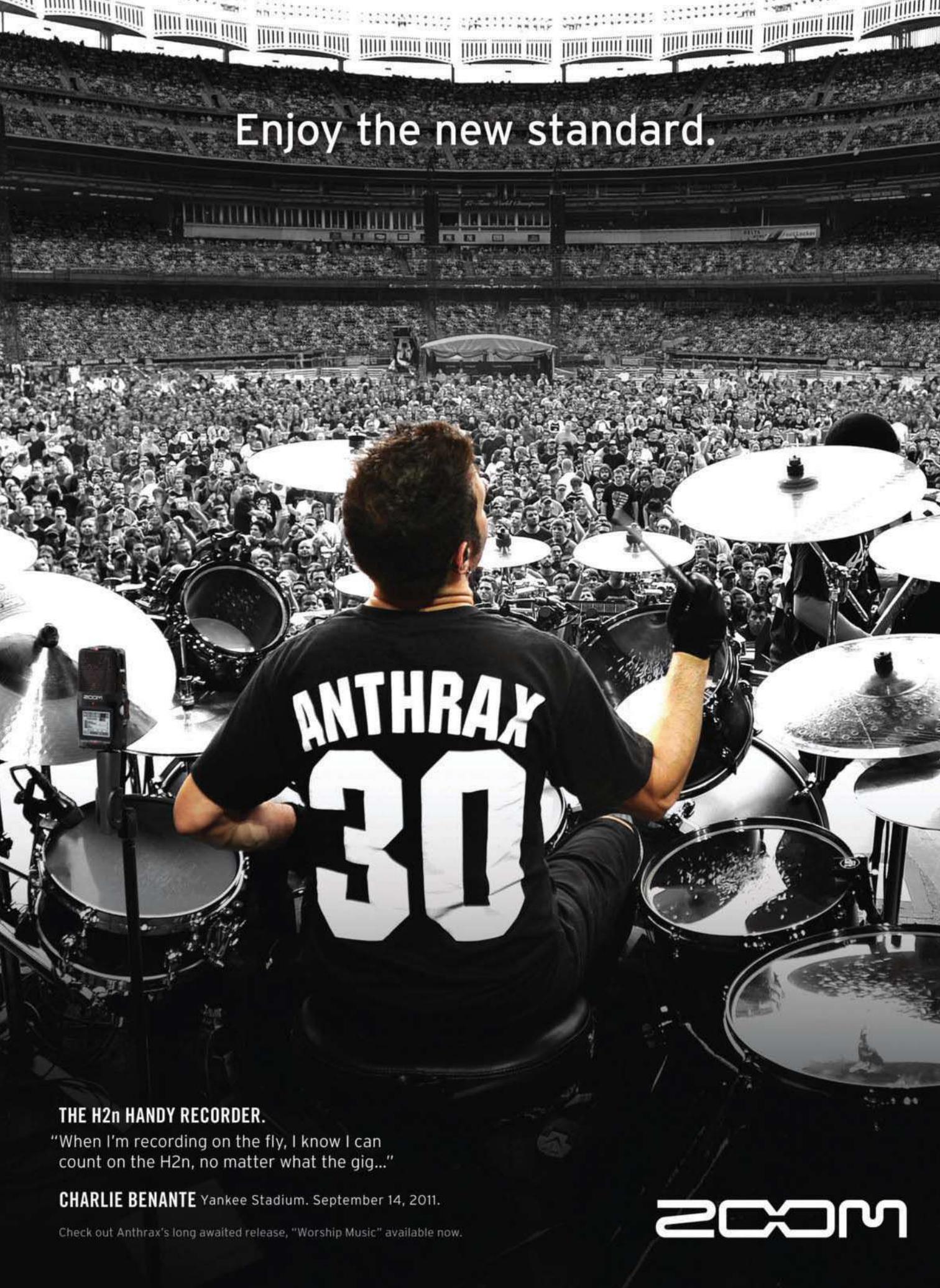
We sent your question to entertainment law attorney Paul Quin, who's a drummer himself and has represented many drummers in the music industry. "This is really the million-dollar question and one that goes to the heart of what most drummers do and what most drummers want," Quin says. "As always, however, remember that every situation is different and that you should find a lawyer to address your specific case. Accordingly, the following information does not constitute legal advice as it pertains to your particular situation.

"Generally speaking, publishing royalties are available only to those who own the copyright of a piece of music. U.S. copyright law, in very general terms, recognizes only the melody and lyrics as being worthy of copyright. As a general proposition, therefore, a drummer who writes the drum part to a song does not share in the publishing rights. There are, of course, exceptions where the drum part is so integral to the song that it warrants payment of a royalty. In truth, however, this is very hard to establish once the song has been submitted for copyright absent the drummer's name, and often it can be established only by consent or through litigation—an expense that should usually be avoided. Here, your best option would be to try to persuade the other songwriters that your contribution warrants inclusion in the writ-

ing credits and inclusion on the copyright.

"In the absence of a separate agreement among the copyright owners, the publishing royalties would then be split evenly. That split, though, can always be negotiated by the copyright owners, and if the writer of the melody and lyrics does not think you deserve an equal share, he or she and you can negotiate a smaller percentage for you. In band situations, that can often be accomplished as long as you're dealing with reasonable folks. At the session level, however, this is much harder to do and often depends upon the 'name' of the session drummer and the industry clout in proportion to the artist with whom the drummer is recording. Work on the musicians you record with, to have them accept your contribution as something worthy of a writing credit. Good luck!"





Enjoy the new standard.

THE H2n HANDY RECORDER.

"When I'm recording on the fly, I know I can count on the H2n, no matter what the gig..."

CHARLIE BENANTE Yankee Stadium. September 14, 2011.

Check out Anthrax's long awaited release, "Worship Music" available now.

zoom

DW

Performance Series Drumset

by J.R. Frondelli

Starting out in 1972 as founder Don Lombardi's teaching studio, Drum Workshop became an official company when Lombardi, looking to subsidize his business, began selling accessories and hired one of his students, John Good, to assist with sales. Shortly thereafter, Lombardi dreamed up their first product: the Drum Workshop height-adjustable trap-case seat, a product still on offer today, albeit in an updated form.

When the Camco Drum Company placed an order for a hundred seats, Lombardi knew he had a sellable product. In 1977, Camco offered to sell Lombardi its drum manufacturing business, and the DW Drum Company was born. Since then, DW has clawed its way to the top of the food chain as an American classic and a privately owned firm.

Recently the company went back to the drawing board to figure out how to offer an American-made drumkit with the now-legendary DW name and the same attention to detail as the flagship Collector's series, but priced much more affordably. The result is the Performance series.

This line is not just a knockoff of its pricier brethren. It was conceived from the ground up as a completely different series, with subtle changes in appearance (such as minor logo and badge tweaks) and a new tonal flavor utilizing DW's HVX shell technology, which is a combination of horizontal-, diagonal-, and vertical-grain plies to yield drums that favor medium-low pitches.

WHAT'S THE SCOOP?

The Performance series kit sent for review consisted of an 18x22 bass drum, 8x12 and 9x12 rack toms, a 12x14 floor tom, and a 5 1/2x14 snare drum. The lugs on the toms and kick are unique to the Performance line and are quarter-size versions of DW's Collector's series turret lugs. The snare has a unique yet classy double-round lug design that almost looks like a tube lug. The finish on this kit is "black mirra," a subtle yet striking look consisting of sparsely dispersed holographic metal flakes over black lacquer, all buffed to a mirror shine. When light hits the etched flakes, you see glittering reflections against the black background. This is one of DW's trademark finishes, and it's a beauty that elicits oohs and aahs from all who see it.

The toms are equipped with DW/Remo Coated/Clear

batter heads and Clear Ambassador bottoms. The snare has a CS Coated Reverse Dot batter and an Ambassador bottom. The kick, which offered a big yet controlled studio sound out of the box, is supplied with a Clear Powerstroke 3 batter and a vented logo front head, as well as a factory-installed DW muffling pillow. If you don't want a controlled kick sound, you can simply remove the pillow.

SOUNDS LIKE?

Once I had everything set up, I tweaked all of the drums and got them in tune with each other. This process was ridiculously easy, thanks to the True-Pitch tension rods (which have a 30 percent increase in threads per inch when compared with standard rods), precision bearing edges, and high-quality drumheads.

These drums were ultra-responsive and tunable over a wide range, and they possessed an excellent balance of bottom and attack, with stellar clarity. What's really cool is how the kit sounded as a unit, even with the pillow installed in the bass drum. It had that great in-the-middle tonality that records and mikes well while occupying its own space without stepping on anything else. We can only assume this is due to the unique HVX shell design.

Even though I described the sound of the Performance series as being in the middle, don't misconstrue that as meaning mediocre in any way. In every respect the line is up to the same sonic and build-quality standards as the Collector's series. Think of it as another wonderful flavor on DW's vast menu. The company simply employed some rudimentary economics to make the series more affordable. Smaller lugs, for instance, cost less to manufacture and weigh less for shipping, while limited finish and configuration options mean that fewer manufacturing logistics are involved.

The Performance line is available in five lacquer finishes (black mirra, white ice, sapphire blue, cherry stain, and ebony stain) and three finish-ply wraps (white marine, black diamond, and titanium sparkle). Two shell packs are offered, and two snare drums and seven add-on toms can be purchased separately, making it easy to build an *affordable* dream kit. The list price for a five-piece Performance shell pack is \$3,667.98.

dwdrums.com

EXPLAINED ON FILM

All of the technology and thought processes involved in bringing the Performance series to fruition are contained in the *Welcome to DW DVD* included with each kit. DW vice president John Good, ably assisted by the eminent drummer John "JR" Robinson, walks viewers through shell construction, hardware and finish details, and tuning, plus there are some killer playing demonstrations by Robinson.





PAISTE

Twenty Masters Collection

by Michael Dawson



Paiste's Twenty series cymbals were first released in 2007 and have since become favorites among drummers of all types for their clean yet warm tones. These cymbals, which are made with B20 bronze, are forged in Turkey and are then processed in Paiste's Swiss facility.

For the Twenty Masters Collection, Paiste integrated ideas from many of its top endorsers to create eleven ride cymbal models, each of which has a unique sound without tipping the balance between Turkish-style complexity and crystalline Swiss sonority too far in either direction. We were sent a sample of the entire collection for review.

20" AND 21" MEDIUM RIDES

We begin with the 20" and 21" Masters Collection Medium rides. These were the most all-purpose cymbals of the bunch, and as such they provided a good foundation from which to compare the more extreme variations in the series. The Medium rides are medium in weight and had a great balance of stick articulation and warm, even wash with a lot of harmonic overtones. The bell sounds were strong and fairly bright. These cymbals could easily work in most contemporary musical styles, as well as in big bands. If you're looking for a single ride to cover it all, one of these could be a great choice. The 20" (\$678) had a slightly more prominent wash, while the 21" (\$740) was more defined and lower in pitch.

20" AND 22" DARK RIDES

The Twenty Masters series Dark rides are thinner and more extensively hammered

than the Medium models. This resulted in a softer feel and a smoky, breathy tone. These are the "jazz" cymbals of the group, with a sound closer to that of classic Turkish-made cymbals than regular Twenty series models. The stick sound on the 20" and 22" Dark rides remained clear and articulate, but the overtones opened up much more easily and the bells were less pronounced and more integrated. Again, the 20" (\$678) was a bit washier and more aggressive sounding, while the 22" (\$798) was a little darker and drier.

20" DARK CRASH RIDE AND 20" SWEET RIDE

The 20" Dark crash ride (\$678) is very thin and had a wobbly feel and a dark and raspy voice. The stick definition was surprisingly clear, and the cymbal opened up instantly with a big, trashy crash when struck on the edge. This model could be used for explosive accents or for an alternate ride source when you want a groove to burn at a lower dynamic. It also responded very well to mallet rolls.

The 20" Sweet ride (\$678), on the other

hand, had a firm yet silky feel with a super-clean stick sound, a deep and pleasing bell, and very smooth and brilliant overtones. This cymbal, which was developed in cooperation with the European jazz great André Ceccarelli, embodies the airy, intimate vibe of classic ECM records. It really excelled in the lower dynamic range, but it also sounded great when played a bit more aggressively in a hard-bop context. If the 20" Dark crash ride is akin to the tense, dissonant sound of an altered dominant chord, the Sweet ride has the ethereal feel of a major nine.

20" AND 22" DARK CRISP RIDES

The Dark Crisp rides have hammer markings similar to those on the Dark rides, but they are considerably heavier in weight. As a result, they had a pronounced stick sound and a clear bell tone, but with a fairly dark, complex, and controlled wash. These were the moodiest cymbals of the series, and they seemed most appropriate for darker and more aggressive playing styles, à la Josh

24" DEEP RIDE

This heavy ride had a big, bold voice, just like the artist who helped design it, John "JR" Robinson. If you need an extra-strong-sounding ride that delivers a wide beat, this is one to check out. The stick "ping" was very pronounced, the bell was strong and powerful, and the sustain was warm and long. This cymbal responded best when played with larger sticks, and it could handle very loud strokes without washing out. List price is \$898.

Freeze with the art rockers A Perfect Circle. The Dark Crisp rides (\$678 for the 20" and \$798 for the 22") could also be a great choice for drummers who want a complex sound with a strong stick attack.

20" AND 21" DARK DRY RIDES

The 20" and 21" Dark Dry rides (\$678 and \$740, respectively) were the most distinctive-looking models in the collection. They feature alternating bands of lathing and unfinished bronze from the edge to the bell on the top of the cymbal, with a smooth sandblasted surface on the bottom. The stick sound was woody and silvery, and the sustain was dark and slightly muted. Fusion, R&B, modern jazz, and studio drummers will love these cymbals for their super-quick and dry stick attack, funky bell sound, and controlled, complex wash. Shoulder strikes brought out a cool harmonic burst that died down quickly and evenly. These cymbals made me want to play *a lot* of notes.

SOMETHING FOR EVERYONE?

In Paiste's marketing brochure for the Twenty Masters Collection, the company claims that "Every cymbal [is] a masterpiece: Experience them to find your own." As long as your tastes lean toward the warm, rich tones of Turkish-style cymbals, there's likely a sound or two in this series that will inspire you to further check out the line, whether you're looking for something nice and all-purpose, complex and trashy, dark and articulate, or more individualized, like Ceccarelli's airy Sweet ride or JR Robinson's boisterous Deep ride. To hear these cymbals in action, log on to modern drummer.com.
paiste.com

AHEAD

Armor Cases by Michael Dawson

Ahead is best known for its durable synthetic drumsticks, but the brand continues to expand in very smart ways. A few years back Ahead released some fantastic snare drums, followed by cool practice pads, including versions with snare effects and one with a built-in metronome. Recently Ahead collaborated with fellow accessory manufacturer Revolution Drum to create Armor Cases, an innovative line of gig bags that are durable and weather resistant and offer a better fit. We were sent a four-piece set (kick, snare, rack tom, and floor tom) to check out for review.

TRUFORM TEARDROP SHAPE

Each Armor case has a unique teardrop shape, which was devised to accommodate various types of mounting hardware, including bulky suspension systems, while still providing a snug fit. Back in 1997, when I ordered cases for my Premier Signia kit, I was extremely frustrated when I discovered that the drums wouldn't fit in them very easily. I either had to exchange the cases for ones that were a size up or deal with forcing the bags to zip up around the tom mounts. Ahead/Revolution's TruForm design alleviates that problem entirely. We tested the tom case using an 11x14 Fibes fiberglass rack tom with a Gauger RIMS mount, which is one of the larger suspension systems currently on the market. The drum slid in easily, and the case zipped up with no problem.

DX-CORE DURABILITY

Armor Cases are made with what Ahead

calls DX-Core technology, which involves an interior lining of soft and plush Sherpa fleece, two layers of foam padding in the middle, and a double-stitched 600-denier exterior fabric that's strong yet flexible and is likely to withstand years of rigorous touring abuse. Armor Cases are also waterproof, so you don't have to worry about your drums getting waterlogged while you're loading into and out of gigs in the rain. The carrying handles, which run vertically on the tom and kick drum cases and horizontally on the snare cases, are big, soft, and securely stitched.

DYNAZIP SYSTEM

In addition to their perfect-fit TruForm shape and super-durable DX-Core construction, Armor Cases also have a unique zipper system that travels not only around the circumference of the drum but also vertically (tom and bass drum models only) at the tip of the teardrop. This system allows the case to open up more fully—without collapsing—so that a drum can be taken out and put back in very quickly and easily. (The zippers on Armor snare drum

cases do not run vertically, but the tip of the teardrop is made of flexible fabric so that the lid can open widely.)

I've tried all types of hard cases, soft cases, and gig bags, and I can honestly say that these are among the most efficient, sturdy, and intelligently designed models I've come across. Highly recommended. Prices range from \$49.50 for a 7x8 tom case to \$226.50 for a 22x26 bass drum case.

bigbangdist.com



LATIN PERCUSSION

Stanton Moore Pandeiro and Hi-Hat Shekere

by David Ciauro



Latin Percussion recently teamed up with two of its most prolific artists, drumset specialist Stanton Moore and percussionist Michael Spiro, to create a pair of specialty instruments. Let's check out each one.

STANTON MOORE PANDEIRO

New Orleans funk drummer Stanton Moore worked with LP to develop a signature pandeiro that emulates the sounds commonly heard in Mardi Gras Indian music and that also withstands repeated tribal stomps. In Moore's words, his pandeiro "sounds like a floor tom with jingles."

The 12" drum with a 2" wood frame looks quite ordinary, and I was having a difficult time digesting the idea that this could ever sound anything like a floor tom. Outfitted with a Remo Coated Emperor head, the drum produced a surprisingly deep acoustic sound. The seven sets of jingles were pleasantly present but did not overpower the low end. A thud was the prominent sonic focal point, especially when the eight tuning rods were detuned to their lowest point without losing tone. This created a great sonic texture that meshed well with a drumkit and could be used to pro-

vide a fat ballad backbeat, a snare alternative, or a colorful accent within a groove.

What really blew my mind was what I heard when I miked the pandeiro from underneath. I ran an AKG D112 kick drum mic through a small bass amp, and I couldn't get over what an intense impact it made. The pandeiro not only sounded like a floor tom, it had more punch than my compact kit's 18" bass drum.

The Stanton Moore pandeiro is solidly constructed with a heavy-duty bracket and fits $\frac{3}{8}$ " to $\frac{1}{2}$ " mounting rods. It can also fit in most snare baskets for an alternate mounting option. Another interesting use for the pandeiro is placing it upside down on the snare drum. This will automatically drop the pitch of the drum and produce a denser snare sound to fatten up grooves. The 2" frame made me focus on accuracy, and I found that switching to traditional grip helped me get a more consistent backbeat with less chance of striking the frame.

The only hiccup is that the tuning key is not a standard drum key. Drum keys seem to disappear on me at an alarming rate, so I was a bit worried by the prospect of having a drum on my kit that requires a unique key. (Don't lose that thing!) Stanton's signa-

ture pandeiro comes with a carry bag and lists for \$149.

HI-HAT SHEKERE

Michael Spiro collaborated with LP to create a shekere that mounts on a hi-hat stand to create a gritty, chunky texture with the hi-hat foot. The silty chomp of the shekere sounds half traditional and half modern, thanks to the large netted beads that surround the fiberglass gourd.

Three large hi-hat felts are included to prevent the shekere from bottoming out during operation. The hi-hat shekere is a cool idea, and the product worked quite well, but it's reserved for particular playing situations, like quieter acoustic performances where you're backing up a singer-songwriter on cajon or a hybrid drumset/percussion setup. Unless you have ample time between songs during a live set, it wouldn't be practical to repeatedly swap out your hi-hat cymbals for the shekere. (The two can't be used simultaneously.) If space allows, however, you can always set up a second hi-hat stand to mount the shekere and get the best of both worlds. List price: \$175.

lpmusic.com



peace
Since 1972
MUSICAL COMPANY, LLC

Power of Peace

Kahuna Series

9-ply, 100% bubinga wood shells aka African rosewood
Tube lugs, die-cast claws, rimsmount toms
Come with Remo pinstripe heads
Powerful sound - Warm, punchy lows, bright, focused highs
Covering the full audio spectrum with great clarity
Custom sizes and finishes available

Find Us at NAMM Booth 3470

www.peace-drums.com
Made in Taiwan

Let the drums do the talking



AVID

Pro Tools

MODERNDRUMMER
DIGITALLY ENHANCED

by Butch Jones

As a longtime Pro Tools user, I was excited to get the chance to check out the new version of the software from Avid, and the experience has been quite rewarding. In today's economic crunch, many of us can't afford the higher-end HD/TDM or HD Native Pro Tools systems. Our only option prior to the release of Pro Tools 9 last year was to purchase a Pro Tools LE or M-Powered system, which enabled us to work with the award-winning audio recording/editing software at an affordable price but with limited functionality. The new features of Pro Tools bring us much closer to the full-scale Pro Tools HD systems, and the software works with any ASIO or Core Audio digital audio interface, so we're no longer forced to use only Avid hardware.

LOADING IT UP

Installing the three discs of content for Pro Tools took twenty minutes. Minimum system requirements are Snow Leopard (10.6.7 or later) for Mac and Windows 7 for PC. The software comes with some plug-ins (effects) and numerous virtual synths, and the third disc contains various audio loops in different folders categorized by genre.

All of my preexisting plug-ins that ran with Pro Tools 8.04 reinstalled and

opened without any problems, as did my Digi 002 and Mbox2 hardware. Despite the many strengths of previous versions of Pro Tools, one of the biggest drags was needing to have a Pro Tools-verified interface connected at all times. So I have to admit that with the new version I got pretty excited when I unplugged the hardware, opened a session, and played back my recordings while relaxing on the couch.

NEW FEATURES

Session sizes in Pro Tools have been increased to 96 audio tracks, 64 instrument tracks, 512 MIDI tracks, 256 busses, and 160 aux tracks. This is more than

enough for just about any recording project, and it will change the way sessions are run for users who rely on smaller laptop systems. Want to triple-track your drums? No problem!

For advanced users, Pro Tools has simplified the I/O (in/out) settings option to make it much easier to route channels to different pieces of hardware via the new Output Bus, without having to change the original I/O setup. There are many options for headphone mixes and multiple output mixes, so grab the manual and check 'em out.

Automatic Delay Compensation keeps the timing of your session locked in by compensating for the delays caused by the addition of plug-ins to your individual tracks. When you exceed the maximum compensation, the track view turns red. You can also mix audio file formats and bit depths in the same session, and the software supports 32-bit formats for higher-resolution recording.

BEAT DETECTIVE

The most helpful tool for drummers in Pro Tools, the time-correcting plug-in Beat Detective, now supports multitrack editing. Earlier versions of Beat Detective required users to purchase the Music Production Toolkit in order to edit multiple tracks, so a lot of users relied on another Pro Tools function, called Elastic Audio, for multichannel drum edits. Elastic Audio has the capability of stretching audio files to adjust note placement. The problem with stretching audio files, though, is that it can degrade the quality of the sound. Elastic Audio will continue to be used for its many features, especially in editing a single audio file. But drummers will really dig this new version of Beat Detective when they're looking to adjust and/or correct timing issues in multitrack recordings.

Pro Tools also comes with an MP3 bounce function, which used to cost



Drum tracks before (left) and after (right) being sliced and snapped to the grid using Beat Detective.

more with earlier versions, and you can export mixes directly to SoundCloud.

TEST DRIVE

I decided to record some real drums at a friend's home studio so we could take a closer look at Beat Detective. After recording about twenty bars to a click track, we were ready to give it a go. In less than two minutes, we completely quantized and smoothed out the eight tracks of drums that were purposely played off the click—and you couldn't even tell they had been edited!

Here's how it works. After opening Beat Detective from the Event tab, there are three windows, labeled Operation, Selection, and Detection. The Operation window lets you choose whether you'll be working with audio or MIDI and shows the processing choices. The Selection window is for picking the bars you wish to work with, setting the time signature and the note value for the portion you're quantizing.

Once you've set up how you want Beat Detective to analyze the audio, you go through the three stages listed in the Operation window: Region Separation (analyze and set markers for separation), Region Conform (snap sliced regions to the grid), and Edit Smoothing (fill spaces and add crossfades). After making the proper selections, we had a perfectly locked-in track after

DON'T LOSE YOUR iLOK

While you don't need to carry around a bulky interface to run Pro Tools 9, the program does require an iLok USB key to be plugged in at all times. So when you're looking to edit some recordings from the road, don't forget your iLok, and be careful not to damage it.



about six mouse clicks. Saying that Beat Detective makes drum editing easy is an understatement, as what would normally take hours to accomplish manually was completed in mere minutes.

We came upon another great function of Beat Detective accidentally. When we first tried to use the plug-in, we had mistakenly selected the Marker Generation option, and after the processing completed and

we started playback, we discovered that Pro Tools had just created a tempo map that followed our badly timed (on purpose) drum track perfectly. This is a great feature when you record without a click but then want the option to be able to lock in MIDI sequences (like keyboard parts or drum loops) after tracking live. How cool is that? List price: \$699.

avid.com



SAM ULANO

The Most Practical Study Books for Drummers

"TO OPEN YOUR BRAIN"

Instructional books authored by legendary performer, educator, and author Sam Ulano

Argentine Tango	.....	\$20.00
Spanish Tango	.....	\$20.00
The Waltz	.....	\$20.00
Jazz Ride in 3/4	.....	\$20.00
Jazz Ride in 4/4	.....	\$20.00
Jazz Ride in 7/4	.....	\$20.00
The Polka	.....	\$20.00
The Paso Doble	.....	\$20.00
Basic Rock Independence	.....	\$20.00
The Spanish Bolero	.....	\$20.00
The Beguine	.....	\$20.00
The Cha-Cha-Cha	.....	\$20.00
The Bolero Rhumba	.....	\$20.00
The Afro-Cuban	.....	\$20.00
The Charleston	.....	\$20.00
Swinging Cymbals	.....	\$20.00
The Merengue	.....	\$20.00
The Samba Study	.....	\$20.00
The Mambo/Salsa	.....	\$20.00
Greek 3/4	.....	\$20.00
Greek 7/8	.....	\$20.00
Greek 9/8	.....	\$20.00
The Claves Study	.....	\$20.00

To order, send check or money order plus \$5.00 for priority mail to:

Sam Ulano, 127 West 43rd Street, Apt. 1026
New York, NY 10036 • Call: 212-977-5209

DON'T FORGET TO REQUEST A FREE COPY OF SAM'S "FOLDY"

GUARANTEED MAYHEM

make the switch

AHEAD DRUMSTICKS

www.AheadDrumSticks.com

DISTRIBUTED BY BIG BANG DISTRIBUTION UK / WWW.BRDISTRIBUTION.CO.UK
800-547-6401

NEW! FROM LEGENDARY
ENGINEER/PRODUCER, KEN SCOTT

LEARN THE SECRETS OF WORLD-CLASS DRUMSET RECORDING

The single most difficult part of recording a band is getting a good drum sound. You can always tell the difference between a finished recording and a demo by the sound of the drum mix.

Now, come into the recording studio with legendary producer/engineer Ken Scott, as he re-creates his timeless drum sounds.

Ken covers everything from mic choices and placement to EQ, gating, reverb, and other essential

recording techniques every engineer and producer needs to know.

You get complete 48kHz multitrack files of all five drummers, for use in any DAW, allowing you to mix following Ken's techniques or experiment and create your own unique style.

In addition, you can also download other multitrack files, including 2 FREE bonus files, in 48kHz or upgrade to 96kHz from SonicReality.com



KEN SCOTT



TERRY BOZZIO
MISSING PERSONS



BILLY COBHAM
MAHAVISHNU ORCHESTRA



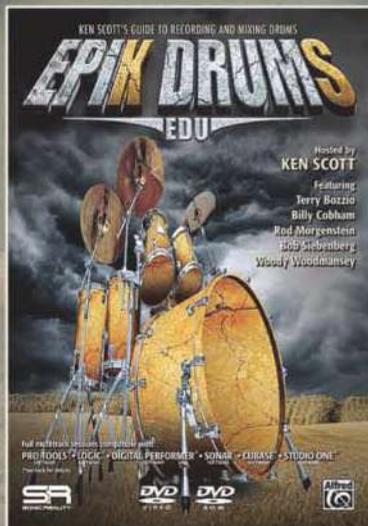
ROD MORGENSTEIN
DIXIE DREGS



BOB SIEBERG
SUPERTRAMP



WOODY WOODMANSEY
DAVID BOWIE



DVD
VIDEO

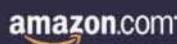
DVD
ROM

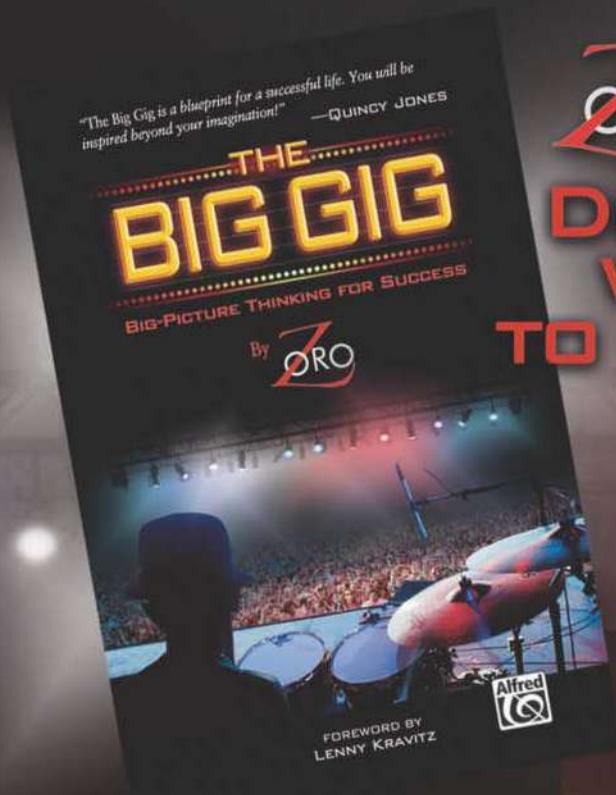


SCAN THIS CODE
TO VIEW THE TRAILER



BUY IT TODAY at alfred.com/EpiKDrumS or at any of these fine retailers:





ZORO ASKS...

DO YOU HAVE
WHAT IT TAKES
TO MAKE IT
BIG?

"This book is a must-read for anyone who is chasing a dream and longs to strike that quintessential balance between life and art."

—Steve Gadd



THINK **BIG**

AT ALFRED.COM/THEBIGGIG



The Big Gig, by Zoro, provides a 440-page template for success – for drummers and all musicians – by covering the vocational, personal, and spiritual aspects of achievement. With chapters ranging from the art of practicing to marketing, this exceptional book is nothing short of life-changing.

RECOMMENDED BY Quincy Jones · Steve Gadd · Lenny Kravitz · Luis Conte · Keith Carlock · Shawn Pelton · Michael Kenyon · Vic Firth · Ron Tutt · Steve Houghton · Eddie Bayers · Ed Soph · and more!



BUY IT TODAY at alfred.com/thebiggig or at any of these fine retailers:



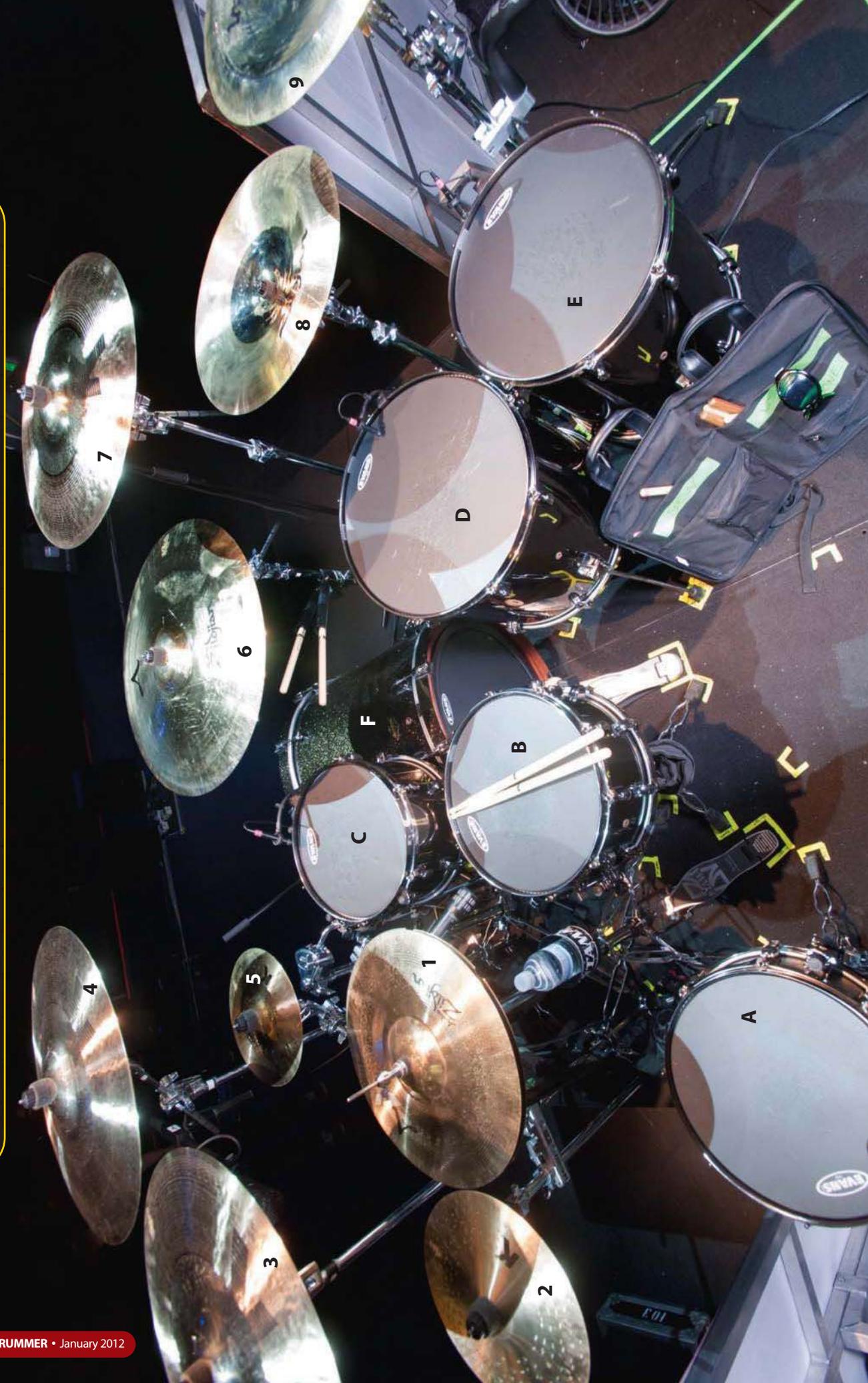
GEARING UP

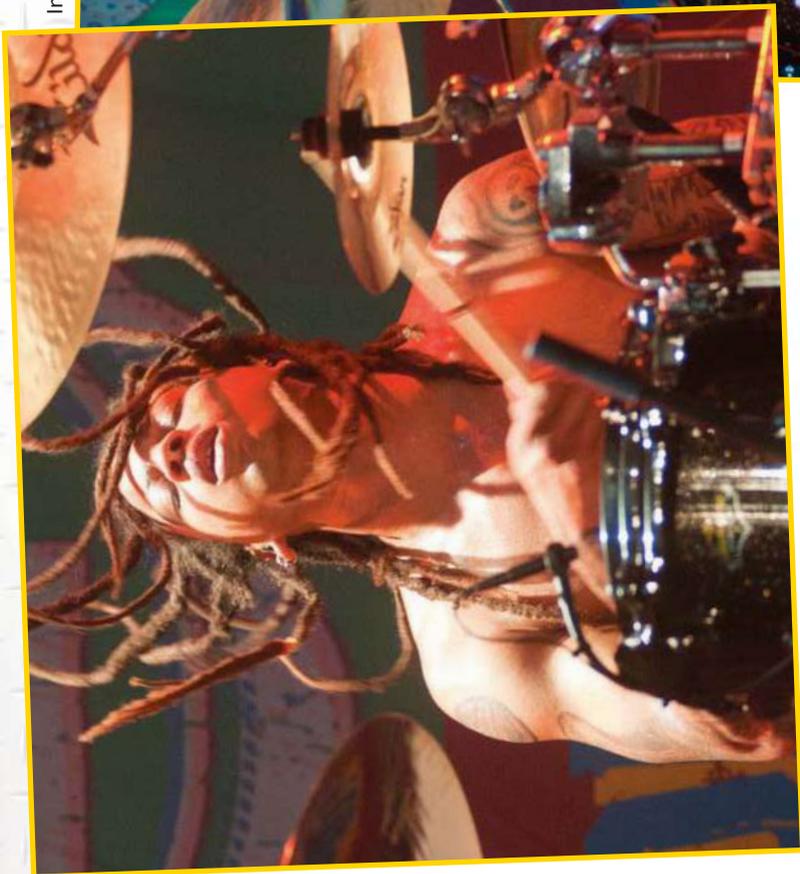
Drumkit Details, On Stage and Up Close

This Month

Yellowcard's

LONGINEU PARSONS III





Drums: Tama Starclassic Bubinga in custom black sparkle finish

A. 4x13 Metalworks steel snare

B. 6 1/2x14 snare

C. 7x12 tom

D. 16x18 floor tom

E. 16x16 floor tom

F. 20x22 bass drum

Not shown: 6x14 Starphonic brass snare
 "I grew up playing funk, rock, jazz, fusion, punk, metal—you know, all of it," Parsons says. "So I needed a very versatile kit that I could take on gigs and record with different projects. I use a 12" tom, which is versatile, because I can turn around and use it on a jazz gig, or I can play it on a rock or a funk gig and it's all there. I have a 20x22 kick drum. I was using a 24" for a while, but I feel you get a lot more attack out of a 22", and the 20" depth

gets a cannon kind of feel.

"I reversed my floor toms, which lets me get a lot more creative with my fills. It opens you up to a whole other page of ideas. My floor toms are deeper, because I like to get that deep funk tone but still maintain just a little bit of ring so it carries almost like an 808 sub."

Cymbals: Zildjian

1. 15" A Custom Rezo hi-hats

2. 10" K Custom Dark splash

3. 17" K Custom Hybrid crash

4. 18" K Custom Hybrid crash

5. 9" K Custom Hybrid splash

6. 22" A Custom Ping ride

7. 19" K Custom Hybrid crash

8. 19" K Custom Hybrid China

9. 20" A Custom China

Hardware: Tama, including Road Pro stands (with Embark weights attached to the bottom of each tripod), an Ergo-Rider hydraulic throne, and a Speed Cobra bass drum pedal with wood beater
 "This Speed Cobra pedal has great speed and comfort, and it's smooth on the foot. It has a longer footboard, which allows for a lot of technique."

Heads: Evans Onyx snare and tom batters, Hazy 300 snare bottoms, EC Resonant 12" and 16" tom bottoms, Coated G1 18" tom bottom, and EMAD Onyx bass drum batter
 "The reason I use Black Onyx heads on everything, including the kick drum, is because they allow you to not rely on any

kind of dampener. You get that dead funk tone, but you also get a lot of body and soul. The EMAD Onyx kick drum head has a lot of power. It's real thumpy and has a deep tone."

Drumsticks: Pro-Mark Longineu Parsons III Autograph series

Percussion: Roselynn signature cajon

Electronics: Ultimate Ears in-ear monitors, Audix microphones

"I also have a Blowit clamp-on-style fan that goes on my right side to keep me cool. And that's it."





Scott Hansen

NAVENE KOPERWEIS

Animals as Leaders' drummer is at the forefront of a movement where playing and programming mesh in remarkably bold and complex ways.

by Ken Micallef

Animals as Leaders' self-titled debut featured the band's innovative "djent"-based style, meshing manic odd time signatures, metal-meets-prog guitar aggression, and drums as dangerously twisting as a tornado. But the album's biggest surprise was that the drumming wasn't drumming. Programmed by engineer Misha Mansoor, the thundering rhythms comprised hits sampled from Toontrack's Drumkit From Hell. Ferocious and complex, the album raised the bar on the possibilities of drum programming.

When the twenty-six-year-old former Animosity drummer Navene Koperweis joined Animals as Leaders, not only did he have to replicate the hyperdrive beats of that 2009 recording, but he also had to find a way to stamp the music with his own signature. Given his muscular metal history and accomplished programming skills, Koperweis was the perfect fit for this ultimate man-machine music. The drummer passed guitarist Tosin Abasi's audition by performing a note-perfect

video rendition of the group's "Tempting Time"—and then took the concept into the stratosphere.

"Tosin definitely wanted my drumming to sound like the album," Koperweis explains from Hamburg, Germany, while on tour with AAL. "So did I. That's why I worked hard on the programmed drums, which have such intensity and high velocity. I wanted to make sure that intensity was there in my playing. Tosin gave me the first album when it was done, so I had been listening to it for a year already. But I hadn't played odd signatures before. I like challenges, so I practiced everything for a couple weeks. When there was a tricky part, I would chart out the kick and snare pattern."

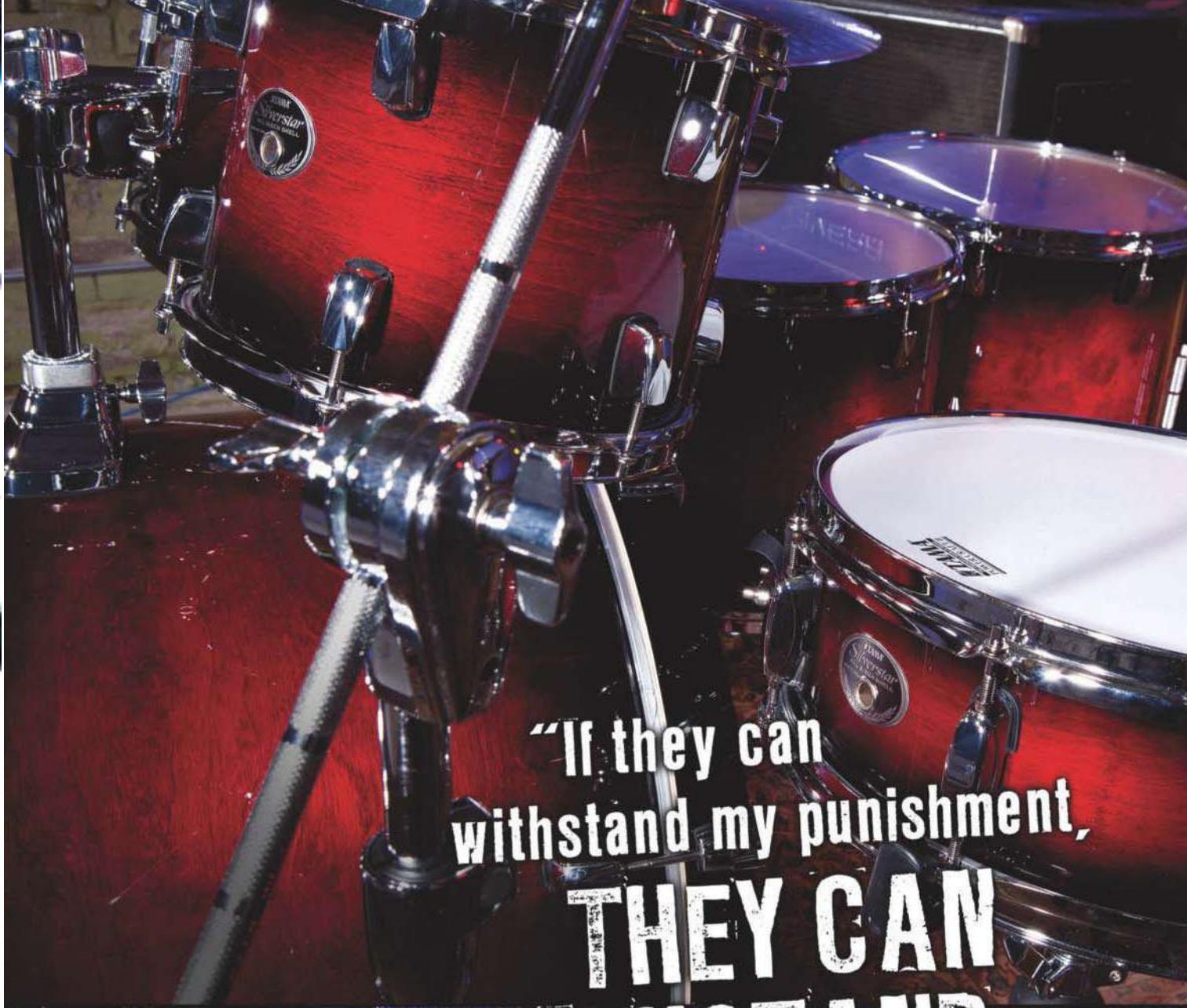
Did he count the odd time signatures to make them easier to perform?

"Absolutely not," Navene replies. "I went by the melodic phrase and the feel. I am used to playing songs that are much more complicated and have more parts. I knew the song structures, so it was a matter of perfecting each part—that was the hardest part. There's so much going on within each section, multiple odd time signatures and polyrhythms. It's nuts. It's hard to understand at first."

Given the complexity of AAL's music and the speed-demon compression of the rhythms, Koperweis practiced by playing along with the basic tracks—and

TOOLS OF THE TRADE

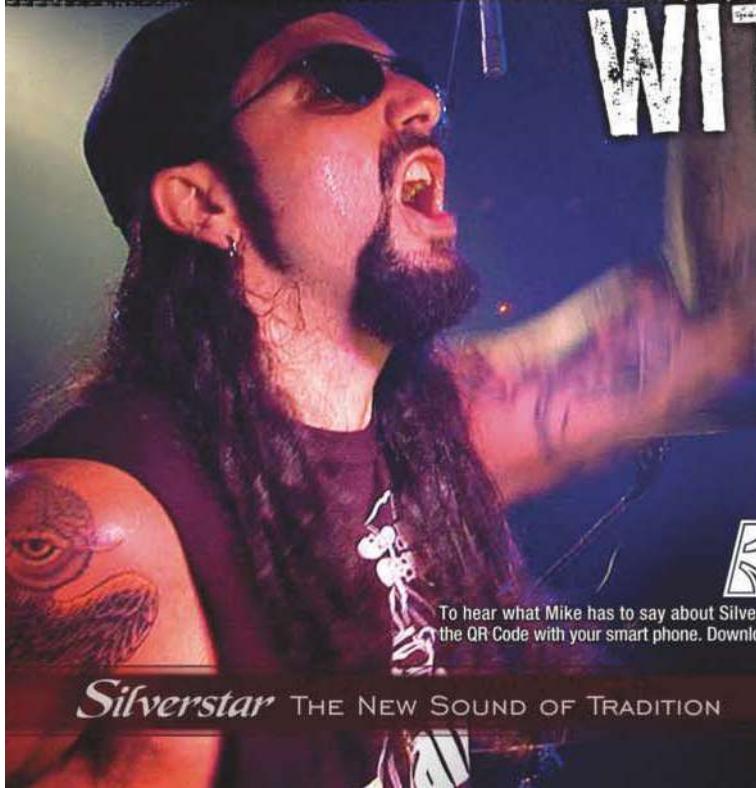
Koperweis plays a Tama Superstar Hyper-Drive set with 6½x10 and 7x12 toms, a 14x16 floor tom, a 20x22 bass drum, and a 6x13 snare. His Meinl cymbals include a 21" Byzance Traditional Medium ride, 15" Byzance Brilliant Heavy hi-hats, two 18" Byzance Brilliant Chinas, a 20" Byzance Brilliant Medium crash, and a 14" Mb10 Soundwave hi-hat top stacked on a 16" Soundcaster Fusion China. He uses a Tama Speed Cobra pedal, and his electronics include a MacBook with QuickTime for audio and video.



"If they can
withstand my punishment,

**THEY CAN
WITHSTAND
ANYTHING..."**

— Mike Portnoy
on *Silverstar*



TAMA

To hear what Mike has to say about Silverstar visit tama.com/silverstar or scan the QR Code with your smart phone. Download the free reader at <http://m.lyncee.com>



Silverstar THE NEW SOUND OF TRADITION

 Official Tama Drums USA

 @tama_USA

NAVENE KOPERWEIS

he has never stopped. "I practiced to the songs with the drum tracks running like training wheels," he says. "After I got that down, I played with the tracks without drums. I still play to those tracks to this day on stage. I play to a click, a synth track, a bass track, and sometimes a guitar track. I like the comfort of the click and hearing the same tracks every night. The material was really hard in the beginning, so I needed a security blanket, something to follow no matter what. So I still use them, though I don't have them as loud in my mix now."

The trio's latest album, *Weightless*, proves Koperweis's drumming prowess

and dazzling programming skills. A joint composer with Abasi and credited as the album's producer, Koperweis wrote original drum tracks in Cubase, then replicated or added to the rhythms as needed. The result is a flawless interface of live and programmed drumming.

"We used Cubase to write the MIDI," Navene explains, "and I use a Yamaha electronic kit with the Toontrack Drumkit From Hell as the samples. You're able to play beyond your abilities [this way]. We're using MIDI. It's not audio; we manipulate it and run it through the Toontrack software. I can play a bunch of fills and put them where I want, then pro-

gram or play beats. It's seamlessly arranged and then rammed through the Drumkit From Hell software. I did play a lot on the electronic kit, but sometimes I'd program a part, because then I'm not restricted to what I can play in the moment. And it's a lot faster to not [play the drum tracks] right off the bat. It's a weird, futuristic way of making music. It's 60/40 programmed/live drums. Every song has a mixture. And I never program anything I can't actually play."

Such *Weightless* material as "Cylindrical Sea," "Odessa," "To Lead You to an Overwhelming Question," and the stinging title track confuse the drumming mind. Segments of the songs flow and resonate with the relative assurance of live drumming—the space between strikes is natural and effortless, lacking the typically compressed sound of sampled drums. Elsewhere, and often on the same track, bass drum hits and snare smacks sound too cold, calculated, and perfect to be entirely human. But beyond the musicians themselves who's to really know what's what?

"All the songs have the same idea," Koperweis says. "They all went through the same process and have a similar ratio of live versus programmed drums. To me it's all ideas anyway. If I program it on the e-kit or play it live, there will be no difference to the music. I'm sure a lot of people are against it, but come see us live. There's more impact."

Koperweis's goal is to integrate the influence of his electronic heroes Skrillex, Noisia, and Deadmau5 with his bionic drumming skills. "I'm also focusing on placing fills where they are not obvious, not at the end of a bar," Navene says. "And since I adapted those original Animals programmed beats to my own style, now I can write like that. The programmed drums from the Animals' first CD are a huge influence and a big part of the reason I play the way I do, in that gray area between drumming and programming. If I didn't learn those original parts I wouldn't play this way today."

Currently working on his debut CD as an electronic artist, Koperweis believes that "People are ready to hear music with a lot of complexity—complex melody even. Animosity was straightforward metal. Animals' music is slower, so I can focus more on each individual hit. And having a production focus, I always concentrate on what I'm playing, that the hits are even. Then I pay more attention to the fills because I'm being more selective when I play them."



THE NEW STANDARD FOR PROTECTION

AHEAD ARMOR CASES

LICENSED BY: **REVOLUTION**

THOMAS PRIDGEN

WWW.AHEADARMORCASES.COM

MEINL HAS BECOME MY FAVORITE
CYMBAL. I KNOW THAT SOUNDS
LIKE SOMETHING YOU'D READ
IN A MAGAZINE, BUT IT'S
TRUE. YOU CAN GET ANY
CYMBAL SOUND YOU'RE LOOKING
FOR FROM THEM.

- Navene

Navene Koperweis
Animals As Leaders

MEINL PROFESSIONAL CYMBALS ARE ONLY AVAILABLE AT AUTHORIZED STOCKING DEALERS.
FIND YOUR DEALER AT MEINLCYMBALS.COM/DEALERS





Aaron Comess

Story by Robin Tolleson
Photos by Paul La Raia

It's been twenty years since the **Spin Doctors** embedded themselves in the recesses of our ears with hits like "Two Princes," "Little Miss Can't Be Wrong," and "Jimmy Olsen's Blues." Turns out those gloriously grooving performances represent but one side of this well-traveled drummer's career.

With his combination of technique, intuition, and inquisitiveness, Aaron Comess has crafted exactly the type of career he dreamed of as a young drummer. As a founding member of the Spin Doctors, who are currently celebrating the twentieth anniversary of their breakout album, *Pocket Full of Kryptonite*, he savors the closeness of a band situation. As a drummer for hire with Joan Osborne, Edie Brickell, James Maddock, and New York Electric Piano, he gets to enjoy the challenges associated with high-level recording sessions. And as a solo artist, he's able to present his own unique musical vision; his recently released second album as a leader, *Beautiful Mistake*, is a breathtaking progressive, instrumental, roots-rock collection that showcases a musical approach to the kit, powerful stick work, and a strong songwriting sense.

Edie Brickell has followed Comess's drumming since the two were in high

school together in Dallas. "I love inventive drummers who sound relaxed and playful," the singer says. "I'm really moved by that, because the player takes you on a ride that you can feel isn't cliché. Aaron is a smart, thinking drummer with amazing feel and intuition—or connection—and it's a privilege to play and record with him. He's a beautiful soul, and he makes me sound better, *lots* better, than I would without him."

As a child, Comess took advantage of solid music programs in the Dallas public schools, starting on piano in first grade. Later he attended a performing arts high school, where he studied theory and played drums in big bands, small combos, and orchestras. "We were playing music every day with other musicians, having jam sessions after school and on weekends," he recalls. "I was lucky to be able to play music with people, because ultimately that's what it's all about."

Comess's first teacher, Jack Iden,

taught Aaron traditional grip and insisted that he play on the practice pad for two years to learn the fundamentals before moving to the drumkit. In high school Comess began studying with Henry Okstel, a professor at North Texas State University (later renamed the University of North Texas). "He helped me with big band interpretation and reading charts," Comess says, "which set up everything for me in terms of learning how to interpret songs, and that's what I really love to do—try to make whatever I'm doing, regardless of the style, sound great. Learning that big band interpretation—setting up sections and hits—was a great lesson early on.

"We were doing advanced stuff," Aaron continues. "Henry showed me a hundred ways to use the *Syncoption* book, and he had me doing Pete Magadini's *Poly-Cymbal Time* book. He got me into the polyrhythmic thing and understanding rhythms over the bar and





AARON'S SETUP

"I have a lot of kits," says Comess, who endorses Yamaha drums. "I always try to choose the best sound for a particular project. I've got a bunch of great Yamaha kits, which I always use live. I've got the classic black Yamaha Recording Custom series, which I bought when I was sixteen. Those drums are just incredible; the '80s Recording Custom series is like vintage now. I've used their PHX kit on recordings too, including some of my own. And I'm just about to use their new Club Custom kit on the road with the Spins. I've also got a little Gretsch kit, an old Slingerland kit, and on *Beautiful Mistake* I used my Bradys: 16x22 kick, 9x12 tom, 16x16 floor tom, plus three of their snare drums—a 5 1/2x14 "tree trunk" model and a 6x16 and 5 1/2x10 jarrah. I've been a big fan of their drums for a long time. I used them on all of the Spin Doctors records early on.

"The Zildjian cymbals I used on *Beautiful Mistake* were primarily a 22" K Dark ride with rivets, a 20" Constantinople, 15" A Vintage hi-hats, and a 22" Complex II ride." Aaron also uses Remo Coated Ambassador and Emperor heads and Vic Firth American Custom SD4 Combo sticks.

different groupings. But at the same time, his thing was always, 'It has to feel good. It has to sound good. It has to fit the song.' It was good being pushed hard technically, but it's also important to have somebody stress that it's all about making the music and the beat feel good."

Comess says he's always favored drummers with an organic sound and approach, like Bernard Purdie and Tony Williams. "I kind of grew up studying to be a really versatile drummer," he explains, "and I tried to model myself after guys like Steve Gadd—somebody who plays great jazz, rock, blues, whatever. I saw myself more as a guy that was going to play with a ton of people."

After a year at Berklee and another in Dallas studying with Okstel, Comess moved to New York and enrolled at the New School. One day some classmates

knocked on his practice-room door and convinced him to check out their tunes. Comess liked the band, which called itself the Spin Doctors, and he decided to join.

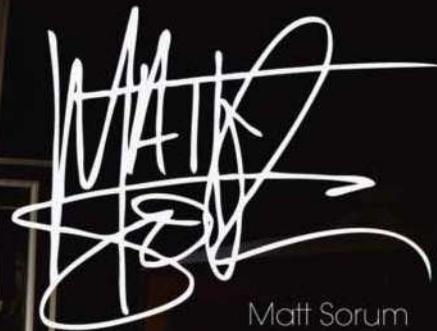
"We started writing songs together, and the vibe was cool," Aaron recalls. "We were immediately playing out live in New York, and at the time our approach was the opposite of other bands'. Everybody else was rehearsing all week and doing their one showcase gig a month, trying to get a record deal. We were playing five nights a week in clubs, and we'd rehearse once a month. And we didn't care about getting a record deal. We were just like, 'We want to be a good band; we want to make a living.' From playing so much, we got a big following. One thing led to another, and the record companies started coming around."

Though the Spin Doctors' debut album,

Pocket Full of Kryptonite, became a multi-platinum blockbuster, the band was unable to sustain its popularity, and about ten years ago Comess began focusing on developing his reputation as a studio drummer. "That meant really putting myself out there on the scene," he says, "playing with good people. You can take any gig under the sun, and that's cool—you've got to work. But when you put yourself in a situation where you're playing with really good people who play the kind of music you like, and you're sounding good doing it, everything else kind of falls into place. I was lucky to be working with some great people around New York. If you can keep doing it, word gets around, and before you know it you're working a lot."



Solid low end and power
with serious punch!



Matt Sorum
Velvet Revolver

POWERSTROKE

BASS DRUMHEAD

remo.com/powerstrokepro

Available in Clear, Coated and Ebony.
Sizes 18", 20", 22" and 24".



remo.com



you have a great song, something that you feel good about, how the drummer approaches it can make it go in many different directions. But ultimately I always think of the song first. If I'm working with an artist, I want to hear them play the song bare bones before I even hit the drums. I want to hear the lyrics, the melody, the chords—kind of get the vibe of it. That's going to make me feel where I need to go sonically with the drums—what kind of snare sound to have, what kind of toms and cymbals, whether to use mallets, brushes, or sticks.... There are so many things you can do, but it's all based on where the song's coming from."

Most of the *Beautiful Mistake* tracks feature guitar solos, but Comess thinks of these sections as group improvisations. "Maybe the guitar is the main voice of that improvisation," he explains, "but the other instruments, we're all happy and having a conversation together. Even though the guitar is kind of the main thing, everybody's an equal part of the conversation. Kenny and Rich are really great at that."

Comess recorded the album at his home studio in New York City's East Village. The trio cut live over two days, then Comess and Kumpel spent another day on overdubs. "I love getting good sounds," Aaron says, "and I've got a great

In 2006 Comess released his first solo album, *Catskills Cry*, and soon after began composing the music that would become 2011's *Beautiful Mistake*. "I like to sit around and play guitar and come up with little songs," he says. "About a year ago I realized that I had the material together, and I decided to call some guys that I love playing with and do it."

Comess made demos, playing all the instruments himself, and sent them to guitarist Teddy Kumpel and bassist Richard Hammond. "I got together with Teddy a couple times to go over stuff," Aaron says,

"and then we just went in and recorded it. I love that approach to music. You get the right musicians in there that you trust, and everybody does their homework. I love to capture something fresh before you have time to know it too well or overthink it, and that's exactly what we did."

For Comess, the drum parts were never a worry. "For me the song always comes first," he says. "So before I even presented the material to these guys, I wanted to make sure that there was a song there on acoustic guitar—a melody and a form and everything—that stood on its own. Once

ONE KIT... MANY FACES

DrumIt Five

Next-generation electronic drumkit

The new 2box MK2 DrumIt Five is now available in the USA! DrumIt Five is an open-sound drum system giving the user the freedom to choose which sounds to play and which heads to use, with a realistic acoustic drum feel. The system is built around an aluminum high-strength, low-weight pad/cymbal and stand system. Add to this an extremely powerful drum unit with 4GB of onboard Flash memory, and you have the foundation for a truly groundbreaking new sensation in electronic drums. **Unbelievable sounds!** With an online database of thousands of new sounds downloadable by USB and the ability to alter the onboard files, the 2box is every drumkit you will ever need, all in one. Distributed by EFKAY USA Music. Ltd.



Designed and created in Sweden. A great value at only **\$2,499**. (Add \$100 for Alaska & Hawaii.)

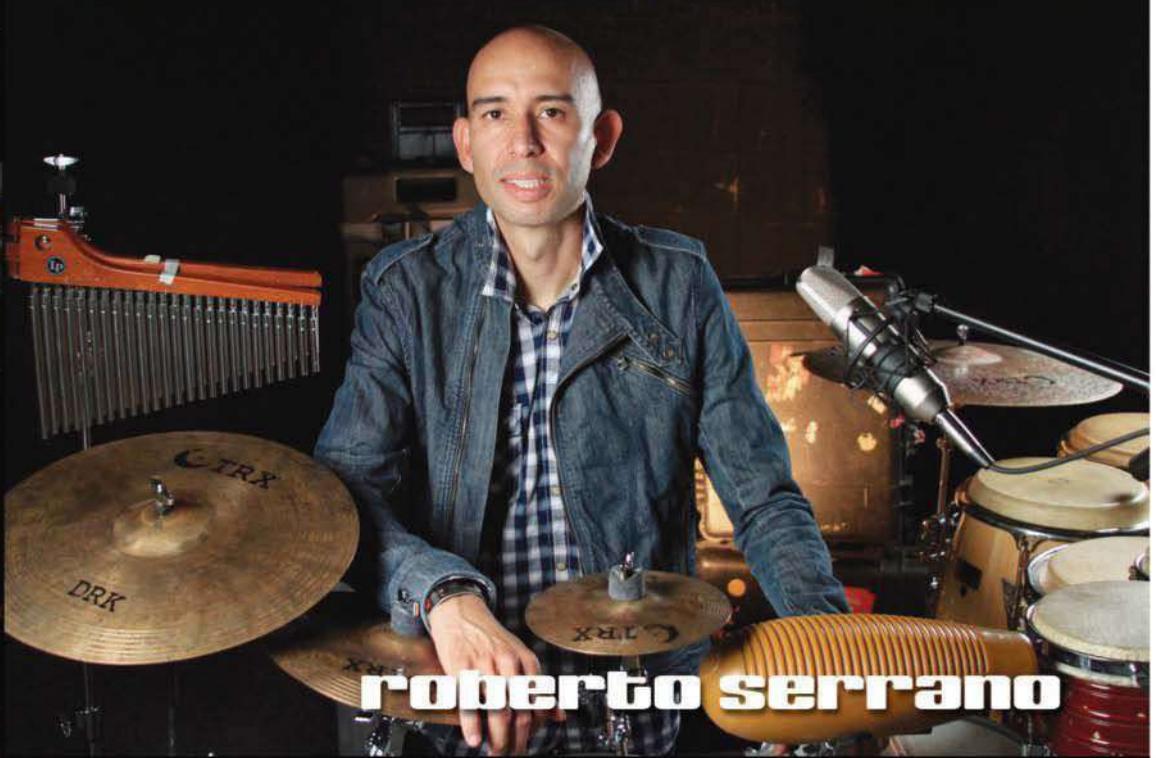
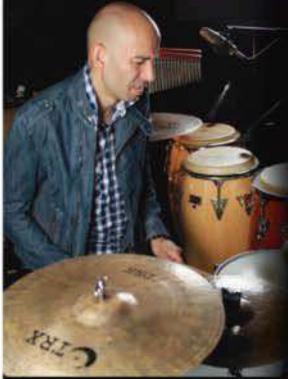
Mastercard and Visa accepted. Limited supply/first come, first served. 1-year manufacturer and distributor warranty.

For all the latest, please visit www.2box.se

To order or for more information, please contact one of our Customer Relations Reps:



Dan Ellison dano@efkayusamusic.com
Luc Tordjman luc@efkayusamusic.com



roberto serrano



TRX[®]

Young Turks • trxcymbals.com

AARON COMESS

engineer, Roman Klun. We went for a little different approach on this record. I didn't want to use as many mics, so a lot of the songs are recorded with just three or four. I'm a big fan of capturing the kit the way it sounds and letting the drummer mix himself when he's playing. If you're using two or three mics, you've really got to be aware [of dynamics] when you go over to the toms.

"There was no fancy stuff, no sound manipulation at all, really," Comess stresses. "It was just about getting good sounds and the right guys—the chemistry—and having the material together and doing it in an organic fashion. There's a time and place for running drums through guitar amps and filters and crazy stuff. But for this particular project, the way I was hearing the

music, I just wanted it to be completely open and organic."

Rather than rely on postproduction to add variety to the drum sounds on the album, Comess expanded his choice of snares. "One of the records that was a huge influence on *Beautiful Mistake* was Bill Frisell's *Gone, Just Like a Train*, with Victor Krauss and Jim Keltner," Aaron says. "Keltner's one of my favorite drummers, and the approach to that record was very organic, very loose. A lot of times Jim will use different snare sounds on a track, so I tried that out on this record. It's cool to have different tones. I set up three snares on my kit for the whole record. In some cases I'd be bouncing around on all of them during the song, even within fills."

As the Spin Doctors busily celebrate the

twentieth anniversary of *Kryptonite*—they did an East Coast tour this past October and have European dates in early 2012—Comess says, "We've been having a wonderful time playing together, and the band sounds great." But at this point, with the impressive list of credits he's amassed, the drummer is clearly comfortable living the life of a musician for hire. "There's a misconception that the session drummer plays it safe and boring, but that's not the case at all," he insists. "You have to be prepared to go in there and work fast and come up with something quick. But people want something unique as well, and your job is to serve the song and bring something to it without getting in the way.

"At the same time, you've got to know when to just lay it down, and sometimes the best thing to do is the bare minimum. But even when you're doing the bare minimum, it's *how* you play it that matters. It's all about making it feel right and respecting the style. That's the thing that's so important to understand: Keep your mind open, listen to all kinds of music, respect and understand the styles. That's the stuff that's going to make people want to play with you."

MODERN DRUMMER

AND

THE FINEST IN JAZZ SINCE 1939

BLUE NOTE

JAZZ DRUMMING LEGENDS

15 MUST HAVE TRACKS FROM THE BEST DRUMMERS OF TODAY AND LEGENDS OF YESTERDAY.

FEATURES JAZZ LEGENDS SUCH AS: CHRIS DAVE, BUDDY RICH, TONY WILLIAMS, JOE MORELLO, JACK DEJOHNETTE AND MANY MORE!

AVAILABLE NOW!

WWW.BLUENOTE.COM
WWW.MODERNDRUMMER.COM



Available on

iTunes

amazon MP3

RECORDINGS

Aaron Comess "Unleash the Beast" from *Beautiful Mistake*, "Future" from *Catskills Cry* /// **Spin Doctors** "Two Princes" from *Pocket Full of Kryptonite*, "Sugar" from *Nice Talking to Me* /// **Joan Osborne** "Baby Love" from *Righteous Love* /// **Rachael Yamagata** "Letter Read" from *Happenstance* /// **Chris Whitley** "Last Million Miles" from *Soft Dangerous Shores* /// **Marc Cohn** "Saints Preserve Us" from *Burning the Daze* /// **James Maddock** "Step Into the Water" from *Wake Up and Dream* /// **Bilal** "Love Poems" from *1st Born Second* /// **Saul Zonana** "Even" from *Blue Monkey* /// **New York Electric Piano** "The Modern World" from *Keys to the City Volumes 1 & 2*

INFLUENCES

Miles Davis *Filles de Kilimanjaro* (Tony Williams) /// **John Coltrane** *A Love Supreme* (Elvin Jones) /// **Bill Frisell** *Gone, Just Like a Train* (Jim Keltner) /// **Led Zeppelin** *Led Zeppelin II* (John Bonham) /// **Rolling Stones** *Tattoo You* (Charlie Watts) /// **Steely Dan** *The Royal Scam* (Bernard Purdie, Rick Marotta) /// **Stevie Wonder** *Innervisions* (Stevie Wonder) /// **Paul Simon** *Still Crazy After All These Years* (Steve Gadd) /// **AC/DC** *Back in Black* (Phil Rudd) /// **The Beatles** *The White Album* (Ringo Starr) /// **Frank Zappa** *Shut Up 'n Play Your Guitar* (Vinnie Colaiuta)



Collector's Series®

maple & mahogany



If You've Been Guessing What the DW Custom Shop Will Do Next, You're Getting Warmer.

Introducing Collector's Series Maple Mahogany. Shells that combine the musicality and warmth of hand-selected North American Hard Rock Maple and the dark tonality and punch of Philippine Mahogany, along with our cutting-edge VLT shell technology. Every set is expertly Timbre Matched™ by John Good and customizable in a nearly limitless array of finishes.

Your next custom kit never sounded so good. For more, visit www.dwdrums.com



THE WORKING DRUMMER'S SURVIVAL KIT

The life of a performing drummer can be tough. Not only do you have to be careful about how you're treating your mind and body so that you're able to perform at your best, but you also have to keep a sharp eye on your gear to prevent major mishaps from occurring in the middle of a set. Whether you're playing weekend gigs at your local bar or you're about to embark on a full run around the country, here's a collection of essential tools that no drummer should leave home without.

by Benjamin Homola

PRO-GAFF GAFFER'S TAPE

This is the most versatile tool in your box. Gaffer's tape is great for quick temporary fixes for just about anything, from dampening drums to spiking hardware to your drum rug. Pro-Gaff tape comes in a variety of colors and sizes. Get several rolls.

DRUM KEYS

Larger keys, like the ones DW manufactures, make tuning and working with hardware a lot easier, and they give you a bit more leverage. Evans' magnetic drum key is also great, because you can leave it on a tension rod and not have to worry about it bouncing off and disappearing under your bass drum pedal.

SCREWDRIVER SET

Multiple sizes of flat and Phillips-head screwdrivers, like those made by Craftsman, will ensure that you can tighten just about any loose part that *doesn't* require a drum key. Your underprepared guitarists will thank you too.

CYMBAL CLEANER AND SHELL/HARDWARE POLISH

There are lots of options for cymbal cleaners and drum/hardware polishes. Zildjian has made an excellent cymbal cleaner for years, and Dunlop Drum Shell 65 works great for drums and hardware. Find products you like, and use them every once in a while in order to keep your kit looking like new.

SPARE CYMBAL FELTS

Several companies offer prepackaged sets of cymbal felts and cymbal-stand sleeves. Always use felts—at least on the bottom—and sleeves to protect your cymbals from cracking and keyholing.





600-GRIT AND 2,000-GRIT SANDPAPER

With good care, a drum's bearing edge will last a long time. But little nicks and scratches are inevitable, especially when you're trying to change heads in the cramped quarters of a small nightclub or in the back of an Econoline van. Running light-grade sandpaper over an uneven edge will allow the head to seat properly again. Make sure you do some research beforehand, however, so you're confident with the process.

MOONGEL DAMPENERS PADS

Moongels are great for eliminating the pesky overtones that can build up in a not-so-gorgeous-sounding room. Get several containers, and try cutting some of them in half—or even in quarters—for lighter muffling options.

HAND TOWELS

The gigging life can get messy at times, and odds are that you're going to have to deal with at least one sticky beverage flying your way. Keep a few clean hand towels nearby to prevent an otherwise great gig from turning into a catastrophe.



SWISS ARMY POCKETKNIFE

Like every Boy Scout knows: Always be prepared! A quality pocketknife can help in a myriad of ways, from snipping off broken snare wires to opening a can of beans for a late-night snack.

EARPLUGS

Whether you go with the cheap, disposable foam ones or you spend a little extra cash on models designed especially for musicians (Hearos and Vater make high-quality yet reasonably priced versions), you should always carry a pair of earplugs. Longevity is the name of the game, and protecting your hearing is paramount.

ALLEN WRENCH SET

Most drum hardware has moving parts, and parts that move can—and often do—malfunction. In addition to various sizes and types of screwdrivers, a set of Allen wrenches is essential for keeping those small parts in good working order.



LUCAS OIL WHITE LITHIUM GREASE/SMITH & WESSON GUN OIL

A little of this stuff goes a long way. Dropping a tiny bit on the end of each tension rod when you change heads will make tuning your drums easier, and it'll extend the life of your tension rods.

FLASHLIGHT

Streamlight makes a bright and rugged flashlight called the Scorpion, which can be a godsend when you're working on dark stages.

TACKLE ORGANIZER/TOOLBOX

Tackle organizers, like those from Plano, help you keep your tools and miscellaneous parts organized and easy to locate.



Introducing the NEW AUDIX DP-QUAD



Miking your drums has never been easier. The New Audix DP-QUAD drum pack includes a D6 on kick, I5 on snare, and two ADX51 condensers for overheads. These mics are designed to capture your tone so clearly that your audience will hear exactly what you play. The industry standards in this pack are simple to use and are guaranteed to deliver your sound "straight out of the box" with little or no EQ adjustment needed. Take the DP-QUAD to your next gig and take your sound to the next level!

www.audixusa.com

FOR A DEALER NEAR YOU CALL: 1-800-966-8261 TEL: (503) 682-6933 FAX: (503) 682-7114 www.audixusa.com
Audix Corporation, P.O. Box 4010 Wilsonville, OR 97070 AUDIX CORP 2011 All Rights reserved. Audix and the Audix Logo are trademarks of Audix Corporation
In Canada: Mitek Canada 104 - 26712 Gloucester Way Langley, BC, Canada V4W 3V6 P: 604-607-4595 www.mitekcanada.com

AUDIX
MICROPHONES

Introducing... The 2012 Modern Drummer Pro Panel

This year the Pro Panel once again represents the remarkable scope and depth of modern drumming, from the absolute pinnacle of studio recording to the forefront of arena performance, from the most shredding metal to the cutting edge of jazz. We'll be hearing from these rhythmic mavericks and magicians throughout the coming year, picking their brains about the great strides our drumming forefathers made yesterday, the issues that contemporary pros are dealing with today, and the fascinating directions in which drumming will be heading in the future. Let's meet our distinguished panel.



The *Modern Drummer* Pro Panel is an annually revolving group of internationally recognized player/commentators with one essential purpose: to help you master the physical and mental techniques of our noble instrument, the drumset.



Gerald Heyward

Heyward has been the go-to guy for R&B superstars like Beyoncé and Mary J. Blige for over a decade and can be credited for introducing the sounds of modern gospel drumming to a wider audience through his work with crossover artists like Rob Thomas. You can read Gerald's thoughts on fusion superstar Dennis Chambers on page 71 in this issue.



Jim Keltner

It would be easier to list the artists that Keltner *hasn't* worked with than to pick a representative sampling of the historic figures whose music he's helped bring to fruition. From Joe Cocker to John Lennon to Elton John to Eric Clapton to Bob Dylan to Ry Cooder to Rickie Lee Jones—*phew*...see what we mean?—Keltner's exhaustive résumé is a study in taste and invention.



Brian Reitzell

A remarkably well-traveled and inquisitive self-starter, Reitzell has put his rhythmic and compositional stamp on the music of artists including Nikka Costa, Redd Kross, Air, and Fisherspooner; the soundtracks to *The Virgin Suicides*, *Friday Night Lights*, *Lost in Translation*, and *30 Days of Night*; and the video game *Red Faction: Armageddon*.



Jim Riley

As the drummer and musical director for the popular contemporary country act Rascal Flatts, Riley works continuously at the highest peaks of performance. And his dedication to drumming education—through clinic work (including the 2011 MD Fest), private lessons, articles in this magazine, and method books—is equally impressive.



Antonio Sanchez

Upon first hearing Sanchez, world-renowned jazz and fusion leaders like Pat Metheny, Danilo Perez, Chris Potter, and Avishai Cohen immediately understood the enormous skill and inventiveness the drummer possesses, and they subsequently welcomed him into their musical worlds. The three-time Grammy winner has also made significant recordings as a leader and is a highly regarded clinician.



Gil Sharone

Sharone is a unique player on today's scene, able to perform blistering heavy rock with groups like Dillinger Escape Plan and Otep as well as heartfelt, completely credible reggae and associated styles. Gil's recent instructional DVD, *Wicked Beats*, is the best exploration of island grooves available, covering in depth many of the topics the drummer touched on at his 2011 MD Fest appearance.



Billy Ward

Ward has had a long relationship with *Modern Drummer*, writing a series of mind-expanding columns for the magazine as well as authoring the MD-published book *Inside Out: Exploring the Mental Aspects of Drumming*. Billy's playing credits include Robbie Robertson, Yoko Ono, Bill Evans, Joan Osborne, Ace Frehley, and Carly Simon. Ward is also a world-famous clinician, and his thoughts on the subject can be found in next month's feature "Get Good: Clinics."



Chris Adler

A founding member of the popular metal band Lamb of God, Adler has garnered an enormous fan base for his atypical approach to heavy drumming. In recent years he's made significant strides in the educational field via columns in *MD*, a string of SRO drum clinics, and his book, *The Making of New American Gospel*.



Gregg Bissonette

One of the most popular performers and well-respected clinicians of the past two decades, Bissonette has appeared on hit records with artists ranging from Gino Vannelli and Maynard Ferguson to David Lee Roth and Toto. Lately he's been especially busy doing soundtrack work in L.A. and touring with Ringo Starr & His All-Starr Band.



Terri Lyne Carrington

Since first grabbing headlines in the late '70s and early '80s as a teenage drumming prodigy, Carrington has regularly collaborated with jazz royalty like Herbie Hancock, Wayne Shorter, and Dianne Reeves. Her most recent CD as a leader, *The Mosaic Project*, features a stellar cast of artists including Cassandra Wilson, Geri Allen, and Esperanza Spalding.



Matt Chamberlain

Chamberlain is among an extremely small group of first-call studio and stage drummers, contributing provocative rhythms and sounds to projects by Fiona Apple, Tori Amos, Bill Frisell, Morrissey, the Wallflowers, David Bowie, and dozens of other artists. His *MD* cover story begins on the next spread.



Bob Gatzert

One of the most respected behind-the-scenes drum industry figures, Gatzert has had an incalculable influence, designing innovative gear for a number of manufacturers, notably DW drums and Evans heads. His philosophies and techniques in the area of drum tuning and setup have also been profoundly influential.



He's moved from Texas to New York to Seattle and now to L.A., sometimes following employment and sometimes chasing his muse. With his technical abilities and artful aesthetic, however, the first-call drummer would probably have plenty of work even if he moved to the moon.

Matt Chambers



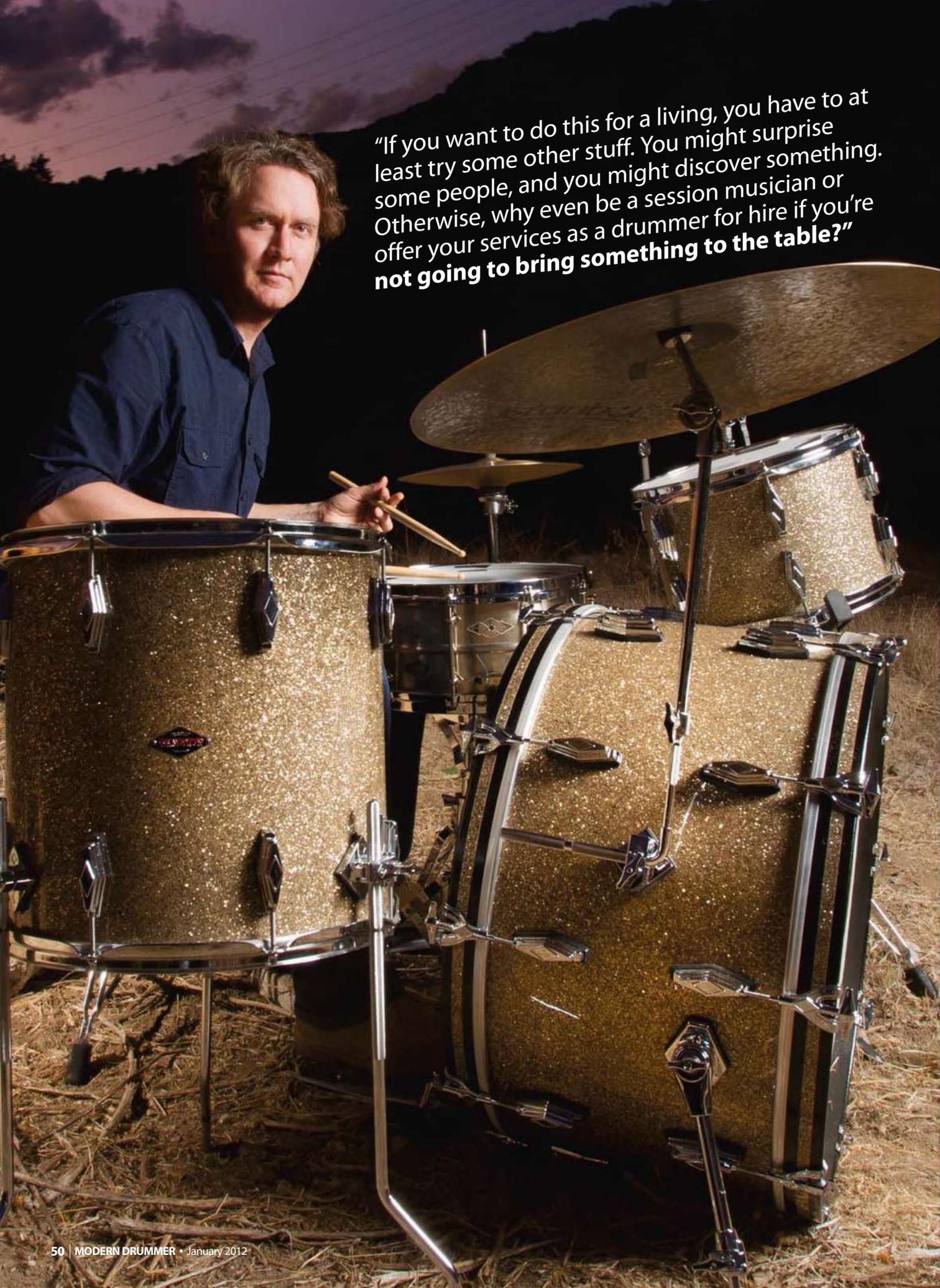
Chamberlain

Story by Michael Dawson
Photos by Alex Solca

Back in the late '80s, Matt Chamberlain was just a young Dallas-based drummer about to embark on his first big-time tour, with the folk-rock band Edie Brickell & New Bohemians, who were riding high on the successes of their breakthrough album, *Shooting Rubberbands at the Stars*. But it was only a matter of time before Chamberlain's unique talents had piqued the interest of not only fellow aspiring musicians but also some of the key movers and shakers within the music industry. MTV viewers will likely remember spotting the fresh-faced drummer showing off his textbook traditional grip and nimble hi-hat technique—played on a blue Yamaha kit with power toms and sky-high

cymbals, nonetheless—in the video for Brickell's chart-topping hit, "What I Am," while his slick Manu Katché/Stewart Copeland-inspired playing on the Bohemians' sophomore release, 1990's *Ghost of a Dog*, foreshadowed the many great things to come.

In 1991, Chamberlain became every young alt-rocker's favorite drummer when he appeared in Pearl Jam's live video for the song "Alive." (The video was shot while Matt was filling in with the band for a brief two-week tour.) Later that year, Chamberlain was offered a spot in guitarist G.E. Smith's *Saturday Night Live* house band. He ended up leaving the show after just one season, because, he explains, "New York City wasn't exactly what I thought it would be,"



*"If you want to do this for a living, you have to at least try some other stuff. You might surprise some people, and you might discover something. Otherwise, why even be a session musician or offer your services as a drummer for hire if you're **not going to bring something to the table?**"*

and subsequently shipped himself back across the country to Seattle, where he lived until early 2011.

Leaving such a lucrative gig as *SNL* might have seemed ludicrous to the vast majority of aspiring drummers out there, but the move westward turned out to be particularly prescient. Not only was Chamberlain able to live a more relaxed and comfortable lifestyle away from the hustle and bustle of Manhattan, but he was also free to explore his creative muse. “I realized that Seattle was a place where I could experiment and make crazy music with friends and not have to worry too much about my monthly nugget,” the drummer says. The result of those freeform experiments was the quirky electronic/acoustic outfit Critters Buggin, which went on to release the albums *Bumpa*, *Stampede*, *Guest*, *Host*, *Amoeba*, and *Monkeypot Merganser*.

At the same time that Matt was getting his freak on with Critters, he was also building a reputation as someone who could deliver the goods in the studio, thanks in part to his incredibly creative and tasty contributions to two mega-hit 1996 records, *Bringing Down the Horse* by the roots-rock band the Wallflowers, and *Tidal*, the adventurous debut by then-teenage singer Fiona Apple. Chamberlain’s output since then has been enormous, including everything from mainstream pop hits with the likes of Chris Isaak, Macy Gray, John Mayer, and Sara Bareilles to more abstract collaborations with jazz/improv artists such as Brad Mehldau, Marco Benevento, and Bill Frisell. The drummer has even made appearances on a smattering of modern country releases, with Sara Evans, Keith Urban, Faith Hill, and others.

Since 1998, Chamberlain has kept his schedule full by setting up recording sessions during off days or between tours with pianist/songwriter Tori Amos. This past year, Amos decided to return to her classical roots and released a concept album for piano and orchestra, so Matt found his date book opening up a bit, leaving him with another potentially life-changing decision to make: Would he remain in Seattle, where he had just built a nice drum-tracking studio in his home, or would he and his wife relocate to Los Angeles so he could make himself readily available for day-to-day session work?

We caught up with Chamberlain a few months after he decided to make the move, to find out how things were going and also to get a feel for what it’s like—and what it takes—to be one of the recording industry’s most in-demand players.



MD: What was it that finally prompted you to move to Los Angeles?

Matt: When I was home in Seattle, which wasn’t very often, I wasn’t working. Plus I’m married, and I figured I wanted to see the woman I’m married to. [laughs] She’s been with me for twenty years, but we were at a point last year where I was like, “You know what, I’m gone over 200 days a year. This is ridiculous.” So we got a little apartment in Silverlake, and it’s great because I can just come back here instead of going to a hotel or flying all over the place.

MD: Are you working more in private studios around L.A., or are you still going to the big rooms?

Matt: I’m still going to the big studios. I spent most of this past summer at Sunset Sound working on a new Jason Mraz record. Luckily, artists that have budgets are still going to those studios, because the rooms sound great.

MD: Do you still use a cartage company to handle your gear?

Matt: Yeah. For me things haven’t really changed at all. The music industry is changing, obviously. But since I moved down here, I’m busier than ever.

MD: I imagine you get a lot more calls because you’re living in town.

Matt: Yeah, but I was still working, even when I was living in Seattle.



MATT CHAMBERLAIN

People who were hiring me would plan ahead and get the budget together to fly me in, but I wasn't getting called for a lot of last-minute stuff. Now there's a lot more opportunity to do things like movie soundtracks. A lot of the composers are constantly rewriting and doing last-minute sessions. Those are really fun to do because they throw a chart in front of you and you have to read.

MD: Is it interpretive reading, or is it note for note?

Matt: Some of it's very arranged, but it depends on who the composer is and what kind of music they're writing. If it's more of a loose rock soundtrack, they won't want you to play the fills they wrote on the computer. But if it's more worked out, then you'll have to read it note for note.

MD: You played on the soundtrack to *Horrible Bosses*, which has more of a band sound.

Matt: A lot of that involved scores, but it's more funk/rock grooves. Victor Indrizzo was on that, but he couldn't

make the second session because he was on the road with Sheryl Crow, so he recommended me. That was a last-minute thing that I got called to do.

Another great thing about living in L.A. is that there are so many great musicians around that I love playing with, so I'm working on tons of little projects with friends. Everything is way more convenient.

MD: You're actually getting out to jam on your own time?

Matt: Definitely. I'm not one of these guys that just does sessions. Session work is a way for me to make a living. Maybe 35 percent of it is super-creative and they're hiring me to explore and push the envelope. Some people have huge budgets and are willing to spend an entire day on a song. But then there are people who want you to bust out as many songs as possible in one day, and they'll just deal with it later in Pro Tools.

MD: What's your mentality going into those two different scenarios?

Matt: Everything is so dependent on

the situation. But generally if they're going to take two weeks to do basic tracks, then you can mess with arrangements, deconstruct things, and try different grooves. I might have more of my drums, percussion, and odd bits lying around to make loops with or play grooves on. But if it's a roots-rock kind of thing, you're not going to get into making loops. If they gravitate toward wanting more beats and creating sounds and textures, then you can explore. I can record stuff into my laptop and tweak things out and then play drums on top of that, or I can work with the engineer to make a unique sound for that song, trying different drums and all that.

If it's somebody that only has two days for tracking, you can still try stuff, but you're kind of just throwing things at the wall. In Pro Tools, you can do multiple takes and try different things, which gives them a bunch of options. Then they go home and edit. That's the good thing about Pro Tools.

MD: Even in that situation you're not

WHAT'S YOUR SOUND?

TODD PLAYS SABIAN.

Pick up Todd's latest instructional DVD, "Methods and Mechanics II".

Hear more at sabian.com

TODD SUCHERMAN
Styx

HHX

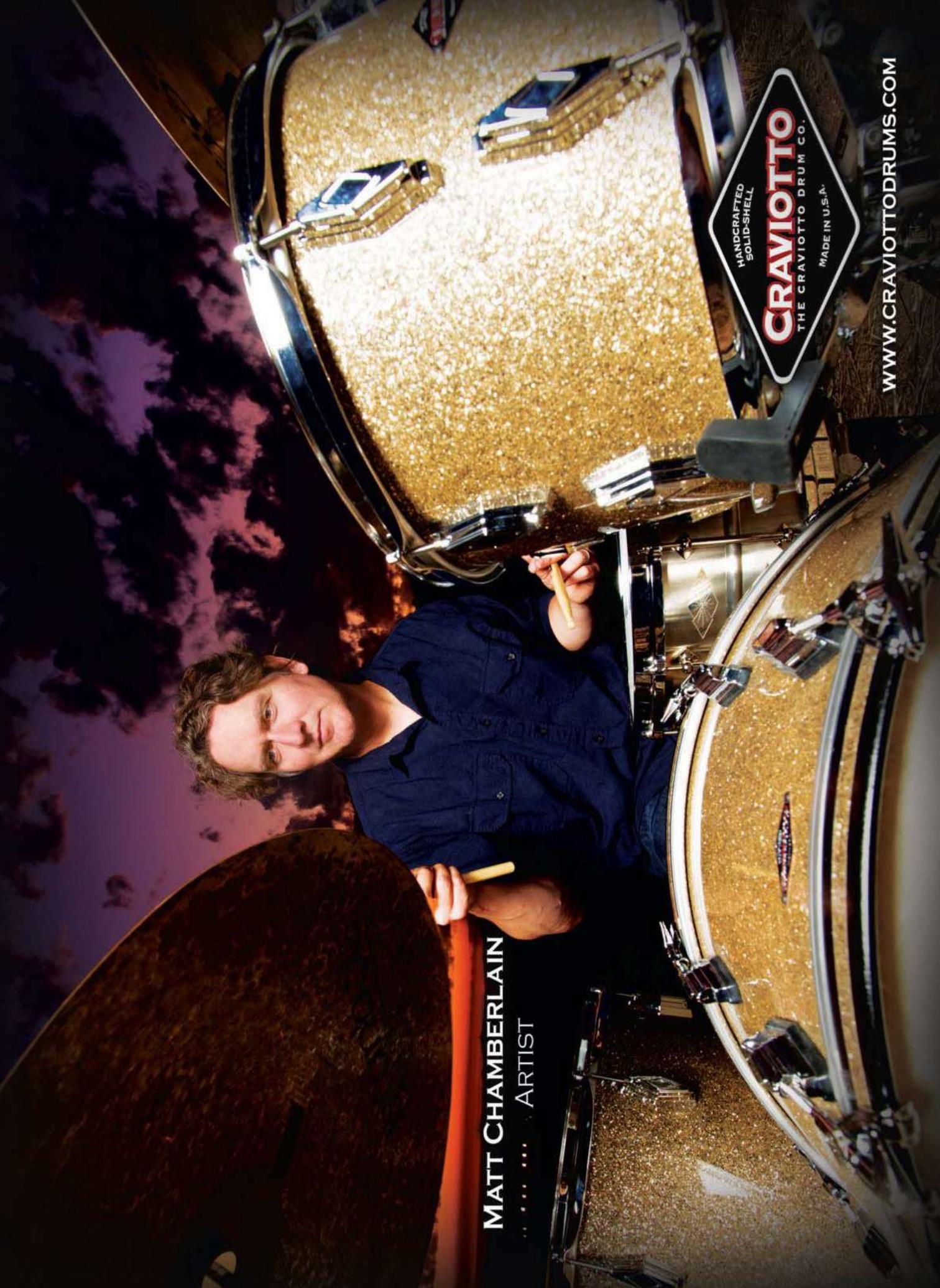
AAX

VAULT

PARAGON



BECAUSE SOUND MATTERS



MATT CHAMBERLAIN
..... ARTIST

HANDCRAFTED
SOLID-SHELL
Craviotto
THE CRAVIOTTO DRUM CO.
MADE IN U.S.A.

WWW.CRAVIOTTODRUMS.COM

looking to just settle on one approach and move on. You're still trying a few different ideas.

Matt: Oh, yeah. That leaves things open for them later on. If I give them a bunch of ideas, they can edit things together. But some people just like to go for a bunch of takes so they can find a great one, and then maybe they grab a fill from someplace else.

There's no one way of working, which is great. Some people will want to just get together in the studio with a bass player and track everything live. Some people will have the vocals and all the other stuff in Pro Tools, and they just want you to put drums on it. They'll usually have demos, so you can hear where they're coming from and feel out their aesthetic. And I'll ask a lot of questions about what they're going for. A lot of people will write to loops and get married to that sound, so I'll ask if they're going to use that loop and have me play on top or if they want me to re-create that loop. Or are they looking to go someplace else entirely?

MD: When I interviewed Steve Jordan a while back, he said that he doesn't want to play to anything that's not going to be on the final track.

Matt: That totally makes sense, because you're playing off it, so it can influence what you do.

MD: And when they yank it out, what you played might sound weird.

Matt: Yeah, if somebody's playing a crazy bass line and they're like, "Just ignore the bass," I'd rather mute it. You have to be prepared for just about anything. Generally the producer will give you an idea going in, like if you should bring a modern-sounding kit, an old-school midrangy kit, some options for snares, or whatever odd bits and percussion they're hearing. Or they'll just say, "Bring all your shit, and we'll freak out for a few days." [laughs]

For a thing I just did with [producer] Rich Costi for this artist named Birdy, we didn't have a bass player. It was completely wide open, but at the same time Rich wanted it to have a programmed-beat aesthetic. In that situation, you could bring all your gear, but you still might not have what you need.

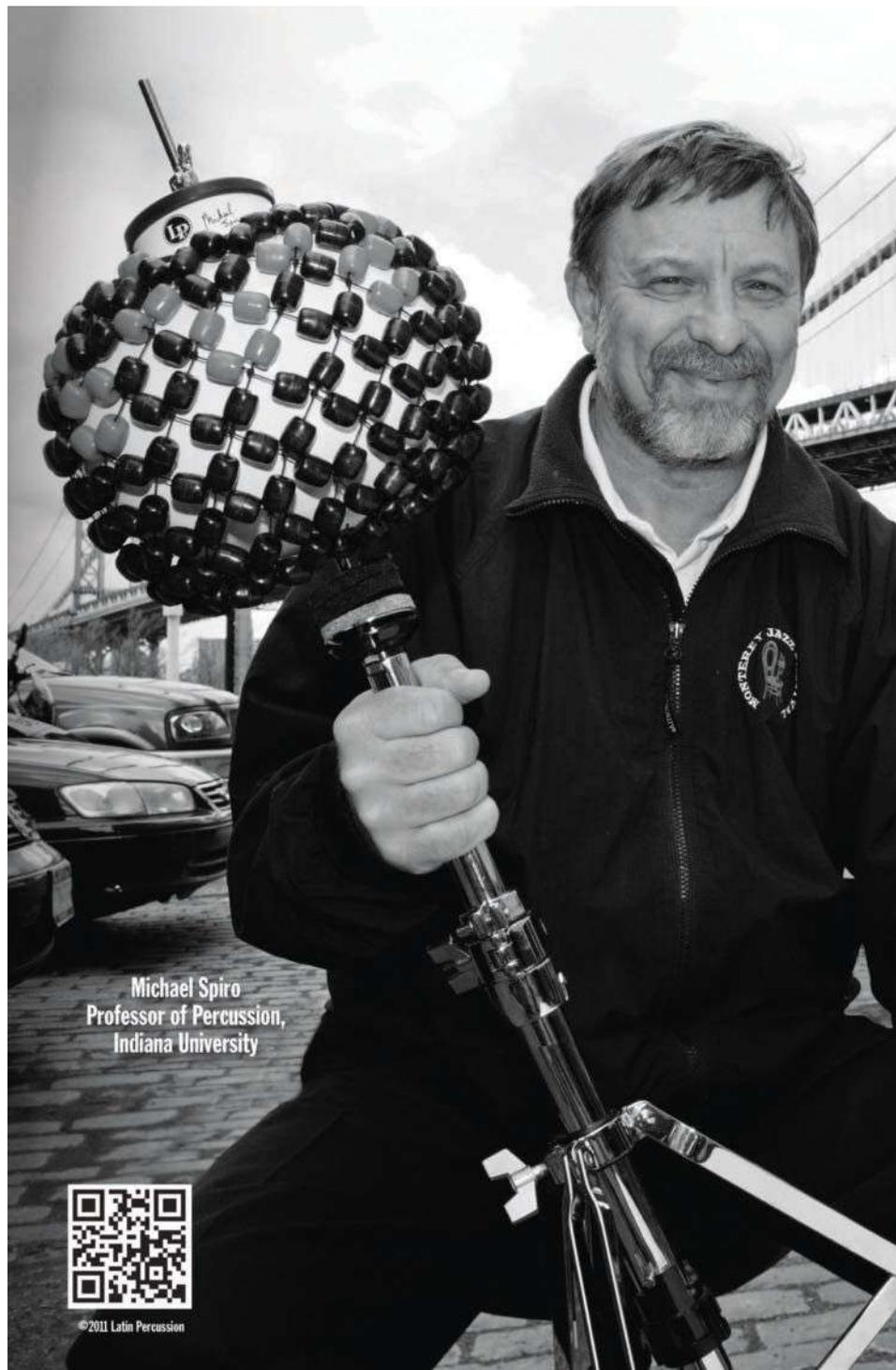
For one song I had to record myself into Ableton Live on my laptop so I could tweak out this one groove and then play on top of it. Then we added *another* drumkit. It was a process, and I didn't know what we were going to do. All I knew was that I was going to show up and experiment, so it was good to have tons of options.

Found Sounds

MD: At this point, do you have an idea of the types of sounds various

producers are going to want, or is it always flexible?

Matt: It's totally flexible. You're obviously going to bring a couple drumkits and some snares. I collect a lot of drums that aren't necessarily snares and bass drums but *sound* like snares and bass drums. I have a bunch of Taos Native American drums, and there's one that sounds like a sampled bass drum. I can throw that up to approximate the sound of a sample. I love having those kinds of things around, and



Michael Spiro
Professor of Percussion,
Indiana University



©2011 Latin Percussion

that's generally what songwriters are pushing for—they're trying to get some different sounds to fit the mood of their songs.

MD: What do you look for in a piece of gear when you're searching for an alternative sound?

Matt: You can just tap on things, and there are a lot of people making unusual instruments. There's this one DW drum I've been using for years. It's a single-headed 8" piccolo tom with snare wires pressed up against

the bottom of the head. If you can crank it up and hit it really lightly, it sounds like an 808 snare.

Another cool thing is the Remo Ocean drum. If you hit it with your hands, it makes the weirdest sound. You can also put it on a snare stand, tape it down, and hit it with a stick, and you get a really mushy thing happening.

And I've been into miking tiny little things, like a piece of paper, and smacking them with my finger. If you

crank the mic, it can sound incredible, and you don't know *what* the hell it is. If you put these elements together in some kind of recording software, you can make weird percussion beats and then run them through amp simulators to crust them up a little bit. A snare sound is basically white noise, so you can try miking anything, like a bag of potato chips, and come up with really interesting sounds.

MD: What about alternate bass drum sounds?

Matt: Have you ever put your ear up to the edge of a cymbal and hit it lightly? There's an insane amount of low end. If you stick a mic right there, muffle the cymbal, and smack it with your thumb, you can get an amazing bass drum sound. There's tons of stuff like that, where you can get into making beats by magnifying things so that they're out of context. With programs like Ableton Live, it's endless.

MD: Are you coming into sessions with these sounds already in your laptop, or are you finding stuff to try when you get to the studio?

Matt: You just do it as you're going. I'll get the bpm of the song and then just start throwing things together with whatever's lying around. They might like it, or they might not, or maybe they like one element of it. Even if they're not 100 percent sure about it, it's still something to play to that's different from just a click.

MD: So when given the option, you'd rather create your own rhythm track?

Matt: Oh, yeah. But there are a lot of people who are really good at writing and programming on their laptops. There's this group called Of Montreal that I've worked with a bunch. Their main songwriter, Kevin [Barnes], programs the most insane drum stuff in Logic. So whenever he comes to me with a song, I'm like, "Wow! What do you want me to do on this?" Sometimes I'll transcribe his programming and just play it on drumkit, or sometimes I'll play on top of his programming and he'll do a hybrid thing.

Solo Projects, Drum Clinics, and Defining Your Sound

MD: Right before you moved to L.A. you built a studio in your house in



The advertisement is a vertical split-panel image. The left panel shows a black and white photograph of a suspension bridge, likely the Manhattan Bridge, with a person's arm and hand in the foreground. The right panel is dark and features a Hi-Hat Shekere, a spherical percussion instrument with a metal rim and a lattice of black and red beads. Below the instrument, the text reads: "Hands-free funk." followed by "Add a fresh, new sound to your set-up with LP's New Hi-Hat Shekere." and "See and hear it at LPmusic.com." At the bottom is the LP Latin Percussion logo, which consists of a red circle with "LP" in white, and the words "LATIN PERCUSSION" in white capital letters below it. The website "LPmusic.com" is printed at the very bottom.

Hands-free funk.

Add a fresh, new sound
to your set-up with
LP's New Hi-Hat Shekere.

See and hear it at LPmusic.com.

LP
LATIN
PERCUSSION

LPmusic.com

DISCOVER
YOUR
DRUMMING
POTENTIAL

WINTER
2012

SEMESTER BEGINS
JANUARY 9

FINANCIAL AID
NOW AVAILABLE
for full-time students

Apply Now
or
Learn More
thecollective.edu

drummerscollective



NEW YORK, USA

Accredited by The National
Association of Schools of Music

MATT CHAMBERLAIN

Seattle. Are you keeping that intact?

Matt: Pretty much. I did some stuff for Of Montreal there while I was working on my next solo project, Company 23. Some of my recording gear is down here in L.A., but there are so many studios around town. I prefer to just show up with my stuff and play, and then have somebody else deal with engineering.

MD: What is Company 23 all about?

Matt: It's basically the stuff I do when I'm not being employed by other people. This record is a little more aggro because I decided to blast all of the synths through guitar and bass amps and then mike them. It has a visceral thing to it. I'm printing it up on vinyl and making it available for digital download at mattchamberlain.com.

MD: How did you write the music? Did you use a MIDI controller to record melodic ideas on your computer?

Matt: Yeah. It's my attempt at doing a solo project where it's just me and my laptop. It's kind of the reverse of hip-hop, where everything but the drums

is played live. I thought, *What if I have live drums and everything else is in the computer?* Plus with my schedule, it's impossible to work with anybody on a regular basis. My plan is to tour it and try to schedule some drum clinics during the day, before the gigs.

MD: You haven't done a lot of drum clinics.

Matt: They're nerve-racking! I often get into a spiral of infinite possibilities, so when I start thinking about trying to explain what it is that I'm doing in a clinic context I break out in hives. I admire guys who can distill what they do down to a specific program. I don't know what my thing would be that I would teach anybody, so I'm just going to play this music for people.

MD: It's always illuminating to see someone play up close.

Matt: It is. The drum clinics that have made the greatest impression on me are the ones where the guy is just playing. They're not talking a lot or telling stories. That's fun and all, but I like to just go and experience some music. I remember seeing Jack DeJohnette do a drum clinic at a convention in '89 or '90. He had them turn the lights almost all the way off, and he did this freeform drum solo for forty-five minutes. It was the most insane, life-changing experience. It was like being abducted by a drumming alien. [laughs]

In the end, it's art. Everybody is entitled to his or her opinion about how to present it. And with all the music that's available now, you can draw influences from just about anything.

MD: How do you keep from getting overwhelmed by the possibilities?

Matt: You can only do what you can do. If you're put in a situation where you're making music with somebody, you're hopefully going to follow your intuition and make it sound good by playing what feels right to you, even if it's something completely different from what most people would expect.

I like the idea of being influenced by one thing while you're playing something totally unrelated. Maybe on your

DRUMMERS

Learn To Read
With Sam Ulano's
Open Your Brain Study

GET YOUR
FREE
COPY
OF SAM'S
"FOLDY"



Send Requests To:

127 W. 43rd Street, Apt. 1026
New York, NY 10036

212-977-5209

www.samulano.com

"I've Taught Some
Of The Best."



DRUM SHOP DEALS

FREE SPLASH WITH ZILDJIAN A SERIES CYMBAL PURCHASE 14" AND UP

[A0134] [A0135] LIST: \$277.00 - \$591.00

14" CYMBAL STARTING AT
\$164⁹⁵
SAVE UP TO 43% OFF LIST

Zildjian



FREE
A SERIES 10" SPLASH WITH PURCHASE OF ZILDJIAN A SERIES CYMBAL 14" AND UP - A \$109.95 VALUE! [A0211]



3 PAIRS OF 5A HICKORY DRUM STICKS AND A ZILDJIAN PINT GLASS MAKE A GREAT GIFT

[SDSP202] LIST: \$56.45

\$29⁹⁹
SAVE 46% OFF LIST

Zildjian



THE NEW ZBT PRO 5 PACK COMES WITH A FREE 14" CRASH

GUITAR CENTER EXCLUSIVE

• Includes 14" hi-hats, 16" crash and 20" crash/ride, plus a free 14" crash
[ZBTC4P-ALT] LIST: \$654.00

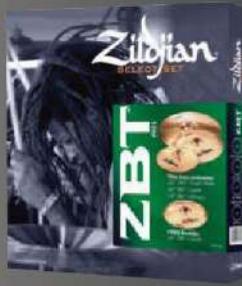
NEW

\$299⁹⁵
SAVE 54% OFF LIST

Zildjian



FREE
14" ZBT CRASH INCLUDED IN BOX WITH ZBT PRO 5 PACK PURCHASE



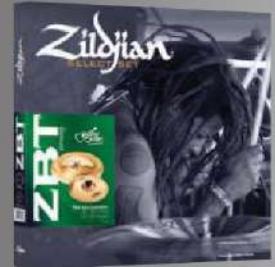
TWO MUST-HAVE ZILDJIAN ZBT CYMBALS FOR ONE LOW PRICE

GUITAR CENTER EXCLUSIVE

• 10" Splash and 16" China expander pack
• Zildjian's high-power ZBT alloy in a brilliant finish
[ZBT1016PK] LIST: \$216.00

\$99⁹⁹
SAVE 53% OFF LIST

Zildjian



ZILDJIAN'S A CUSTOM PACK - FREE 18" CRASH AND CYMBAL BAG INCLUDED

• Includes 20" ride, 16" crash and 14" hi-hats, plus a free padded cymbal bag and an 18" fast crash
[A20579-9] LIST: \$1319.00

\$699⁹⁵
SAVE 46% OFF LIST

Zildjian



FREE
18" FAST CRASH AND PADDED CYMBAL BAG INCLUDED IN BOX WITH A CUSTOM PREPACK PURCHASE - A \$244.00 VALUE!



ZILDJIAN'S TRAVIS BARKER PRACTICE PACK

NEW AT GUITAR CENTER

[SDSP201] LIST: \$105.95

NEW

\$49⁹⁹
SAVE 52% OFF LIST

Zildjian



BRING THIS COUPON IN AND
GET AN EXTRA



10% OFF*

ANY SINGLE ITEM (UP TO \$500 DISCOUNT)

*10% OFF APPLIES TO SINGLE-ITEM PURCHASE AT OUR TAGGED GUARANTEED LOWEST PRICE. MAXIMUM DISCOUNT IS \$500. NOT TO BE USED IN CONJUNCTION WITH ANY OTHER COUPONS, PROMOTIONS OR OFFERS. NO CASH VALUE. EXCLUDES USED, CLEARANCE, PRICE MATCHES, SCRATCH & DENT, VINTAGE EQUIPMENT, TAX/SHIPPING CHARGES, GIFT CARDS AND MUSICIAN SERVICES (PRO COVERAGE AND GC GARAGE). SOME MANUFACTURERS HAVE CHOSEN NOT TO PARTICIPATE IN THIS PROMOTION; THEY MAY BE FOUND AT GUITARCENTER.COM/COUPONEXCLUSIONS. OFFER EXPIRES 12/31/11.



FULL 5-PIECE SOUND PERCUSSION KIT WITH CYMBALS, HARDWARE AND THRONE

\$50 INSTANT REBATE

- 9x12 and 10x13" toms, 16x16" floor tom, 5.5x14" snare, 16x22" kick
- Includes full hardware set: hi-hat stand, snare stand, kick pedal, cymbal stand and throne
- Includes a free 3 month subscription to Modern Drummer Magazine
- Black or wine red finish

(SP5A1WR) (SP5A1BK) LIST: \$599.99

AFTER \$50 INSTANT REBATE
\$349⁹⁹

SAVE 41% OFF LIST



FREE



3-MONTH SUBSCRIPTION TO MODERN DRUMMER MAGAZINE WITH YOUR SP5A1WR OR SP5A1BK PURCHASE - REDEEMABLE BY MAIL

THE SIMMONS SD9K OFFERS THE MOST KIT FOR THE MONEY IN THE INDUSTRY

\$100 INSTANT REBATE

- Includes six sensitive, responsive and durable pads, including a dual-zone snare pad, three dual-zone chokeable cymbals and hi-hats
- 714 Voices, 40 preset kits, and room for 59 user-defined kits
- MIDI In/Out allows you to trigger sounds from other modules, while its USB device port allows you to connect directly to your computer
- Sequencer hosts 110 preset songs with room for 100 user-programmed songs

(SD9K) LIST: \$1665.00

AFTER \$100 INSTANT REBATE
\$799⁹⁹

SAVE 51% OFF LIST



INCREDIBLE WARMTH AND TONE WITH OCPD 100% MAPLE SNARE DRUMS

GUITAR CENTER EXCLUSIVE

(OCSN0614-NBBA) (OCSN0713NA) (OCSN0713RS) LIST: \$399.99

YOUR CHOICE
\$199⁹⁹

SAVE 50% OFF LIST



AGAZARIAN SPLASH CYMBALS - GREAT SOUND FOR A BETTER PRICE

\$5 INSTANT REBATE

- Available in 8, 10 and 12" sizes
- (AGTS08) (AGTS10) (AGTS12) LIST: \$70.00 - \$104.00

8" SPLASH AFTER REBATE STARTING AT
\$29⁹⁹

SAVE UP TO 61% OFF LIST



SAVE BIG ON A 2-PACK OF SP BOOM STANDS

\$10 INSTANT REBATE

(SP880BS2) LIST: \$155.98

AFTER \$10 INSTANT REBATE
\$59⁹⁹ PAIR

SAVE 61% OFF LIST



CUT THROUGH WITH OCPD'S 4.5x13" BLACK STEEL PICCOLO SNARE

GUITAR CENTER EXCLUSIVE

(OC4513BCSD) LIST: \$250.00

\$149⁹⁹

SAVE 40% OFF LIST



COMFORT AND DURABILITY IN ONE THRONE FROM OCPD

\$20 INSTANT REBATE

(OC949RT) LIST: \$249.99

AFTER \$20 INSTANT REBATE
\$129⁹⁹

SAVE UP TO 48% OFF LIST





YAMAHA



HIGH-QUALITY PADS AND SOUNDS WITH THE YAMAHA DTX500 ELECTRONIC KIT

- DTX500 Drum trigger module with 427 drum, percussion and effect sounds
- 50 Preset drum kits to cover a diverse range of genres plus 20 user editable drum kits, 63 preset songs in a wide range of genres and 20 user songs
- Bass drum pedal included

[DTX500K] LIST: \$1055.00

\$699⁹⁹

SAVE \$355 OFF LIST

FREE



SP DRUM THRONE INCLUDED WITH PURCHASE - A \$44.99 VALUE! (SP770DT)



YAMAHA'S AFFORDABLE 100% BIRCH STAGE CUSTOM 5-PIECE KIT WITH FREE GIFT CARD

HARDWARE AND CYMBALS SOLD SEPARATELY
 COLORS VARY BY LOCATION
 [SCB2F550-RB] [SCB0F50-CR] [SCB0F50-NW]
 LIST: \$1099.99



BEFORE IN-STORE SAVINGS
\$649⁹⁹
 SAVE 40% OFF LIST

FREE



\$60 GIFT CARD WITH STAGE CUSTOM 5-PIECE KIT PURCHASE (GIFT CARD TO BE USED ON FUTURE PURCHASES)



POWERFUL SOUND AND EXCELLENT ATTACK FROM THE YAMAHA OAK CUSTOM KIT

HARDWARE, SNARE AND CYMBALS SOLD SEPARATELY
 COLORS AND CONFIGURATIONS VARY BY LOCATION
 SELECT STORES
 [N2FS40UA-MSB] [N2FS40UA-ROK]
 [N2FS40UA-AMS] [N2FS40UA-GNO]
 LIST: \$3350.00

YOUR CHOICE
\$1999⁹⁹
 SAVE 40% OFF LIST



YAMAHA'S ROCK TOUR SNARE SOUNDS GREAT ON TOUR AND IN THE STUDIO

\$20 INSTANT REBATE

• 6x14" Big leaf mahogany shell
 SELECT STORES
 [RTS-1460ATSS] LIST: \$369.99

AFTER \$20 INSTANT REBATE
\$199⁹⁹
 SAVE 45% OFF LIST



HARDWARE ESSENTIALS FROM YAMAHA

\$10 INSTANT REBATES



DESCRIPTION	LIST	AFTER REBATE	SAVE
SNARE STAND (SS740A)	\$110	\$52.99	51%
BOOM CYMBAL STAND (CS755)	\$140	\$59.99	57%
BASS DRUM PEDAL (FP7210A)	\$140	\$69.99	50%
HI-HAT STAND (HS740A)	\$200	\$89.99	55%



MEINL HEADLINER DOUBLE ROW HI-HAT TAMBOURINE

- Double row jingles
- Mounts on any hi-hat stand
- Rubber padded surface
- Steel jingles

(HTHH2BK) LIST: \$34.99

\$20⁹⁹

SAVE 40% OFF LIST



MEINL RED BONGOS IN WOOD OR FIBERGLASS

GUITAR CENTER EXCLUSIVE

- Hand selected buffalo heads
- Rounded rims for playing comfort
- Black powder coated hardware
- Premium fiberglass (HFB100R)

(HB50R) LIST: \$108.00

(HFB100R) LIST: \$134.00

WOOD BONGOS
STARTING AT

\$64⁹⁹

SAVE UP TO 40% OFF LIST



GET BIG, LOW SOUND FROM DOWN UNDER WITH A DIDGERIDOO

- Bamboo body
- 47" Long
- Red or black finish

(DDG1-BK) (DDG1-R-NB) LIST: \$49.00

YOUR CHOICE

\$29⁹⁹

SAVE \$19 OFF LIST



UNIQUE WARMTH AND SWEET TONE FROM MEINL CAJONS

MODELS VARY BY LOCATION

(BCA3NTEBKM) (CAJ3MB-M) (HCAJ1-NT) (CAJ1SNT-M) (CAJ100BU-M)

LIST: \$89.00 - \$358.00

BONGO CAJON
STARTING AT

\$49⁹⁹

SAVE UP TO
48% OFF LIST



YOUR CHOICE OF MEINL SHAKERS DESIGNED BY RENOWN PERCUSSIONIST LUIS CONTE

(SH5R) (SH4BK) (SH45GR) LIST: \$21.50

YOUR CHOICE

\$13⁹⁹

SAVE 34% OFF LIST



MAKE YOUR SPIRIT GROOVE WITH MEINL'S BLACK RIVER SERIES DJEMBS

NEW AT GUITAR CENTER

- Sizes are 10x20 or 12x24" with a hand-carved horizontal ripple motif
- Carved from one solid piece of plantation grown mahogany wood

SELECT STORES

(HDJ3-M) LIST: \$139.00

(HDJ3-L) LIST: \$240.00

NEW

10" DJEMBE
STARTING AT

\$78⁹⁹

SAVE UP TO
43% OFF LIST





LATIN PERCUSSION FULL-SIZED
DELUXE WOOD BONGOS AT A GREAT PRICE

NEW AT GUITAR CENTER

(CP225-AW) LIST: \$119.00

NEW

\$39⁹⁹

SAVE 66% OFF LIST



FREE GIFT CARDS WITH SELECT PURCHASE
OF LP AND TOCA PRODUCTS



FREE



\$25 GIFT CARD FROM RESTAURANT.COM WITH THE PURCHASE OF ANY COMBINATION OF LP/TOCA PRODUCTS TOTALING \$199 OR MORE, OR A \$50 GIFT CARD WHEN YOU SPEND \$299 OR MORE. ITEMS TO BE PURCHASED IN THE SAME TRANSACTION. GIFT CARDS REDEEMABLE BY MAIL.

HIGH-PITCHED TAMBOURINE ACCENT
WITH THE JINGLE-HIT

(TDJHLMTP1) LIST: \$67.00

\$29⁹⁹

SAVE 55% OFF LIST



GREAT VALUE ON THE LP ASPIRE CONGA SET

COLORS VARY BY LOCATION

(LPA646-VSS) (LPA646-AWC) (LPA646-SBC) LIST: \$535.00

YOUR CHOICE
\$329⁹⁹

SAVE \$205 OFF LIST

NATURAL



SUNBURST



MATCHING BONGOS INCLUDED WITH ASPIRE CONGA PURCHASE - A \$89.99 VALUE! (LPA601-VSS) (LPA601-AWC) (LPA601-SBC)

LP ASPIRE ACCENTS DARKWOOD CAJON

SELECT STORES

(LPA1322-DWS) LIST: \$209.00

\$139⁹⁹

SAVE \$69 OFF LIST



A VERSATILE LP COWBELL WITH FREE MOUNT

(LP20NY-K) LIST: \$32.00

\$19⁹⁹

SAVE \$12 OFF LIST



GET A GRIP ON THE LP PERCUSSO TAMBOURINE

SELECT STORES

(LP-PER007) LIST: \$69.00

\$44⁹⁹

SAVE \$24 OFF LIST



MINI BONGOS AND CONGAS THAT ARE TUNABLE

(LPM198-AW) (LPM199-AW) LIST: \$61.00

YOUR CHOICE
\$37⁹⁹

SAVE \$23 OFF LIST





THE PERFECT CYMBAL PACK IS ALL ABOUT THE PERFECT MIX

NEW AT GUITAR CENTER

- Basement Mix: 20" B8 ride, 16 and 18" B8 Pro Thin crashes and 14" B8 hats
 - Garage Mix: 20" B8 ride, 16 and 18" XS20 medium-thin crashes and 14" B8 hats, all in brilliant finish
 - Club Mix: 20" Xs20 medium ride, 16 and 18" AAX X-Plosion crashes and 14" Xs20 medium hats, all in brilliant finish
- (BP5003) (BX5003) (XA5003) LIST: \$766.00 - \$1112.00

NEW

BASEMENT MIX STARTING AT
\$399⁹⁹
SAVE UP TO 47% OFF LIST



FREE

BACPAC CYMBAL BAG WITH MIX CYMBAL PACK PURCHASE - AN \$89.99 VALUE! (61016) REDEEMABLE BY MAIL



IMPROVE YOUR CYMBAL SOUND – SABIAN'S 7-PIECE B8 SUPER SET

- Includes 20" ride, 14, 16 and free 18" crashes, 14" hi-hats, and a free 10" splash

SELECT STORES
(450075) LIST: \$669.00

\$349⁹⁹
SAVE 47% OFF LIST



FREE



10" SPLASH AND 18" CRASH INCLUDED IN BOX WITH B8 SUPER SET PURCHASE

SABIAN'S ALU BELL OFFERS UNIQUE HIGH-PITCH SOUNDS

(AB7) LIST: \$109.00

\$59⁹⁹

SAVE 44% OFF LIST



SABIAN B8 3-PACK COMES WITH A FREE 10" SPLASH

- Includes 14" hi-hats and 18" crash/ride, plus a free 10" splash

(45002P) LIST: \$363.00

\$199⁹⁹

SAVE 44% OFF LIST



FREE



10" SPLASH INCLUDED IN BOX WITH B8 3-PACK PLUS CYMBAL PACK PURCHASE

BRONZE-QUALITY DESIGN, TIGHT, BRIGHT SOUND OF A SABIAN 6" B8 SPLASH

GUITAR CENTER EXCLUSIVE

(40605) LIST: \$70.00

\$34⁹⁹

SAVE 50% OFF LIST



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

- Includes 14" medium hi-hats, a 20" medium ride, 14 and 16" medium-thin crashes, a free 18" medium-thin crash, and a free 10" splash

SELECT STORES
(XS5007B-SB) LIST: \$959.00

\$569⁹⁹

SAVE 40% OFF LIST



A LIMITED-EDITION SET – THE AAXPLSION CYMBAL PREPACK
GUITAR CENTER EXCLUSIVE

- Includes 14" AAX Stage hi-hats, 16" AAXplosion crash, 21" AAX Stage Ride, plus a free 18" AAXplosion crash

SELECT STORES
(25005XXPGC-NB) LIST: \$1233.00

\$699⁹⁹

SAVE 43% OFF LIST



FREE LP PERCUSSION WITH THE REDESIGNED GRETSCH 6-PIECE CATALINA 100% MAPLE KIT

- 100% All-maple shells
- 18x22" Kick, 8x10 and 9x12" rack toms, 14x14 and 16x16" floor toms, 6x14" snare, and a free 7x8" tom
- Deep cherry burst finish

If you're looking for a versatile set with top-quality sound and features, you need to check out this Gretsch Catalina set. Its maple shells project a warm, round, classic tone you'll fall in love with. The beautiful deep cherry burst UV gloss finish is sure to capture everyone's attention.

HARDWARE AND CYMBALS SOLD SEPARATELY
 (CMTE826P-DCB) LIST: \$1385.00



\$899⁹⁹

SAVE \$485 OFF LIST



FREE

7x8" MATCHING RACK TOM AND MOUNT, LP COWBELL, JAM BLOCK AND SUPER MOUNT WITH GRETSCH CATALINA PURCHASE - A \$360.00 VALUE! (LP204A) (LP1205) (LP236T)

THE CATALINA JAZZ WITH COPPER SPARKLE FINISH

- 14x18" Kick, 8x12 and 14x14" toms, 5x14" snare, all mahogany shells with a 30° bearing edge
- GTS tom suspension system
- Small, versatile with superior tone
- Copper sparkle finish

HARDWARE, CYMBALS AND PERCUSSION SOLD SEPARATELY
 (CCJ484-COS) LIST: \$999.99



\$649⁹⁹

SAVE 35% OFF LIST

GRETSCH RENOWN MAPLE KITS - GUITAR CENTER EXCLUSIVE EBONY BLACK OR SATIN WALNUT FINISHES

\$200 INSTANT REBATE

- Includes an 18x22" kick drum, 8x10 and 9x12" rack toms, 14x16" floor tom (14x14" with Autumn kit) and a free 7x8" tom
- Gretsch maple shells with 30° bearing edges
- Choose from autumn burst or Guitar Center exclusive finishes satin walnut or ebony black

HARDWARE, CYMBALS, SNARE, PERCUSSION AND ELECTRONICS SOLD SEPARATELY
 COLORS MAY VARY BY LOCATION

(RNE824PT6-TEL)
 (RNE824PT-AB)
 (RNE824PT6-SWB)
 LIST: \$2460.00



BEFORE \$200 INSTANT REBATE
\$1499⁹⁹
 SAVE 47% OFF LIST

GRETSCH'S 6.5x14" MAHOGANY LIMITED EDITION BLACK MIRROR SNARE

- 6.5x14" Mahogany shell
 - 30° Bearing edges
 - 20-Strand snare wires
 - Black mirror finish
- (S6514-BMC) LIST: \$230.00

\$109⁹⁹

SAVE 52% OFF LIST



MARK SCHULMAN'S 6x13" MAPLE/BUBINGA SIGNATURE SNARE DRUM FROM GRETSCH

- 9-Ply, 100% maple shell with double bubinga inlay
- 45° Bearing edges
- Die-cast hoops
- Extra wide 42-strand snare wires

SELECT STORES
 (S0613-MS) LIST: \$500.00

\$299⁹⁹
 SAVE 40% OFF LIST





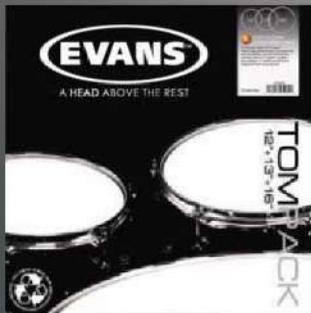
EVANS G2 TWO-PLY DRUM HEAD PREPACK

\$5 INSTANT REBATE

(ETPG2CLRF) LIST: \$65.00

AFTER \$5
INSTANT REBATE
\$29⁹⁹

SAVE 53% OFF LIST



EMAD, G2 TOM HEADS AND A REVERSE DOT COATED SNARE HEAD IN THIS PACK FROM EVANS

\$20 INSTANT REBATE

(EPPMF2) LIST: \$211.05

AFTER \$20
INSTANT REBATE
\$89⁹⁹

SAVE 57% OFF LIST



TUNE FASTER AND MORE ACCURATELY WITH THESE EVANS DRUM KEYS

UP TO \$5 IN INSTANT REBATES

(DATK) (DADK) LIST: \$18.00 - \$46.00

MAGNETIC KEY
\$8⁹⁹

SAVE 50% OFF LIST

TORQUE KEY AFTER
\$5 INSTANT REBATE
\$19⁹⁹

SAVE 56% OFF LIST



SOUND SHAPING TECHNOLOGY WITH EC2 HEADS FROM EVANS

(ETPEC25CLRS) LIST: \$82.00

\$41⁰⁰

SAVE 50% OFF LIST

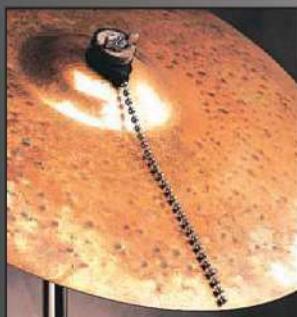


EASILY ADD A LOUD, SUSTAINING SIZZLE TO ANY CYMBAL

(R22) LIST: \$18.95

\$11⁹⁹

SAVE \$6 OFF LIST



PRO MARK 5A HICKORY STICKS

4 FOR THE PRICE OF 3

(TX5AW-4) LIST: \$56.00

4 PAIRS FOR **\$23⁹⁹**

SAVE 57% OFF LIST



SHAPE UP YOUR SNARE WITH THE EVANS TUNE-UP SET

(ESPG1RD) LIST: \$116.99

\$39⁹⁹

SAVE 65% OFF LIST



MAKE EASY TONE ADJUSTMENTS TO YOUR BASS DRUM WITH THE EVANS EMAD

(BD20EMAD) (BD22EMAD) LIST: \$80.00 - \$84.00



YOUR CHOICE
\$38⁹⁸

SAVE UP TO
53% OFF LIST



THE TURNING POINT[®] IN HARDWARE INNOVATION.



See the fastest cymbal
change ever at
GibraltarHardware.com



Introducing **The Swing Nut[®]**

The revolutionary Swing Nut[®] makes cymbal mounting FAST with fully-adjustable spring-loaded action. Available exclusively on Gibraltar's[®] Turning Point Hardware.

Gibraltar[®]

www.GibraltarHardware.com

KickPort²®

NEW!

Bigger & Better.



Featuring the new Firm-Flex™ Collar

KickPort[®]

Make your drums sound Obese.

www.KickPort.com

MATT CHAMBERLAIN

drive to a session with a singer-songwriter, an N.W.A. song comes up on the radio and influences you to try some nasty groove over the top of a mellow song with acoustic guitar. Or maybe you were listening to Elvin Jones, so you wanted to try playing with that wide-open, loose feel. Would that be an interesting juxtapo-

every day for a living, or if you *want* to do this for a living, you have to at least try some other stuff. You might surprise some people, and you might discover something. Otherwise, why even be a session musician or offer your services as a drummer for hire if you're not going to bring something to the table?



MATT'S SETUP

Drums: Craviotto in ginger ale sparkle finish

A. 6 $\frac{1}{2}$ x 14 Diamond series nickel-over-brass snare

B. 9 x 13 tom

C. 16 x 16 floor tom

D. 14 x 26 bass drum

Cymbals: Istanbul Agop

1. 14" 30th Anniversary hi-hats

2. 20" Mel Lewis ride

3. 23" Matt Chamberlain signature ride

Hardware: DW, including 9000 series hi-hat stand and bass drum pedal

Heads: Remo, including a Coated CS snare batter and Ambassador Hazy bottom, Coated Ambassador tom batters and Clear Ambassador bottoms, and a Coated Powerstroke 3 bass drum batter and Fiberskyn Craviotto logo front head

Sticks: Regal Tip 8A

Chamberlain frequently changes his setup to include a 12", 13", or 14" rack tom; a 15", 16", or 18" floor tom; an 18", 20", 22", 24", 26", or 28" bass drum; and a variety of snares.

sition? Those are ways to break out of just playing the same old stuff. I like to think of the most unrelated drum concepts that *might* work on somebody's song and try them out, as long as we have time for that type of exploration.

MD: It seems that it would take a certain amount of fearlessness to be comfortable doing that.

Matt: You can always just show up and do "the drummer thing." That always works, and a lot of times that's what people want. But if you do this

A lot of guys think being a session drummer is this super-serious thing, and you have to show up with the best gear and have this type-A personality the whole time. I think that's a bunch of crap. You just have to be creative and be in there with the artist, trying to contribute something and be part of the team. There are a lot of drummers who aren't working, because they have this attitude of, "I'm going to put my shit on top of your shit, and it's going to sound great." The audacity of that is sad to

MATT Chamberlain



istanbul®
Agop Handmade cymbals from Turkey.

THE LEGEND IS BACK

MARIANO CONGAS



Built from sustainable Durian hardwood, with traditional counter hoops and side plates, black reinforcing metal hoops and Gon Bops natural heads, Mariano series drums offer authentic sounds – from cutting slaps to big, resonant tones.



Gon Bops™

GonBops.com

A DIVISION OF 

MATT CHAMBERLAIN

me. I feel you should come in and be open and very humble, and let the music do its thing.

MD: What's interesting is that while it's clear that you take this approach, at the end of the day the track ends up sounding *more* like you. It's pretty easy to tell that it's you playing on a record, even though you're always making decisions for the betterment of the music.

Matt: Yeah, and it could be anything. It's not as if you go in like, "I'm just going to play the most simple beat because I don't want to step on the music." They might want you to do a frickin' drum solo over the chorus and then run your drums through the guitar player's rig for the verse. You have to be as open-minded as possible but still be musical.

MD: It's not like you just show up and say, "Let's get my sound together."

Matt: That would be crazy! There are too many possibilities, and drum sounds have certain connotations. If you show up with a piccolo snare cranked up and ringy, or with something that's really dead and Fleetwood Mac–sounding, or if you have a middle-of-the-road classic rock snare sound, like a Mitch Mitchell or Charlie Watts sound, each is going to make a song do something totally different. I can't imagine saying that any one of those is "your" sound, when you don't even know what the song is or how your drums relate to the other instruments. The bass player's tone is going to interact with the guitar player's tone, and your drums need to fit into that. If your sound is too dark to cut through the guitar tones, it's not going to work.

The only time I think you can get away with having *a* sound is if people want that sound and they write a couple songs *for* that sound. I love too many different things, and there are too many options out there. I mean, Craviotto just made me a 20" snare drum that sounds *so* cool. [laughs]

MD: Has that drum made it on a record yet?

Matt: It hasn't. What happens is I'll bring these weird drums to sessions and people will just laugh. But you've got to try. Sometimes it's too much, but then sometimes it works. I like to have these things around, for entertainment value at least, even if I don't use them.

MD: This brings up the topic of what to take to a session.

Matt: I have my basic setup, which is my Craviotto hybrid kit with a 22" kick for a general all-around sound and a 24" for when I need to rock out a bit more. Then I'll have 12", 13", and 14" rack toms. I only use one rack tom, but if I need a beefier sound, the 14" always works well. I generally only use a 16" floor tom.

Then I'll have an assortment of snares, at least four or five. It's nice to have a few classic metal sounds, like

CLASSIC INFLUENCES

John Coltrane Sun Ship (Elvin Jones) /// **Can** Tago Mago (Jaki Liebezeit) /// **Captain Beefheart & the Magic Band** Lick My Decals Off, Baby (John "Drumbo" French) /// **XTC** various (Terry Chambers) /// **Brian Eno/David Byrne** My Life in the Bush of Ghosts (David Byrne, John Cooksey, Brian Eno, Chris Frantz, Prairie Prince, Jose Rossy, David Van Tieghem) /// **John Lennon** Plastic Ono Band (Ringo Starr)

CURRENT FAVES

Off! First Four EPs (Mario Rubalcaba) /// **Battles** Gloss Drop (John Stanier) /// **Autechre** Move of Ten (programmed) /// **Hella** Tripper (Zach Hill) /// **Flying Lotus** Cosmogramma (programmed)

RECORDINGS

Edie Brickell & New Bohemians Ghost of a Dog /// **Critters Buggin** all /// **The Wallflowers** Bringing Down the Horse, Breach /// **Fiona Apple** Tidal, When the Pawn... /// **Tori Amos** various /// **Macy Gray** On How Life Is /// **David Bowie** Heathen /// **Matt Chamberlain** Matt Chamberlain /// **Morrissey** Ringleader of the Tormentors /// **Viktor Krauss** II /// **Brandi Carlisle** The Story /// **Sara Bareilles** Little Voice /// **Floratone** Floratone /// **Of Montreal** thecontroller-sphere /// **Company 23** Company 23

To read Matt's comments on the making of some of these albums, log on to modern drummer.com.

NEIL PEART: TAKING CENTER STAGE

a lifetime of live performance



The most in-depth insight into Neil's body of work ever documented. A new DVD from Hudson Music & Neil Peart, featuring breakdowns, demonstrations & performances of classic drum parts from songs spanning the entire Rush catalog.

Featuring:

- Over 7 hours of footage
- Set-up and soundcheck footage
- Backstage interview as Neil warms up for a concert
- Live, drum-camera performances of every song on the *Time Machine* tour
- Neil's personal drum rehearsals
- Detailed discussion of classic Rush drum parts, with slow-motion, drums-only demonstrations and e-Book with transcriptions
- One-hour interview, explanation, and demonstration of new Rush song, "Caravan"

A MUST-HAVE FOR ANY NEIL PEART OR RUSH FAN!

FREE PREVIEW ► TAKINGCENTERSTAGE.NET
videos • "making of" documentary • behind-the-scenes photo gallery

HUDSON MUSIC



Hay Luzzey Brendan Buckley

Great drummers



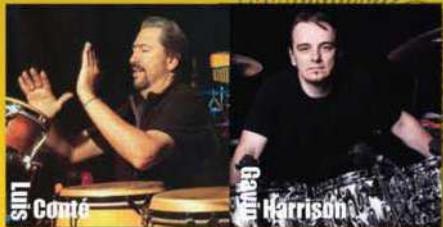
Emmanuel Caporale Horacio Hernández

leave their fingerprints



Aquiles Priester Gordon Campbell

all over their drumming...



Luis Conte Gavin Harrison

...not their cymbals.



cymbabag™

Protection is in the Bag.

cymbabag.com

MATT CHAMBERLAIN

a Supra-Phonic kind of thing, then a couple super-dead ones, a couple super-dark ones, a couple freaky, odd bits, and one or two drums that are high pitched and have more crack to them. Over time you get your snares tweaked to where you like them and you know what they do, so if the engineer asks for something with more ring, more bottom, or more crack, you can grab the best option.

I'll also often bring in a vintage kit, like a '60s Ludwig or Gretsch, just in case the Craviottos have too much high end. Older drums have an interesting midrange and low end that you don't get with modern drums. But they're all equally valid. It's just whatever works with the track.

MD: Do you take a variety of cymbals to sessions too?

Matt: Yeah. I have a ride that's high-endy and pingy that's good for rock, and I have one that's more mellow but still has some high end. I also usually take a couple that are really dark and dry, almost like Jack DeJohnette's sound. It all depends on the track, the room, and the engineer. The way the engineer is EQ'ing things and which mics he chooses to crank up is really important. Some cymbals sound really harsh in certain rooms, so you have to use something that's a little darker.

Take a Breath

MD: We recently reprinted an excerpt from a Bill Rieflin interview where he was talking about a lesson he learned from you. He asked you what's the most important thing a drummer should know, and you said to breathe. What did you mean by that?

Matt: There are a lot of different reasons. In the past ten to fifteen years I've gotten to play with a lot of people I really admire, like David Bowie and Morrissey. If you really think about that, you could work yourself up into a state and not be able to play. So breathing and doing simple centering exercises really helps me, because when you're relaxed, everything flows. If you have your playing technique together, the most important thing is being centered and letting your body do what it does naturally, without inhibiting it.

MD: So that's before you even play a note. What about while you're playing?

Matt: It's not a conscious thing where I'm like, "I'm going to play now, so I need to start breathing." But if I'm playing and I find myself getting into my head or feeling insecure about something, I just sink more into feeling the music and being aware of my body. A lot of times when you're tense, you're not breathing.



MD: I've noticed that the more I try to play precisely, the tighter my body ends up getting. Has that happened to you?

Matt: Yeah. It's one of those things where if something isn't happening, stop trying. Just relax, and it'll happen naturally. Grooving is supposed to feel good, even if you're playing to a click. A lot of people get too obsessed with being on point with the click, but a lot of times you can draw your own line through it. If you're centered in your playing, you're going to make your own feeling around the click, and it'll generally feel pretty good. But nothing's perfect. If you listen to a lot of great-feeling old records, it's speeding up and slowing down, but it feels great because everybody is playing together.

I remember a hang after a gig with Jon Brion where we were talking about how everything is so perfect and gridded out these days. [Led Zeppelin bassist] John Paul Jones was there, and he said something about how tempo and time are dynamics, not unlike any other dynamic in music—there's loud and soft, but there's also slower and faster. Tempo isn't a static thing like a lot of people think it needs to be. If you put any Stones, Zeppelin, or Hendrix record on a grid in Pro Tools, it would sound like crap. It's all the stuff that happens

between the grid that's the magical part. It's constantly moving. Like John Paul Jones said, it's *dynamic*.

MD: How do you bring that aesthetic when you're playing to a click track?

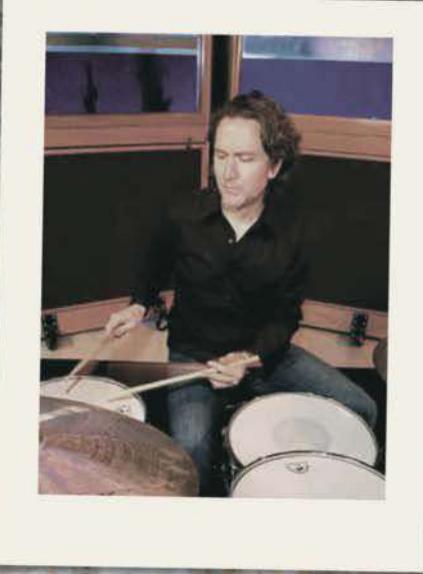
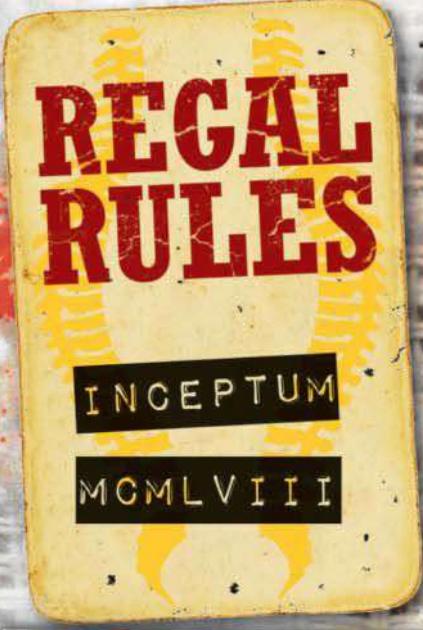
Matt: Like I was saying, you have to draw your own line through it. Hopefully you're playing the music, and the click is just there as a reference point. There are also situations when someone comes in with all these loops and programmed parts that they want you to play drums on, so you really have to focus in order to nail that stuff. That's a whole other mindset, where you're thinking like a drum machine and really getting inside the programming. With programmed parts, you often get a lot of subdivisions, so you're able to sink into it more and meld your playing with what's there. Okay...I just completely contradicted myself. [laughs]

MD: Well, those are the two worlds that you live in, where some stuff sounds really gridded out, but with other stuff you can tell there wasn't a metronome in the building.

Matt: It all depends on what kind of music you're playing. Some people want it to be raggedy and wide, and they want the beat to be super-loose.

MD: Let's finish with the idea of touch. You have an interesting touch, where you play off the drum more than into it. Was that something you worked on consciously?

Matt: I don't really know what I'm doing, but I do know that at one point in college, when I was playing around Dallas, a lot of the clubs didn't have PA systems. I was playing in these loud rock bands, so I would crank my drums really high and play everything as a rimshot, even on the toms. That was the only way I could cut through. It wasn't the best way to play the instrument, but I'm sure something from that stuck with me. But then, when you get into the studio, you end up playing *way* softer because you don't have to generate as much volume to get your point across. A lot of times playing too loud can work against you. But my touch isn't really a conscious thing. I'm just trying to make a good sound with people.



MATT
CHAMBERLAIN



The Regal Tip 8A

REGAL TIP

Check out artist info,
tour dates and
product spotlights at
www.regaltip.com



Eber Roberts

Grant Hart

by David Jarnstrom

In the mid-'80s, **Hüsker Dü** fused hardcore punk with bittersweet pop, setting the table for an entire generation of angst-ridden alterna-rockers. Two decades on, the band's drummer—who also happened to contribute half of the compositions and vocals—traces the trio's profound path of influence.

As one-third of the legendary Hüsker Dü, Grant Hart redefined what it meant to be a drummer in a punk rock band. Not only did his playing push the stagnant boundaries of the genre, but he also co-fronted the group, writing and singing nearly as many songs as singer/guitarist Bob Mould. The trio's sound combined the energy and urgency of hardcore punk with the melody and introspection of '60s pop bands like the Byrds and the Beatles, delighting legions of fans who were fed up with MTV and mainstream rock radio.

While Hüsker Dü was extremely prolific in its output of quality material, the band broke up in 1988, well before the crest of the alternative rock era. Still, the Minnesota group had a massive influence on multiplatinum bands like Nirvana, Green Day, and Foo Fighters. Even some of the biggest metal acts—

including Metallica and Anthrax—are Hüsker fans. Anthrax drummer Charlie Benante, in fact, plays in a Hüsker Dü cover band called the Dü Hüskers.

Hart has since gone on to have a successful career as a singer and guitar player, but he still has a soft spot for drumming. He tracks all the drums and percussion on his records, and he maintains a massive collection of Slingerland Radio Kings. Grant recently sat down with *Modern Drummer* to discuss his past, and how those he's inspired have been able to return the favor in the present.

MD: When did you start on the drums? What was your first kit?

Grant: I started out with a set of Ludwigs. It was the Ringo kit—the black oyster pearl. I inherited it from my brother. He was a drummer, and he died in an accident at work when I was ten. He had given me some basic [snare] lessons. I think we were into the second book of the *Haskell Harr Drum Method*.

I had once-a-week piano lessons, but the teacher caught me playing by ear and thought I needed some time away to mature. [laughs] I can read rhythm charts, but I don't pay attention to the notes that much. I've used the excuse for years that sheet music is essentially software for a machine, and I don't want to be a machine. I played in the school band—drumming, mallets, nothing terribly difficult. It was mostly still by ear. Even in high school they had recordings of what [the music] was supposed to

"The exhilaration of just slamming a roomful of people up against the wall—there's nothing quite like it."

sound like.

Once my brother died, drumming became one activity that I could do no wrong by pursuing. It made things so easy with my parents. I could sneak out of the house with a pair of drumsticks, no problem. If they thought that I was playing the drums somewhere, they would tolerate it very much because it was something that I'd picked up from my brother.

MD: Did you teach yourself how to play the actual drumset then?

Grant: Yeah, pretty much. I would put headphones on and play to 45s. In those days it was pretty easy to tell what people were doing. The song on the record was actually *played*, so you didn't have a lot of three-handed drum parts. One thing that I probably spent a hundred hours playing along to was the Fifth Dimension's "Aquarius/Let the Sunshine In." It was real pop-funky. It had a lot of "back filling" going on.

MD: That's something that became part of your style in Hüsker Dü.

Grant: Yeah, keep the snare busy—it kind of came from that. Also, the most important song for a drummer my age to know was the Surfaris' "Wipeout," because if you were a drummer in 1973, all of the high school kids would be like, "I bet you can't play 'Wipeout.'" [laughs] The surf stuff was real attractive to me because a lot of it was Hal Blaine, and he's doing some really nice, tight stuff—really straight rolls for fills. I integrated that with the forever-accenting snare stuff I picked up from "Aquarius/Let the Sunshine In."

MD: What were your first live experiences like? How did you learn to play in bands?

Grant: A big advantage for me was doing as many substitution gigs as I did—there'd be a lot of polka, but there'd also be the Greek New Year's Eve party and the Hawaiian stuff. I had gigs where I got the job because I had a Hawaiian shirt. [laughs] Some of these polka guys—if you didn't have, like, a clock going inside your head, they were surly. If you don't have good time, how are you going to know it? It's only by playing along with something that you can regard as being strict.

MD: How old were you when Hüsker Dü got started?

Grant: I was seventeen when Hüsker Dü played the first time. I had been playing the drumset for a good six years.

MD: Were you still in high school?

Grant: Yeah. Bob Mould was in his first year in college. [Bassist] Greg Norton did not matriculate. I went to the Minneapolis College of Art and Design for a year, for visual art.



"We deliberately started playing more pop stuff because that was a surefire way to piss off the youngest of the hardcore bands."

MD: In the early days Hüsker Dü was playing a million miles an hour.

Grant: Part of it's myth; part of it's more of a development than a sudden change. For example, our first album, *Land Speed Record*—we had plenty of mid-tempo to slower stuff, but we concentrated all our fastest material into one set to deliberately make that record. We continued to play the fast set on tour after the first LP; it's what people expected. There was more emphasis on speed than melody, clarity of performance, accuracy of trajectory... it was all about *velocity*. And it got to the point where we could play it in half the time of the original recording.

It's arguable that there was a deliberate concentration of the very fastest stuff played faster to conform to this new thing that was starting to happen in different places. In the big picture certainly we were way ahead of the time, but there was the Dead Kennedys, Black Flag, D.O.A. in Vancouver.... A few years later there were so many bands like that, we changed the trajectory again and deliberately started playing more pop stuff because that was a surefire way to piss off the youngest of the hardcore bands. [laughs]

MD: Did you enjoy playing that fast?

Grant: The exhilaration of just slamming a roomful of people up against the wall—there's nothing quite like it. There were other things that were more rewarding after we found out there were plenty of other people who played that way.

MD: Hüsker Dü never wanted to be part of a particular scene.

Grant: All of our hair got unsuitably long for the audience's comfort level. [laughs] We enjoyed throwing something challenging at them. Are people coming to hear the band or just to fit in with something? We sent the message: "Don't worry about fitting in. Do what's right and fit into *that*. To thine own self be true."

We were very fortunate in the way that we converted ourselves, because what was going on became so overloaded with politics that the singers, the composers, didn't know anything about. It's also arguable whether the lyrical content even matters when things are going at that volume. We could have been singing about anything.

There's something attractive about negative attention—that whole rock 'n' roll badass thing. It's badass to be able to do something very intensely, but it's also badass to not need to do it for your own self.

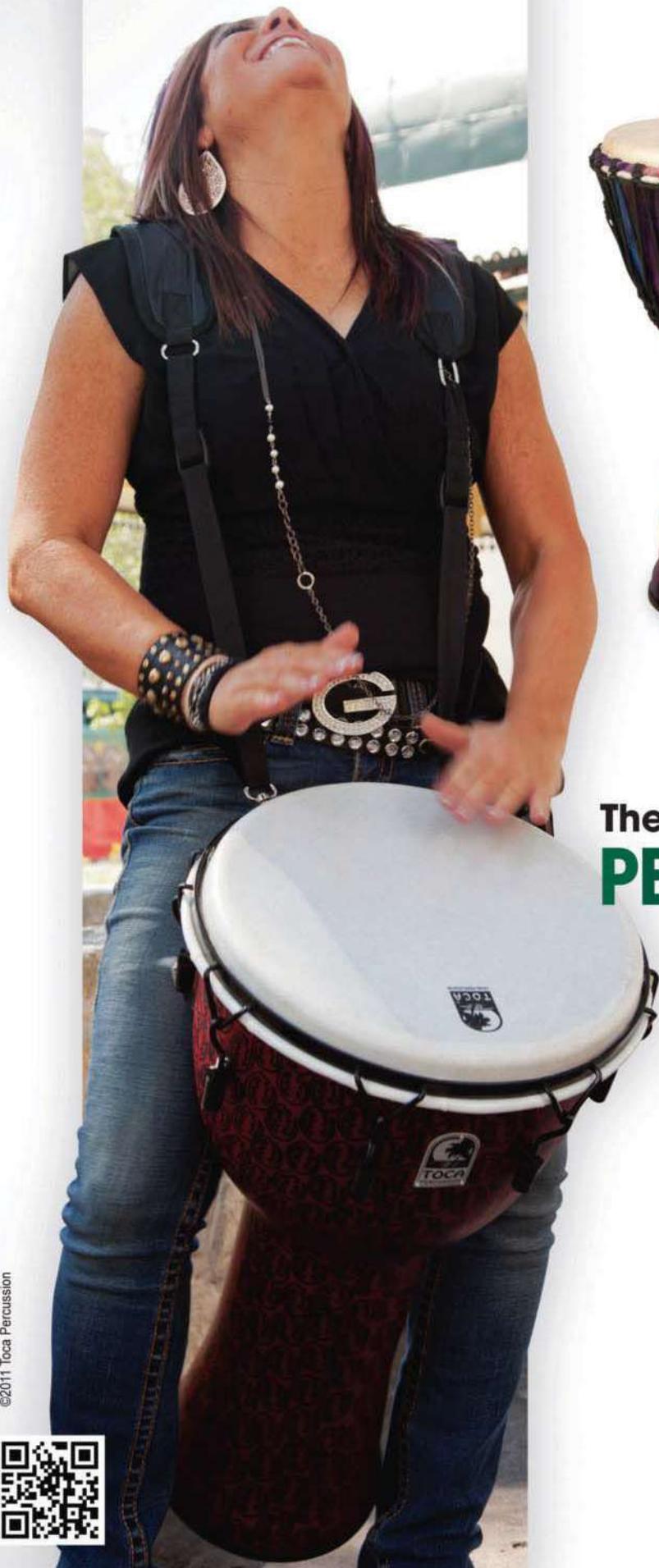
MD: How would you gear up for the intensity of a Hüsker Dü show?

Grant: I wasn't that keen on stimulants after *Land Speed Record*. The old-time truck drivers had a formula that incorporated coffee, whiskey—just enough to kill fatigue pain—and keeping the cab of the truck as hot as you can get it so you're metabolizing everything as much as possible. That could be applicable to what we were doing. I wouldn't load myself up on a lot of beer. I would drink water, and as I was ready to get up and play I would drink a double shot of bourbon, and that would take care of the anesthetic in the equation.

MD: You had better technique than many punk drummers back then—powerful, yet economical. How did that develop?

Grant: Technique is what people arrive at that produces the best result. If the result you're looking for is playing longer and faster and not being quiet, you're going to take into account everything that contributes to that.

Most of [my technique] is from discovering the path of least resistance. It was about keeping things loose. It's a different kind of strength, the kind of drumming that I was doing. You're letting the snap do the work. You're letting the bounce do as much of the work as



There's a djembe to suit your **PERCUSSIONALITY**

Toca makes a djembe for every player. From rich, hand-carved mahogany to durable and lightweight all-weather shells, rope tuned or mechanically tuned — when you play a Toca Djembe, the drum maker's commitment to craftsmanship is reflected in the way it sounds and the way it makes you feel. Celebrate your distinct percussivity with a Toca Djembe today.



possible. Snap it down and then relax and catch it when it's up, and snap it back down again. Release the grip right after the stroke so that you can just keep your hand around the stick but not have to lift it.

A lot of people do too much. I had an instructor that called it "pump handling," where, you know, they keep everything too stiff. I would sit pretty high and let the drumhead be the elevator. If it's going to bounce anyway, why lift it?

MD: Did sitting high help facilitate your singing as well?

Grant: Couldn't have hurt. But also the energy for the kick drum was being directed straight down to the pedal instead of forward. The more upright you sat, the less you kicked the drum forward. When you've got mayhem happening on stage, you don't want it happening on top of your drums.

MD: It's amazing that you were able to play that style of music and at the same time sing so clearly, especially on the songs where you sang lead. How did you do it?

Grant: It's concentration. I thought about the drums as little as possible while singing. It evolves more into a dance than a musical performance. You know where everything needs to be at a given time, and then you deliver it as best you can.

MD: Your setup seemed pretty ergonomic.

Grant: Early on I abandoned the second tom-tom. Eventually I lowered the ride cymbal.

MD: Boy, did you ever love that ride cymbal.

Grant: My hi-hat was mostly just a place to put my left tennis shoe.

MD: Wait, I thought you played barefoot.

Grant: Only for about the first four or five years in Hüsker. I got out of that by the time we did *Flip Your Wig*. I got tired of picking glass out of my feet.

MD: What was the rationale behind barefoot drumming in the first place?

Grant: You're not picking up as much weight—you've got less to kick forward. Everything you throw down you have to pick up.

MD: What size of stick did you prefer?

Grant: I was using 7As, and I was playing them backwards. But I would still get the nylon tip for the times I'd want to switch them around and get the really nice contact with the nylon on the ride. I guess I always wanted to maximize that bright hit.

MD: Speaking of bright, your records have a unique sound. The drums have a light, almost ping-pong-ball sound to them.

Grant: To tell you the truth, a lot of the Hüsker stuff was poorly produced. Not to slag off the band, but I really think that had we known the longevity of some of

those records, we would've—out of respect for that—maybe occasionally done a second or third take on some songs. We rehearsed the hell out of things, but some of the tones.... [grimaces]

MD: Did you ever use a click track in the studio?

Grant: There's no click. There's a massive tempo shift at the beginning of "Diane" on *Metal Circus*, but usually it's very consistent.

The biggest compromise made by me was to record the last three albums without cymbals—we'd add cymbals after. It gave me the opportunity to use room mics without having a battle going on between the cymbals and the guitar tones—just to make it so that you can EQ the snare without screwing up the sound of the cymbals. You can facilitate a better sound.

Replacing the cymbals is easy; removing them is more difficult. I would just put a huge piece of carpet over the cymbal. It was kind of a compromise, because Greg

got out of the hardcore thing at a good time. It had become so formulaic. I remember making a conscious effort; realizing that someone could ask us to do "Stars and Stripes Forever" and it would end up sounding like Hüsker Dü, I would try to bring things as uncommon to our practices as possible.

MD: Your song "Tell You Why Tomorrow" on Hüsker's final record, *Warehouse: Songs and Stories*, even features a mini drum solo of sorts.

Grant: The drum solo had become such a negative cliché. That was one of the things that punk was supposed to get rid of. [laughs] But that was intended as a break fill, to propel it into the next verse.

It was always a little bit of a point of tension. I wouldn't solo myself—any time my songs had an open eight, this is where the guitar solo would be. I'm glad for everything that I didn't have to try and talk [Bob Mould] into.

"There was more emphasis on speed than melody, clarity of performance, accuracy of trajectory... it was all about velocity. And it got to the point where we could play it in half the time of the original recording."

needed the cymbal to play in time, so what I did was I had a drum pad with a cymbal chip in it. I played that so I could monitor it and remove it to add the real-sounding stuff.

MD: What was your approach to tuning?

Grant: I'd have a small concentric hole in the bass drum and some stuff padded right up against the head. But I tried to keep everything else as free-ringing as possible.

MD: You're known for your love of Slingerlands.

Grant: The most desirable thing about the Radio Kings was the bent-wood snare. But the first time I heard the 13" and 16" toms, it was like, "God, this is how drums should always sound." On tour, I would call drum shops and pawnshops at eight in the morning and buy them up. I kick myself in the ass because I don't know why I was not attracted to Slingerlands before. I probably got into them right before *New Day Rising*.

MD: As Hüsker Dü evolved, you got to stretch out a lot more with your drumming, especially on the songs you were writing. Was some of this to satisfy your urges as a drummer and not play the same beats over and over?

Grant: I can't say that it was in response to anything seeming "samey," although we

MD: You made it on the singles chart last April when Green Day released a cover of your song "Don't Want to Know If You Are Lonely" from *Candy Apple Grey*. It's extremely cool that they included your original version—on the A side, no less.

Grant: That was very flattering. I've been told it was the most successful Record Store Day release. I don't know if that's true or not. It all ends up trickling down. Every concert I play, the youngest person there has heard my stuff because of somebody else—or else they're awful damn curious.

MD: Hüsker Dü never really got the big payday that was enjoyed by the bands that followed in your footsteps. Does that ever eat at you?

Grant: There's a certain amount of satisfaction that comes from innovation. How flattering is it for me to say, "So and so took everything of mine and made millions"? Well, yeah, that has happened, but it has nothing to do with what I set out to do when I did it. It's not like those people made what I was doing any more difficult.

I end up having to spend a lot less money on bodyguards than the people who are super-successful. If I met the right bodyguard that I wanted to give the money to, then maybe I'd work on being a more valuable body to guard. [laughs]



MAKE THE QUALITY CHOICE, THEY DID.



TINO ARTEAGA
Of Mice and Men

2B Wood

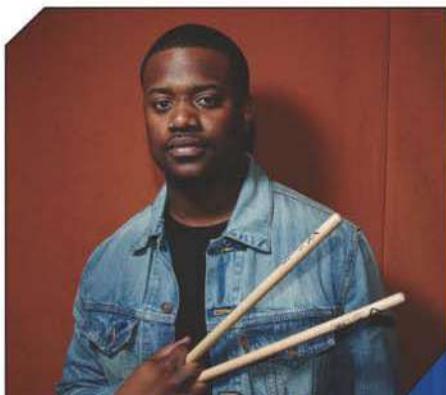
L 16 1/4" 41.28cm • D .635" 1.62cm **VH2BW**



KEITH ZEBROSKI
Miranda Lambert

Power 5A Wood

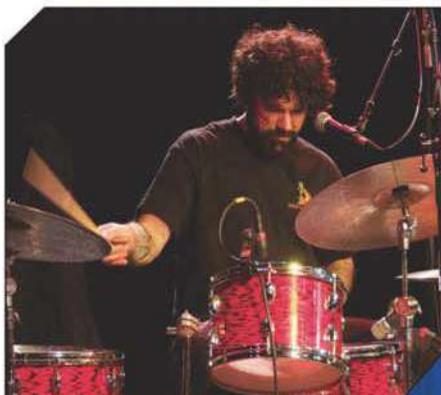
L 16 1/2" 41.91cm • D .580" 1.47cm **VH5JAW**



DERRICK WRIGHT
Adele

Josh Freese's H-220

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



JAY LANE
Primus

7A Wood

L 16" 40.64cm • D .540" 1.37cm **VH7AW**



ADAM DEITCH
Lettuce/Independent

5B Wood

L 16" 40.64cm • D .605" 1.54cm **VH5BW**



MIKE CLEMONS
Israel Houghton & New Breed

Big Mike Clemons Model

L 16 1/2" 41.91cm • D .595" 1.51cm **VHMCW**



270 CENTRE STREET | HOLBROOK MA 02343 USA | 781.767.1877

VATER.COM

VATER

PERCUSSION
USA



Matthias Ketz

DENNIS CHAMBERS: Multidimensional Rhythmic Warrior

By merging elements of funk, fusion, R&B, and jazz into a daunting style that brides magically on a carpet of stunning power and technical exhilaration, Dennis Chambers has become one of the most important and influential drummers of the post-fusion period. Chambers is self-taught, but he possesses great confidence and a unique drumming style, and his influence can be heard in drummers as diverse as Tony Royster Jr., Thomas Pridgen, and Teddy Campbell, all of whom draw on Dennis's groove intricacy, deep pocket, nearly incomprehensible speed, and awe-inspiring soloing style.

Chambers made his initial foray into the music business with Parliament-Funkadelic, but he exploded onto the scene as a member of guitarist John Scofield's innovative mid-'80s quartet, where the drummer's multi-tiered groove approach and thunderous solos often threatened to overshadow the band-leader's significant talents. Chambers went on to record and perform with George Duke, the Brecker Brothers, Tower of Power, David Sanborn, Stanley Clarke, Maceo Parker, Steve Khan's Eyewitness, Mike Stern, Greg Howe, Steely Dan, and John McLaughlin, and for the past ten years he's been a member of the multiplatinum Latin rock band Santana. He has also co-lead the groups Niacin, Graffiti, and CAB and has released several solo albums, including *Getting Even*, *Outbreak*, *Front Page*, and *Planet Earth*.

Chambers was born in Baltimore and began drumming at the age of four. By six he was performing in local nightclubs. In 1978, not long after his eighteenth birthday, he joined the legendary funk group Parliament-Funkadelic, and he remained with the band until 1985. Dennis subsequently relocated to New York City, where he became the house drummer for the legendary Sugar Hill Record Company. His massive beats would be sampled ad infinitum for the many classic hip-hop tracks released by Sugar Hill.

In 1986 Chambers joined John Scofield's band for the recording *Blue Matter*. Two tracks in particular, "Make Me" and "The Nag," showcase Dennis's blast-furnace beats and speed-demon velocity. Dropping accents in fresh places, Chambers drives "Make Me" with a stomping bass drum, dexterous 16th-note rolls between the ride cymbal bell and the snare (within the main portion of the groove!), and a 2-and-4 backbeat that sounds like a massive redwood falling in the forest. Chambers' pocket, abetted by bassist Gary Grainger, is like a tank dancing on ballerina's legs: awesomely powerful but surprisingly nimble.

"The Nag" sent thousands of drummers to the woodshed with its cowbell-driven, bass-drum-galloping beat. Chambers'

drum sound is deep, his cymbal crashes enormous. Coupled with Scofield's wiry guitar patterns, Chambers is everywhere at once, propelling the locomotive groove with an earthquake-inducing right foot, inverting the beat and dropping bombs, and creating an unprecedented tidal wave of rhythm.

Chambers' reign in Sco's band continued to unleash depth charges: the fantastic bass drum triplets of "Blue Matter," the gale-force drumming of "Pick Hits," and the swaying off-kilter displacements, hi-hat/bell punctuations, and dizzying drum break of "Loud Jazz." Scofield disbanded this very popular lineup in 1989, and Chambers has often cited his desire to re-form the group.

Dennis's recordings as a leader, though somewhat overlooked, feature tremendous drumming and adventurous compositions by Jim Beard, Lenny Pickett, Bill Evans, Adam Rogers, and Scofield. "Roll Call," from 2002's *Outbreak*, is all slinky, semi-New Orleans shuffle. That's followed by "Otat," a stellar example of tipping hi-hat conflagrations, slippery snare-to-tom fills, and unmistakable bass drum originality. The track reunites Chambers with Scofield, and the sparks fly. Throughout, Dennis's hi-hat pushes with slanted humor while his bell creates lighter-than-air groove joy.

Midway through the tune, the drummer establishes a marching snare-to-tom pattern, a silken space that soon returns to the funk at hand. "Groovus Interruptus" is four on the floor and in your face, a moment of simple fatback thumpery that's simply majestic in its delivery. "In Time," however, is the album's standout. A classic penned by Sylvester Stewart that featured Andy Newmark on its original Sly & the Family Stone version, the song sees Chambers revisiting its funk filigree with constantly shifting accents, broken full-set 16ths, and his instantly recognizable roundhouse tom rolls.

Planet Earth, from 2006, is equally flush with drum mastery and choice material, from the backward beat of the title track to the scalding bass drum accents of "Dance Music for Borneo Horns #4" to "Camel Hump," a solo vehicle of itchin' snare drum figures, displaced hi-hat and bass drum, and all the seismic complexity of tectonic plates slipping on a funky planetary axis.

In the '90s Chambers toured with Steely Dan, appearing on the 1995 album *Alive in America*, and worked with outstanding groups led by Mike Stern, John McLaughlin, and the Brecker Brothers. He joined Santana in time to record the 2002 album *Shaman* and later appeared on the *Multidimensional Warrior* and *All That I Am* discs and the *Hymns for Peace* DVD. Between his responsibilities with Santana, Dennis has continued to contribute to many top sessions (Niacin's *Organik* and Barbara Dennerlein's *Take Off!* are particularly worthy), and most recently he appeared on Steve Khan's *Parting Shot* and Bootsy Collins' *Tha Funk Capital of the World*.

Ken Micallef

"A couple of my friends, like Lil' John Roberts and Gorden Campbell, studied Dennis," says 2012 *MD* Pro Panelist Gerald Heyward. "We were all church dudes, but hearing them bring Dennis's influence to the R&B stuff and take the art to another level—playing all these fast cross-hand licks, coming around the drums real fast but being very crisp—got me into Dennis. My whole thing was a lot of doubles and singles, and Dennis was doubling and tripling everything that I was doing with singles and doubles. [laughs] It was also remarkable to see that his style was versatile, coming out of Parliament and applying that to Scofield and the Brecker Brothers. So for me his influence was speed, taste, and versatility. Dennis took it all to another level."



Alan Tremblay



Memorizing Tempos

Tips for Finding Your Own Reference Points

by Mark Schulman

That seat we sit on is affectionately called a throne. This signifies to me that we are kings—or queens—of our domain. As such, we are in a position of power and honor. This means that we should never take for granted the responsibility that we have to create a reliable foundation for our band and the audience. Every decision we make, every tempo we choose, and every note we play matters.

Personally, I'm honored to pay attention to the little details—every ghost note, every nuance of every fill, every bass drum beat in every bar, and every exact tempo. Each song has a limited variation of tempo that will maintain the integrity of the groove. For that reason, I have my tempos memorized, which has proven to be a very useful talent for playing live and in the studio. Memorizing tempos helps you quickly determine the beats per minute (bpm) of a song, and it allows you to count off that song, for you and your mates, at an accurate pace. I love playing with a metronome on pop and rock gigs, but I don't always have that luxury. In the cases where I don't, having the tempos memorized helps me feel confident and secure from the first note to the last.

I have a couple of simple points of reference—120 bpm and 100 bpm—that I use to find any tempo. For me, 120 bpm is a comfortable walking tempo. I can call that up in my mind quite accurately. I also practiced a lot in the '70s when disco was infiltrating the music scene, so I can always recall that standard dance tempo. (It's branded in my brain for life!) A tempo of 100 bpm is about the fastest comfortable speed at which I can play 32-note single strokes with my hands on my knees. These are both great refer-



ence points for me, and they may work for you too. The point is to be able to consistently recall a couple of tempos based on your body's built-in physiology.

If I cut 100 or 120 bpm in half, I get 50 or 60 bpm. By playing quarter-note triplets at 120 bpm, I can find 90 or 180 bpm very easily, as 180 bpm is the pulse of the quarter-note triplet, and half of that is 90 bpm. Using that same formula with 100 bpm, I can now find 150 and 75 bpm. Using just 100 and 120 bpm as my reference points, I can call up a bunch of other tempos with accuracy (50, 60, 75, 90, 150, and 180 bpm). If I slow down or speed up any of these tempos, I can estimate nearly every rate in between.

Of course, I love working with a metronome, and I always suggest to my students to practice everything with a metronome to develop a consistent internal pulse. The more you practice with a metronome, the better you will memorize tempos. It's also fun to test yourself by working at a few specific tempos per day and seeing if you can recall them the following day. Your body clock does change from day

to day, so some days your recollection of tempos will be better than others. I've freaked myself out by being inaccurate at times. Don't worry—it happens to all of us. The only remedy is to play to a metronome whenever you practice and perform, or at least to have one nearby for reference.

When I was touring with Pink, I always played to a metronome, regardless of whether we were jamming without sequences or I was getting a click track to play to in order to be in sync with sequenced parts. I did that because I wanted to know that all of the tempos were locked in. It created absolute consistency for every show. (I also used a metronome when I auditioned for gigs with Cher and Stevie Nicks.) You may be comfortable using the metronome just to give you starting tempos, and then you play the songs without it. It's your choice. Either way, I say have a great time—with great time!

Mark Schulman has drummed for numerous rock and pop artists, including Pink, Sheryl Crow, Foreigner, Stevie Nicks, Destiny's Child, Billy Idol, and Cher.



PLUGIN

1ST PRIZE

EPLX205P/B e-Pro Live
w/ e Classic Cymbals

A \$5,499.00 VALUE



WIN

an ePro Live From
Modern Drummer & Pearl

ePro Live gives you the look, feel and sound of real acoustic drums combined with the amazing versatility of r.e.d.box that opens the door to a sonic library of HD drum kits.

2ND PRIZE

A \$2,967.00 VALUE



A complete ePro
Acoustic to electric Conversion Pack

3RD PRIZE

A \$798.00 VALUE

PDM250 Precision Headphones & Throne Thumper that lets you feel every beat even at low volume.



VERSION
BONUS VALUE PACK

Total Value
\$9,264.00

Enter At
www.moderndrummer.com

Pearl

Consumer Disclosure

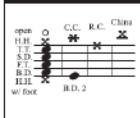
Visit www.moderndrummer.com for the complete rules.

Contest begins 10/1/11 and ends 12/31/11. Void where prohibited by law.

A Look at Hybrid Rudiments

The Hairta and Its Application on the Drumset by Christopher Simms

MUSIC KEY



Hybrid rudiments are permutations, mixtures, or combinations of the classic forty rudiments established by the Percussive Arts Society. In this article we'll take a look at how one of the more widely recognized hybrid rudiments, the hairta, has been utilized in musical styles from bebop to metal.

The hairta is most commonly articulated as an 8th-note triplet subdivided into two 16th notes followed by two 8th notes. This subdivision can be applied within any rhythmic context.



As with any rudiment, practicing the hairta from slow to fast, from fast to slow, from soft to loud, and from loud to soft are good ways to develop muscle memory and dexterity. The exercises presented here will help you gain control of the hairta.

The following exercise should be practiced at very slow tempos (40–80 bpm), because it progresses up to dense rhythmic subdivisions.

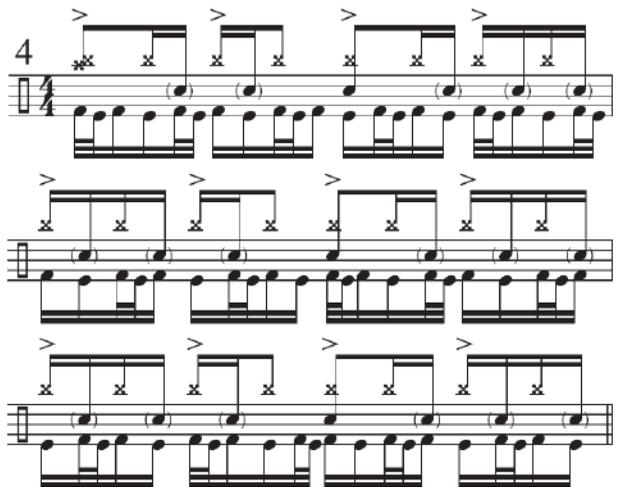


You can also add accents to the hairta to create dynamic contour within the rudiment.



The following transcriptions showcase various ways that the hairta can be applied to the drumset.

Here's how Tomas Haake plays the hairta on the Meshuggah track "Bleed." The tune centers on a 32nd- to 16th-note double bass hairta variation juxtaposed against a half-time rock groove. (0:00)



Steve Gadd uses the hairta to great effect (at 9:03) on the Chick Corea track "Samba Song." Gadd articulates the hairta on the snare drum, with the third note being played on a cowbell.



Hard-bop legend Jimmy Cobb uses the hairta to create little flourishes within more melodic solo phrases on the classic Wes Montgomery/Wynton Kelly track "Four on Six." (5:14)

6

L R L L R

R R L

The possibilities for playing the hairta on the drumset are infinite, and there are plenty more examples of this distinctive rudiment being used very creatively. Fusion great Billy Cobham and pop drummer Carter Beauford, for instance, often use the hairta to create excitement and tension in their solos and fills. Once you've learned how other drummers have incorporated this powerful hybrid rudiment into their playing, try experimenting with some of your own variations. Good luck!



PLAYERS' CHOICE
Hi Gloss Crash 16"

VOTE

FOR THIS CYMBAL TO WIN

SABIAN

PLAYERS' CHOICE

VOTE NOW AT
CYMBALVOTE.COM

SABIAN

BECAUSE SOUND MATTERS

Bermuda uses his head. Do you?

www.drumart.com

Jon "Bermuda" Schwartz, "Weird Al" Yankovic | Photo: Eric Marchwinski

DrumART.com
Custom Bass Drumheads

USE YOUR HEAD
sales@drumart.com

Sticking the Beat

A Four-Step Process to Discovering New Grooves

by Joel Popelsky

MUSIC KEY

open
H.H.
T.T.
S.D.
F.T.
B.D.
H.H.
w/Took

In this article I'll show you how sticking patterns can be applied to the drumset to create various grooves. Each groove is built from the ground up, progressing through four easy-to-understand steps.

The first step is to learn the basic sticking pattern by itself. This is the building block for the final groove. The second step is to apply accents to the sticking pattern. (I recommend practicing the first two steps on a practice pad.) Don't concern yourself with playing these patterns at lightning speeds. Try to play them at tempos that feel comfortable, and focus on making them groove.

Once you've mastered the first two steps, you can move on to the third, which incorporates the bass drum. The final step is to apply the accented sticking pattern and the bass drum part to the drumset.

Our first groove is based on a 4/4 16th-note sticking that leads with the right hand. Note the three groups of five (RLRRL) followed by a right-hand stroke.

Here's the pattern without accents.

1

R L R R L R L R R L R L R R L R

Here's the pattern with accents added.

2

R L R R L R L R R L R L R R L R

Now let's add the bass drum.

3

R L R R L R L R R L R L R R L R

Finally, we'll apply the pattern to the drumset.

4

For our second groove, we'll start with a 4/4 16th-note sticking that leads with the left hand.

5

L R L R L R L R L L R L R R L R

Here's the pattern with accents added.

6

L R L R L R L R L L R L R R L R

Now let's add the bass drum.

7

L R L R L R L R L L R L R R L R

Finally, we'll play the groove on the drumset. It's important to note that playing the toms would be awkward if the sticking were reversed so that you were leading with the right hand.

8

Our third groove will explore two-surface riding. Here's the pattern without accents.

9

L L R L L R L R L L R L L R L R

Here's the pattern with accents added.

10

L L R L L R L R L L R L L R L R

Now let's add the bass drum.

11

L L R L L R L R L L R L L R L R

Finally, we'll play the groove on the drumset.

Our next groove incorporates 32nd notes. Here's the pattern without accents.

R L L R R L L R L L R R L R L R R L R

Here's the pattern with accents added.

R L L R R L L R L L R R L R L R R L R

Now let's add the bass drum.

R L L R R L L R L L R R L R L R R L R

Finally, we'll play the groove on the drumset.

The next groove is based on 16th-note triplets leading with the left hand. Here's the pattern without accents.

L L R L L R L R R L L R L L R L R R L L R R

Here's the pattern with accents added.

L L R L L R L R R L L R L L R L R R L L R R

Now let's add the bass drum.

L L R L L R L R R L L R L L R L R R L L R R

Finally, we'll play the groove on the drumset.

Our final groove is in 7/4 and is based on a 16th-note sticking that leads with the right hand. Here's the pattern without accents.

R L L R R L L R L L R R L L R R L L R R L

Here's the pattern with accents added.

R L L R R L L R L L R R L L R R L L R R L

Now let's add the bass drum.

R L L R R L L R L L R R L L R R L L R R L

Finally, we'll play the groove on the drumset.

R L L R R L L R L L R R L L R R L L R R L

Once you've mastered these six grooves, you can experiment with different ways to interpret them. For example, you could combine two of the grooves to create two-bar patterns, you could substitute a cowbell for the hi-hat or ride cymbal parts, or you could incorporate open and closed hi-hat sounds. You could also play the accented sticking pattern as a fill.

These exercises are meant to be thought-provoking yet tangible enough that you can go on to come up with your own unique grooves based on your favorite sticking patterns. Have fun!





Ostinato Studies

Part 3: Metric Modulation by Jason Gianni



MUSIC KEY

All	Wood
H.H.	Black w/RF
C.T.	
S.D.	
B.D.	
H.H.	
w/foot	C.B.
	w/LF

Welcome to the final installment of “Ostinato Studies.” Those of you who’ve been practicing parts one and two of the series should by now have a firm grasp on the foundation of developing solo phrases on top of an ostinato, as well as how to apply polymeters. This time we’re going to explore the idea of playing metrically modulated feels over our ongoing multi-pedal ostinato.

Metric modulation is defined as changing from one time signature or tempo to another by the use of polymetric phrases or atypical accents over a common pulse. The accents act like a pivot point to generate the perception that you’re playing in a completely different tempo from where you began.

The steps below will enable you to produce a splitting effect with your limbs, where your feet will stay at the original time signature/tempo while your hands pivot to a new time signature/tempo.

As with parts one and two, video examples of the material from this article are posted on the Education page of moderndrummer.com.

The following foot ostinato is the same simple pattern from the previous articles, which initially involves two pedals (hi-hat and bass drum) but eventually moves to four pedals.

1

The most logical way to begin soloing over this foot pattern is with a consistent stream of 16th notes with no accents. Make sure the notes line up with each other from hand to foot.

2

By adding an accent on every third 16th note, you can create the illusion of a 3/16 pattern played over the ostinato. Keep in mind that it takes three measures for this pattern to reset back to beat 1.

3

The next example shows only the accents from the previous pattern. Try orchestrating them on an alternate cymbal surface, like an X-hat on your ride cymbal side.

4

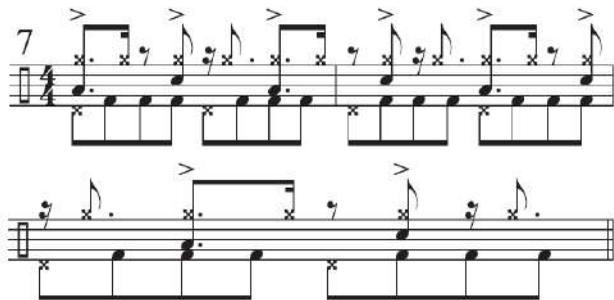
The next step is to add an accent on every other note to produce the effect of a new tempo.

5

Once you’re comfortable with the new pulse produced by your ride hand, add snare drum notes to create a backbeat in the new tempo.

6

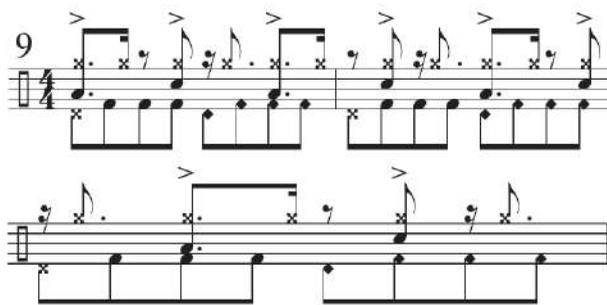
If your setup allows you to do so, you can use your snare hand to strike a floor tom to suggest a bass drum part in the new tempo. (Your snare hand would now alternate between the floor tom and snare.)



From here, go back to the beginning and repeat all of the steps using the following multi-pedal ostinato.



When combined with the four-pedal ostinato, the metrically modulated pattern in Example 6 will now look like the following.



Although the topics presented in this series of articles are quite challenging and can be exciting to incorporate into your drumming vocabulary, I can't stress enough the importance of first developing the essentials of drumming—playing appropriately for the music, being well versed in a multitude of styles, and providing musical support for the artists you work with. The material in this series can open up a new world to you, providing endless avenues to explore. Enjoy, but use the ideas wisely!

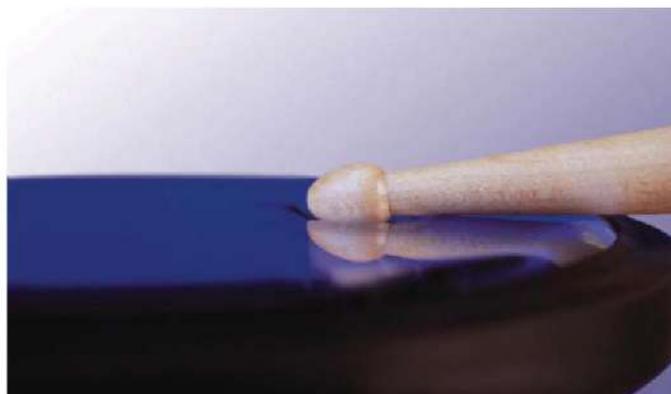
Jason Gianni is a full-time faculty member at Drummers Collective in New York City and a coauthor of the acclaimed instructional book *The Drummer's Bible*. For more information, visit jasongianni.com.



Hand Selected USA Hickory
Full-color Graphics
Smooth, Straight, Consistent

GOT 2 ROCK!

Hot Sticks
HOTSTICKSDRUMSTICKS.COM



MOONGEL®
WORKOUT PAD®

"I can honestly say, after 6 months and well over a hundred hours of hard-hitting use, the product looks like I bought it yesterday. There isn't a mark on it anywhere. The pad works like new, and looks better than my newer RealFeel practice pad."

— www.rockdrummingssystem.com

RTOM®

Distribution: bigbangdist.com

'Tis The Season...

NOW WHEN YOU
GIVE A GIFT
YOU GET
A GIFT!

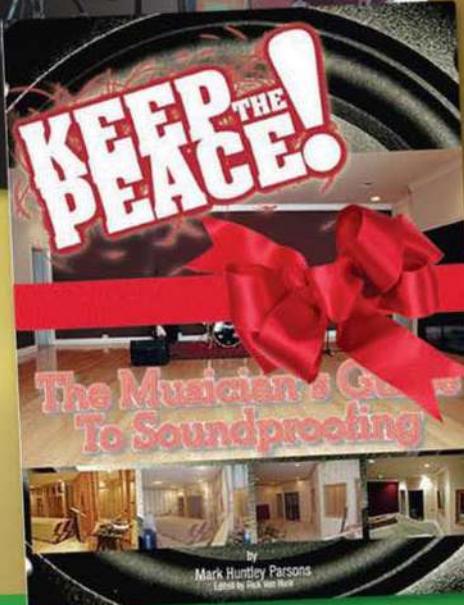


There is no better gift than the gift of Modern Drummer. This year, when you give someone a 1-year gift subscription to Modern Drummer, you'll also receive a gift for yourself! With every paid subscription you give, you will receive your choice of one of the following books, FREE!

Progressive Independence: Rock (\$17.95 value)

Progressive Independence: Jazz (\$15.99 value)

Keep The Peace! (\$12.95 value)



1 YEAR (12 ISSUES) - \$27.95* • 2 YEARS (24 ISSUES) - \$48.95*
SAVE OVER 60% OFF THE NEWSSTAND COVER PRICE!

*Rates good in U.S. and Canada. For international rates, see URL below. Offer expires 1/31/2012.

Order now at
moderndrummer.com/HOLG11
or call 800.551.3786

Please give operator
Key Code HOLG11
when placing your order



Ideas From the Road

Soundcheck Grooves to Chew On

by David Garibaldi

I'd like to share with you some simple ideas that evolved from a jam session at a soundcheck with Tower of Power. These grooves felt so good that I thought I'd pass them on.

On the road, we usually have a fairly routine schedule—at least as routine as it can be while roaming around the world in a funk band. Generally, we do three to five shows in a row followed by a day off, which is usually spent traveling to a faraway city for the next series of shows. Each day there's a memo (the "Sheet of Lies") listing the following day's events: departure time, crew schedule, band schedule, soundcheck time, dinner and show times, and so on. We travel regularly on show days, unless we have to go a particularly long distance. In that case, we travel overnight on our tour bus.

Believe it or not, we still rehearse. This usually happens at soundcheck, which for us is a combination of a traditional soundcheck, a rehearsal (if necessary), and a jam. We're always working on our music—whether that's tweaking arrangements, learning new songs to be added to the live show, or developing ideas for songs to be recorded. The daily jam has been going on since my first day in the band and has provided us with source material for many of our songs. It's an important part of the inner workings of Tower of Power.

Here are some of the grooves that developed out of one of these jams. Example 1 is the basic idea, and Examples 2–9 are variations. Examples 10 and 11 are some extra things that weren't part of this particular jam, but they're pretty cool. As always, the key elements here are patience and precision. If necessary, disregard the tempo markings and focus on making the exercises comfortable for you. Practicing with a metronome is a must, and you should make sure that your ghost strokes are light and transparent.

♩ = 150

1

2

3
ACCENT SO

4
ACCENT SO

5
ACCENT SO

6

There's a drummer



in all of us.

The Rhythmic Arts Project empowers people with various disabilities to succeed in the world. We integrate drums and percussion instruments as creative learning tools that address life skills and enhance the mind, body and spirit.

Find out more at www.traponline.com

PROUD SPONSORS

Pearl

MODERNDRUMMER

T.R.A.P.
THE RHYTHMIC ARTS PROJECT

7

8

9

...AND WHILE WE'RE AT IT, TRY THESE!

$\text{♩} = 96$

10

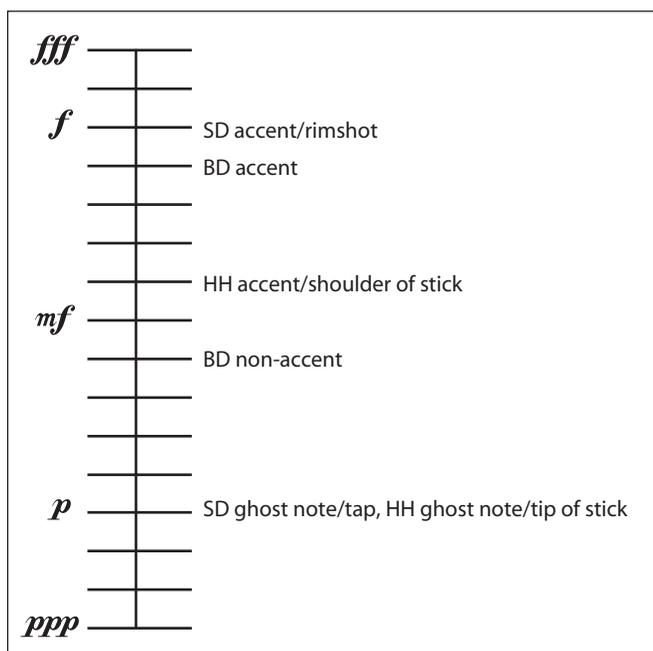
11

$\text{♩} = 108$

L R R F L R L R L R R F L R L R

R L F F R L L R L F F R R L

Just in case you've forgotten (or you're new to my methods), here's a graph that describes the two-sound-level concept that's a key component in my approach to drumming. The dynamics of the music being played always determine how you interpret these levels.



If you have any questions, I can be reached through the Tower of Power website, towerofpower.com. See you next time, and enjoy!



NEW *and* NOTABLE

ZILDJIAN Gen16 Groove Player App

The Gen16 Groove Player app can store thousands of beats and percussion patterns, allowing users to create their own rhythms or to purchase beats by some of the world's greatest drummers and percussionists, including Kenny Aronoff, Alex Acuña, Marco Minnemann, Steven Wolf, Eddie Bayers, Danny Seraphine, and Billy Martin. Users can control the tempo, time signature, and drum and cymbal sound levels. The app sells for \$2.99 and is available at the iTunes App Store. gen-16.com, gen16grooves.com



POWERBAG Backpacks With Built-In Power

Integrated into every Powerbag is the company's exclusive Powerbag Charging System, which provides portable power for smartphones, iPods, tablets, e-readers, Bluetooth headsets, and more. Users can connect up to four mobile devices at a time using the included pre-routed connectors (one micro, one mini, one Apple) and USB port. To recharge the bag, simply plug it into a standard wall outlet with the included AC adapter. The Powerbag is available in five different styles and in multiple colors, with prices starting at \$129.99. mypowerbag.com



DINGDRUM Steel Drum

Dingdrum is a new style of steel drum that's designed to be easy to play, and it has a resonant, melodic tone. Each Dingdrum is made in the USA. dingdrum.com

TAYE Stainless Steel Snare Drum

The latest installment in Taye's MetalWorks snare drum series features a 6 1/2 x 14 heavy-gauge stainless steel beaded shell, coupled with long vintage-style tube lugs. List price: \$459.99. tayedrums.com





AUDIX DP-QUAD Mic Pack

The DP-QUAD mic pack contains a combination of models (a D6 large dynamic mic for the bass drum, an i5 dynamic mic for the snare, and two ADX51 condensers for overheads) needed to capture the depth and imaging of a full drumkit. Included in the pack are mic stand adapters for each model and a DVICE rim mount for the i5, and all of the mics come in an aluminum flight case. List price: \$825.

audixusa.com



ALESIS PerformancePad Pro and PercPad

The PerformancePad Pro has eight velocity-sensitive drum pads, kick and hi-hat inputs, more than 500 multi-sampled sounds, a three-part sequencer, and built-in effects (reverb, EQ, and compression).

List price: \$499.

The PercPad includes four velocity-sensitive electronic drum pads, an external kick input, and a collection of acoustic and electronic drum and percussion sounds. List price: \$199.

alesis.com



LATIN PERCUSSION Bongo Cajon

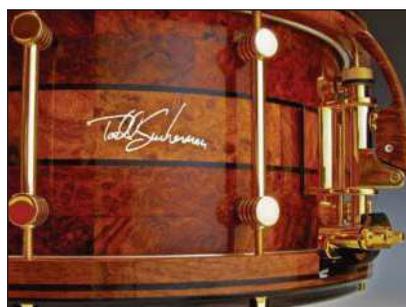
The Bongo Cajon is compact in size (15³/₄" long by 7" wide) and features lightweight plywood construction. The instrument's textured sides are contoured to fit comfortably on a player's lap or to be held between the knees in the traditional bongo playing position. The open-bottom, twin-chamber shell produces complementary high and low pitches. List price: \$75.

lpmusic.com

JH AUDIO JH5 Pro In-Ear Monitors

JH5 Pro custom-fit in-ear monitors are available with a clear acrylic shell, which allows you to see the intricate components inside, or in one of more than fifty colors. All JH5 Pro models ship in a velvet bag inside a personalized OtterBox 1000 to protect the earpieces. List price: \$399.

jhaudio.com



STANBRIDGE DRUM CORPORATION Todd Sucherman Empyrean Signature Snare

This limited edition 6¹/₂ x 14 snare features a shell and hoops constructed from blocks of rare amboyna and afzelia burl woods, African blackwood, and figured bubinga. It also comes with gold-plated hardware, a hand-carved amboyna burl throw-off handle with Swarovski crystals, and a solid amboyna badge. Each drum is numbered inside the shell and signed by Sucherman and the builder, Pete Stanbridge, and comes with a velvet-lined black walnut case. Also included is a twenty-page photo album detailing the drum's construction, plus an amboyna burl drum key set and a pen, flashlight, or pocketknife constructed from African blackwood or bubinga. Sucherman inspects each Empyrean snare before it's shipped to the client along with a pair of tickets for a Styx concert and two after-show passes.

empyreandrum.com



Cymbal Doctor

CYMBAL RESTORATION

"The Sound Prescription"

Restore the brilliance and sound quality to your cymbals and gongs with the Cymbal Doctor's revolutionary cleaning and restoration system.



For more information visit us at www.cymbaldr.com or see a demonstration of our restoration process at YouTube or Facebook

PAiSte GIANT BEAT
www.paiste.com

SLUG
BADGES • BEATERS • KEYS • FELTS
www.slugdrums.com

Paradiddles Drum Shop
the on-line drum accessory company
info@paradiddlesdrumshop.com
www.paradiddlesdrumshop.com

BROOKLYN'S #1 DRUM TEACHING STUDIO
BANG!
www.bangthedrumschool.com

Since 1961
Precision Drum
Custom Drums
Wrap
Repairs
Hardware
Keller Shells
Precision Drum Company, Inc.
2012 Route 44, Pleasant Valley, NY 12569
Toll free 1-888-512-DRUM (3786)
www.PrecisionDrum.com

For Over 14 Years People Have Been Asking Me.
WHAT IS THAT DRUM!?
-Vinnie Colaiuta
570.788.5820 Longodrums.com

percussionproducts.com

AMP
AHEAD METRONOME PAD
NATURAL FEEL
ON-BOARD ELECTRONICS:
TEMPO • METER
PULSE • RHYTHM
TIMER
8MM MOUNT
ADVANCED STICK CONTROL
Available at your favorite drum dealer.
BIG BANG DISTRIBUTION
1-800-647-6401 • www.BigBangDist.com

Sam Ulano's
A Study For Drummers
"How To, When To, And Why To Use Metal Sticks"
This 58-minute CD explores this controversial subject.
To order, send check or money order for \$20.00 plus \$5.00 postage & handling to:
Sam Ulano
127 West 43rd Street, Apt. 1026
New York, NY 10036
Call: 212-977-5209
www.SamUlano.com
DON'T FORGET TO REQUEST A FREE COPY OF SAM'S "FOLDY"

GET CONTROL!
Portable & Free-Standing
AMP ISOLATION For Stage or Studio
CLEARSONIC PANEL Drum Shields
SORBER Absorption Baffles
25% off shipping with code 26
1.800.888.6360
clearsonic.com

"OPEN YOUR BRAIN" STUDY BOOKS
Instructional books by legendary performer, educator, and author **Sam Ulano**

Practical Rudiments Played in a Band	\$15.00
Chopbuilders No. 2, Accented 32nd Notes	\$11.50
Chopbuilders No. 3, Accented 16th Note Triplets	\$11.50
Chopbuilders No. 4, Accented 32nd Note Triplets	\$11.50
Chopbuilders No. 5, Accented 64th Notes	\$11.50
Five Crazy Accents	\$11.50
Six Crazy Accents	\$11.50
Seven Crazy Accents	\$11.50
Eight Crazy Accents	\$11.50
Latin Rhythms (book and CD)	\$35.00
Swinging Jazz in 3/4	\$11.50
Swinging Jazz in 4/4	\$11.50
Swinging Jazz in 5/4	\$11.50
Swinging Jazz in 7/4	\$11.50
Bass Bops	\$7.50
Rudi-Bops	\$11.50
Sounds Played on the Drums (formerly The Rudimental Guide)	\$11.50
The Roll Study Guide	\$7.50
The Roll Study Guide 2	\$11.50
Roll Builders	\$11.50
How to Make a Living in the Music Business	\$20.00
The Drummer's Wake-Up Book	\$30.00
The Master Note Counter (book 1)	\$30.00
The Master Note Counter (book 2)	\$30.00
The Master Note Counter (book 3)	\$30.00

ORDER NOW! THE MOST UNIQUE STUDY BOOKS IN THE WORLD.
Send check or money order plus \$3.00 for priority mail to:
Sam Ulano, 127 West 43rd Street, Apt. 1026
New York, NY 10036

Cascio

interstatemusic.com



SEAN CAREY | BON IVER | S. CAREY

25,000 DRUM PRODUCTS ONE SOURCE.

Cascio interstatemusic.com
Milwaukee, USA | 800.462.2263

What do your **DREAMS** SOUND like?



www.dreamcymbals.com

DRUM LESSONS ALL ACCESS PASS

with **CHAD SMITH**

DRUM CHANNEL.COM \$4.99/month

AMDRUMPARTS.COM

CUSTOM BUILDER *DISTINGUISHED PARTS



MAPLE SHELLS CUSTOM LUGS PARTS CATALOG FREE EDGES & HOLES w/COMPLETE DRUM! CATALOG ONLINE (541) 895-5563




PAISTE IPHONE APP



Available on the App Store

HANDCRAFTED IN AUSTRALIA



WWW.FIDOCKDRUMS.COM

Cymbal Crown

CYMBAL HOLDER

FAST SET-UP



- Built-in soft rubber cushion
- Sleeve protection
- No screws to remove
- Better cymbal sound
- No metal to metal
- Slick professional appearance
- Fits all stands (choose between 6mm & 8mm)

Big Bang Distribution • 9429 Reseda Blvd. PMB 350 Northridge, CA 91324 • Ph. 800.547.6401 • www.bigbangdist.com

18 Drum Books from Author and Teacher

HOWIE REIDER

Highly Recommended by Sam Ulano!

Learning Drum Reading Part 1 (beginner):	.....\$12.50
Learning Drum Reading Part 2 (intermediate):	.....\$12.50
Learning Drum Reading Part 3 (intermediate):	.....\$12.50
Basic Steps To Playing On A Drum Set (beginner & intermediate):	.....\$12.50
Developing Technique And Dynamics On The Drum Set (intermediate):	.....\$12.50
Developing Control Of Triplet And Eighth Note Rhythmic Patterns And Your Coordination (beginner & intermediate):	.....\$12.50
Developing Independence At The Drum Set (intermediate):	.....\$12.50
One Measure Basic Drum Solos (beginner & intermediate):	.....\$12.50
Basic Shuffle Rhythms:	.....\$12.50
Gain Independence At The Drum Set Part 2:	.....\$15.50
Basic Drum Solos:	.....\$12.50
Control Rhythm Patterns in 6/8, 7/8, And 13/8 Time:	.....\$15.50
Double Bass Study:	.....\$15.50
Developing Accents Part 1 (beginner):	.....\$12.50
Developing Accents Part 2 (intermediate):	.....\$14.00
Developing Accents Part 3 (intermediate):	.....\$14.00
Basic Drum Skill Reading (beginner):	.....\$14.00
Swinging Rhythms (intermediate):	.....\$15.50

For more info call 845-647-3683 or email howiereider@mysticdrummer.com

www.mysticdrummer.com

ELECTRONIC DRUM KIT BAGS

NEW

Customize Your Interior



Protektor Cases BY GATOR

www.gatorcases.com

HIGH-PERFORMANCE DRUM HOOPS



S-HOOP

LOW-ANGLE EXTENDED FLANGE

MAKE YOUR KIT A CUSTOM KIT!

- Lighter than diecast hoops for a full, open tone.
- Stronger than steel hoops for even, gap-free tuning.
- Beefier rimshots/cross-sticks w/less stick damage.
- Endorsed by Barker, Reyes, Jr., Castronovo, Petrillo.

Available at your favorite drum dealer.

BIG BANG DISTRIBUTION
1-800-547-6401 • www.BigBangDist.com

www **Drums on SALE** .com
GIGANTIC SAVINGS
 11375 Robinwood Drive
 (College Plaza)
 Hagerstown, MD 21742
www.drumsonsale.com
1-301-733-DRUM (3786)

HUBBARD'S
 MUSIC
 Meint Cymbals available at
 Hubbard's Music N-More • Las Cruces, New Mexico
 575-526-8884 • www.hubbardsmusicmore.com

Tonight Show/P.A.S. Hall of Fame Drummer
Ed Shaughnessy
 Is accepting students in the L.A. area
 Chart Reading • Jazz • Chops
edwinshaughnessy7@gmail.com

Patent Pend.
Anti-Gravity Drumstick HolderTM
 Tommy Lee, Ray Luzier, John Blackwell
 Jason Bittner, Derek Roddy, Artimus...
www.MAXONIX.com

(888)756-5777

RUPPS
 DRUMS
WWW.RUPPSDRUMS.COM
 Denver's only PRO DRUM SHOP.

MODERNDRUMMER
 DIGITAL

 Visit moderndrummer.com For Your Free Test Drive

Practice Pedals
 Give your feet the
 ultimate workout!
 800.697.5583
www.hansenfutz.com

Drum Stick Rack.com

VATER
 PERCUSSION
VATER.COM

VOTE
 FOR THIS CYMBAL TO WIN

PLAYERS' CHOICE
 VOTE NOW AT
CYMBALVOTE.COM

 BECAUSE SOUND MATTERS

NEXT GENERATION
 ULTIMATE IN EXTREME DRUM TUNING ACCURACY

DrumDial Inc.
 Precision Drum Tuners
 Made in USA
 ALL NEW DIGITAL
DrumDial
 DISTRIBUTED BY BIG BANG DISTRIBUTION
 (800) 547-6401 WWW.BIGBANGDIST.COM

DRUMMER 2 DRUMMER



Hey, have you got a plumber?

Dude — I need a chiropractor...do you know anyone?
Man, I need help with my taxes, do you know an accountant who knows the business?

Why not hire a drummer?

Are you passionate about drumming? Do you love hanging at the drum shop? Do you love talking drums and drumming and drummers? Do you know what a paradiddle is? Yes? Us too.

But hey

...Not all of us drummers are lucky enough to play for a living...in fact most of us have to work.

If you're a drummer with a day job or a side job or a business or have a service to offer, Drummer2Drummer (D2D) is the place to advertise your business and offer your services to the drumming community both locally and worldwide. Our D2D advertising members are drummers who are also dentists, landscapers, graphic artists, carpenters, plumbers, lawyers, accountants, mechanics, etc. (you get it) all drummers willing to hook a fellow drummer up! So, if you have a business or service you'd like to offer your fellow drummers OR if you'd like to hire and support a fellow drummer in business...Drummer2Drummer is for you.

Register today and let's keep it in the family!

Check out our forums, drum shop listings, classifieds, job search, exclusive videos, contests and more at: www.drummer2drummer.com

All D2D business listings are HALF PRICE (ONLY \$50 per year) when you mention this ad!

DRUM MARKET

For rates and information, please contact LaShanda Gibson
Tel: (973) 239-4140 • Email: lashandag@moderndrummer.com

FOR SALE

Eames hand-crafted North American birch drum shells in Finetone, Naturaltone, Mastertone, and Vintage E series. Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. 781-233-1404. eamesdrumshells.com

Ottaviano Custom Cymbals. Handmade in the U.S.A. Ottavianocymbals.com

STUDY MATERIALS

Beat the competition! percxpress.com

Free Drum Chart! Instant download of the best charts ever! New releases! DrumChartsInternational.com

Drum-Set Systems: Improve fills, solos, reading, and approach to playing. 39-track CD. mattpatuto.com

INSTRUCTION

NYC Drummers: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way**. Staten Island studio locations. 718-351-4031.

NYC—Westchester. Learn the art of playing the drums. Students include platinum artists. All welcome. **"It's about time."** Tel: 914-591-3383, 914-674-4549. edbettinelli.com

Philadelphia: Drum lessons—a **wholistic** approach. Major league technique, concept, application. MartinBradfield@yahoo.com

Drum Studios in West LA! Only \$325 per month! Air Conditioned/24 Hour Access/Pro & Clean/310-876-9666/TKprod.net

Los Angeles Drum Tech and Tuning Services: 310-909-6052.

Baltimore-Washington: Grant Menefee's studio of drumming. B.M. Berklee College of Music. All styles and levels. Tel: 410-747-STIX.

MISCELLANEOUS

N.A.R.D. Is Back! The National Association of Rudimental Drummers. Approved by Ludwig. nard.us.com

Paying drummer jobs since 1969. 818-888-7879. MusiciansContact.com

Stone Custom Drum L.L.C. Drum shell manufacturing, repair, restoration, and expert finishing. 260-403-7519. stonecustomdrum.com, customdrumservices@gmail.com

VINTAGE SHOWCASE FOR SALE

The Ludwig Book! by Rob Cook. Business history and dating guide, 300 pages (64 color), Wm. F. Ludwig II autobiography, books on Rogers, Leedy, Slingerland, calfskin heads, gut snares, and more. Contact Rebeats, tel: 989-463-4757, Rob@rebeats.com, Web site: rebeats.com

Vintage: Snares, sets, singles, cymbals, hardware, logos, and trades. Look/see, drumatix.com



MUSICIANS INSTITUTE COLLEGE OF CONTEMPORARY MUSIC

**3 Great Drummers
3 Great Careers**

All 3 are alumni of the Drum Program at MI

At MI you don't just learn to be a great drummer, we also give you the tools you need to build your drumming into a career.

Call **1.800.255.7529**

to join our next open house and experience MI's world-renowned hands-on education for yourself.



Ray Luzier

Korn, Army of Anyone

Curt Bisquera

Elton John, Independent

Bennie Rodgers II

Mariah Carey

Financial aid available to those who qualify. Accredited by The National Association of Schools of Music (NASM).

6752 Hollywood Blvd. Hollywood, CA 90028 :: www.mi.edu



DRUM SHOP DEALS

FOR THE UP-AND-COMING DRUMMER – THE 5-PIECE PLAYER KIT FROM DW'S PACIFIC SERIES

GUITAR CENTER EXCLUSIVE

HARDWARE, CYMBALS AND THRONE INCLUDED
[PDJR18KT-CB] LIST: \$583.99

\$299⁹⁹

SAVE 48% OFF LIST



GET A PAIR OF JUNIOR DRUM STICKS FROM SP FOR ONLY \$3.99 (PROTEGE)

DDRUM 5-PIECE KIT COMPLETE WITH HARDWARE, CYMBALS AND THRONE

GUITAR CENTER EXCLUSIVE

[D122BWH] [D122BMRD] LIST: \$647.99

NEW

YOUR CHOICE

\$399⁹⁹

SAVE \$248 OFF LIST

ddrum



UPGRADE THE HEADS ON YOUR KIT WITH THIS EVANS G2 PREPACK FOR \$49.99 (EPP-AMUP-R1)



GREAT SNARES FROM SOME OF THE BEST BRANDS

GUITAR CENTER EXCLUSIVE

[MPST3354GC] [M805-31] [S6514-BMC]
LIST: \$124.99 - \$230.00

MAPEX PICCOLO STARTING AT

\$59⁹⁹

SAVE UP TO 52% OFF LIST



FREE PADDED BAG WITH THE GHOST AND CRIMSON CAJONS FROM PEARL

GUITAR CENTER EXCLUSIVE

MODELS VARY BY LOCATION
[PBC503CRI] [PBC512GHC] LIST: \$249.00

GHOST CAJON STARTING AT

\$179⁹⁹

SAVE UP TO 69% OFF LIST

Pearl



REMO'S RESONANT DRUM HEAD PREPACK IN YOUR CHOICE OF CLEAR OR EBONY

GUITAR CENTER EXCLUSIVE

[PP-1990-BA] [PP-2000-ES] LIST: \$83.50 - \$99.75

CLEAR PACK STARTING AT

\$39⁹⁹

SAVE UP TO 56% OFF LIST



DELUXE BICYCLE-STYLE, DOUBLE-BRACED DRUM THRONE

\$30 INSTANT REBATE

[SP990SDT] LIST: \$199.99

AFTER \$30 INSTANT REBATE

\$99⁹⁹

SAVE \$100 OFF LIST

SP sound percussion®
SOUNDPERCUSSIONDRUMS.COM



VATER LOS ANGELES 5A OR 5B HICKORY STICKS PACK – 4 FOR THE PRICE OF 3, PLUS FREE GRIP TAPE

\$5 INSTANT REBATE

[VSP5BWGT] [VSP5AWGT] LIST: \$44.97

AFTER \$5 INSTANT REBATE

\$19⁹⁹

4 PAIRS FOR

SAVE 55% OFF LIST



PEARL MESH HEAD PACK – PERFECT FOR QUIET PRACTICE

GUITAR CENTER EXCLUSIVE

[MFH1022PK] LIST: \$89.00

\$69⁹⁹

SAVE \$19 OFF LIST

Pearl





CRITIQUE

RATINGS SCALE



HUMAN ELEMENT HUMAN ELEMENT

GARY NOVAK has played with Chick Corea, Allan Holdsworth, and Alanis Morissette, but Human Element is his first outing as a joint leader. The album's Weather Report-meets-2070 fusion gives this drumming enigma plenty of room to set the joint on fire. "Izzy"

offers scalding hyper-bop leavened by Novak's textural dynamics, blazing-fast stickings, and gorgeous tom smashes. The title track plies drum 'n' bass burn and straight-ahead overdrive, with Novak swinging like Elvin channeling a Jedi knight. The drummer's pocket is deep and wide when required, as on "Cut" and "Speak With Your Eye," the latter unleashing a feel so perfect it could slice ice. Gary Novak defies gravity. (Abstract Logix) **Ken Micallef**

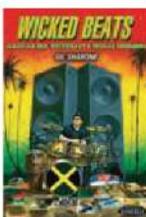


BLUE COUPE TORNADO ON THE TRACKS

Drummer **ALBERT BOUCHARD** helped to conjure Blue Öyster Cult's image as grand wizards of sci-fi-inspired sludge rock, through his inventive tom

phrasing, steady timekeeping, and compositional skills. With his new project, Blue Coupe, featuring brother and former BÖC bassist Joe Bouchard, former Alice Cooper bassist/songwriting collaborator Dennis Dunaway, and Doors guitarist Robby Krieger, Bouchard hasn't lost his touch. On supernatural-themed originals and covers, he lays down solid grooves and easily shifts feels, suggesting beat displacement. Blue Coupe isn't a BÖC clone, but the music's strong rhythmic foundation and haunting, if at times satirical, lyrical content recall classic Cult. (bluecoupeband.com) **Will Romano**

MULTIMEDIA



WICKED BEATS FEATURING GIL SHARONE DVD LEVEL: ALL \$24.99

Wicked Beats lives up to its name. Gil Sharone's enthusiasm for Jamaican ska, rocksteady, and reggae is contagious, and the drummer offers ample practical and technical knowledge here. He keeps it all within reach, demonstrating, for instance, how varying the hi-hat parts alone changes the beats. Sharone also wisely invites the contributions of several important experts in the field, giving greater depth to the discussion. Historian Roger Steffens brings cultural perspective to the music, beginning with the heart-beat rhythm, Nyabingi. Sharone blazes on a cool reverse rimclick technique and then introduces the beat's inventor, Lloyd Knibb (Skatalites). And Carlton "Santa" Davis (Peter Tosh, Ziggy Marley) shows off his patented hi-hat groove, "the flying cymbal." The performances shine, and even the bonus scenes—covering dancehall patterns, hip-hop/reggae fusion, the use of dynamics, and getting tones—are awesome. (Hudson) **Robin Tolleson**

MD CONTRIBUTOR ROUNDUP

by Ilya Stemkovsky



MD 2011 Pro Panelist **PETER ERSKINE**'s total command of phrasing and absolute musicality come through on *Standards 2: Movie Music*. His easy swing on *West Side Story*'s "Somewhere" and rolling, snares-off solo on "Cinema Paradiso" are the work of a sensitive master taking his time and winning the race in the end anyway. (fuzzymusic.com)



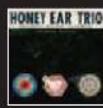
Longtime *MD* contributor **MIKE HAID** is perfectly over the top on Michael Harris's aptly titled *Tranz-Fused*, ripping huge tom fills and tight double bass work, all within the first thirty seconds of "Seizure Salad." The backbeat's not forgotten, though, as on the nasty half-time shuffle of "Nitrous Oxide Strut." **Marco Minnemann** also appears, on two tracks. (lionmusic.com)



Sharing the Freedom, the U.S. Air Force Academy Band's set of standards and originals, is the sound of an excellent big band, swinging and full of life. *MD* columnist **TSGT HENRIQUE DE ALMEIDA** drums with precise ghosting, killer hi-hat work, and some wicked soloing on "Yesterday's Tomorrow." (www.usafacademyband.af.mil)



Live at Blues Alley from the Army Blues Jazz Ensemble is another swinging big band session, this one in front of a 2010 Washington, D.C., audience. **MSG STEVE FIDYK** (see his recent *Jazz Drummer's Workshop* articles in *MD*) plays his backside off, kicking the tunes into high gear with a burning ride cymbal and well-placed bombs. (usarmyband.com/blues)



Honey Ear Trio's *Steampunk Serenade* features an avant-jazz sax/bass/drums lineup, with 2011 *MD* Pro Panelist **ALLISON MILLER** playing big grooves ("Olney 60/30") and caressing her snare and cymbals with an assured touch ("High Water"). Check out Alli's control with the tempo changes in "Six Nettes." (honeyeartrio.com)

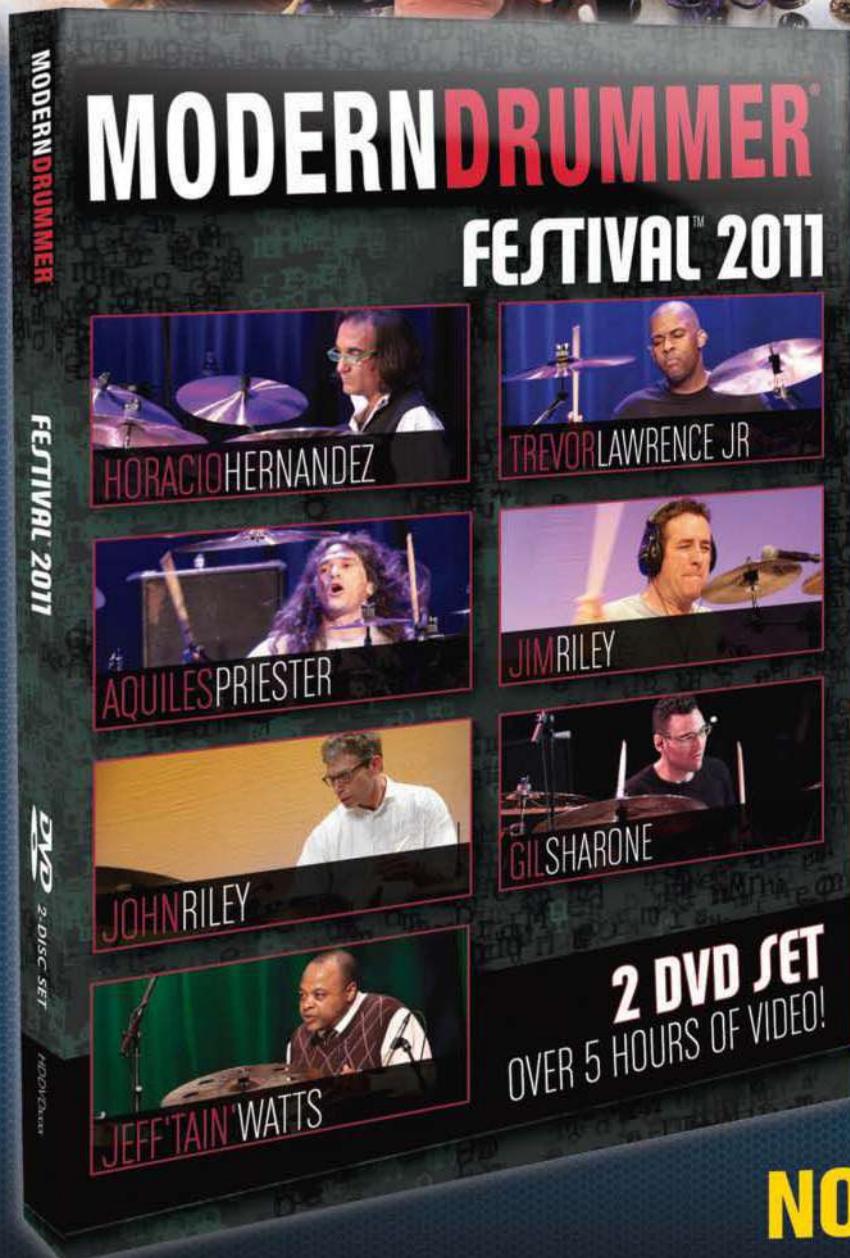


MD scribe **VINNIE ZUMMO** (this past February's "Making Drum Loops" article) is mainly known as a guitar player with Joe Jackson, but his all-pocket, no-frills drumming is solid on *Swinging Guitar Sounds of Young America*, his latest disc of retro-style jazz, rock, and everything else. Guest drummers include **Ray Marchica, Gary Burke, Shawn Pelton, Matty Amendola, Bashiri Johnson, and Steve Merola**. (vinniezummo.com)



MD contributor **ROBIN TOLLESON**'s syncopated kick and vintage-sounding snare groove mighty hard on the Secret B-Sides' infectious blend of hip-hop, old-school R&B, and slinky funk. *Flowers & Chocolate* is a soul party on disc, and the drummer grasps the idea of using space and knows just when to open the hi-hats. (thesecretb-sides.com)

Own Your Copy Of **EXCELLENCE**



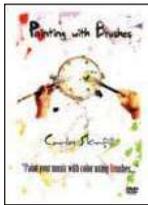
This year's MD Festival DVD features electrifying live performances as well as intimate master classes by 7 of the top names in today's drumming world. The 2011 MD Fest is an absolute must-see for any drumming fan or enthusiast.

DVD Features Include:

- 5 hours of entertainment on 2 DVDs
- Bonus e-book PDF that contains select transcriptions of grooves and solos
- Exclusive content

NOW ONLY \$29.95!

To order your copy, go to www.moderndrummer.com/shop or call 973-239-4140



PAINTING WITH BRUSHES FEATURING CARLOS SKINFILL

DVD LEVEL: BEGINNER TO INTERMEDIATE
\$19.99

In this fifty-five-minute DVD, composer and contemporary jazz drummer Carlos Skinfill demonstrates various brush techniques, including staccato and legato brushing and "off"-tone strikes (deadening a drum's natural harmonics by pressing the brush flush against the snare head). Onscreen graphics and overhead camera angles help to illustrate traditional approaches such as two-handed circular sweeps. In addition, Skinfill employs double paradiddles (mistakenly called paradiddle-diddles) when performing an African bembé-style composition with his son Alex in the section titled Rudiments. In the second half of the video, Skinfill discusses his gear and offers personal, faith-based testimony. While there's nothing necessarily wrong with the inclusion of these features, the viewer might prefer that the time were used for more in-depth technical analysis. Ultimately, though, this is a useful, if fractured, instructional primer. (carlosskinfill.com) **Will Romano**



A RHYTHMIC TWIST: TRIPLET CONCEPTS FOR DRUMSET

BY JEFF SALEM
BOOK/CD LEVEL: BEGINNER TO ADVANCED
\$14.99

Triplets "bring the swing" to rhythm. And Jeff Salem brings this diverse, rhythmically seductive feel to the limelight in an easy-to-follow seventy-five-page instructional. Once he establishes the crucial nuances of the triplet feel, Salem introduces 12/8 grooves; shuffle variations; jazz, hip-hop, and world patterns; and triplet-based fills from easy to advanced. He emphasizes the unique distinction between straight and triplet feels and offers challenging combination exercises. The recommended listening references within each musical style are spot-on, showcasing era-specific radio classics that feature the triplet in all its three-legged glory. MP3 audio examples of each exercise and a variety of play-along tracks make this a fun, inexpensive, and challenging journey into the twisting, triangular world of triplets. (Hudson) **Mike Haid**



THE FORGOTTEN FOOT: A GUIDE TO DEVELOPING FOOT INDEPENDENCE AND HI-HAT/BASS COORDINATION FOR ALL DRUMMERS

BY KOFI BAKER AND JORDAN HILL
BOOK/CD LEVEL: INTERMEDIATE \$19.99

Written collectively by Kofi Baker (Cream drummer Ginger Baker's son) and Jordan Hill, *The Forgotten Foot* shines a light on the hi-hat hoof and its overlooked role in timekeeping and four-way coordination. Various examples of rock, jazz, and shuffle beats and fills are featured, including the hi-hat's function within each pattern and the specific independence needed. Also covered is double bass drumming and "pedal-bridging" (playing the hi-hat and second bass drum simultaneously). But it's not all about the feet—your hands also need to be together to execute the 16th-note-triplet crashes and 2-3 rumba clave pieces found here. A well-recorded fifty-eight-track CD of Baker demonstrating many of these exercises rounds out a nice package that investigates an uncommon instructional-text topic. (Hal Leonard) **Ilya Stemkovsky**

THE SESSIONS Sticks n' Skins

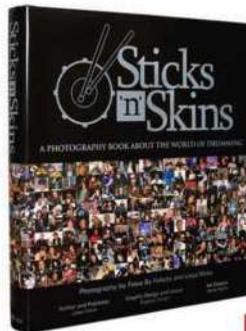
EMPOWER * EDUCATE * ENTERTAIN

A powerful and uplifting presentation where artists will sharpen their business skills in the pursuit of excellence. The Sessions includes our expert music industry panel which addresses contract negotiations, entertainment law, marketing, self promotion, image maintenance, recording technology and fundamental techniques. The Sessions will conclude with an interactive jam session finale with accomplished artists.

Your Path to Success in the Music Industry

- * Marketing
- * Technique
- * Networking
- * Self Motivation
- * Entertainment Law
- * Recording Technology

Coming to a city near you! For more information and registration go to
SticksnSkinsTheSessions.com



The Perfect Gift For the Musician in your life !

Sticks 'n' Skins
A Photography Book About the World of Drumming
Discover the heartbeat of music in this 560-page coffee table book illuminating the eclectic world of drumming over the past 70 years.

Featuring Over 500 Drummers including:

Ray Luzier • Joey Jordison • Nigel Olsson • Tico Torres • Louie Bellson
Rich Redmond • Roy Haynes • Josh Freese • Jim Keltner • Steve Jordan
Poncho Sanchez • The Porcaro Family • Stefanie Eulinberg • Ian Paice
Zoro • Kim Thompson • Nikki Glaspie • Marcie Chapa • Simon Phillips
The Reyes Family • Derek Roddy • Luis Conte • Alan White • Hal Blaine
The Escovedo Family • Ndugu Chancler • Bernard Purdie • Uriel Jones
Liberty DeVitto • Dom Famularo • J.R. Robinson • The Wackerman Family
and many, many more !

"A thundering book" Vic Firth
"One-of-a-kind. A must have" Liberty DeVitto
"Simply irresistible" Dom Famularo

"Whether you are a drummer, or just have a love and appreciation for the drums and the musicians who play the drums...you simply must get this book."

Larry Lelli

GET SOME NEW GEAR



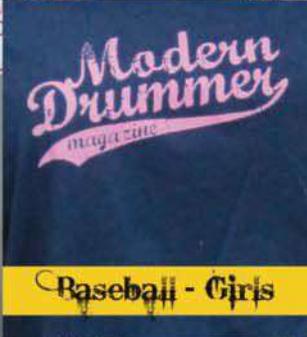
Vintage Logo



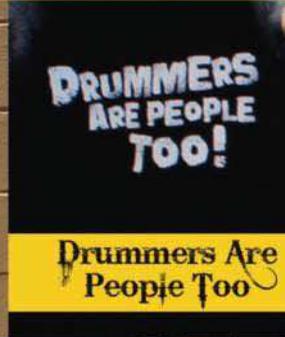
All Shirts
Only \$15.00



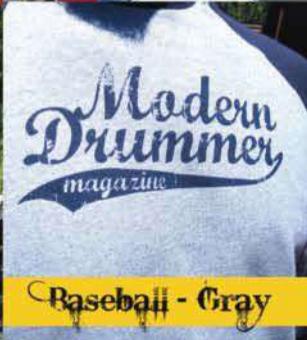
Hit Me



Baseball - Girls



Drummers Are People Too



Baseball - Gray



Baseball Black



Flag Logo



Green Drumset



Ring

To Order, call 973-239-4140
or visit moderndrummer.com

Greetings From Brazil!

by Ben Meyer

Two new offerings help drummers and percussionists decode the vast topic of Brazilian percussion styles, instruments, and musical applications. Though written with different audiences in mind, the packages are well organized and put together thoughtfully.



CREATIVE BRAZILIAN DRUMMING BY CHRISTIANO GALVÃO

BOOK/CD LEVEL: INTERMEDIATE TO ADVANCED \$14.99

Written by Brazilian native and prolific drumset artist Christiano Galvão, *Creative Brazilian Drumming* is focused on teaching you to play four popular Brazilian styles and also to develop the skills to unleash your own creativity within each. The included CD provides examples of every exercise in the book, as well as play-along tracks for each of the styles addressed within: baião, maracatu, frevo, and samba. The CD is a great idea, given the many subtleties of Brazilian percussion.

Creative Brazilian Drumming is laid out in a user-friendly format and includes track listings for each example. The notation is clear and easy to read, and the layering of parts and the inclusion of multiple variations on each pattern make the book a truly practical volume. The up-to-date recommended listening suggestions and reasonable price tag only sweeten the deal. (Hal Leonard)



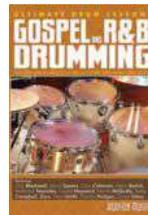
AFRO-BRAZILIAN PERCUSSION GUIDE BY KIRK BRUNDAGE

BOOKS (3) LEVEL: INTERMEDIATE TO ADVANCED \$15.99 EACH

Afro-Brazilian Percussion Guide is an extensive three-volume study of folkloric and modern Brazilian percussion history, styles, and culture.

Author Kirk Brundage is a Brazilian percussion expert based in Los

Angeles and has traveled extensively throughout the South American country. The first of the three volumes, *Introduction*, is somewhat of an overview and includes sections on capoeira, samba, carnaval, and candomblé traditions. The book also includes a section on drumset adaptations of the included styles, which is a nice touch. The *Carnaval* and *Candomblé* volumes delve much more deeply into each of these topics and flesh out the information presented in *Introduction*. *Afro-Brazilian Percussion Guide* contains a huge amount of information and would be of great value to high school and university instructors interested in starting Brazilian percussion ensembles. The series would benefit from the inclusion of recorded examples, though recommended listening, viewing, and websites are provided to aid the reader. (Alfred)



GOSPEL AND R&B DRUMMING

FEATURING
JEFF DAVIS

DVD LEVEL: ALL

\$14.99

Narrator/host Jeff

Davis is a gospel/R&B great who knows that a lot of very dynamic, funky drummers got their start playing in church. Davis's comments throughout the main part of this DVD, and in the bonus scenes, are a highlight. Since the video clips are all from different previously released projects, though, there's a disjointed feel to the proceedings, and the connections between gospel and R&B aren't explored as deeply as they might have been. But the DVD is an impressive highlight reel, and it's not uninformative. Among the cool bits: Aaron Spears' amazing chops and emotional feel, Gerald Heyward's command of the modern gospel language, and Adam Deitch's demonstration of the differences between a J Dilla groove and a DJ Premier beat. And Thomas Pridgen...he's simply a fine force. (Hudson) **Robin Tolleson**



Mehmet 61st Anniversary

استانبول محمد
ISTANBUL MEHMET
TURKEY

Classic Ride Vintage Ride

istanbul Mehmet Handmade Cymbals from Turkey

www.istanbulmehmet.com - info@istanbulmehmet.com - ussales@istanbulmehmet.com
Head Office Evren Oto Sanayi Sitesi 5. Blok No:10 Hoşdere Yolu Esenyurt - İstanbul / TURKEY
T. (+90) 212 672 16 01 - 672 65 22 F. (+90) 212 672 65 11 Warehouse 500 E. Colorado St.
Glendale, CA 91205 USA Phone 818-243-1165 Fax 818-243-0657 Mobile 818-428-9059



JANUARY 14th • CLUB NOKIA • LOS ANGELES • 6:30pm

DRUM OFF GRAND FINALS

TERRY **BOZZIO**

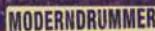
JOSH **FREESE**

MIKE **PORTNOY**

PLUS THE TOP 5
UNDISCOVERED
DRUMMERS
IN THE COUNTRY
AND MUCH MORE

PLUS THE TOP 5 UNDISCOVERED DRUMMERS IN THE COUNTRY
HOSTED BY: **STEPHEN PERKINS**

\$20 TICKETS* AVAILABLE ON TICKETMASTER.COM *ALL SERVICE FEES INCLUDED





Bengt Nyman

MARCUS MILLER

by Ken Micallef

One of the premier bass players and producers of his generation, he helped reinvigorate Miles Davis's career, has worked with artists such as Frank Sinatra, Aretha Franklin, Luther Vandross, and Jay-Z, and has recorded fourteen albums as a leader with some of the best drummers in the world.

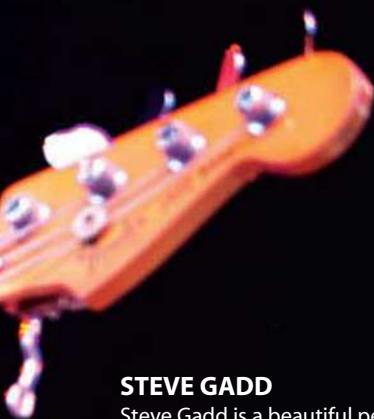
"All the great drummers have a really good feeling," Marcus Miller says. "They all love music and love listening to music. A lot of drummers don't really listen or know how to accompany. Other drummers, because they love music and love people, that's what they do naturally. Music is really just an extension of your personality. The guy who only wants to talk about himself, who doesn't want to share—that will trans-

late to his drumming; he'll play exactly the same way."

Miller's latest album, *A Night in Monte-Carlo*, is a concert recording with the Monte-Carlo Philharmonic Orchestra, featuring original material and choice covers in grand style. Here, Marcus speaks about the drummer on that release, Poojie Bell, as well as many of the other great players he's shared stage and studio time with.

POOGIE BELL

When we do a take together, I don't ask the guitar player or the horn player which take they like the best. I ask Poojie, or Buddy Williams, or Tony Williams. Those guys always see the whole picture. They don't have their head buried in their instrument. Poojie loves music, and he listens to the whole thing. Other drummers will just choose the take they played the best on. If you have a lot of experience but you're not really a team player, you can fake it. But if you're really that kind of person, it's a lot more natural. Poojie has a great feel. And he knows how to swing; some funk drummers can't swing. Poojie speaks both languages authentically.



STEVE GADD

Steve Gadd is a beautiful person. He is so interested in you, whoever you are. When we did sessions, before Steve even pulled out his sticks he would ask for the demo to be played twenty times. He'd order coffee and just sit there and listen to the demo. By the time he pulled out sticks and played, he knew the song. He didn't know the music, he knew the *song*. What he played was always so appropriate and so beautiful and supportive to the music—as opposed to drummers who hear the demo and play along the first time. They think they've got it down. That is a guy who's insecure and wants to show you how bad he is.

Personality and your willingness to be a human being are real important. Other [successful] drummers can be more self-centered, but because they're so talented you just fall in and follow them—they have a little something special that allows people to enjoy what they do. But if it weren't for that, they'd have difficulty, because their personality doesn't allow them to be a group player.

STEVE JORDAN

Steve began as a fusion drummer. He has re-created himself. He thought fusion was getting old, and then he saw the value in groove. Usually the fusion cats have devalued groove so much that by the time they get back to groove, it's too late. But Steve really became known for his groove.

Our best record together is David Sanborn's *Upfront*. He killed that record. He came in with this old snare drum that sounded like a trash can, and we argued over using it. But when I hear the record now, that snare drum makes the record. And the way Jordan feels on that record, it's beautiful.

Steve Gadd sounds more drum-and-bugle corps than Steve Jordan. When you play with Gadd, there may be a click track, but you will never hear it. Gadd covers every click with a beat. If the band starts speeding up, Gadd plays a five-stroke roll and brings everybody back

into the pocket. He's like a surgeon. Jordan, even if it's a straight feel, will put a little swing into it, like the old New Orleans cats. It's in between the two feels. Zigaboo [Modeliste] would do that a lot. And Steve Jordan is really committed to the sound of his drums.

VINNIE COLAIUTA

You might think a guy like Vinnie can't groove because he can play such complicated stuff. But Vinnie has a really good feel. And that makes it nice. I have been in situations where Vinnie kept that feel, then when it was time to create excitement he broke out those chops. That's the ultimate, when you can use your chops to create emotion. I really like Vinnie's feel.

LENNY WHITE

Lenny swings from that late-'60s framework. He's one of the most creative drummers I've ever played with. You're not sure how or why it works; sometimes he just wills the drums to do stuff. He's really a genius on the drums. My first gig was in Lenny White's fusion band when I was seventeen. He came to a club where Omar Hakim and I were jamming, when I was sixteen. Lenny came in and invited me to his house. We began hanging out, and I took a semester off from college to go on the road with him. We toured on the *Astral Pirates* album, then recorded *Streamline*.

OMAR HAKIM

Omar is very free. When he plays, he plays reactionary. He will help you build energy. He's been playing the way he is now since we were fifteen years old. He comes from the funk school that people don't remember, that late-'60s/early-'70s school. He used to play at block parties where he had to groove to keep people excited. If someone plays busy, I usually play less. But since Omar and I grew up together, we can both play busy and it's still cool.

TEDDY CAMPBELL

He's from gospel, and he's fast. He knows how to play with machines and make them feel good. That was hard when I was coming up; it wasn't part of the culture then.

CHRIS DAVE

I jammed with him early on. I recognized that he was the new guy. He's incorporated a lot of the J Dilla push-and-pull aspect of the hip-hop beat. Chris looks at the drumset differently from the drummers who came before him. He's a very creative cat.

THE ONLY BOOKS OF THEIR KIND IN THE WORLD!



Not sold in stores—
only available directly
from **Sam Ulano**

1. *Insanity Drum Reader Book*
2. *Insanity Drum Reader Book 2*
3. *Insanity Book 3 "Read in 40/4 to 50/4"*
4. *Insanity Book 4: "Read in 51/4 to 61/4"*
5. *Brain Buster Book 1*
6. *Brain Buster Book 2*
7. *Chopbuilders* (12-book set)
8. *Off Beat Bass Bops*
9. *Tied Bass Bops*
10. *Rudi-Bops*
11. *Advanced Drum Readers*
(17-book series, each book \$20)
12. *Jazz Reader Series*
(6-book series, each book \$20)
13. *Dance Band Guide*
(8-book series, each book \$35)
14. *Drum Reader "In 2/2 Half Time to 25/2 Half Time"*
15. *The Fastest Way to Get a Closed Roll Using the Buzz Roll System*
(9-book series, each book \$20)

All books are \$20 each unless noted otherwise.
Send check or money order plus \$5 S&H to:

Sam Ulano
127 W. 43rd St., Apt. 1026
New York, NY 10036
212-977-5209

www.samulano.com



Classical Roots, Part 3

JOHN CAGE

by Elizabeth Walsh

He expanded our very concept of what music is—and in the process provided rhythmists across the musical spectrum with the confidence to imagine the impossible.

Rhythm is essential to the music of John Cage (1912–1992). Throughout his long career Cage used rhythm as a compositional building block and was one of the first Western composers to create works for percussion ensemble. Over the years he was influenced by serialism, Zen Buddhism, indeterminacy, and mesostics (the latter being Cage's word for his own version of acrostic poems),

tions, each defined by a separate rhythmic pattern (think Gwen Stefani's "Hollaback Girl").

As a composer who focused so much on rhythm, Cage wrote a lot of music for dance. Over the years, many of his pieces were created for the Merce Cunningham Dance Company; Cage was also a musician for the company and often toured with it. He described the relationship

between music and dance in this partnership as "independent but coexistent." Dance and sound occur in the same space at the same time but are unrelated in terms of rhythm.

Cage also used silence as a compositional tool, starting early in his career and

"The spirit of percussion opens everything, even what was, so to speak, completely closed." —John Cage

culminating in the famous piece "4'33"." He described his first pieces for percussion as "short motives expressed either as

sound or as silence of the same length." In 1948, Cage was deeply affected by a visit to Harvard University's anechoic chamber, a room designed to absorb all sound. Cage had expected total silence but still heard sounds, which he later learned were his own blood pressure and nervous system. He realized that for most of us, there is no such thing as silence.

The piece "4'33"," which can be played on any instrument and is made up entirely of rests (yes, there is sheet music), highlights this concept. It draws attention to the ambient noise that exists at all times and asks the listener to reconsider the differences and similarities between music, noise, and silence. "Silence is not

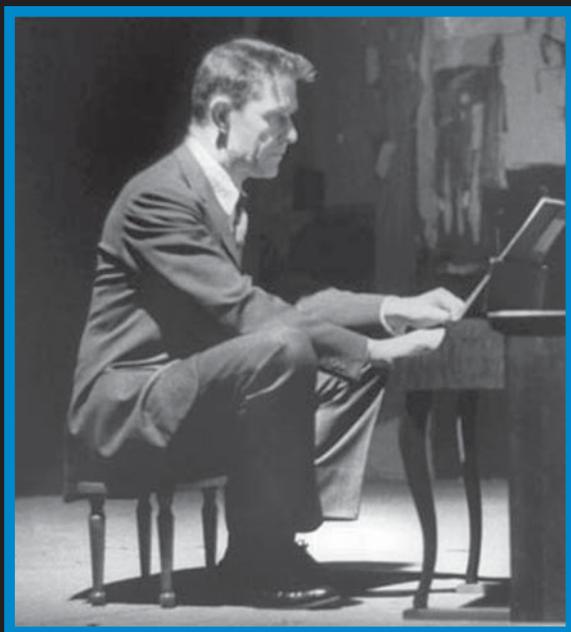
acoustic," Cage said. "It is a change of mind, a turning around."

Cage wrote for both traditional and nontraditional percussion instruments, but he's best remembered for expanding the percussive capabilities of the piano. The prepared piano, which he created for a friend's dance performance in 1940, turned a familiar old keyboard into something new and exotic. Inspired by the work of his former teacher Henry Cowell, Cage experimented with inserting common household items like screws, bolts, paper, and weather stripping in the piano strings. The result was "Bacchanale," the first of many pieces he wrote for prepared piano. Fans of Wilco drummer Glenn Kotche, who for years has explored the idea of a "prepared drumset," are sure to connect the dots to Cage's experiments in this area.

Later in his career, Cage became interested in using chance, or indeterminacy, as a means of exploring sound. He used the *I Ching*, a classic Chinese text and divination tool, to make choices while writing music. Frequently, he also allowed the performer to determine how a piece would evolve. "Apartment House 1776," for example, is written for "Four singers and any number of musicians with any melody or keyboard instruments and a drum ad lib." The piece's length is undecided, and the singers choose what they will sing.

Cage's influence on twentieth-century music is massive. His writing style had a major impact on minimalism, and composers who worked for and with him include David Tudor, Earle Brown, and Joan La Barbara. Even the Beatles were affected by his work; Paul McCartney has said that Cage and Karlheinz Stockhausen influenced the Fab Four's legendary unreleased track "Carnival of Light," which was recorded in 1967.

The work of John Cage is groundbreaking in many ways. The composer experimented with compositional technique, the structure of musical works, and performance methodology. But his use of rhythm, and his love of percussion, was constant throughout his career; through them he expanded the vocabulary of Western music and challenged artists to step into the unknown.



but rhythmic elements and the use of percussion would continue to be essential features of his work.

Cage's use of rhythm had its roots in studies with Arnold Schoenberg, father of the serialist method (also known as the Second Viennese School). Cage wrote that for his teacher, "Harmony was not just coloristic: it was structural," and he applied that principle to his own music, replacing harmony with rhythm.

One example of this is "Pulse," composed in 1939 for six percussionists. Instead of a melodic motif driving the structure of the piece (think of the opening riff of Led Zeppelin's "Stairway to Heaven"), "Pulse" is split into two sec-



ROCK 'N' ROLL™ FANTASY CAMP

LIVE THE DREAM.

JAM • REHEARSE • RECORD • PERFORM

UPCOMING CAMP

FEBRUARY 16-20, 2012

HOLLYWOOD, CALIFORNIA

PLAY LIVE AT THE WHISKY A-GO-GO

FEATURING **WARREN HAYNES**

ZAKK WYLDE, STEVE VAI,

MATT SORUM & FELIX CAVALIERE.



REGISTER NOW AT ROCKCAMP.COM OR CALL **888-762-BAND (2263)**

GUITAR

MODERN

Gibson

citi



GUITAR

ERIC CLAPTON



REMEMBERING ERIC CARR

It's been two decades since the passing of the man who powered Kiss's '80s comeback. **ZO2 drummer and Carr fanatic Joey Cassata**, who contributed to a brand-new EC tribute album, marks the occasion.



I still can't believe it's been twenty years since my favorite drummer of all time, Eric Carr, passed away. It feels like it was only yesterday when I first heard the Kiss album *Creatures of the Night*. It completely blew me away. To this day, I think that's the biggest drum sound ever recorded.

Eric replaced Kiss's original drummer, Peter Criss, in 1980. He brought new life and energy to the band, which many felt had been missing for years. Taking on the "Fox" makeup persona, Eric was quickly accepted and became a fan favorite for the next decade. Sadly, on November 24, 1991, he passed away following a yearlong battle with cancer.

Some of Carr's highlights with Kiss include the aforementioned *Creatures of the Night*, the Kiss DVD box set *Kissology Volume 2*

(which focuses on Eric's years with the band), and my personal favorite, the video *Animalize Live Uncensored*.

The first time I saw Eric play behind his monstrous Ludwig kit, I knew that was what I had to do for the rest of my life. Eric is the main reason why I'm a drummer today, and he's why I play Ludwig drums. Needless to say, I was at a loss for words when his sister Loretta contacted me to be part of his upcoming twentieth-anniversary commemorative CD, *Unfinished Business*. Not only did she want me to be part of the project, she also wanted me to rerecord Eric's finest moment, "Carr Jam." I was both excited and extremely nervous.

For those of you unfamiliar with the song, "Carr Jam 1981" appears on the Kiss album *Revenge*, which was released right after Eric's passing. The version on *Revenge* is based on a demo that Ace Frehley and Eric were working on; later it was the basis of the song "Breakout" from the first album by Frehley's Comet. The best part of "Carr Jam 1981" was the middle section, where a professional recording of Eric's iconic drum solo was featured.

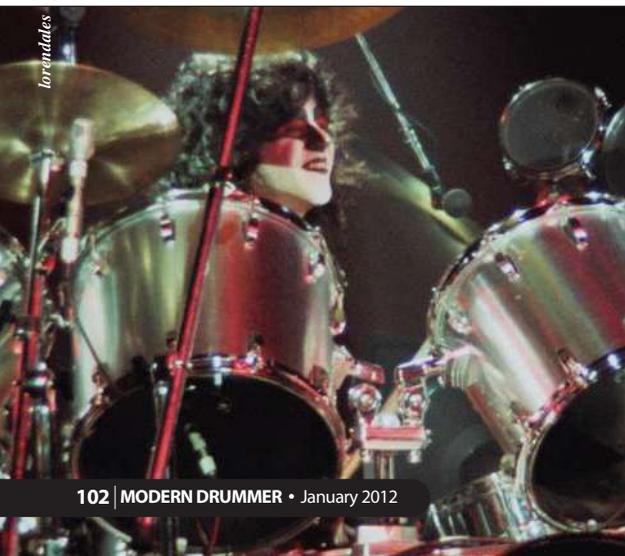
As I sat down to record "Carr Jam," I felt as though I was actually in Eric's shoes for a brief second. It was as though I was ten years old again, jamming along to Kiss songs in my room in Brooklyn.

Unfinished Business features rare Eric Carr drum and vocal recordings, previously unreleased songs from his time with Kiss, live performances, and remixes. There's also a version of Kiss's "All Hell's Breaking Loose," which I recorded with my band, ZO2. Plus, as a cool bonus feature, in between the tracks are never-before-heard audio recordings of Eric joking around and commenting on various subjects related to his career in Kiss. It's really a must-have for any Carr fan or Kiss collector, and I'm very proud to be a small part of it.

You will also be treated to some unforgettable performances by many of Eric's friends and fellow musicians. The care and emotion that they express on each track are a testament to a man whose personality and heart were as enormous as his talent. Eric Carr's spirit is truly alive in each and every song.

A highlight of *Unfinished Business* is a section from Eric's Kiss vocal audition tape where he sings the song "Shandi" from the *Unmasked* album. Eric's vocals were lifted from the tape and combined with a refreshing new musical arrangement; this is one of my personal favorites on the CD.

I never got the chance to meet Eric Carr, but everyone who did have the pleasure of knowing him says the same thing: Not only was he a monster drummer, but he was also the nicest person you could ever meet. I hope this commemorative CD and article keep his memory alive for many years to come. Eric, we all miss you.



PROPS FROM PEERS

"No finer human being ever walked the face of the earth. Eric Carr, besides being a bombastic drummer and a great singer, had many friends and admirers. We loved him. We miss him still."

—**Gene Simmons, Kiss**

"Eric's dynamic drumming reinvigorated Kiss at a time of upheaval, and his passion and dedication helped remind us of what we may have lost during that chapter in the band's history. He was a little guy with enormous heart, sensitivity, and compassion for others. A very unfair and cruel loss."

—**Paul Stanley, Kiss**

"I always felt that Peter and Eric were exactly the right drummers for Kiss during their times in the band. Each guy brought his unique style and singing into Kiss and helped propel them forward while doing so."

—**Eric Singer, Kiss**

"Eric Carr will always be remembered by the fans and musicians he impressed during his years in Kiss. He got a thunderous sound from his Ludwig kit, and he was fearless in his desire to put on a great show, with his tremendous drum solos. His drumkit would dwarf him, but he didn't care—of course he

had to end the solo standing on the drum stool so that the crowd could see him! Not only were his live performances electric in nature, but Eric could also sing powerfully and play bass and guitar, and he was a great songwriter. He is sorely missed and loved by all. If heaven has a band, Eric is having some amazing jams for sure!"

—**Bruce Kulick, former Kiss guitarist**

"Not only was Eric Carr an amazing drummer, he was also an amazing person. Truly one of the nicest guys in the business."

—**Mike Portnoy**

"Eric was the best drummer Kiss could ever have. To this day, *Creatures of the Night* is my favorite Kiss LP. His drum sound and performance make that album!"

—**John Humphrey, Seether**

"Eric was a class act, a great friend, and a great musician. Many miss him. I was honored to record a song for his tribute CD, which he wrote, and to be part of his memory. Rest in peace, my friend."

—**A.J. Pero, Twisted Sister**

"Eric Carr joining Kiss in 1980 gave the band a much-needed shot in the arm, and his

thunderous style helped push Kiss into a more hard-rock-driven direction. His ball busting was legendary, and I often think of how much he would have loved *That Metal Show*, the TV show I currently host on VH1 Classic. He would have been a regular for sure."

—**Eddie Trunk**

"Eric and I had a great relationship—kinda cool to have that kind of relationship with someone you admire."

—**Scott Rockenfield, Queensrÿche**

"Eric brought a more mature style of drumming to Kiss, which they didn't have before and haven't had since."

—**Frankie Banali, Quiet Riot**

"Eric was, believe it or not, my favorite Kiss member."

—**Lydia Criss, ex-wife of Peter Criss**

The author would like to thank Carr's sister Loretta Caravello and the entire Caravello family, Gene Simmons, Paul Stanley, Bruce Kulick, and Kiss fans everywhere. To buy a copy of Unfinished Business, go to ericcarr.com.



Find your inner voice,
Turkish Cymbals

Rock & Pop Rock
EUPHONIC

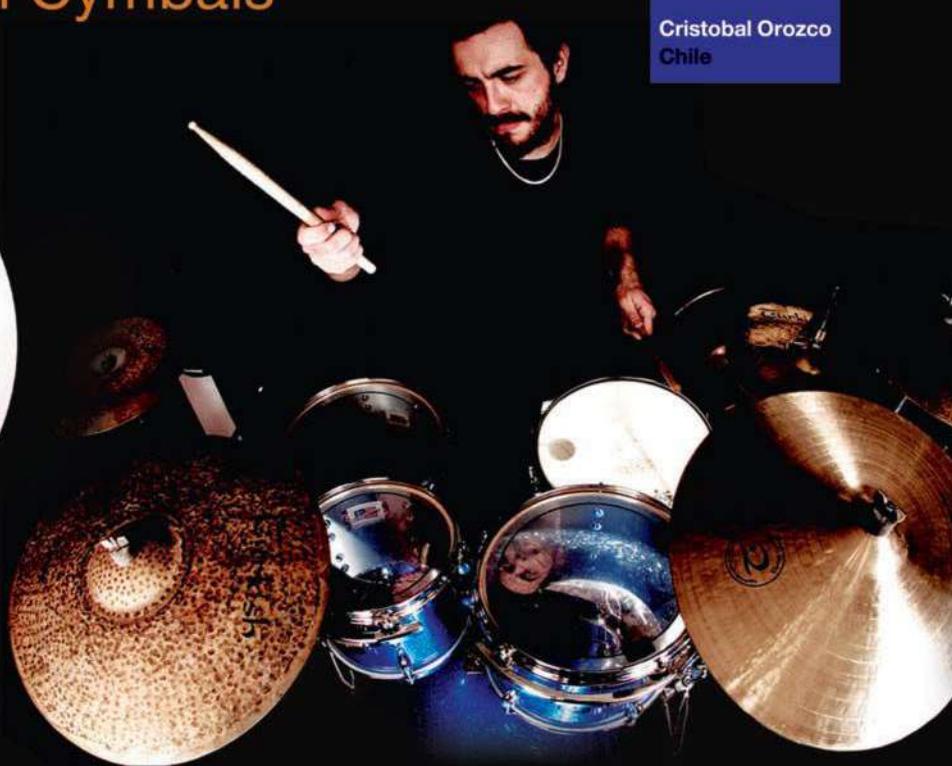
Cristobal Orozco
Chile



Turkish
handmade cymbals from Turkey

www.turkishcymbals.com e-mail: orquestra@turkishcymbals.com

Galipdede Cad. No: 55/A Tunel Beyoğlu/Ist T. 0090 212 292 18 86 F. 0090 212 251 69 78





KID-FRIENDLY DEMONS

This screaming set comes from schoolteacher Richard Lewis of Bridgend, South Wales. "I decided to make a kit to play in school that I thought might encourage children to play—not that they needed any encouragement to make noise," Lewis says. "After speaking to my friend Ralph Davis, who runs an apparel design company, Obsolete Industries, we settled on what I call the Demon, which is colorful enough to catch the eye in any school."

"First we prepped the drums for painting. Once they were nice and smooth I painted them white and sent them off for the artwork. To draw the graffiti-style images, Ralph used Posca paints, which are usually used on surfboards and are pretty much 'paint in a pen.' Notice the clever positioning of the air vents for eyes. Then it was back to the shop for a few layers of lacquer, which really brought out the bright colors, and the hardware went to a local powder coater."

As all drummers know, there's nothing worse than a tom rubbing against the bass drum and causing scratches. To combat this, Lewis added rubber trim around the bottom hoop of the rack tom. "The trim fits perfectly," he says, "and when added to the top hoops it also stops children from breaking their sticks!"

So, did Richard achieve his goals for the Demon drums? "The kit is now in a school," he says, "standing up to a daily beating from various kids, and it has done its job of encouraging children to take up playing the drums."



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

COMING UP IN MODERN DRUMMER



JAZZ MASTER JEFF HAMILTON

BRITISH HEAVYWEIGHT
KARL BRAZIL

PERCUSSION PRO
TAKU HIRANO

INFLUENCES:
CHARLIE BENANTE OF ANTHRAX





STEFANIE EULINBERG
OF KID ROCK

Stef's been bringing the beat to Kid Rock's Twisted Brown Trucker Band since 1997. She rocks with grit and grace on the Renown '57. It's a sound uniquely Gretsch—recognized by drummers everywhere.

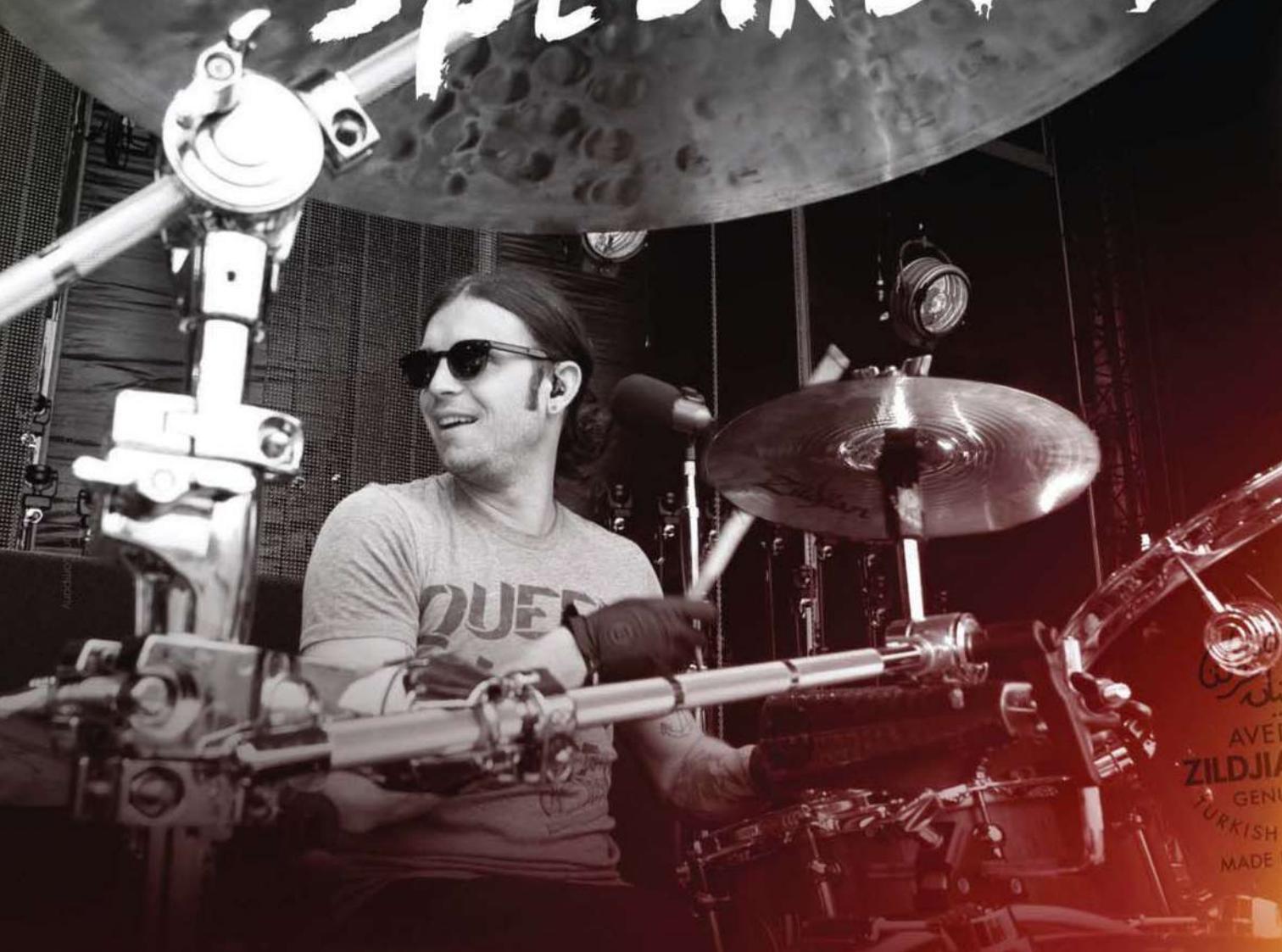
RENOWN '57
IN MOTOR CITY BLACK

THOSE WHO KNOW PLAY



gretschdrums.com

There are
SOUNDS
inside you.
Here are the
SPEAKERS.



Nathan Followill - Kings of Leon
zildjian.com

Zildjian
GENUINE YOU.