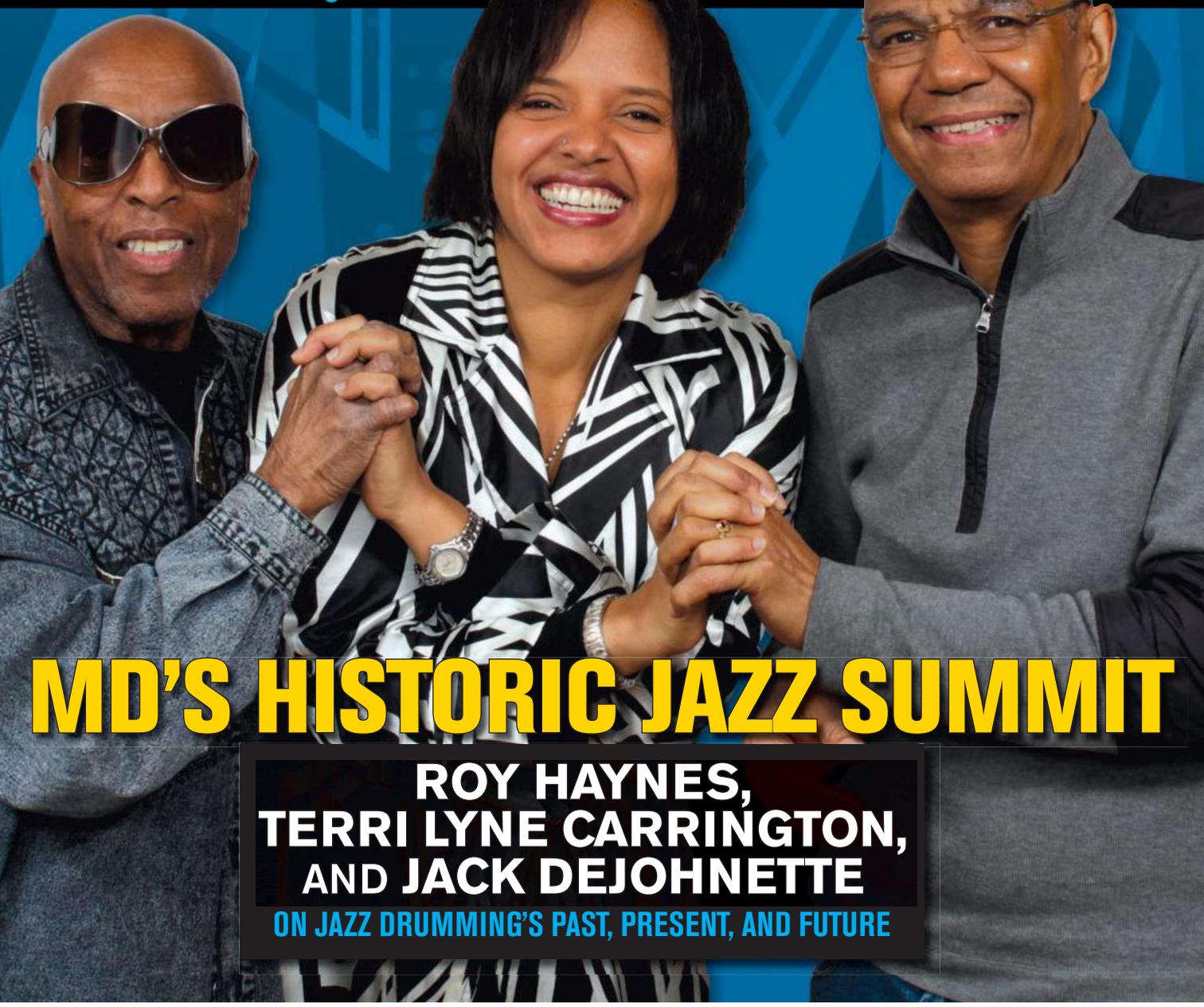


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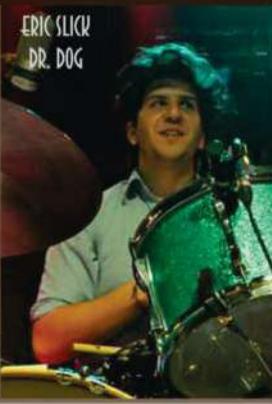
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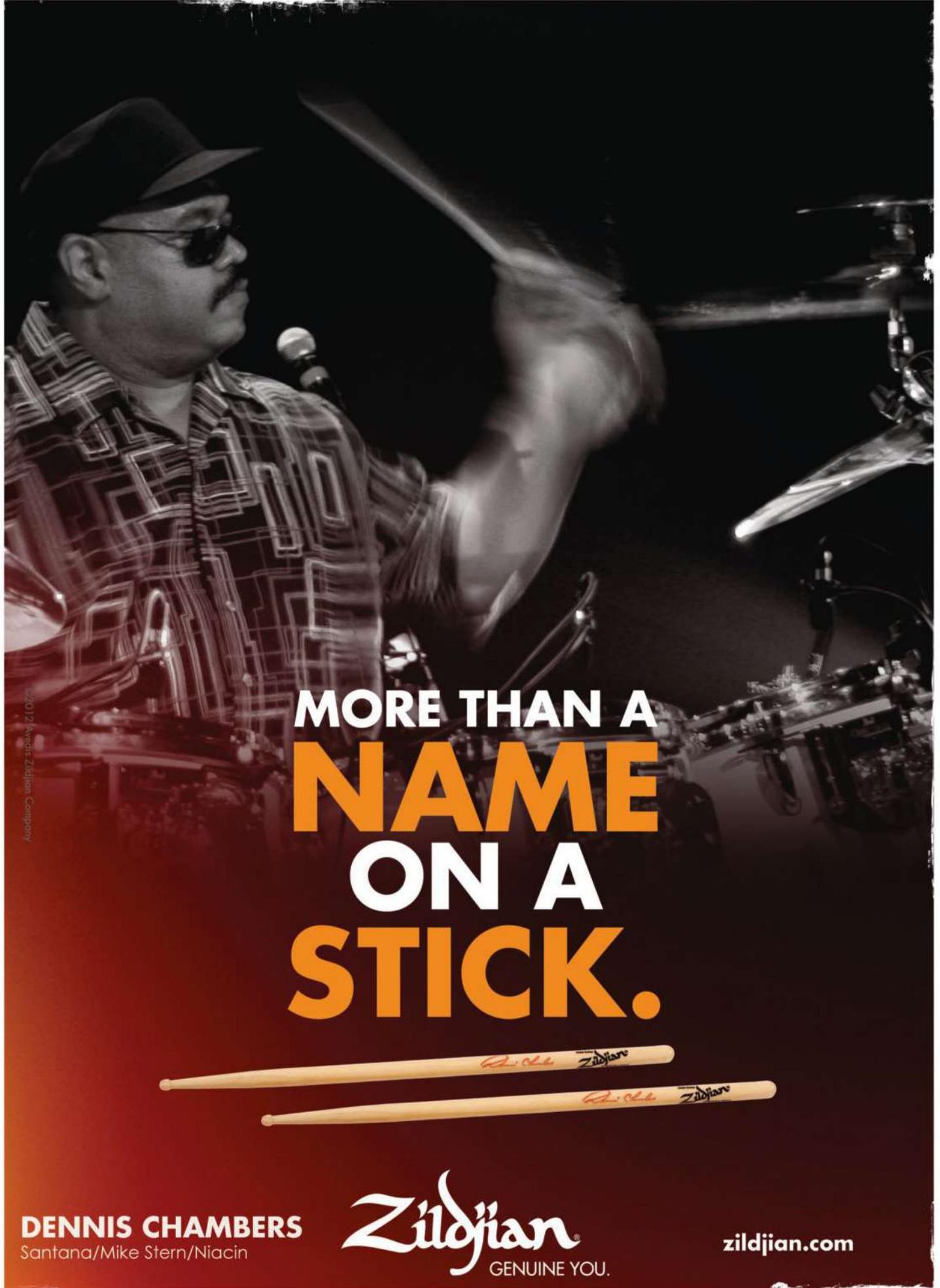
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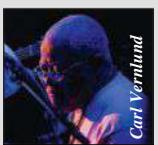
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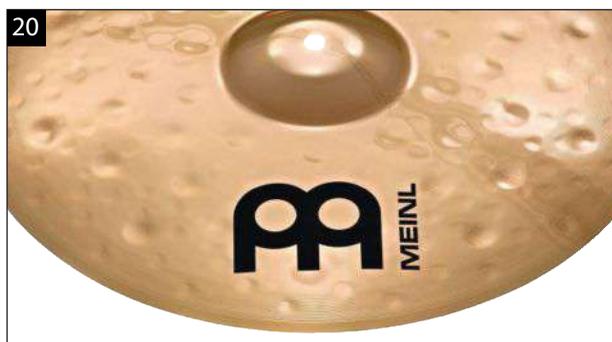
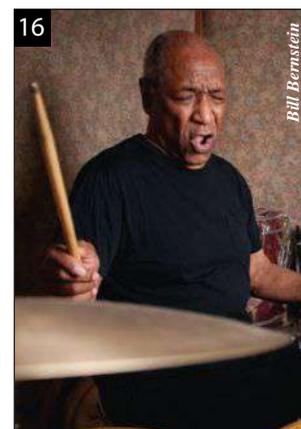
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Shake It Up

I'm lucky enough to be part of a band that's been together for more than twelve years. A lot has happened in that time—albums have been made, shows have been played in far-flung locations, kids have been born—and I count my bandmates among the closest friends I've ever had. Anyone who's been in a band for a long time knows that it reaches the point where you're able to communicate solely in inside-joke shorthand; an outsider might think you're speaking a different language with some familiar words and a whole lot of goofy syntax. My band hasn't achieved commercial success, but we've played consistently and continued to improve as a group and as individuals.

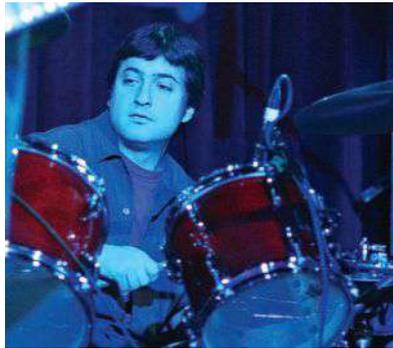
In a situation like this, it's easy to get comfortable. I've been able to count on pretty regular gigs and the continued introduction of new music, and along the way I pretty much stopped courting other drumming projects beyond the odd jam or studio session. Well, that all changed this past winter. First I was asked to learn a batch of original rock tunes for a one-off show with some other friends, and right around that time I also joined a reuniting (minus the drummer) local band that plays old R&B and soul covers.

I'm not sure there's anything better for a musician than to be shaken out of your comfort zone. You might not want to live on the edge all the time—then again, you might—but there's something about being on stage in front of an audience, playing a song that you're not quite comfortable with, that thrusts improvement upon you. You find that you get through it, usually pretty well, and then you have the confidence of *knowing* you can handle it. For that one gig of originals, there was just a single long rehearsal, and I didn't know the material well enough that I could turn off my mind during the show, but I dared myself to relax and have fun anyway. And I think it worked! I even got to dig into a couple of slamming heavy-rock tunes, which I hadn't done in ages, and it made me eager to keep slugging out the Sabbath-type stuff—no matter how much it hurts.

My maiden voyage with the cover band was more leisurely by comparison. I knew most of the songs, and we had a bunch of rehearsals, if just one with the full eight-piece unit. But in this situation I hadn't played with any of the band members before, which brings its own type of anxiety. *Will I groove with the bass player? Will everyone's time feel mesh? Will they dig my playing? Will I dig theirs?* But again, my keywords were *relax* and *have fun*. We recently played the first show, and it went great. There were no train wrecks, and there was plenty of dancing in the audience. (Still, I counted off a few songs too damn fast! Something to keep working on, always. Excitement, good; rushing, bad.)

It's a little too early to tell where this new band is headed, but no matter what, I've made some new musical friends in my community, and I've shaken things up in my own little world of drumming. I really noticed this at the latest rehearsal with my main band. I could feel an infusion of different influences in my playing, and songs I've been pounding out for years felt refreshed.

Have you ever been rejuvenated by taking on a side project? Drop me a line at michaelp@moderndrummer.com—we'd love to hear about it.



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MIKE MANGINI

I just wanted to thank you for the Mike Mangini interview (March 2012). I had the pleasure of hanging with Mike for a weekend in 2007, when he did an amazing drum clinic for my music store, Drome Sound, in Schenectady, New York. Mike's playing is unbelievable, and his personality and sense of humor are uplifting. All his success couldn't have happened to a nicer human being.

Michael Smith,
drum sales and clinic director,
Drome Sound, Schenectady, New York

FAVORITE COLUMNS

Thanks, *MD*, for being a great, informative, unique magazine. Not only do I get a lot out of your technique sections, but I also love your new addition of the Influences column, and I've always loved A Different View—those two in particular are very valuable to me. I learned a lot about Dennis Chambers in your January 2012 issue, and I really appreciated the article on Marcus Miller, who has played with some of the best. It's important for us as drummers to understand other musicians' opinions and styles—maybe even more than other drummers'!

Cody Mills

IT'S QUESTIONABLE

I enjoyed reading It's Questionable in the January 2012 issue. It came across with some very helpful advice about copyrights from entertainment lawyer Paul Quin. Too often the business side of the industry gets neglected, and I was glad to see a piece that talks about what drummers can do to protect themselves. Thanks, and keep up the good work!

Sam Oz

BILL BACHMAN'S STICK TECHNIQUE

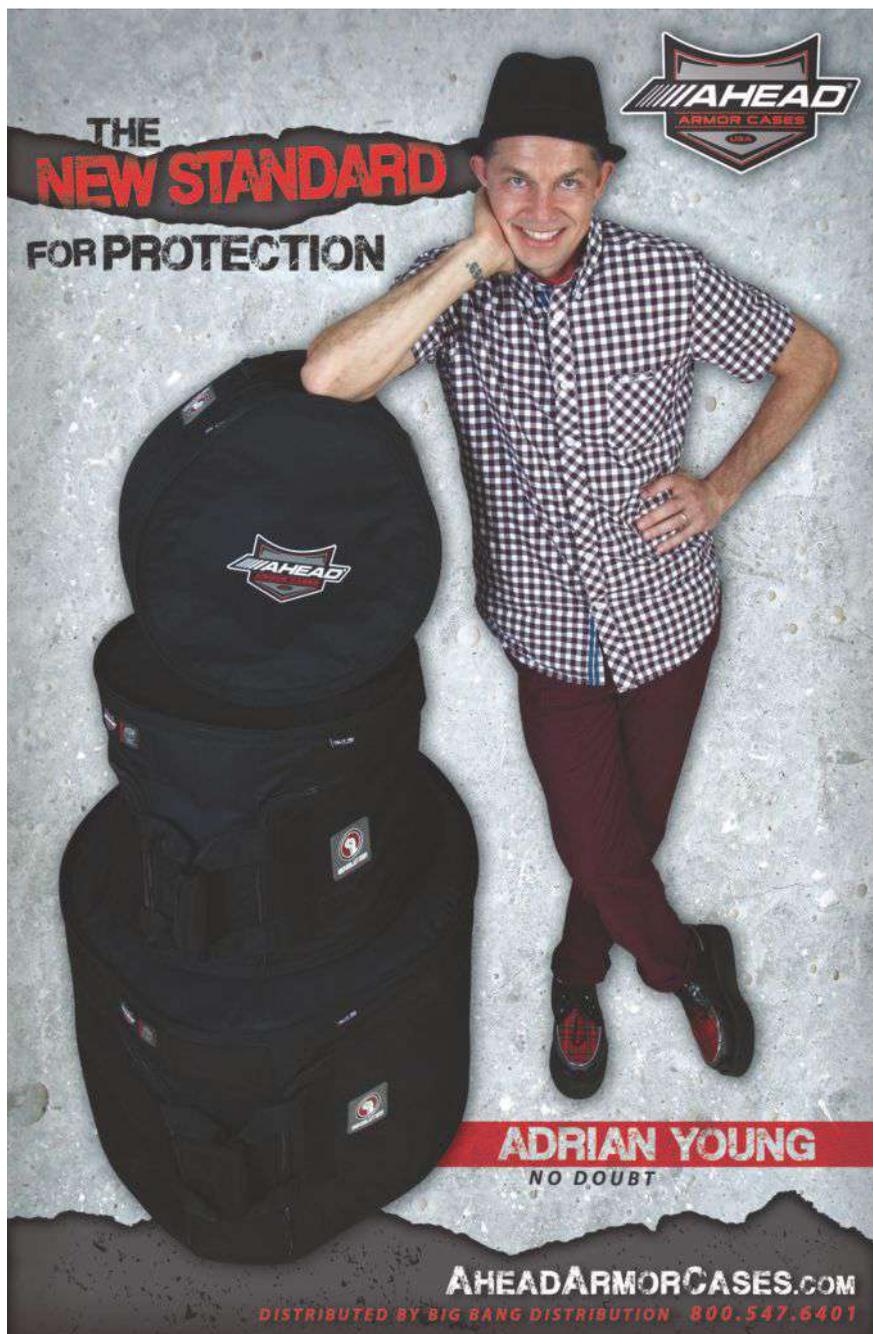
Being "old schooled" and having played for so many years, I've found that it takes a toll on muscles and nerves, especially playing the style of music and type of recording I have been involved with, including R&B, pop, and dance—which calls for really slamming the snare drum. Bill Bachman's book *Stick Technique* can help you get the sounds as well as develop an agility that sometimes gets lost in the mix. The detail that he goes into can really help a beginner as well as a veteran drummer. However, I would strongly advise a beginner to study the book with an instructor. Kudos to Bill Bachman for writing such a great book! I'm sure it will be a classic.

Charles Collins,
R&B drumming legend

TONY ESCAPA

I am a professional drummer with more than thirty years of experience, as well as one of your most loyal subscribers. I really enjoyed reading about the young, super-talented Puerto Rican drummer Tony Escapa, who fuels with his energy both Ricky Martin and singer-songwriter Franco De Vita. I would like to bring to your attention the fact that Franco De Vita is *not* from Puerto Rico, as wrongly stated, but was born in Caracas, Venezuela, and raised in Italy and Venezuela. Thank you for your attention, and keep up with the great job.

Giuseppe Pucci



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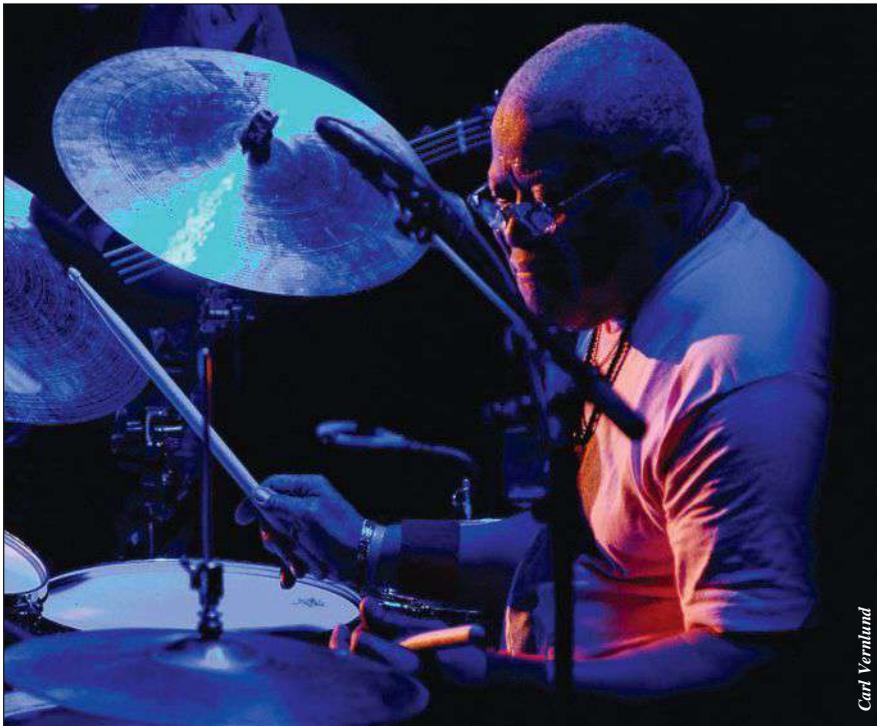
I'd never heard cymbals like
that before.



Barry Kerch
Shinedown

JAIMOE

With his first self-led project in decades, the Allman Brothers' longtime drummer aims to school audiences on the art of improv.



Carl Vermeulen

As half of one of the most famous kit tandems in drumming, Jai Johanny Johanson is no stranger to accolades. Since 1969, Jaimoe, as he's most commonly referred to, has brought power and finesse to the legendary Southern-rock group the Allman Brothers Band, alongside rhythm mate Butch Trucks. It's been more than thirty-five years since Jaimoe played leader, in the influential fusion band Sea Level. But given the wonderful music on *Renaissance Man*, the new album by Jaimoe's Jasssz Band, it's been worth the wait. "I was just telling the guys the other day on the tour bus," Jaimoe says, "that I couldn't be happier with what this project has turned out to be."

From the burning "Dilemma" to the melodic "Drifting and Turning" to the Memphis-soaked "Leaving Trunk," Jaimoe's drumming shines on the inventive arrangements and dazzling interplay of *Renaissance Man*, which also features incendiary contributions from guitarist/vocalist Junior Mack. "About seven years back I met Junior at the Beacon Theatre," Jaimoe explains. "I asked if he might have an album that I could listen to, and no faster than I got the words out of my mouth, his CD was in my hands!"

With the Allmans, Jaimoe's signature cymbal work and fills sometimes bring to mind Elvin Jones or Max Roach, and they provide perfect counterpoint to Butch Trucks' full-bore attack. "One night I was at the Village Vanguard with Butch watching Alphonse Mouzon playing with Roy Ayers," Jaimoe recalls. "Butch elbowed me in the rib and said, 'Hey, man, that guy sounds just like you.' I replied, 'Yeah, tell me about it.' As I tried to figure out why we might have sounded alike, I realized that it came down to the fact that we listened to the same people. Still, you can learn somebody's stuff inside and out, but what you *can't* do is cop their personality."

Early this year, the Jasssz Band co-headlined a series of dates alongside Gregg Allman's solo band, after which Jaimoe, Allman, and the rest of the Brothers took up residence at the Beacon Theatre for their annual string of shows. When asked how he continues to find inspiration at this stage in his career, Jaimoe says, "By doing what I've always done—trying to play stuff that Buddy Rich, Max Roach, and Ed Blackwell did on a moment's notice. Those cats, they just inspire, you know?"

Bob Girouard



SCOTT PHILLIPS

As Creed brings two blockbuster albums to theaters, the group's drummer juggles expectations and variations.

Scott Phillips has held the drum chair in Creed since 1995. In that time he's played on some of the biggest alt-rock hits of all time, selling in excess of 40 million units worldwide. Precious few drummers can lay claim to powering such a successful catalog.

Creed dissolved in 2004 following the much-publicized crash and burn of lead singer Scott Stapp, but the remaining band members soon regrouped as Alter Bridge, which released three popular albums and two live DVDs of its own.

In 2009 Creed reconvened to tour and release the album *Full Circle*. This spring Phillips and company are staging a series of concerts in which they're performing, in their entirety, Creed's remarkably popular first two albums, the six-time-platinum *My Own Prison* and the eleven-time-platinum *Human Clay*. "I haven't played some of these songs in fifteen years," Phillips says. "It will be fun revisiting parts that I haven't really thought about in a long time."

Phillips says the band realized early in the planning stages of this tour that some songs would need to remain true to the recorded versions, while others would offer more leeway. "We plan on injecting some cool moments into different parts," he explains.

"Drumming on these songs will be a challenge," Phillips adds. "I want to find where my original thoughts were and combine them with where I am now as a drummer. To keep the drumming interesting, I think it will come down to the nuances. From there, everything should fall into place." **Steven Douglas Losey**

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STEVE HONOSHOWSKY

Using modern technology, this forward thinker figured out a way to collaborate "in the moment" with some drumming visionaries



Steve Honoshowsky's two-volume *Speak Softly and Carry a Big Stick* is the stuff drumming dreams are made of. Imagine having the opportunity to request all-percussion pieces from some of your favorite players—and then overdubbing yourself playing along, as if you were actually jamming with them. That's

exactly what the New Jersey-based multi-instrumentalist did recently with a collection of original tracks by Amir Ziv, Chris Pennie, Ches Smith, and G. Calvin Weston, among others. "There were no rules for the submissions," says Honoshowsky, who received the tracks through email. "It was just *go for it*."

Steve continues, "These drummers' styles are all over the map, so it was really interesting and surprising to see what they came up with. For my parts, I intentionally didn't overplan. I wanted to have the element of me just reacting. Even though the initial vibe is spontaneous, I didn't want people to think these were drum solos, but rather pieces of music."

The fascinating final cuts range from hypnotic tribal grooves to avant electroacoustic constructions, created

with drumkits and a variety of percussion instruments. "I've begun work on volume three of *Speak Softly*," Honoshowsky says, "and Amir will be involved again, as he's almost second in command for the project. There will also be a piece with Billy Martin, with whom I've studied and finally gotten a chance to record."

Honoshowsky busies himself with multiple projects, including his collaborative group No Use for Humans, as well as solo drum performances. And through the YMCA, he's involved with the Rhythmic Arts Project (TRAP), a therapy program that helps increase coordination and motor skills for physically and mentally disabled people. "I'm blown away by the results from TRAP," he says. "To witness people communicate nonverbally is tremendous." **Ilya Stemkovsky**

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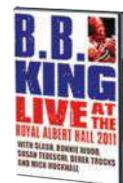
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DVDS

B.B. King *Live at the Royal Albert Hall 2011* (Tony Coleman) /// **Florian Alexandru-Zorn** *The Brush Secret: How to Apply Your Own Voice to the Brushes* /// **Phil Collins** *Live at Montreux 2004* (Phil Collins, Chester Thompson, Luis Conte) /// **Joe Bonamassa** *Beacon Theatre: Live From New York* (Tal Bergman)

NEWS



This past February, *Modern Drummer* contributor and Drums and Disabilities (D.A.D.) president/CEO **Pat Gesualdo** joined forces with the U.S.

Department of State to organize a series of workshops in the West Bank region of Israel. The workshops were designed to help disabled Israeli and Palestinian children develop fine motor skills, sensory integration, and physical and cognitive functioning. Certified D.A.D. drum therapist **Dena Tauriello** was also on hand to perform with her band Antigone Rising. You can read Dena's blog about the trip at moderndrummer.com.

Jack Irons is the new drummer in the Wallflowers.

Roger Cardillo is now playing drums for Paul Gurvitz and his New Army band. Gurvitz and legendary Cream drummer Ginger Baker were the founders of the original Baker/Gurvitz Army.

ON TOUR



Scott Hammond with Ian Anderson /// **Sean Stockham** with Middle Class Rut /// **Tomas Haake** with Meshuggah /// **Carter Beauford** with the Dave Matthews Band /// **Graham Broad** with Roger Waters /// **Christopher Schneider** with Rammstein /// **Arin Ilejay** with Avenged Sevenfold /// **Gene Hoglan** with Fear Factory /// **Kenny Aronoff** with Chickenfoot /// **Johnny Markowski** with New Riders of the Purple Sage /// **Ryan Rabin** with Grouplove

WHO'S PLAYING WHAT

Recent additions to Vater's endorser list include **Jake Bundrick** (Mayday Parade), **Darryl "LiLMaN" Howell** (Nicki Minaj), **Rory Dolan** (the Drowning Men), **Johnathan Blake** (independent), **Elliot Babin** (Touché Amoré), **Mona Tavakoli** (Jason Mraz, Raining Jane), **Gregory Clark** (independent), **Jesse Wood** (the Naked and Famous), **KJ Sawka** (Pendulum), **Jared Baez** (Valora), **Eric Greene** (independent), **Jacob Edwards** (Avett Brothers), **Tony Tedesco** (John Pizzarelli, Hofstra University), **Debbi Peterson** (the Bangles), **Diane Downs** (Louisville Leopard Percussionists director), **Michael Martinez** (Allstar Weekend), **Steve Misamore** (Dierks Bentley), **Jacqueline Cassell** (independent), **Adam Silverman** (Lauren Alaina), **Mike Hrycenko** (ex-Man Overboard), and **Ben Antelis** (the New Velvet).



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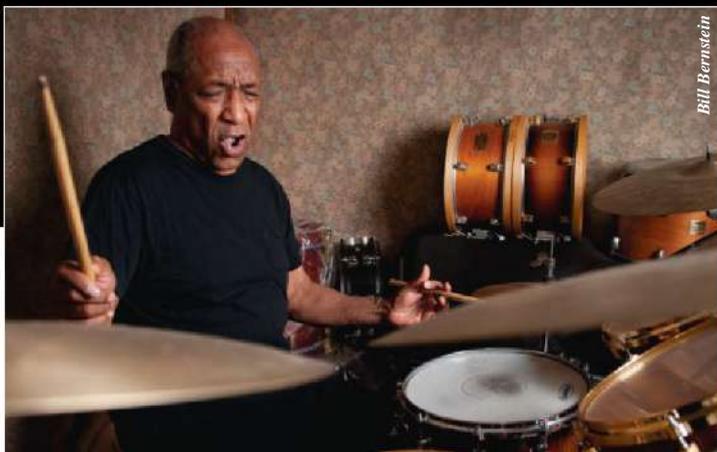


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GIMME 10! HORACEE ARNOLD

The drummer, composer, bandleader, and esteemed educator, who's played with jazz legends like Charles Mingus and Chick Corea, recently released the vibrant CD *All Times Are in It*. Here, the master shares his uniquely holistic approach to the art.



1 FIND YOUR TIME-PLAYING SIGNATURE. All great time players going back to Baby Dodds, Papa Jo Jones, and Big Sid Catlett have slight differences in how they interpret time. Miles Davis and Freddie Hubbard both played trumpet, yet they sounded unique. Within one note everybody in the world knows it's Miles. Likewise, when you play time, it should be your signature. When Art Blakey played a bar, you knew it was him. Even if someone's not strictly playing swing time on the cymbal, they still put across their sense of time in how they phrase and interpret time. How you generate that time feel becomes your signature. And each of us should be different, because we're not machines in the metronomic sense, we're humans.

2 KNOW THE HISTORY. Explore drum traditions, particularly from Africa—the rhythms and the way they viewed the instrument. It gives you lots of options for using and interpreting. You might not use it literally in your playing, but by listening you will build your relationship to it. Also understand the history of the drumset and the players who contributed to the instrument being what it is today. It gives you better access to the language, the vocabulary of your instrument.

3 PAY GREAT ATTENTION TO YOUR SOUND. It has a lot to do with what you have in your head, in terms of who you are. Like playing time, the sound comes over a process of being very deliberate and then forgetting about it and just doing it.

4 HAVE A VISION OF YOURSELF AND WHAT YOU DO. This is what you do, this is what you enjoy, this is your life. You're doing something that's very special to you and also contributing something—spiritually or otherwise—to other people. When somebody sends you an email from Dubai or Columbia saying, "I've followed and enjoyed your work for a long time," that's quite a nice reward. The big thing is

to see your work as a life's work: Continue to strive for excellence.

5 PLAY WITH PEOPLE WHO ARE MUCH BETTER THAN YOU.

Challenge yourself. If you've risen to a certain level of competence on the instrument and you say, "I don't want to play with those guys because they're much better," you're cheating yourself. Playing in a challenging situation is baptism by fire. Once you've done that, that's gold in your bag. It will last you for months, even years. It will go a long way in helping you find out who you are.

6 LEARN HOW TO TRANSMIT INFORMATION TO ANOTHER MIND.

In teaching, the mental process of transmitting information can cause you to draw on non-musical things. You could, for instance, draw from a speech you may have heard that struck you powerfully. You can use that to transmit the idea of a particular execution of a phrase or sound you want to get, which takes it out of the technical aspect of what you play physically and more into the realm of concept. This causes the student to think on a broader level in terms of concept and intent. It begins to shape the artist in a player.

7 CREATE OPPORTUNITIES FROM MISSED OPPORTUNITIES.

Someone offered me a gig with Ella Fitzgerald. I had to say, "No, my kids need me now because I've been on tour for such a long time." I respectfully declined, although I would have loved to play that gig. He said, "Son, I respect you for taking that position, and let me give you a word of advice: When you turn down something

and you're not working, look at it as an opportunity to do your own work." And that was a very fertile time, a time to work on my own process.

8 BECOME A COMPOSER.

It's valuable to understand composition. It helps your playing hang together as a musical piece. It should be as if what you've improvised could be scored. Also, the more you understand composition, the better equipped you are to enhance a piece as an improviser. Whenever I ran into Ornette Coleman, the first thing he said was, "Did you write today?"

9 RISE TO THE OCCASION.

The word is *professionalism*. You must show a proper level of respect for who you're working for. If you're called to do a function, you must realize what the function is, because you've agreed to do it and therefore you oblige yourself to do what you're being paid to do, as best you can. In jazz, there's a little more leeway in people allowing you to use your artistic freedoms. But if you don't like the situation or the music and you let it affect your performance, you are wrong for accepting that job.

10 LEARN FROM THE UPS AND DOWNS.

People are always watching you. They're aware of how you sounded last year and how you sound this year. This is a critical situation. I can think of a few gigs along the way where I didn't measure up. I went back home, licked my wounds, and did my homework. Next time the guy said, "Hey, what are you doing next week? I've got a gig for you."

Interview by Jeff Potter



BRANN DAILOR

The drum sounds on Mastodon's latest album, *The Hunter*, fly in the face of conventional modern-metal wisdom. We asked our man behind the (single-headed!) kit what tones the band had in mind going into the recording.

Phil Collins on Genesis's *Duke*—taking the bottom heads off the toms to get that barking sound, which I haven't heard a lot in recent years. Especially in metal now, with sound replacement taking the character right out of the kit, it seems like drums are an afterthought. I feel bad about that! That's not the way it should be. I'm used to hearing classic albums, like Maiden and Genesis, when there was real care taken in how the drums sounded and tom fills always sounded amazing. Now it's very often clickity-clackity tones.

My feeling is to give the drums their own character and treat them as being important—because they are. I never want to sample my sounds or trigger them. That lends itself to fast double bass, but I don't really do that kind of drumming. It works in certain areas, like death metal, for a mechanical, driving sound. But what we write is

influenced more by '70s rock.

Gear-wise, we used a few different kicks with different tunings and experimented with mics and dampening techniques. On the song "The Hunter," we used a 26" kick and a big, fat '80s Tama wood snare. I also used a '72 stainless steel kit on the record. Mike Fasano, who worked with us on this record, has a ton of drums and toys to use, and he was excited about it because I wanted to go as vintage as I could.

We forbid any sound replacement. We work too hard on getting drum sounds. I just couldn't stop doing coast-to-coast rolls on *The Hunter*. I probably overdid it, but I couldn't stop doing them, because the drums sounded so good.

Interview by David Ciauro. For more with Dailor on the making of The Hunter, go to modern drummer.com.



OMAR HAKIM

In July of 1989, we asked the drummer, who'd turned heads with Sting, Weather Report, and David Bowie, about his famously fluid playing style.

"That might come from my love of dancing. I'm not a great dancer, but I enjoy the act and the motion of dancing. I think I move my entire body when I play. I don't think of it as one hand doing one thing and the other doing something else. It's the whole body moving together.

"The best way to learn a groove that you don't know how to play is to go to a club that's playing that music and dance to it. By doing this, you can get your body into the habit of moving a certain way. If you can dance to it, then you can sit down at the drums and recall the feeling that made you move.

"What you're trying to do is take something that your spirit feels and hears, bring it into your body, and then transfer it into a physical thing—being able to play it. Drumming requires your entire body. It requires you to breathe a certain way, to sit a certain way.... I think that you *have* to be comfortable with your body in order to make music."



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19th-Century Snare

This drum was given to me as a gift because of my love for old drums and my hobby of bringing them back to life. The year 1888 is stamped on the metal hoop claw. I eventually had the drum restored by Andy Reamer. Could you give me a little history on this instrument?

Carlos



Before



After

We sent your question to drum historian and MD Collector's Corner columnist Harry Cangany. Here's his response: "I'm no expert in nineteenth-century drums, but I do have a lot of catalogs, partial catalogs, and photocopies of catalogs from that time. Most of the companies making drums in the 1800s didn't exist long into the twentieth century, as the big companies—Leedy, Ludwig, Gretsch, and Duplex—started to get moving and displaced the small manufacturers.

"I can find only one reference to a drum that used a V-shaped metal tuning system with wide brass clips in the late 1880s, assuming that this is a U.S.-made drum. Many companies had a wooden star-shaped design that surrounded the vent hole; it was known as 'marquetry.'

"I believe this instrument was made by George Van Zandt in Chicago. It was patented in 1888. There's a bass drum that uses the exact same style of tensioning at the National Music Museum in South Dakota. You can see it at orgs.usd.edu/nmm/Drums/BassDrums/10526/BucktailsDrum.html.

"JW Pepper, of Philadelphia, and Conn also later made drums that used wire-based tensioning, with some differences from the Van Zandt system. I hope this little bit of information helps."

TECHNOLOGY CORNER

DIY DECOUPLING by John Emrich

I purchased an electronic kit so I could practice in my apartment without disturbing my neighbors, but they can still hear the sound of the pads when I'm playing. Is there a good way to isolate the kit so that it doesn't make so much noise?

There are two things going on here. Your neighbors might be hearing the actual pad noise, but it's more likely that they're picking up the transfer of vibration through the walls and the floor. But first let's deal with making your room as soundproof as possible, in order to keep the audible pad noise to a minimum.

The biggest culprits causing this bleed of sound are the small gaps of space around your windows and doors. Ideally, you want to completely seal off the small open areas. There are a lot of musician-specific products out there made especially for soundproofing studios, but they can be very expensive. We're going to take a more do-it-yourself approach, which is similar to how you would winterize your home against air drafts. And it can be done with simple items purchased from your local hardware store.

First, get some self-adhesive foam weather-stripping tape so you can seal the small spaces between the doors and doorframes. (There are also prefabricated sealing kits available that use metal and rubber to push up against the door when it's closed.) Once the door is sealed, use weather stripping around the edges of any windows.

One place for sound leakage that's often overlooked is any electrical outlet on a common wall between you and your neighbors. Those should also be sealed off, but be sure to check your local construction regulations. You don't want to stuff the box with a type of foam that could end up being flammable.

Now let's take a look at the doors and windows themselves. In an ideal soundproof world, the door would have a

heavy, solid core, and the windows would be thick and double planed. Most modern buildings have these features on exterior doors and windows, but interior doors are often cheap and hollow. Simply replacing the door with a solid-core model, and then insulating around the edge, should cut out most, if not all, of the transfer of the actual pad sound into your neighbors' apartment.

Floor vibrations are more than likely the bigger problem in your situation. The way this works is simple: You hit the pad, and the energy is transferred down through the hardware to the floor. Most floors are basically a hollow space between you and whatever is below. This cavity acts as an amplifier of the vibration and allows it to travel over a fairly long distance. The same vibration can also transfer to any other solid surface that's in contact with the floor.

To get around this problem, you need to decouple (separate) the drums from the floor. The choice of what kind of drum rug you use can sometimes help, but carpeting is often not enough on its own to break up the vibrations. Some people have had success using those little workout pads that snap together like a giant puzzle. These are basically firm 1/2" pieces of foam. Put your rug on top of the pads, and you might be good to go.

The best way to decouple a drumset from the floor, however, is by using multiple layers of different materials in an attempt to break up the vibration even further. You might try using the workout pads followed by a piece of 3/4" plywood, followed by a thick carpet. Each dwelling will be a little different, thus requiring a slightly different approach. Regardless of the type of decoupling riser you create, be careful that it doesn't touch any of the walls, or you'll still have problems. This same technique can—and should—be employed with any speakers in the room, especially subwoofers. In general, lower frequencies will travel through solid surfaces with a lot more efficiency.



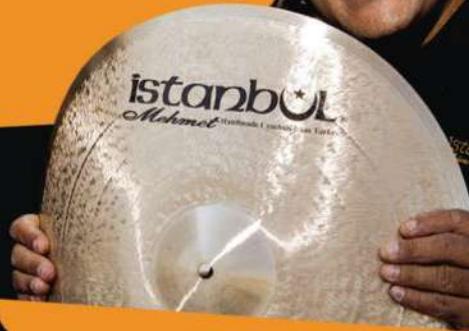
John Emrich is an expert in the field of electronic percussion. He has produced sample libraries on FXpansion's BFD2 and Eco platforms and has produced products for *Modern Drummer*, Platinum Samples, Bosphorus, Mapex, Alesis, Pearl, WaveMachine Labs, Native Instruments, Yamaha, and Zildjian. For more info, visit johnemrich.com.



Jonathan Moffett

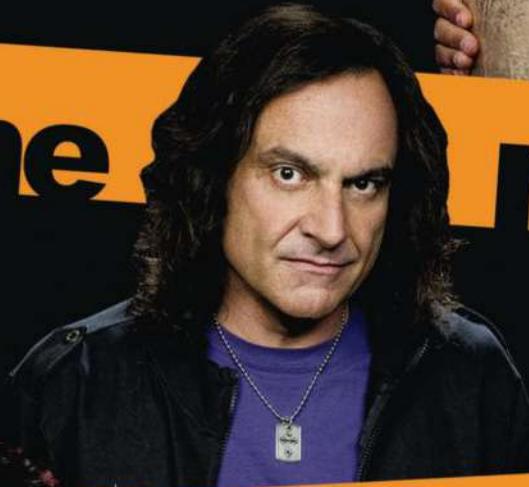
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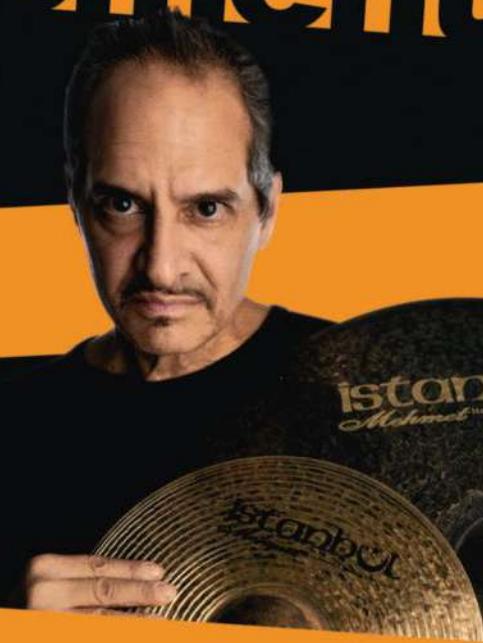
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Classics Custom Extreme Metal Cymbals

by Michael Dawson

The original Classics Custom series comprises mid-priced B10-alloy splashes, crashes, Chinas, and rides in Medium and Powerful weights, all of which proved to be a good choice for rock and metal drummers. (For a complete review of those models, check out the June 2011 issue of *MD*.) Meinl recently added an entire lineup of extra-heavy Extreme Metal cymbals to the series, designed for increased volume, durability, and response in even more aggro playing styles.

All Extreme Metal cymbals are manufactured using computerized technology and are lathed from bell to edge. These models have a highly polished brilliant finish and feature a combination of shallow $\frac{1}{4}$ " hammer marks and deep dime-size overhammering, which is said to help bring a bit of trashiness to an otherwise bright and laser-focused sound.

From the Extreme Metal line, we were sent a 10" splash; 14" hi-hats; 16", 17", and 18" crashes; an 18" China; a 16"/18" Stack Effect cymbal (crash over China); and a 20" ride with a giant 8" bell. We'll start our review with the splash and work our way up.

10" SPLASH

The least "extreme" of the Extreme Metal series is the 10" splash (\$129). It's relatively thin (it gives a little when bent in your hands), and it had that super-quick, short attack and breathy sustain you'd expect from a cymbal this size. The tone was somewhat glassy and trashy, with a bit of pitch dip, sort of like what you get when striking a small Chinese gong. This splash held its own when played with the other cymbals in the series, but it would also incorporate well into other, less aggressive setups.

14" HI-HATS

Meinl describes the Extreme Metal hi-hats as having a "strong and energetic open sound with a sharp, piercing chick." Both cymbals are very heavy, with the bottom having a clear bell-like pitch and very long sustain when struck solo. The top cymbal has a lower pitch but an equally long sustain, with a touch of more complex overtones. In our review of the 14" and 15" Classics Custom Medium hi-hats, we felt that they sounded best when played tightly closed. The 14" Extreme Metal pairing (\$384), however, really excelled in the partially to fully open position, where it gave off a strong, sizzling sound with a lot of volume.

I could see using these cymbals on an X-hat for more intense sections of songs with a lot of double bass. The closed sound was also very strong and present, and open accents had a cool metallic voice that was neither abrasive nor harsh but was surprisingly musical and made the cymbals a lot of fun to play—hard.

16", 17", AND 18" CRASHES

It's rare that I play a trio of crashes without having a clear favorite in the group, but these Extreme Metal models were very consistent, with the pitch being the only noticeable difference between

them. Each had a firm—if not stiff—feel with a strong attack, bright tone, and short decay, and the cymbals weren't as overwhelmingly loud as I expected them to be. In fact, I felt I had to hit them a bit harder than normal to get them to open up, but that built-in threshold actually helped keep the crashes from dominating the overall drum sound when I played them for full-on crash-ride patterns. The overhammering introduced a bit of white noise to the tone, but these were still very focused-sounding crashes that hit quickly and got out of the way just as fast. (They did have a long, lingering sustain, but that wouldn't be noticeable in the context of a loud band.) While lacking in subtlety and nuance, these





20" BIG BELL RIDE

The most unusual cymbal in the Classics Custom Extreme Metal series is the 20" ride (\$346), with its huge 8" bell.

The bell spoke in a loud, deep voice, with a low, penetrating pitch that had a lot of attitude. Just as the bowl-shaped bell dominates the physical landscape of this ride, the bell tone lingered on for a long time and pervaded the bow sound with a bed of harmonics, yet without hindering articulation. The stick sound on the bow was very pingy but not overly high pitched or bright. Fast ride patterns cut through strongly and clearly, but the cymbal also blended well when played during more atmospheric, open sections of songs.

crashes make up for it with extra power and durability. List prices are \$238 for the 16", \$274 for the 17", and \$310 for the 18". A 19" version is also available, and it lists for \$328.

16" CHINA AND 16"/18" STACK EFFECT

The 16" Extreme Metal China (\$238) was gnarly and aggressive sounding, with an explosive, noisy attack and fairly short decay. It wasn't as quick and pitch-less as a traditional Wuhan-made China, but that extra bit of sustain helps fill out the sound when you're going for repeated Dillinger Escape Plan-style assaults. I enjoyed crushing accents on this sturdy little sucker. (An 18" China is also available and lists for \$310.)

While you could simply layer the 16" Extreme Metal crash over an 18" China to create your own stacker sound, the prefabricated Stack

Effect combo (\$548) comes with a 16" crash, which has the logo printed on the underside, and an 18" China-type cymbal that has a more subtle edge flange and a smaller bell than the regular Chinas in the series. The pair is designed to be set up with both cymbals inverted, with the crash on top of the China. Playing them that way brought out an interesting sound that was part hiss and part crash. I didn't feel that the China was playing as much of a role in the sound as I wanted it to—unless I intentionally struck it beneath the crash cymbal—so I tried a more conventional stacker position, with the crash placed right-side-up on the inverted China. That produced the short, explosive, noisy Zach Hill/Jon Theodore sound that I was expecting to hear from this combo.

meinlcymbals.com

CANOPUS

by Michael Dawson

Yaiba Aluminum Snare Drum



Canopus launched the Yaiba series a few years ago, in an effort to bring down the cost of manufacturing without sacrificing quality. To do that, the company developed new die-cast lugs, in the shape of Japanese swords, to replace the more expensive solid-brass tube version.

The JSA-1450 is the latest addition to the Yaiba snare line, which also includes steel and maple models. This 5x14 drum has eight lugs and features a 1 mm aluminum shell, which is said to produce a crisp and fat sound for a wide range of musical applications. The drum is very lightweight yet solidly built. The throw-off is simple and smooth, and the tension rods feature Canopus's Bolt Tight washers to minimize detuning.

We tested the Yaiba aluminum snare in the studio at five different tunings: low (80 on a DrumDial), medium-low (82), medium (85), medium-tight (87), and tight (90). At all of the tunings, the drum produced an open, lively, and vibrant tone with a crisp attack and very musical and controlled overtones. (No muffling was needed during our testing.) When tuned tight, the drum had an explosive pop with a short, metallic ring, similar to the sound that funk drummer Stanton Moore gets out of his signature metal snare. A medium-tight tuning also had a lot of pop, with more midrange overtones for a fuller sound. (Think Chili Peppers drummer Chad Smith's snare tone circa 1992.)



A medium tuning elicited even more midrange, with the attack widening into more of a smack. The pitch of the drum-head also became more prominent. This tuning would be my choice for a lively, all-purpose metal snare sound. The two lower tunings had a longer sustain, a wider and punchier attack, and a bit of pitch dip that sounded great under a microphone and would be an excellent choice for sloppy rock tracks. Snare sensitivity was supreme at all dynamics and tunings. This drum could easily become any touring or recording drummer's workhorse metal snare. List price: \$650.

canopusdrums.com



Q DRUM COMPANY

Galvanized Steel Drumset and Raw Copper Plate Snare

by David Ciauro

Q Drum may be a new name in the field of custom drum companies, but president Jeremy Berman is not green to the scene. He's been building drums for over fifteen years, with the bulk of his experience coming from his tenure at Orange County Drum & Percussion. Being president of a company may seem like a prestigious title that comes with a bloated salary and ultimate control over the employees, but the reality is that Berman owns and operates Q Drum by himself.

In unstable economic times, it's a risk to choose to give up job security and go it alone in the overcrowded market of custom drum companies. But Berman left OCDP on great terms, with the support of his superiors, and his reputation for being a skilled and creative drum builder had already developed into a close network of drummers that were excited to jump on board. According to Berman, part of his mission is to make his business operate more like a family, working closely with



ONE MAN'S TRASH IS ANOTHER MAN'S TREASURE

While on tour as a drum tech for the industrial rock band Nine Inch Nails, Jeremy Berman was asked to assemble a small trashy-sounding kit to be featured in a segment of the show. During a visit to a local junkyard, Berman collected a sheet of galvanized steel, in addition to other scrap-metal treasures. "The galvanized steel had this great fish-scale aesthetic, which is why I grabbed it," he says. "But when I started hitting all the pieces I selected, I was surprised to find that the galvanized steel didn't really have much of a tone at all. I did some research and found that the process of galvanizing steel deadens the tone of the metal, so I rolled two sheets into a 20" bass drum to see what would happen, and it sounded really cool."



artists and customers to create drums that are physical and aesthetic extensions of the players.

Q AND A

We were sent some of Q Drum's metal offerings to check out, which showcase Berman's classic taste, industrial flair, quality craftsmanship, and pride in ownership. First up is a three-piece thin-gauge Galvanized Steel kit (\$2,610), consisting of a 16x24 bass drum, a 9x13 rack tom, and a 16x16 floor tom. All of the drums feature 10-ply maple reinforcement rings. Galvanized steel shells are unique to Q and have quickly become a favorite. Berman makes every shell by hand, starting with a stock sheet of flat steel that's sheared, rolled, and finally seamed using copper rivets. The galvanizing process uses a zinc coating that gives the metal a fish-scale appearance, and, according to Berman's research, also deadens the tone of the metal, which Jeremy feels helps assuage overtones. The choice to seal the shells with copper rivets instead of welding may seem odd at first, but it adds to the kit's industrial aesthetic, while creating a functional design element that distracts from the obviousness of the seams. More important, the rivets don't hinder the tone of the drums.

WHAT A SOUND

Taking note of the clear Remo CS black-dot tom heads, with Clear Ambassador bottoms, I envisioned a powerful yet classic sound for the kit. Thus my natural instinct was to tune the resonant tom heads fairly tight while keeping the batter heads slightly above medium. The bass drum had a coated Powerstroke 3 batter, an Ebony resonant with a 10" port in the center, and a lightweight pillow inside, barely touching both heads. I tuned the

batter head medium-loose, with the front head around medium. After playing just a few notes, I was convinced that this kit and I were simpatico.

The first thing I noticed was how well the overtones were controlled, without sacrificing tone or presence. This enhanced both the focus and the attack. I would agree that the galvanizing process deadens the steel, which makes the shells very responsive to the way the drums are tuned. The toms were tested wide open, yet the overtones weren't swirling about after every fill.

The kick had a nice, round tone within the meaty bass frequencies, which created a gale-force impact, as opposed to a shapeless, rumbling low end. The toms had a nice barking quality, while keeping a solid midrange tone with a good amount of body. The maple reinforcement rings really helped shape the tonality while adding some warmth to the sound as well.

The drums sounded great live in my studio, recorded, and miked at a small rock club. But I was curious if the overall tuning range of the galvanized shells would be limited, ultimately relying on the choice of heads and their tension. Lower tunings indeed lacked a bit of presence, and the tone became garbled. Some experimentation with different head selections could fix this issue, but I tend to hold the philosophy that the way a company chooses to present its drums should highlight the instruments' strengths.

If you really like to tune your drums low, or you like the feel of slack heads, these drums are probably not for you. Conversely, for drummers who love big, open sounds with tons of depth, the shells provide the opportunity to play bigger sizes without having to muffle the heads in order to tame overtones.

NOTE TO SELF

If I had to offer any words of caution, it would be to remind yourself that these shells are made with thin metal. While breaking down the kit after a gig, I pressed my hands on the top of the bass drum while I leaned over to hear something my singer was saying, and the shell caved in under the pressure of my palms. I quickly removed my hands, and the shell immediately popped back into shape. No damage occurred, and I don't consider this a design flaw but rather a realistic fact about the material: It's bendable. If you and your bandmates act like lunatics on stage and you like to use your kick drum as a launch pad for acrobatics, beware! On the upside, these drums are lightweight, which makes them easy to transport, if not road worthy for all situations.

COPPER ATTITUDE

We now transition to anything but lightweight, in taking a look at the 6¹/₂x14, 1/8"-thick Raw Copper Plate snare drum (\$1,250). "The copper is raw with no finish, just some patina that will change the more it's touched, sweat on, and/or bled on," Berman says. This bad boy tips the scales, weighing in at around thirty-five pounds.

Like the steel kit, the copper drum is handmade. It turned in a stellar performance at tighter tensions, with a defined pop that sat nicely atop the metal's naturally dark overtones, creating a balanced tone with robust depth and aggressive attack. The drum didn't have any piercing high-end frequencies, which was a pleasure to my timeworn ears. The snare comes in a padded black-leather Reunion Blues snare bag.

qdrumco.com



REMO

Clear Vintage Emperor and Ambassador X14 Drumheads

by Michael Dawson

Remo released the Coated Vintage Emperor drumhead three years ago, to great response. (You can check out our review in the July 2009 issue.) We were most impressed with these slightly thicker double-ply heads' ability to produce punchy, full sounds at a range of tunings. Now a clear version is available for 8" to 18" drums. Remo also recently introduced an extra-durable 14 mil single-ply snare batter, the Ambassador X14. We were sent a set of each to review.

CLEAR VINTAGE EMPEROR TOM BATTERS

Like the coated models, Clear Vintage Emperor heads are made with two plies of 7.5 mil Mylar film, as opposed to the two plies of 7 mil film used in standard Emperors. These heads are called "vintage" because they're a throwback to the original Emperor from the 1960s, which was made with thicker film to provide more durability for the heavier drumming styles that were developing at the time. Remo went to a thinner film years later, when studio drummers began requesting a more open-sounding double-ply head for recording.

The Clear Vintage Emperor is said to produce "warm, transparent midrange tones with enhanced attack and durability." We tested a set on 10", 12", and 16" birch toms. The heads tuned up very quickly and brought out a noticeably fuller, deeper, and punchier sound than

was there previously. (These toms came with standard Clear Emperors installed.) The drums still had a lot of snap and presence, just with a clearer, less distorted attack and fewer high overtones. The decay was also a bit shorter with the Vintage Emperors. If you're a fan of the deep, articulate sound of Clear Emperors but you often have to apply a little tape or Moongel to help focus the tone, we recommend checking out the Vintage Emperors. They sounded big, deep, and punchy right away, especially at lower tunings.

AMBASSADOR X14 SNARE BATTER

The Ambassador X14 drumhead is the latest addition to Remo's X series, which includes the Ambassador X, a 12 mil single-ply head; the Controlled Sound X, a 12 mil single-ply model with a 5 mil reinforcement dot; and the Emperor X, a super-thick double-ply 20 mil head with a 5 mil reinforcement dot. The Ambassador X14 has a single ply of 14 mil film, making it as thick as a standard 2-ply Coated Emperor. Remo describes this model as being "the world's most durable single-ply drumhead," with a sound that has darker midrange tones and greater attack.

The Ambassador X14 definitely feels thicker than a standard Ambassador or an Ambassador X. The film is a bit fabric-like, akin to the Emperor X, and has a bit more tension built in, so it doesn't crinkle as much as thinner heads. We tested the

Ambassador X14 on a lively-sounding 5x14 chrome-over-brass snare, first taking the head up very high (90 on a DrumDial) to give it a chance to break in and seat properly. While I didn't intend to leave the head tuned that tight for the review, the drum actually sounded quite comfortable, and the tone wasn't choked or brittle. The high end was slightly attenuated (we didn't need any muffling with this head), but plenty of bright overtones kept the drum sounding open and brassy. The head definitely had more midrange than a regular Ambassador, which added much-needed depth and fatness at such a high tuning. I'd use this drum with the Ambassador X14, tuned this way, for jazz or funk gigs.

When I backed off the tuning a bit, the tone fattened up and the overtones became less brilliant and more tonal. Medium-tight (87 on the DrumDial) seemed to be the happy medium between the explosive tight sound and the thicker smack achieved at slightly lower tunings. Loose tunings didn't prove to be too useful with the Ambassador X14, which we assume is a result of the increased natural tension in the thicker film, limiting how low it can go. But if you prefer a tighter, cracking snare sound with a lot of sensitivity, plus extra durability and a fatter tone that leans a bit toward that of a 2-ply head, this model is worth a try.

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ROLAND

SPD-SX Sampling Pad

by Michael Dawson

The original Roland SPD-S Sampling Pad was designed to provide drummers with an easy and affordable way to trigger samples and loops. The next-generation model, the SPD-SX, is even more powerful, with greater internal memory and a handful of upgrades that make it an indispensable kit addition for drummers looking to incorporate electronics into their setup. Let's check it out!

(VIRTUALLY) BIGGER, STRONGER, FASTER

The new SPD-SX has 2 GB of internal memory, which translates into about 180 minutes of stereo sample time (360 of mono). This is a huge upgrade, considering that the basic SPD-S can sample only 380 seconds of audio (down to ninety-five when sampling in Fine mode). Maximum polyphony (simultaneous sounds) on the SPD-SX is sixteen, while the SPD-S is limited to eight. Other notable improvements with the SPD-SX include two stereo Trigger In jacks, so you can now expand

the unit with up to four additional pads; right and left Sub and Master Out and stereo headphones jacks for routing audio (and the internal metronome) from the unit to three different destinations; LED indicators for each pad, so you can keep track of which samples/loops are currently playing; and high-speed USB connections for importing audio files from Flash drives and for interfacing the SPD-SX with a computer.

MASTER EFFECTS CONTROLS

The SPD-SX comes with a new Master Effects section, which comprises two control knobs and four effects buttons (Filter, Delay, S. Loop, and FX), so you can tweak how the effects affect the samples, in real

time, by turning the knobs as the sample is playing. Each of these buttons has a handful of effects assigned to it. For instance, the filter effect can be a simple low-pass or high-pass, or filter plus sync modulations. For delay, there's a normal stereo version, a synched stereo, and various auto pans. The FX button has the most diverse options. It can be assigned to delay, tape echo, chorus, flanger, phaser, EQ, compression, distortion, reverb, and a few others.

In the age of virtual effects processing, I found it refreshing to be able to manage the Master Effects on the SPD-SX physically with the control knobs. You obviously won't be able to do much tweaking while also playing your kit, but it was fun to mess



around with applying things like a low-pass filter to loops to create a bit of musical drama before coming in with a full-kit groove. One downside of the new Master Effects section is that you can apply only one effect at a time; as soon as you click one of the other effects buttons, the previous effect is turned off. It would've been nice to be able to experiment with delays and then immediately switch to controlling a filter without losing the delay. But you can always resample the first effect, assign it to a different pad, and then apply a secondary effect.

SAMPLING OPTIONS

There are several different ways to sample audio into the SPD-SX. The first option, simply called Basic, is to connect a microphone (with a 1/4" jack) or audio device to the back of the unit, start playback or speak/play into the mic, set your record level, tap the F1 button to start sampling, and then tap the F3 button to stop. You can also set the sampler to Auto Start so that it begins recording as soon as the input audio reaches a defined threshold.

The Multi Pad sampling option allows you to assign chunks of the input audio to different pads by simply starting playback (or playing/speaking into the microphone) and striking the pads you want to assign samples to at the appropriate times. You can also combine two samples on one pad (Merge), resample (With FX), cut a sample into a smaller piece (Chop), and record as an audio file a performance that you play on the pads (Perform & Record).

An easier way to get audio into the SPD-SX is to install the included SPD-SX Wave Manager software on your computer, connect the unit via USB, and then drag and drop files from the Wave List window in the software onto the corresponding virtual pads. The files will automatically be uploaded to the SPD-SX's internal memory. You can also drop edited audio files onto a Flash drive and then upload them to the unit through the Memory port on the back panel. I personally preferred to use these two methods over sampling directly into the SPD-SX, because it's much easier to trim and process audio files in a computer than it is to edit start and end points on the small LCD screen.

IN USE

The six main pads and the three edge triggers on the SPD-SX are made of textured rubber and have a fairly bouncy feel. You can go into the menu to adjust sensitivity and velocity curve settings, but I found that the unit performed fine right

out of the box. The edge sensors weren't as responsive as the main pads, so you need to be careful to strike them close to the center and with the shoulder of the drumstick. The internal metronome can trigger several different sounds, which was nice. And being able to adjust the metronome volume independently of the main volume allowed for a very comfortable headphones mix.

The SPD-SX comes with just sixteen preset kits, and several of those are more for demo purposes than for actual use, but the strength of this unit is in its sam-

pling capabilities and its 2 GB memory. I used to travel with a laptop, audio interface, and MIDI controller to play shows with a band that incorporated ambient backing tracks and loops into its set. Had this pad been around then, I would have left all that gear at home and simply imported the tracks into the SPD-SX, assigned each one to a different pad, and then saved them as a single kit so I could trigger them with a simple stroke of the stick. How cool is that? List price: \$999.99. rolandus.com



I'm a Natural!

"My name is Thomas McCree. I'm from the San Francisco Bay Area of California. Since being influenced by the drummers in church, I taught myself to play and now I've been playing drums for 23 years. I play hip hop, funk, R&B, jazz... I play Supernatural Cymbals because they take my playing to a whole new dimension. I love my Supernaturals Impact series hi-hat, Revelation crashes, and Mystic ride"

"Big Thomas McCree"
Currently playing with Karyn White



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GEARING UP

Drumkit Details, On Stage and Up Close

This Month



Interview by John Martinez • Photos by Alex Solca

Drums: Pearl Masters BRX birch in sea foam green finish with satin-chrome hardware

A. 4x10 Soprano snare

B. 12x14 tom

C. 5x14 Virgil Donati signature snare

D. 9x10 tom

E. 10x12 tom

F. 16x16 floor tom

G. 16x18 floor tom

H. 18x22 bass drum

"I'm using the Masters BRX, which I've had for about ten years now," Donati says.

"With the smaller drums, I like to crank them up fairly tight. I tend to tune the bottom head higher than the top for more projection and attack and a faster response. With the larger toms, I like to tune to the lower end of the spectrum and go for a big, beefy sound. I want that contrast between the high and low end. The kick is medium to loose tuning to get more fatness from the tone. Sometimes I lay a towel flat inside the shell, touching both heads, for nice articulation."

Heads: Remo Emperor X main snare batter and Hazy Ambassador bottom, Ambassador X Soprano snare batter and Hazy Ambassador bottom, Clear Ambassador tom batters and bottoms, and Clear Ambassador bass drum batter and Coated Ambassador front head

"I get the purest, most natural, most resonant tone with Ambassador heads. They don't have the longevity of an Emperor, which I'll use on a hard-hitting rock gig. But I tend to use Ambassadors more often than not now, including on the kick drum. Sometimes on a long tour I might opt for a Clear Powerstroke 3."

Cymbals: Sabian

1. 14" AAX Stage Hats

2. 18" HHX X-Treme crash

3. 14" AAX Mini Chinese

4. 17" Signature Saturation crash

5. 12" HH Mini Hats (closed)

6. 21" HHX Legacy ride

7. 19" Vault Saturation crash

8. 21" HH Flat Bell ride

"For this particular gig [with fusion guitarist Allan Holdsworth], there are a few variations from my standard setup. I've decided to use two ride cymbals, one of them being a flat ride. I've had it for about fourteen years and only used it on a couple of recordings, but I decided to break it out because I need two really diverse tones for the kind of music we're playing."

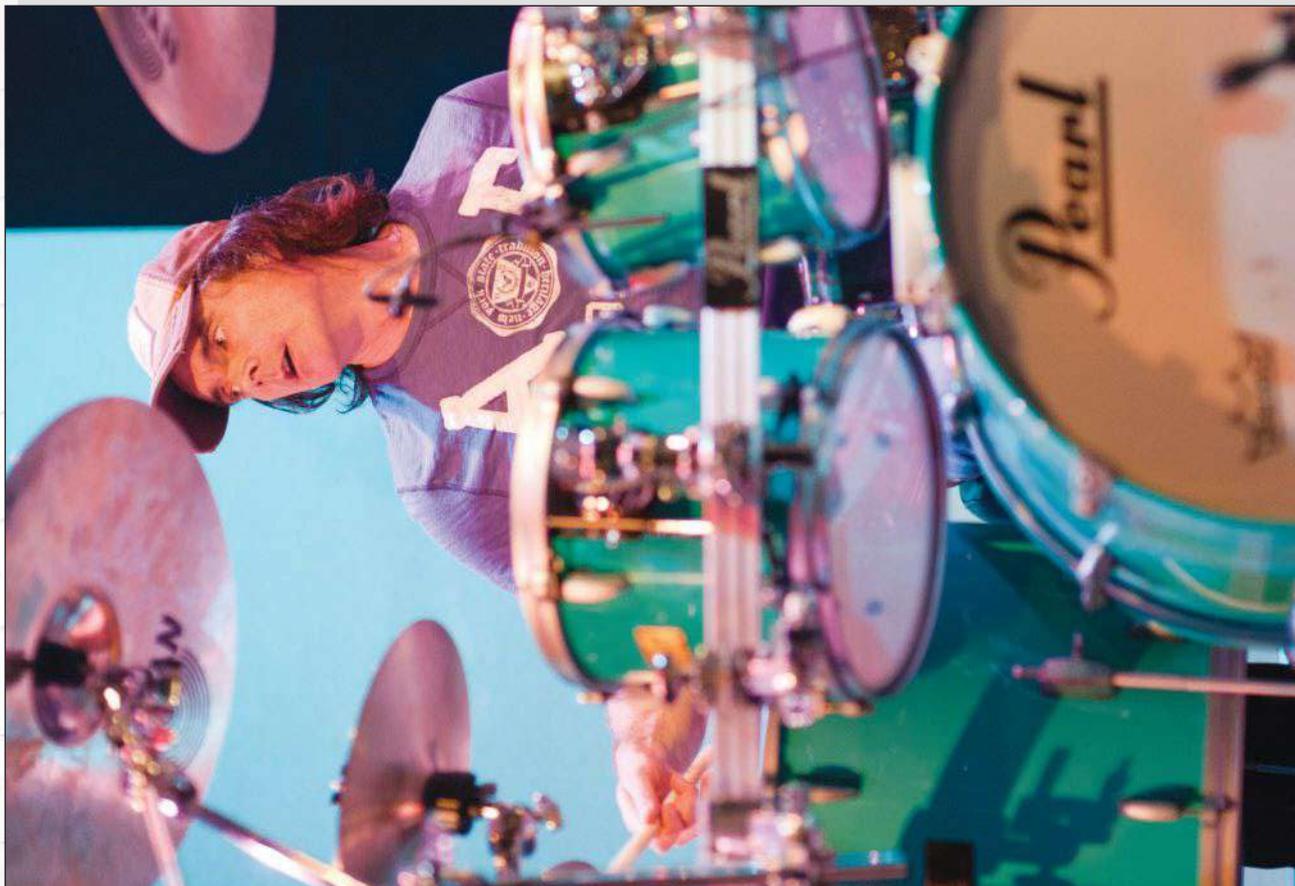
Hardware: Pearl, including ICON three-sided rack with weighted boom arms, H-2000 Eliminator hi-hat stand, D-150 Roadster throne, and Eliminator strap-drive double pedal with red cams

"I change between the blue and red cams on my pedals, so I don't get complacent. Sometimes it's nice to change the feel."

"By tilting the boom arms back, I can expand the rack without having to push everything out. I can get my cymbals in the right position; otherwise they would be way too close and uncomfortable."

Sticks: Vater Virgil Donati Assault model and MV-B1 S mallets

Accessories: Urban Boards Virgil Donati drumming shoes



DAVID CALARCO

A veteran jazzer proves that you *can* make a mark outside New York City—if you retain your intensity and keep yourself open to change.

by Ron Petrides

David Calarco has played with an impressive list of jazz artists, including Randy Brecker, George Garzone, Jerry Bergonzi, Kenny Werner, and Joe Lovano. He also recorded and toured with the renowned baritone saxophonist Nick Brignola for over twenty-five years. Yet to many on the scene he's almost unknown.

I first learned of David from bassist John Menegon, a longtime member of the bands of Dewey Redman and David "Fathead" Newman. Menegon told me after a gig, "Man, you *gotta* play with David Calarco—he really swings hard." We eventually did play together at Justin's in Albany, New York, and I was immediately taken in. Calarco indeed swings very hard, and he's able to accomplish this at any dynamic range, from a whisper to a scream. Moreover,



Rudy Lu

his interaction and inventiveness within the ensemble, from call and response to rhythmic counterpoint, are always pushing the boundaries. His solos are very exciting as well—in fact, they're nothing short of jaw dropping. By the end of our first night playing together, I could only keep asking myself, *Why haven't I ever heard of him before?*

The answer lies in part in Calarco's choice to live near Albany, a couple hours north of Manhattan. David claims this was a quality-of-life decision. Upstate he's been able to have a home, raise a family, and be close to the outdoor settings that, as an avid fisherman, he holds dear. But Calarco is hardly a country bumpkin. Possessing an intense personality that could be summed up as "New York"—a 1986 *Modern Drummer* article on him was titled "The Upstate Burn"—David is uncompromising in his art and strong in his belief in himself and his musical direction. Upon spending time with him, I was impressed by his depth and well-roundedness. Calarco comes to the drums not only from a jazz perspective—Tony Williams was a big early influence—but from a background that also includes a serious study of classical percussion, which fed his knowledge and appreciation of twentieth-century art music. This diversity is evident in the rich

interplay he fosters in whatever ensemble he's playing with.

MD: Is it true that you began playing drums at five years old?

David: Yes. My grandfather was an amateur rudimental snare drummer. My mom gave him a drum as a present, and I wasn't allowed to touch it. On my birthday, though, he let me try to play it, and I did something that resembled real playing, which shocked everyone. So my parents went to the band teacher in my grade school and paid her to stay after and give me lessons.

My first drumset lessons began when I was eight, with a frustrated big band drummer who used to play on *The Arthur Godfrey Show*. He was a really good teacher; at eight years old, for example, I knew how to play a rumba. In school I was trying to learn as much as I could. I was also playing percussion, which created a conflict, because there's not enough time in life to do everything well. That conflict lasted through my studies at Berklee.

MD: Were there many opportunities to hear jazz while growing up in upstate New York?

David: My father would take me places to hear music. When I was ten, he took me to hear Gene Krupa at the Lion's Den



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www.TrickDrums.com

in Troy, New York. We sat about ten feet from Gene...he must have been around sixty-five at the time. I will never forget how gracious he was. I told him that I was having trouble with my snare drum, which was a 1948 Slingerland Radio King. He sat down with us, took out a piece of paper, and wrote a letter for me to send to Slingerland, which he was an endorser of. He said, "You send them this letter with your drum." The letter basically said, "I want you to fix the drum for this kid." I mean, they completely reconditioned the drum for me, free. I wish I still had that drum—even more, I wish I had the letter!

MD: Could you reflect on your association with Nick Brignola?

David: There are only a few people that come along in life that you have a special musical connection with. I mean, I owe everything to this guy. He opened all these doors for me—guys like Chet Baker, Dave Holland...the list is so long.

Nick and I began playing together in 1976, and he passed away in 2002, so that's a musical relationship spanning twenty-five years. We had a really close personal relationship too—he was the best man at my wedding. When he passed away, it was like losing my father. It's painful to this day, and it's hard for me not to choke up when I listen to our records. He was an incredible player, and

TOOLS OF THE TRADE

Calarco plays Mapex Orion drums, including a 20" bass drum. "I believe it gives me more versatility over the customary 18" bass drum," he says, "and I like the voice that it provides. Plus there's not much tuning range in an 18." As opposed to the popular convention of tom sizes progressing in increments of 2", Calarco plays 12" and 13" rack toms and a 14" floor tom, and sometimes an additional 15". His snare is either a 6 $\frac{1}{2}$ "x14 Black Panther bird's-eye maple or a 6 $\frac{1}{2}$ "x14 Deep Forest cherry, both with gold hardware. David plays Sabian cymbals, including a 22" HHX Manhattan ride, a 22" AA Raw ride, a 22" Encore Mini Bell ride, an 18" Legacy crash, a 15" Sound Control crash, 14" Encore hi-hats, and occasionally a 20" Chinese. He uses Vic Firth SD10 American Custom maple sticks and Aquarian heads.

we fit together so well that people used to call us Batman and Robin. This closeness is quite obvious if you listen to us playing as a duo on his album *Signals...In From Somewhere*.

MD: Since that time, what have you been up to?

David: There was a period where I promoted my own band, but I prefer being a sideman because of all the headaches that come with being a leader. I had a band with Jerry Bergonzi, Tom Harrell, Fred Hersch, and John Lockwood, and other permutations of it featured Danilo Perez, Randy Brecker, and Kenny Werner. But because everyone was busy doing their own thing, booking the band became problematic. I'd have to book so far ahead, it just got crazy.

MD: How has your approach to playing

changed through the years?

David: I look at music less from the microcosmic angle of the drums. Now it's more about how everything I play relates to what everyone else does. This was more difficult when I was younger. I didn't have the experience of playing with a lot of different people yet—people who play differently from each other—and [when you're young] you aren't yet able to change your playing to relate to what the other person is doing. Of course I still have to take care of business—the function of the drums within the band and all that.

MD: Has your soloing concept evolved as well?

David: Most definitely. I've broadened technically and musically. And stylistically, I've got a lot of other influences.

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MD: Have you experienced any loss in terms of what you're able to do on the drums physically?

David: Actually, right now I think I can do more, because I've changed my approach to that as well. When I was twenty-five or thirty, I could just muscle my way through things because of being a better physical specimen. Therefore I was able to pull things off athletically that I really should not have been able to. As I grew older, I saw the need to change the way I approached things technically.

MD: How did you come to that decision?

David: Around twelve years ago the great drum mentor Jim Chapin and I got together when I was performing at an IAJE [International Association for Jazz Education] convention. Jim asked me to play a particular thing on the drum pad that he always carried around with him. He watched me play for a second and said, "That's incredible what you're doing. You have hands like Louie Bellson. I wish I could do what you do. You have a lot of finger stuff together. But that's *not* what I asked you to do."

He'd asked me about playing an open stroke as you might come to it from the Moeller technique, and I didn't play it at all. Then he showed me what he was looking for. And then he played the same thing on my sweater—no bounce. This

was a revelation to me. It made me go back and analyze what I was doing and see if there might be a better way.

MD: What changes did you make?

David: My grip on the stick was good for what I was doing, but it didn't allow me to do other things. So I changed my grip, particularly in the right hand. I changed my fulcrum into more of a second-finger fulcrum, a triangle kind of thing, and it loosened everything up completely. I rediscovered the full stroke, which allowed me to explore the correct way of learning the Moeller technique. See, it was all about making things easier, smarter—not harder. This in turn changed the way I approached all of my playing, which became much looser, allowing me to concentrate more on musical matters and less on the whole drumming thing. I began looking at my balance and stool height too; I wanted everything done the best possible way for my body and what I do.

MD: Could you shed some light on the diverse influences you referred to earlier?

David: The generation of jazz musicians from the 1970s that I grew up with was influenced by all those different kinds of music that were new at the time—more than the generation that preceded us, and more than those that followed, because of the birth of the retro move-

ment in the '80s. The early-'70s era was an incredible melting pot of different music from all over the world that had never been explored before; it was thrown at us, and we embraced it. I grew up not only listening to jazz but to Mahavishnu Orchestra and fusion, and it had a definite influence on my approach. Also, the big push from true Brazilian and Latin music came in the early '70s. So by the mid-'70s there were guys who could play all different kinds of stuff authentically—and play the hell out of it.

However, as an individual you still arrive at a certain way of playing, and you understand: This is what I do. You see, if everybody could do everything, there would really only be one guy, and everybody would be a copy of that one drummer. What's really great about music is that everybody's got a little thing that they do that nobody else can do.

MD: So, is "the upstate burn" still alive?

David: Yeah, the upstate burn is still alive and well. I play every gig, no matter how big or small, with intensity and emotion, as if it were the most important gig on the face of the earth.

Guitarist/composer **Ron Petrides** teaches at the New School for Jazz and Contemporary Music. He has performed with Walter Bishop Jr., Dizzy Gillespie, Billy Hart, Tony Bennett, and Lena Horne.



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Barry Kerch

Shinedown's master of bombast is expert at building glorious mountains of rock out of the good ol' 2 and 4. But without his attention to detail, it wouldn't amount to a pile of beans.

Story by Steven Douglas Losey

Photos by Ash Newell

Barry Kerch has played the part of Shinedown's unflappable human rhythm generator for ten years. With dreads flying and limbs pounding, he's been integral to the group's colossal live show, and his steady, stinging performances in the studio have played a significant part in a remarkable chart success—which, as of this writing, is defined by 6 million albums sold and fourteen hit singles.

Shinedown has perfected the art of thunderous yet melodic hard rock, and Kerch's ability to play for the song while keeping the needles in the red fulfills his job requirements perfectly. A true student of the instrument, Barry misses no opportunity to sharpen his skills, taking cues from fellow drummers who share his passion for the craft, such as his old touring buddy from Nickelback, Daniel Adair. "I remember all the times the band members and their friends would be partying after the show," Adair recalls. "Barry would be standing in the middle of it, talking about technique, patterns, various details of his playing, and his aspirations."

On Shinedown's latest release, *Amaryllis*, Kerch's presence and groove are stamped all over the cuts—and once again the group seems poised to take over the charts. We spoke to the drummer about maintaining a level head among the accolades, being a team player, and bringing the rock.

MD: How does the recording process start with Shinedown?

Barry: There were a lot of variables coming into this record. We had such huge success with our last album, *The Sound of Madness*, and we realized there was a lot at stake this time. I typically get demos sent my way that have electronic drums on them, but they have the basic feel of what [vocalist] Brent Smith is going for. I take those original ideas and meld them with my groove to find that perfect balance. We'll talk about everything and hash it out, though. Sometimes we get what's called "studio-itis," where everyone gets used to what's already laid down on a track, so varying from that can become challenging.

MD: What was your headspace coming into this recording?

Barry: I've had a lot going on over the past year, and I started taking a form of martial arts called Wing Chun, which has really helped me focus. When we get into the studio, it's a pressure cooker. We'll sit there for hours working on a song; we listen and listen and listen. Wing Chun helps me concentrate so much better in the studio. And it's helped strengthen everything from my posture to my muscle ligature and memory. It keeps me more stable and disciplined, for sure.

MD: Can you describe your evolution as a player since Shinedown's first album, *Leave a Whisper*?

Barry: Over the past three records I've really learned to hold things back a bit more. Playing for

the song has been my focus. The band has really grown and is in a totally different place from where we were before. Over the progression of recordings I've realized that simplifying my playing works toward making it more tactful. You can play so many beats per second—or you can art-

fully play for the tune. It's not about how many cool fills I can play, or about the guitar solos. I concentrate on dancing with the vocals to bring the songs to life. I don't play to hear myself on the records; I use my skills to play smoothly and tastefully for the song, and I think people can really

hear that.

MD: What's something new you learned this time in the studio?

Barry: I believe I learned to be more flexible with my drumming and to be able to change parts and patterns immediately. We would finish a take, and then [producer] Rob Cavallo would sometimes want to completely change a kick, snare, or hi-hat pattern or feel. It's my job to say, "Absolutely—let's do it!" Letting go of your ego is one of the hardest things to do, especially under the pressure of a recording studio.

MD: Let's talk about some of the new songs. What were the challenges of "Amaryllis"?

Barry: That sounds like an easy part, but to sit down and try to play it is more difficult. The action between the cymbals and the snare was difficult for me to get the feel right on. It's really stiff on the crash and on the hi-hat, but the snare and ghost notes feel great.

MD: How about "Adrenaline"?

Barry: "Adrenaline" is just that, pure adrenaline. You have to approach recording a song like that with pure rock fury sometimes. Sit down, grab the sticks, and go for it. It's one where I wanted to stay just on top or slightly ahead of the beat. This was also one of the first recorded Shinedown songs where I used a little double bass in the choruses to accentuate the bass line. Shinedown's music typically doesn't call for double bass playing, but this song needed it. I remember getting through the song initially and thinking to myself, *This one is going to sting night after night.*

MD: You've played with three different guitarists and two different bassists in Shinedown. How has that affected your drumming?

Barry: All of those guys are high-caliber players, and each brought a unique style to the group. [Current bassist] Eric Bass can play piano and guitar, and his melodic sense comes through in his bass playing. [Original bassist] Brad Stewart was more rhythmically oriented. But the drums are the rock and the foundation, so they've had to match up with me.

MD: You've been able to jam and spend time with some great drummers on tour. What have you picked up from them?

Barry: I've been blessed to be around so many great drummers—Morgan Rose, Daniel Adair, John Humphrey, even Alex Van Halen. One thing about drummers is that we're willing to share. I've been able to watch all of these great drummers and sit behind their kit and see how they set up. There may not be one big thing that I've taken from any one person, but all the little nuances that I've picked up have made my groove better.

Daniel Adair is a wonderful drummer

Barry's Setup



Drums: Pearl Reference series

- A. 5x12 Pearl shell with ePro head
- B. 6 1/2x14 snare
- C. 8x13 tom
- D. 16x18 floor tom
- E. 16x16 floor tom
- F. 14x22 bass drum
- G. 15x26 bass drum

Note: The kit shown here is the one Barry used on the last Shinedown tour. Currently on the road he's playing a Pearl Reference Pure kit in black cherry sparkle finish. The basic setup is the same, with the exception of a 12x14 Philharmonic snare drum with an ePro head replacing the 5x12 shell (A), and a 15x26 bass drum (G) set up to the right of the main bass drum, which Kerch plays with a double pedal modified by his drum tech, Brandon "Bear" Alanis.

Cymbals: Meinl

- 1. 14" Byzance Spectrum hi-hats
- 2. 18" Soundcaster Fusion crash
- 3. 22" Byzance Stadium ride
- 4. 20" Soundcaster Fusion crash
- 5. 16" closed hi-hats
(Byzance Dark crash over Byzance Vintage Trash crash)
- 6. 19" Soundcaster Fusion crash

Heads: Evans Power Center main snare batter and Hazy 300 bottom, G2 Coated tom batters and G1 Coated bottoms, and EQ4 Clear main bass drum batter and Onyx front head

Sticks: Pro-Mark 747 hickory wood-tip

Hardware: Pearl S-2000 snare stands, H-2000 hi-hat stand, C-1000 cymbal stands, B-1000 boom stand, P-3002D double pedal on main bass drum with PureSound Speedball felt beaters, P-2002C double pedal on auxiliary bass drum with yellow cam and Demon Drive beater, CLH-1000 closed hi-hat boom arm, and D-2500 throne

Tuning: Kerch says his drums are tuned as open as possible, with minimal Moongel (no more than half a piece per drum). Each drum, with the exception of the kicks, is tuned with the bottom head a fourth above the top (for example, the top tom head is tuned to E, the bottom to A). The bass drum heads are tuned slightly above wrinkling on the batter side, and the resonant heads are tuned roughly a third higher; Barry places one and a half Evans EQ pads inside each drum.

Miking/triggers: Shure mics and ddrum triggers. Triggers run through a drumKAT into a MOTU UltraLite interface, with sounds originally from Reason software.

Live monitoring: Westone ES5 in-ear monitors, MD Sound MD-18 subwoofers, ButtKicker Concert low-frequency audio transducers

Miscellaneous: Pintech electronic drums, HansenFütz practice pedals

who is constantly working on his craft. We would sit together in the practice room and be like, "Hey man, check this out," or "How do you pull this off?" I got that fever from him and really wanted to improve myself. And from Morgan Rose I picked up on not only how talented he is as a drummer but also how entertaining he is. As difficult as it is to admit, I'm in the entertainment business, and to just sit back there and play the song isn't enough anymore.

I also recently did some Skype lessons with the great Dom Famularo. We would spend more time talking drums than playing them, but it was wonderful. He is such a wealth of knowledge, and I took so much from him. The changes he made in my hand technique have changed my game for the better. We broke everything down, from my grip to going through *Stick Control*. Every good drummer knows it's a lifelong thing.

MD: You've been hitting it hard with Shinedown for a long time now. How do you maintain longevity playing the drums?

Barry: You need to keep yourself in check and stay healthy. I've seen a lot of guys that haven't, and it really shortens your career. The road is ugly sometimes—I mean, I get to see the world, but often it

Recordings With Shinedown

CDs Leave a Whisper, Us and Them, The Sound of Madness, iTunes Session, Somewhere in the Stratosphere, Amaryllis, "Her Name Is Alice" (from *Almost Alice: Music Inspired by the Motion Picture Alice in Wonderland*), "Diamond Eyes (Boom-Lay Boom-Lay Boom)" (from *The Expendables: Original Motion Picture Soundtrack*), "Tie Your Mother Down" (from *Killer Queen: A Tribute to Queen*)
DVDs Live From the Inside, Somewhere in the Stratosphere

Influences

Led Zeppelin IV (John Bonham) /// **Nine Inch Nails** The Downward Spiral (Chris Vrenna, Stephen Perkins, Andy Kubiszewski, Trent Reznor) /// **Prince and the Revolution** Purple Rain (Bobby Z, Prince) /// **The Police** Synchronicity (Stewart Copeland) /// **Iron Maiden** Piece of Mind (Nicko McBrain) /// **James Brown** Star Time (various) /// **Sevendust** Animosity (Morgan Rose) /// **Tesla** Mechanical Resonance (Troy Luccketta)

just involves the back of a venue. You play the show, go to sleep, and wake up in another city, at a venue that looks exactly like the one you just played. Whether it's reading a book, practicing on a pad, or whatever, I have to keep my mind occupied to combat the numbing loneliness.

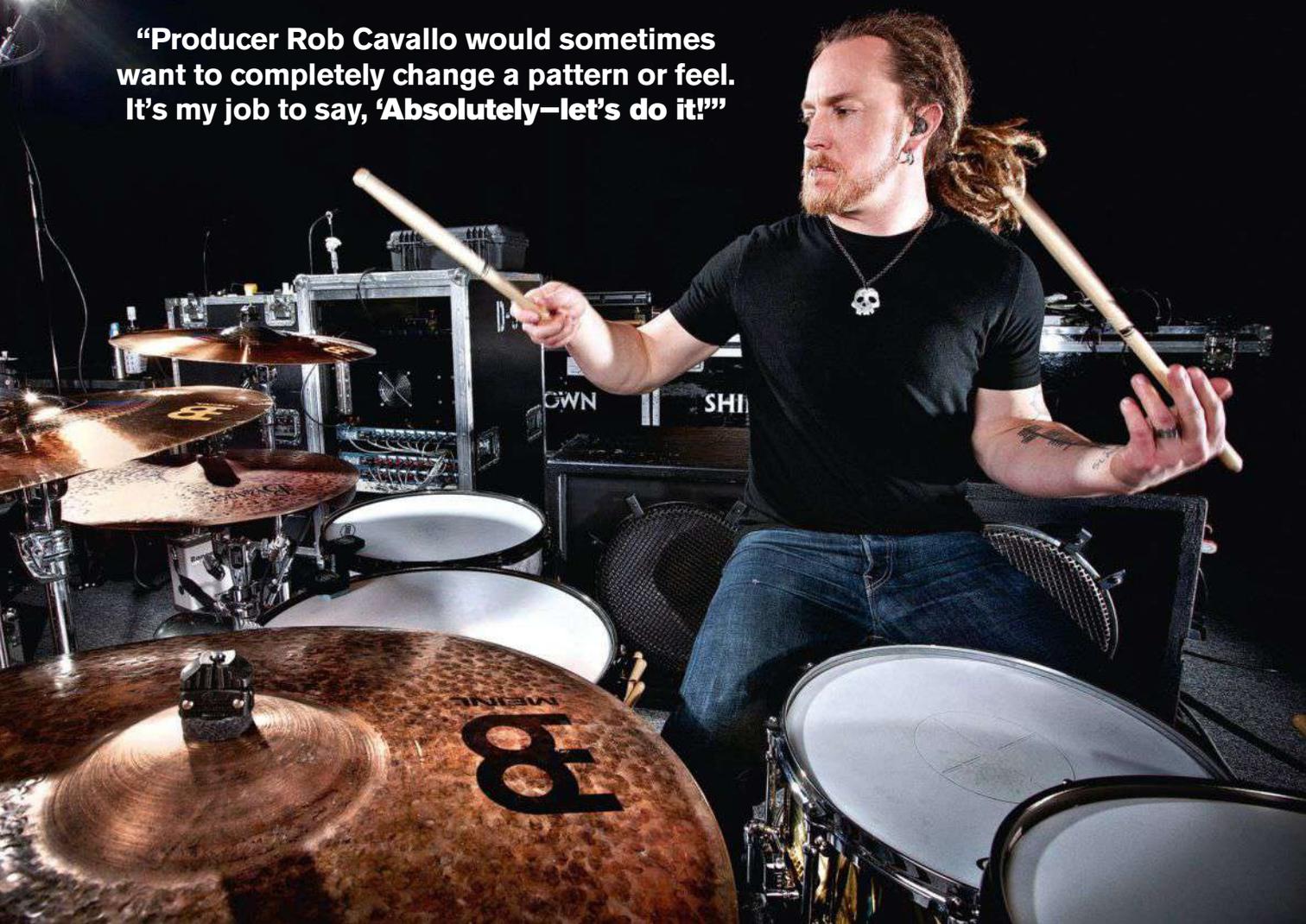
MD: What makes you the right drummer for Shinedown?

Barry: I'm rock steady, and I do what's required for the music. There are a lot of players who are better than I am, and just

as many that aren't, but the truth is, there are reasons that I've played for ten years with a successful band. I play for the song, I show up on time, and I do what's asked of me. I enjoy what I do, and I make it fun—and a lot of guys don't do that. I've found that staying humble and true to myself is the most important thing. I do what I love, and I've never given in to the Hollywood weirdness. So many guys let it all implode on them. I've done the opposite and built a career playing the drums.



"Producer Rob Cavallo would sometimes want to completely change a pattern or feel. It's my job to say, 'Absolutely—let's do it!'"



ROY
Haynes

TERRI LYNE
Carrington

JACK
DeJohnette

**Wisdom From the Past,
Lessons for the Future**

Documented by Ken Micallef
Photos by Paul La Raia







It was a jazz drumming summit of epic proportions. Roy Haynes, the last of the great drummers of the bebop era; Jack DeJohnette, the most recognizably artful and exploratory drummer of modern times; and Terri Lyne Carrington, the prodigious and powerful drummer/leader who has been writing her *own* rules about the path of acoustic and electric jazz for over twenty years.

DeJohnette is the fulcrum of this regal trio: His and Roy's personal and professional relationship goes back to the late '60s, while Jack's mentoring helped Terri transition from '80s child prodigy to serious turn-of-the-millennium musical force. Gathered in the comfortable basement of Haynes' Long Island home, where the walls are covered with awards and cherished photos of our host with Tony Williams and other luminaries and the room is outfitted with a grand piano and a drumset, the three are soon trading stories, offering playing tips, and generally enjoying the fraternity of likeminded souls as only drummers can.

Despite their shared history, the profundity of gathering together these individuals for a *Modern Drummer* cover story immediately became apparent to everyone involved. The eighty-six-year-old Haynes has influenced musicians of nearly *every* era and style, his crisp snare punctuations, innovative hi-hat and ride cymbal interplay, and radically original time conception impacting drummers from Elvin Jones and Rashied Ali to Jack DeJohnette, Bill Stewart, and Damion Reid. Haynes has appeared on some of the truly legendary recordings of jazz, including Chick Corea's *Now He Sings, Now He Sobs*, Oliver Nelson's *The Blues and the Abstract Truth*, and McCoy Tyner's *Reaching Fourth*, as well as his own classics *Out of the Afternoon*, *Just Us*, *We Three*, *Cracklin'*, and *Hip Ensemble*. And his latest record, *Roy-alty*, shows Haynes in classic form, his agile cymbal pulse a marvel of swing, feel, and consistency.

DeJohnette is inarguably one of the greatest drummers of his generation, not to mention being a noted composer and pianist. Linking Elvin Jones and Roy Haynes with the modern era, in solo and sideman work with Keith Jarrett, Sonny Rollins, Miles Davis, Pat Metheny, Michael Brecker, Charles Lloyd, and John Surman (to name but a few), DeJohnette is unparalleled, possessing fire, grace, and a sense of abandon in the moment that's endlessly inspiring. The drummer's Special Edition and Gateway groups of the 1970s remain landmark musical references, and his recent *Sound Travels* album shows Jack's love of world music in all its forms.

Carrington, who's a member of *MD's* 2012 Pro Panel, was the original impetus for this meeting. In the early '80s, at age eighteen, she departed Massachusetts for New York City, where she was soon working with Stan Getz, James Moody, Lester Bowie, Pharoah Sanders, Cassandra Wilson, David Sanborn, and other major jazz leaders. Drawing on the fire of Tony Williams and the articulation of DeJohnette, coupled with her own insights, Carrington is a marvel of intuitive drumming that constantly pushes forward, both in terms of ideas and energy. Terri has steadily, almost quietly, amassed an impressive catalog as a leader, including the albums *Real Life Story*, *Jazz Is a Spirit*, *Structure*, and *More to Say*. Her latest, *The Mosaic Project*, earned her a 2012 Grammy for Best Jazz Vocal Album.

Stoked by camaraderie, fired by Carrington's insightful questions, and lightened by Haynes' witty barbs and one-liners, the conversation uncovered mysteries of the past, suggested areas of study that could improve our playing today, and defined the philosophies and techniques that can keep jazz drumming a vital art form well into the future.

Terri: Roy, when you began mixing the ride cymbal more with the hi-hat and incorporating the rest of the kit, the ride became interactive with the entire drumkit. I'd like to hear your thoughts.

Jack: I'd also like to ask Roy when he began hearing that displacement of the hi-hat accents working off the ride cymbal. Was it when you began playing with Bird [Charlie Parker], or was it before then?

Roy: Part of it came naturally. But the first person I heard breaking up the hi-hat was Papa Jo Jones. We used to say that he invented the hi-hat; he was the first person I heard turn it around with the cymbal pattern and with different accents. The hi-hat didn't even seem important until that, man. Maybe Sid Catlett to some extent. But Papa Jo would dance with the hi-hat.

Roy: The spirit hits you. When the spirit hits you, you're supposed to shout.

Terri: Papa paved the way, but you were the first person to break up the time and the ride cymbal pattern even more. You played more accents

around the drums, with a much looser feel. If you were accompanying someone on a record and we isolated the drums, it would sound like you were soloing, but you'd still hear the cymbal ostinato.

Roy: I like the way you explain that. Some of the things I was trying to do early on...even I couldn't explain it. But the way you explain it makes me want to check that guy out!

Jack: You're responding on a collective level, and you let it carry you. We're opening up to our higher selves.

Terri: Many young drummers listen to the drummers of the moment, but they should check out you and Jack,

and Max Roach and Philly Joe Jones and Billy Higgins. When I listen to a drummer like Max, there's that language between the left hand and the bass drum—call and response and bebop phrasing. He keeps the time happening while playing phrases.

Terri: It's only when I'm playing that I am completely in the moment.

Philly Joe plays really hip left-hand placement while comping and dropping bass drum bombs. I tell my students that if you learn phrasing while comping,

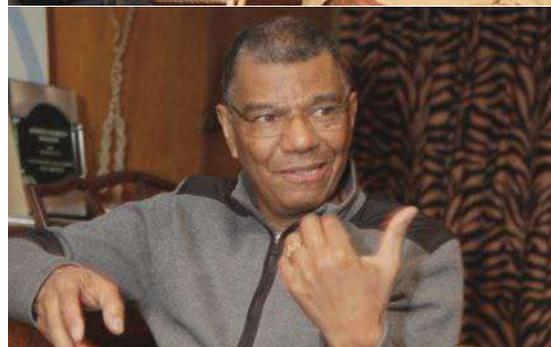
you can use that same phrasing around the drums while soloing—it's just different.

Jack: And it will still be happening if you take the band away. You'll still hear the complete phrasing and melody and rhythm. It's that dialogue.

Terri: When students hear Roy, they hear bebop, the cool left-hand placement, the breaking up of the ride cymbal time and the hi-hat. The key to feeling more free and musical is groupings of three. I hear that in both of you guys constantly. Roy, you told me once that you used the triplet vocabulary before Elvin Jones.

Roy: That's the first time I've heard that expression, triplet vocabulary.

Jack: Elvin used to pick you up from the airport when you came to Detroit to play. He heard you playing that, and I wonder who



came first. He took that triplet style and built on it. You probably came first.

Roy: Elvin and I were very close way back. In Detroit, he would have me sit in on his gigs, often for the rest of the night.

Jack: You talk about Coltrane—that's endurance, playing a half hour or forty minutes on one tune. I relay a story that McCoy Tyner told me about Elvin Jones. Elvin was playing with Coltrane for the first time, and Coltrane started playing a thirty-minute solo. McCoy told me they were playing, and all of a sudden the drums dropped out. They looked around, and Elvin had his coat on and was going out the door! "Elvin, where you going?" He said, "You ain't going to kill me!"

Roy: I heard it a different way—"I ain't going to let that MF kill me!"

Jack: Now relate that to those times you filled in for Elvin with Coltrane when he came to Chicago. You seemed to be cruising, playing with so much intensity. That was '63. I was there every night. We talked.

Roy: Every night?

Jack: Yes, you were telling me how much Trane was trying to get you to do the gig. [laughs] Roy was having a good time.

Terri, you asked about Roy's hi-hat. Sometimes Roy would play the hi-hat, but other times he left his foot off it. He was playing so much shit you didn't miss the hi-hat. All the groove was there, and the hi-hat wasn't necessary. When Jimmy Garrison and McCoy would drop out, it was just Trane and Roy. Elvin had a different kind of intensity. They have different touches. But it still went to this high level.

Roy: That's something, man, now that you mention that. My God. Trane was playing long solos. Elvin had all that energy anyhow. He had to build that up, but he built it up nice!

Terri: How did you fill in with Coltrane, Roy?

Roy: It's like, did you ever go to a sanctified church service? When you get into that thing, the spirit is resounding, and that's what playing with someone like Trane can be related to. I never asked Coltrane if he had been to a sanctified church, but he must have.

Jack: One night I saw Coltrane playing with Elvin, and this woman jumped up from the bar. It was like church. The spirit hit her, and they had to carry her out. She was shaking. It was beautiful. It's that energy, and you're all riding that energy. I had a chance to sit in with Coltrane once. I played three tunes. It was me and Rashied Ali. But it was still like the church—it was an altered state, and you're not thinking about whether you can do it or not. The music carries you energetically. So whatever you're playing, you don't even think about it. You're responding on a collective level to that music, and you let it carry you. We're opening up to our higher selves.

Roy: The spirit hits you. When the spirit hits you, you're supposed to shout.

Terri: I was playing with Herbie Hancock once, and it was the first time I actually felt that I wasn't there. But I also realized that it's only when I'm playing that I am *completely* in the moment.

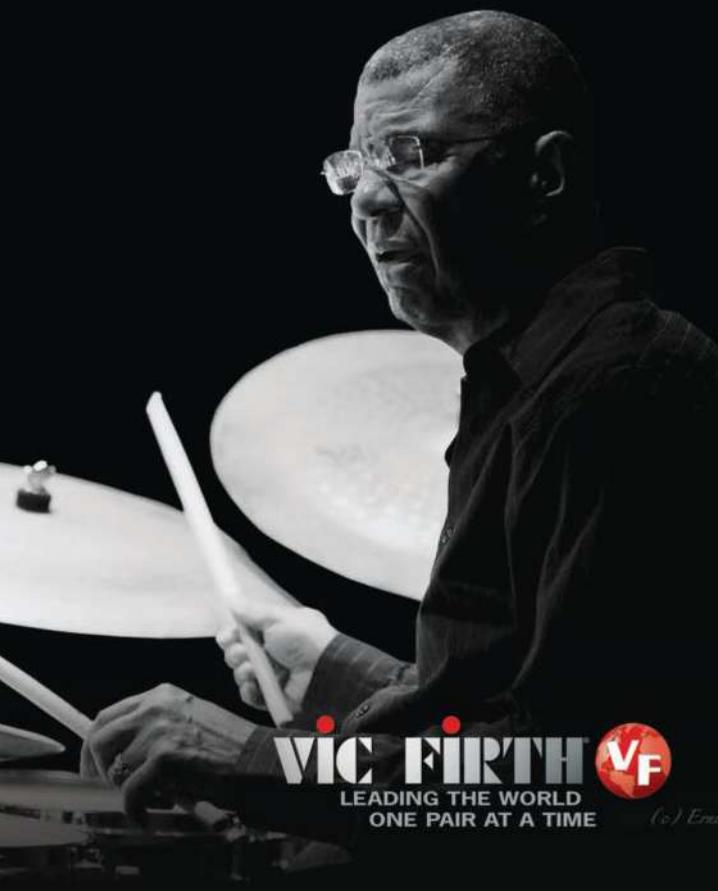


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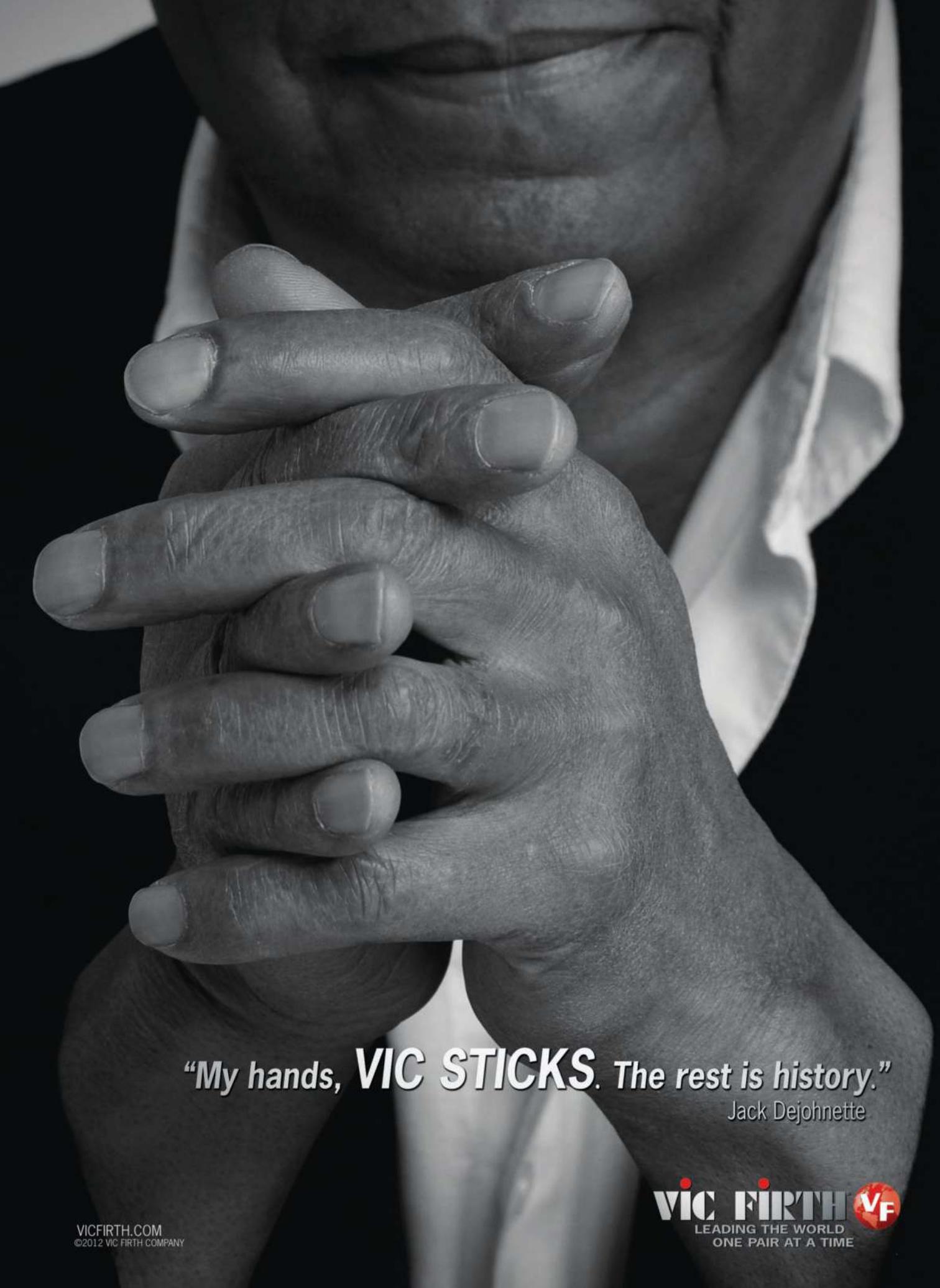
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Jack: That's like being at home when you're in that space. I get like that sometimes to where I feel like I can levitate. I wish I could take the drums up with me sometimes! I feel weightless while playing the drums.

MD: What engenders that sort of feeling? Is there a way to get there?

Jack: It's really in the drums. The drums go back to Africa. Tribal rhythms. Sometimes repetition, and in that repetition, cycles—it opens you up

to this higher self and the spirits. You tap a deeper world than people usually experience. You go beyond this physical, material self to other aspects of ourselves that we don't use a lot. We're constantly oversaturated by so much information, a lot of it useless. So when we play music, all of that gets left behind in the moment. Which is where we all should be.

MD: Is there something about the three-beat pulse?

Terri: It's the heartbeat, first of all. It beats in three.

Jack: That goes to Africa and the 6/8 feel. That's where jazz comes from; swing comes from 6/4. [Plays pulse on legs.]

Terri: In Africa the 6/8 rhythm is the most popular, the most traditional.

Jack: They use it at healings. I was present at a healing ceremony in Dakar, West Africa. The master drummer, and all these drummers from everywhere, four years old and older, had to come to this. There were about 300 people. This guy they were working on had lost his memory. And other people who had the same affliction were in the circle. They were playing the sabar drums with a stick and the hands. Four or five drummers—it was loud.

That's how they would send messages. They were playing a 6/8 rhythm that would slow down and speed up, slow down and speed up. People would put money in the drummers' mouths. It had been going on for four days, walking the man around in a circle and drums playing for this healing ceremony. Some people would get the spirit, like the church. They'd be on the ground shaking. They'd bring the drums down in intensity, then they'd start up again. The time they started up again, this guy was walking in a fog, and then he snapped out of it. It was so great, because in that society drums are recognized first and foremost, as opposed to how they are in this country. There, the drums serve in many situations: festivals, planting season, marriage....

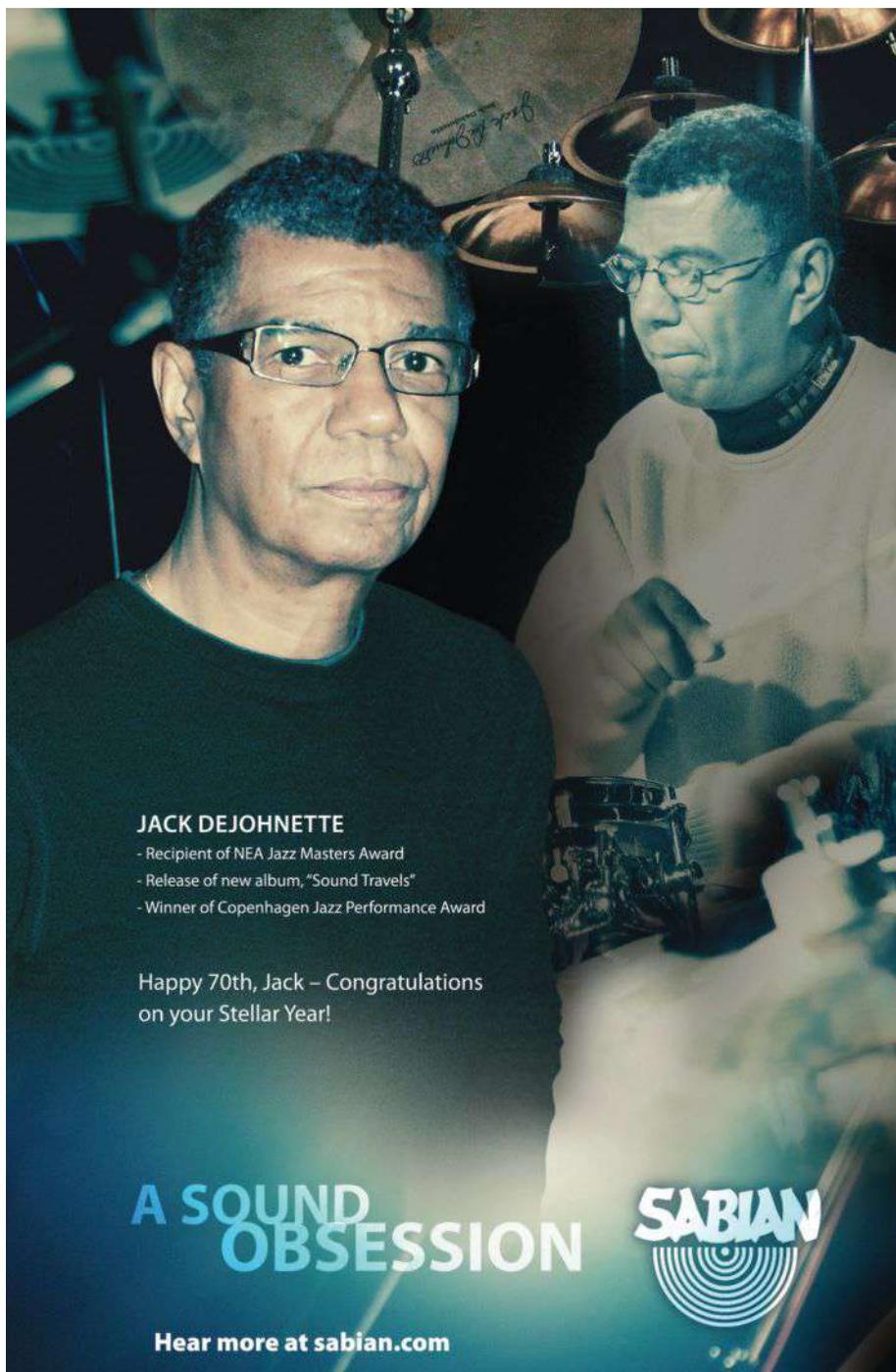
MD: We've lost so much of that ancient knowledge.

Jack: It still goes on in [the Brazilian religion] Candomblé. Those dances and rhythms are sacred. But they will only tell you so much.

Terri: It starts with the language. You can only get that from listening to those who came before you.

Roy: What do you mean, those who came before you?

Terri: People say, "I want to play jazz—can you teach me?" I say, "No. I can point you in a direction, but you have to go and listen to as much jazz from all areas as you can to understand the



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HAYNES, CARRINGTON, DeJOHNETTE

language.” But the feel has to be there. No drummer can make it successfully without a decent feel. In that way we are connected to the tribal nature of the instrument.

Roy: You put me in mind of Denzil Best. I don’t think I ever heard him play a solo. He was good, and people loved to play with him. He would come to Boston with Coleman Hawkins.

Jack: Speaking of drum solos, did you ever hear this rare recording of Chick Webb? Did you ever hear him solo? There’s one recording where he’s playing all these African polyrhythms. Louie Bellson said that during battles of the bands the drummers got all shook up because Chick would tear it up.

Roy: They used to have a battle of the bands right in Harlem.

Jack: But Chick was playing stuff like Elvin, all polyrhythms.

Terri: The drums weren’t recorded well back then; they were more of an accompaniment instrument. But it didn’t mean that drummers couldn’t step out. They were putting a lid on the drums.

Roy: Have you heard the statement “Drums are supposed to be felt, not heard”? [laughs] Yeah! Then they’d start laughing—it was a joke.

Terri: When I listen to younger drummers, I hear a wave of ease in drumming, as opposed to bombast. It’s more tasty, but it’s become even. I like to hear dynamics within a phrase.

Roy: I don’t want to hear that wave! [laughs]

Terri: But it’s helped me tame my playing. Roy has that natural restraint, which is so beautiful. Sometimes you have to know what not to say. Like “Matrix” [from Chick Corea’s *Now He Sings, Now He Sobs*]. That’s one of the recordings that changed me.

Jack: Me too.

Terri: And Jack’s live recording with Charles Lloyd, *Forest Flower*. They both have elements of restraint.

Jack: One record I especially like is *Reaching Fourth*, with Roy and McCoy Tyner and Henry Grimes. That’s killing. The sound of the drums is so good. And *Blues and the Abstract Truth*, and *We Three*—that’s with Phineas Newborn.

Roy: Phineas played percussion. He was so great to play with, because he played like he was playing drums. [Carrington, who has brought along a boom box to play musical examples, cues up Haynes’ “Down Home” solo from the Roy Haynes Trio’s *Just Us*.]

Roy: That piano player saved my little ass! I need a drink! [laughs]

Terri: Roy, what are you hearing when you solo?

Jack: Roy doesn’t solo necessarily by technical terms, I think, but by feel more than the form. Because you know a lot of songs. I’ve heard you sing them.

Roy: But a lot of the stuff we play doesn’t have lyrics. Some of the tunes I did with Prez [Lester Young] and Bird were standards. I brag about the lyrics that I know.

Jack: They never ask drummers about lyrics, though they ask horn players and piano players that question. When you play a tune, you should know the lyrics; then you’ll get more out of the song. It affects how you interpret the tune. Somehow I can get more into it when I know all the lyrics.



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Roy: Imagine me playing for years with vocalists. Five years! When I look back at those years with Sarah Vaughan...

Terri: What did playing with Sarah do for your drumming?

Roy: That helped me pay my mortgage! It felt good, and then I could hang out in the bars! [laughs] Paid for my Cadillacs and my Eldorados too!

Jack: You had a nice rapport with Sarah.

Roy: It was like just hanging out. But I knew what I had in me. I was still young, and I would still make other gigs because Sarah would take off three weeks at a time. She was a genius, not just a singer or a vocalist. When you play with a singer or a pianist, you don't play the same volume all night. It was the same thing. We could still groove. I expressed myself on the drums still. And I got that nice check every week! My first record date as a leader was in Paris, while I was there with Sarah. I loved every moment playing with her.

Jack: Roy Brooks and I would see you at Slugs in the '70s. We'd say, "Let's go get some inspiration!"

Terri: Wayne Shorter once said to me, "I'm not what I do, I do what I am." Roy, you were this hip cat probably before you even started playing the drums. So you play hip.

Roy: You can run, but you can't hide.

Terri: That's who you are, and that's what comes out on the drums. Some people have to be who they are; others use the artistry to be who they are. They can't do it in their regular lives.

Roy: I don't think of it like that. I am not that type of person.

Jack: You've been able to be who you are and reap abundance from it. You've influenced musicians on many instruments. You were the drummer on my first record date [as a leader, *The DeJohnette Complex*].

Roy: Thanks for hiring me!

Jack: I was scared. You played on three tracks, including "Papa, Daddy and Me."

Once I went to see Joe Henderson and Roy at the Five Spot. Joe was late, so I sat in and played my melodica. I was trying to find the 1. And Roy would not let me find it! [laughs] You opened it up!

Roy: Did I blow your gig, man?

Jack: It was your gig! [laughs] You said, "C'mon, sit in." Chick Corea was on the gig too. Chick was playing the downbeats, because Roy kept hitting "&-a-2." It's a different thing when you're out front! I was hanging in there. It's one thing when as the drummer you play that bang-up stuff, but it's different when you are the soloist. I had to get used to it. The trick was I had to listen to what I was playing.

Terri: If you met a drummer who had potential but was still on an intermediate level, what would you tell them to improve?

Jack: When I was playing the piano and developing on the drums, I knew my time had to be good. I practiced with a lot of records. And I sat in as much as

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possible. And I listened to the records of different drummers and played with different drummers, different time feels. Sometimes I would transcribe drummers, then I would say, "Okay, what if I changed this?" I didn't want to copy anybody. I knew it was a phase I was going through where I sounded like Tony or Philly Joe or Elvin. But I knew I wasn't going to stay there. So I would tell the intermediate drummer to go through your influences, but know that it's a phase. Find your own voice, find things you really like and maybe change them. Then you're building on something you like, and out of that comes your vocabulary. You have to make sure that you don't become a carbon copy and get stuck there. You want to find your own voice. And play with people who stretch you.

Terri: Both of you, your vocabulary is so different. It's not lick playing. You can't learn twenty licks and sound like Roy Haynes.

Jack: Everybody has their signature. When you get that, the challenge to play

something you've never played before and that you won't play again, it comes out of your language. In order to keep doing that, be open. One phrase will lead to the next. You can constantly discover new things.

Terri: Then you sound like you're not playing with periods. Let one idea lead you to the next so they sound connected.

Jack: We have that in common. We play songs. It's phrases and sound.

Terri: You said everybody has their own signature, things they're comfortable with. I like the paradiddle-diddle. I will also remove the last stroke from the paradiddle-diddle. Then it becomes a grouping of five, and that opens up a whole new world. If I play them in a row, it becomes this weird lope.

MD: Jack and Roy, how do you approach alternate stickings?

Roy: I know nothing of it.

Terri: Roy, you play a ruff like nobody else.

Roy: I like that for a title!

Jack: I play paradiddles, and fives and sevens and evens, and I mix them all up around the kit. I practiced the twenty-six rudiments, but I didn't want to sound rudimental—I wanted to have that rolling kind of sound. I did sticking displacements around the kit and singles and doubles in triplet patterns, going from singles to doubles but trying to make them sound of equal touch. When you play a double it's kind of hard to get the same intensity from singles to doubles.

Terri: That's a great exercise. If you're trying to make doubles sound like singles, it forces you to pull that second stroke out of the double, and with so many people the second stroke is swallowed. I tell students to play doubles and singles back to back and try to make them sound the same.

Jack: That's a sticking foundation. I don't want to sound jerky. You want that smooth, rolling sound. Philly Joe Jones did some of that. With Joe playing those slick rudiments, he'd stack them and add accents. He was really good with that. He had big hands, so he could do that stuff.

Roy: Yeah, he loved that.

Jack: He sat me down once and played this Kenny Clarke study, one of these



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odd triplet things. He made it swing.

Roy: I tried to play that rudimental way for a minute, but it didn't work for me. Seeing Papa Jo and Sid Catlett, that was enough.

Jack: You got a lot of mileage out of it!

Terri: Well, Roy, you have such articulation. When I was a kid, Buddy Rich introduced me on the *To Tell the Truth* show, and Joe Garagiola asked Buddy, "What should we look for in young Terri?" He said, "Articulation." "What's that?" Buddy snapped and said, "So she sounds like she knows what she's doing!" [laughs] It bothers me when drummers aren't articulate. Roy, you are the most articulate drummer I know. That ride cymbal. Your articulation around the drums.

Jack: It's very sophisticated too. And it's got the feel.

Terri: And it's clean. It makes it so I can't stand to hear the drums not played cleanly.

Roy: I can't do all that other stuff, so I better try to do something.

Jack: But you did that too!

Terri: So if you didn't practice rudiments, how did you get so clean? I didn't know that was possible!

Jack: I mean, look at his clothes! [laughs] You know he's clean! It's also about the way Roy tunes his drums—his snare is always crisp.

Roy: That's it. That's all I know.

Jack: But when you heard yourself back on the recordings and you got the sound you wanted, did that guide you? Me, I listen back to the records and see where I can improve. Hearing myself back helps me make certain adjustments. The way Roy tunes, it fits into whatever musical situation.

Terri: I sat in once with the Hip Ensemble, and Roy's drums were bigger and tuned low.

Roy: Maybe it felt that way on that particular night.

Jack: Remember when Roy had mics in his drums?

Roy: The mics were never in the drums—they were behind them.

Terri: Jack, you always had the ability to sound like yourself no matter what the drums were.

Jack: When I was coming up and going to sessions and having to play different drums, I felt like I started stumbling over them, depending on how the heads were tuned. So I used to practice on all kinds of surfaces. On a pillow, on a book, on an album cover, on a padded chair. I practiced getting a rebound on different surfaces so that when I got to different drums I could play them without being swayed.

I sat at Art Blakey's drums once, and I realized how he got that snare sound. He had the top head tuned real loose, and the snares were loose on the bottom. I couldn't get that sound myself; Art had this way of rolling so that once he got momentum it sounded like a hailstorm. It sounds crisper than it is, but really the snare drum was tuned low. It was the reverse of what you would think.

Terri: I remember sitting in on Roy's



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clear Ludwigs.

Roy: Horrible, right?

Terri: It was hard for me because I was twelve! [laughs]

Jack: I remember once at Fat Tuesday's seeing Art Blakey, and Roy sat in and played a solo. Then I made the mistake of trying to play some hip stuff on the ride cymbal. The band looked at me like I was crazy! [laughs] "Where's the cue?" You look at those early pictures of Art.

Roy: The sound Art could get out of the drums!

Jack: I remember Tony Williams talking about first hearing Art, and he couldn't get that sound out of the drums. Art had this big sound. It was natural. He had a touch.

Terri: These days I can't define a drummer so much from their touch like you used to be able to. The actual sound of the instrument, not so much what they played, used to be more identifiable. I mean with my students. I see people murdering the drums or drummers

who are too timid. It's a lifelong process.

Jack: I used to describe my playing like Muhammad Ali. I like boxing. Miles [Davis] and I would talk about boxing. Muhammad was great for a heavy-weight, the way he would dance around and throw jabs and combinations. It's a similar thing to keeping your touch no matter what volume you're at. That's something you have to consciously work on.

Terri: I have students practice everything as loudly as they can and as softly as they can. Or they play the Alan Dawson Rudimental Ritual—the feet playing a samba pattern and the hands playing the rudiments in four-bar phrases, sometimes over the barline—and that's hip because some people have trouble going over the barline. I have them practice the Rudimental Ritual as loudly as they can on a floor tom so that they don't get as much rebound.

Roy: On a floor tom? That's a whole lot

of echo, isn't it?

Terri: But that makes them work on their articulation. I can hear the difference quickly if they do that for a whole semester.

Roy, if you had two recordings that were most representative of you, what would they be?

Roy: If I started hearing something I might like that. But I don't think like that.

Terri: Well, let me play you something! [Carrington plays "Dear Old Stockholm" from *The Roy Haynes Trio*.]

Roy: I wouldn't even know that's me! But I like it. [Carrington then plays Chick Corea's "Matrix."]

Jack: Listen to what he's playing behind Chick! Whew! The way he's playing just leaves it open for Chick. Those singles are so crisp.

Roy: Playing that with somebody like Chick is what makes it effective. He's leaving that space, then you got it. Lord, have mercy!





ALEX VAN HALEN: Of Sound and Vision

You know who it is the second you hear the crack of that snare drum. Like a musical fingerprint, Alex Van Halen's sound and style are singularly his own.

While he's often overshadowed by younger brother Edward's game-changing reinvention of the electric guitar, Alex and his signature wide-open, high-pitched snare, heavy ride cymbal wash, and galloping double bass assault have helped Van Halen define the hard rock genre and pack arenas for decades. It's a behemoth of a sound, evident on the band's 1978 self-titled debut LP; its brand-new album, *A Different Kind of Truth* (the first with original lead vocalist David Lee Roth in twenty-two years); and the ten studio LPs released in the years between.

Though the group is synonymous with the sunny climes of Southern California, the Van Halen brothers began their musical journey a world away, in Nijmegen, Holland, the sons of a jazz-saxophone-playing Dutch father and an Indonesian mother who encouraged them to study classical piano. In 1963, when Alex was nine and Ed seven, the family relocated to Pasadena, California. Originally it was Eddie who took up the drums and Alex the guitar, but, as legend has it, while Eddie was out delivering papers to pay for his kit, Alex was at home playing it. After swapping instruments, the brothers began performing together in a string of groups, most notably Mammoth, a hard-rocking cover band that allowed Alex to develop his John Bonham/Ginger Baker/Buddy Rich-inspired style.

After acquiring David Lee Roth in 1973 and bassist Michael Anthony a year later, Mammoth—soon rechristened Van Halen—began honing its sound, playing any backyard party, high school dance, and supermarket opening that came its way. Though the band's early repertoire leaned heavily on Deep Purple, Black Sabbath, ZZ Top, and Queen covers, Roth encouraged his mates to throw in songs by Stevie Wonder, James Brown, and even KC and the Sunshine Band.

This blending of heavy and funky would go on to define Alex's style. Peruse the Van Halen catalog and you'll find that for every straight-up rocker like "Ain't Talkin' 'Bout Love," "Unchained," and "Everybody Wants Some!!" there's a "Feels So Good," "Outta Love Again," or "Amsterdam" that shows a funky, around-the-beat approach absent from the playing of many of VH's heavy-rock contemporaries.

"There's great versatility in the way Alex plays," says Flaming Lips drummer Kliph Scurlock. "He can sit back and just keep the 2 and 4 happening, but he can busy it up with the best of 'em when the time is right." Even when busying it up, Alex walks that fine line between showiness and serving the song. You need only check out *Van Halen's* "I'm the One," *Van Halen II's* "Bottoms Up!," or *A Different Kind of Truth's* "Stay Frosty"—all heavy, bass-drum-driven shuffles—to realize it's possible to dazzle without getting in the way of the tune.

And while we're on the subject of bass drums and shuffles, no discussion of Alex Van Halen would be complete without mention of "Hot for Teacher," the blistering hit single and MTV video staple from the band's sixth LP, 1984. Alex achieved the song's iconic intro—imagine a tap-dancing piece of heavy machinery joined by another, larger tap-dancing piece of heavy machinery—with the use of electronic Simmons pads and acoustic Rototoms, two musical tools that were decidedly *not* de rigueur for your typical mid-'80s heavy rock band.

It's this fly-in-the-face-of-tradition mentality that has set Alex apart from the rest of the drumming pack, especially during the band's Roth-fronted heyday. Watch the video for "Jump," Van Halen's biggest hit single to date, and you'll see Alex playing an entire kit essentially made up of Rototoms. When the band hit the road in support of 1986's *5150*, its first album with

Sammy Hagar taking over for Roth (Gary Cherone would replace Hagar in 1996, with subsequent returns from both Hagar and Roth), Alex's gargantuan set consisted mainly of Simmons pads and clear Octobans. Again, not your typical rock 'n' roll drum setup—or sound.

Van Halen has always been a very visual band, and while Alex's over-the-top drumkits have sometimes leaned toward Spinal Tap-ish excess—an early-'80s set featured bass drums stuffed with large chrome exhaust pipes—they're no doubt designed to leave an impression on concertgoers. You can imagine the discussions that must've taken place in high schools the morning after a Van Halen concert:

"Neil Peart had two bass drums? Alex Van Halen had *four*...with radial horns in them that made them look like giant loudspeakers!"

"Roger Taylor used a gong during his drum solo? Alex Van Halen set his gong *on fire*!"

But at the end of the day, it's the playing, not the elaborate kits or showmanship, that makes Alex Van Halen such an important figure in modern rock drumming. He proves that even in the context of heavy rock, where it's so crucial to lay it down with authority, there's always room for spontaneity, groove, and creativity. Give a listen to the music of any number of bands who've followed in Van Halen's wake, from Metallica to the Foo Fighters, and you'll hear some of Alex's licks. As Alex and his bandmates have always been quick to point out, "There's a little Van Halen in all of us." **Jon Wurster**

"In hard rock," says 2012 *MD Pro* Panelist Chris Adler, "Alex Van Halen, like Vinnie Paul and myself, has been lucky to have worked alongside his brother in his band. I've always considered this an advantage, a vibe and an unspoken communication that can't be replicated outside of blood. I've been a huge Van Halen fan from the day that I grew a pair, and Alex continues to serve as the model of being overqualified but knowing the role and working for the song. That confidence and ability come over time and with experience, and there's no better example of that than Alex Van Halen. I'm a far better drummer today because of the time spent listening to my old Van Halen records. Thanks, Alex."



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On the single-disc *Greatest Hits*, Queen drummer **ROGER TAYLOR** ably handles all the demands of one of the most eclectic repertoires in rock history, from the marching rhythm of “Killer Queen” to the tom fill bombast of “Now I’m Here.” Taylor’s trademark hi-hat-accented backbeat is all over this excellent career overview, and newcomers can hear how Roger navigates the quirky turnarounds of “Bicycle Race,” plays authentic rockabilly on “Crazy Little Thing Called Love,” and keeps it straight and funky on “Another One Bites the Dust.” The arena-size “boom-boom-splat” of “We Will Rock You” is still super-cool today, as are the low-to-high fills on “You’re My Best Friend.” And to think that Taylor sang occasional lead and all the high harmonies for the band, live and in the studio. Now *that’s* doing work.

Amazon.com physical CD (from 2004): \$11.75*

iTunes full album download: \$13.99

EXPAND THE PICTURE: With so many notable Taylor performances spread over numerous albums, your further education can begin by downloading from iTunes “The Show Must Go On,” an epic rock anthem full of dramatic builds, heard on the last record released while singer Freddie Mercury was alive, 1991’s *Innuendo*. Also check out Roger’s double-time punk pattern in the middle of “I Want It All,” from 1989’s *The Miracle*.

DAVID BOWIE

Best of Bowie



Like Queen, David Bowie has been a chameleon of musical styles. The single-disc *Best of Bowie* spotlights his famous ‘70s and early-‘80s periods, when he employed some of the most inventive drummers in the business. **MICK “WOODY” WOODMANSEY**, an original member of the Spiders From Mars, Bowie’s backing band during his *Ziggy Stardust* period, delivers tight snare fills on that classic album’s title song and trucks head down through “The Jean Genie.” More 4/4, snare-heavy rock comes courtesy of **AYNSLEY DUNBAR** on “Rebel Rebel,” and **ANDY NEWMARK**’s slick funk graces “Young Americans.” As the decade progressed, Bowie’s drummer of choice became the underappreciated **DENNIS DAVIS**, whose meaty grooves and syncopations can be heard on “Fame,” “Golden Years,” “Ashes to Ashes,” and “Heroes.” The MTV era ushered in the Nile Rodgers–produced *Let’s Dance*, and **OMAR HAKIM**’s monolithic grooves define “Modern Love,” “China Girl,” and the title track.

Amazon.com physical CD (from 2002): \$9.99*

iTunes full album download: \$11.99

EXPAND THE PICTURE: *Low*, from 1977, isn’t represented at all on the compilation, so download from iTunes the alien funk of that record’s “Sound and Vision,” with its icy synths and Davis’s trashcan drums. And for more Woodmansey, check out the hip 12/8 kick-and-snare beat on the urgent “Five Years,” the opening track from 1972’s *The Rise and Fall of Ziggy Stardust and the Spiders From Mars*.

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Amazon.com physical double CD (from 2011): \$11.99*

iTunes full album download: available only as abridged single-disc version

EXPAND THE PICTURE: Anything from the mid-‘70s albums is perfect for delving deeper, so download from iTunes the prog-tastic “Fire on High,” from 1975’s *Face the Music*, with Bevan’s giant 32nd-note triplet rolls ending the tune, or the percussion-heavy “Jungle,” from 1977’s *Out of the Blue*.





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Composing on the Drumset

Simple Ways to Bring More Intention to Your Grooves by Robert Brian

I believe that as drummers we have the ability to create music and compose on our instrument in more ways than in the conventional manner. We learn good technique through the rudiments, but alongside that type of practice there are possibilities in creating our own ideas by approaching the drumkit in a more tonal way.

THE CONCEPT

The notion of composing on the drumset began for me when I got into a headspace where I pictured the individual sounds of the kit as separate entities. I see the individual drums and cymbals, and their unique tones and frequencies, as similar to a string or horn section or a choir.

For instance, I think of the sound of the floor tom as a low-end brass section consisting of euphoniums and bass trombones, or as a bass guitar. So when I use the floor tom in a groove, I know it will bring weight and depth to my sound that could prove very useful—if that's what I'm hearing in my musical mind for that particular part.



When I incorporate the other toms, I think of them as having the smooth, melodic sound of French horns or voices.



I think of the cymbals as being bright and snappy, like a James Brown-style trumpet section. If I play a crash and then choke it right away, it becomes a very staccato sound, similar to a quick horn stab in a funk tune. If I allow the cymbal to ring, it becomes like a sustained note. By moving between these two ideas, I can create all kinds of dramatic rhythmic effects. Try playing the following exercise using a choked or sustained crash on beat 1.



When I play bass drum under a cymbal note, I hear that as bass guitar supporting horn stabs.



Play the exercises at different speeds to completely understand the way they can be applied in different styles and feels. Think visually, using light and shade, to develop a greater understanding of dynamics. This will create more drama and tension and release in your drumming. It's crucial that we learn to control the dynamics in order to tell more complete and mature stories on the drumset.

THE RESULT

With these ideas in place, it's up to you to start hearing and creating your own rhythmic soundscapes. Some of these concepts will help you develop solo drum compositions, but they should also make you think of ways that the tones on the kit can add depth and weight to strengthen your band's songs. Open your mind to the possibilities of what the drums can bring to the music, other than the obvious parts that first spring to mind.

Every drummer has a different way of approaching the instrument, and that alone makes every drum part/composition you play sound unique. Try any and every idea that comes into your head; you never know which ones are going to sound great and ultimately shape who you are as a drummer. Record the patterns that you come up with or write them down, as this helps build a backlog of ideas for future use. (Most songwriters do the same thing, collecting dozens of half-finished songs.) Use your imagination to explore all the tonal and rhythmic possibilities of the drumset. The music will be far richer for it.

Robert Brian is a U.K.-based drummer who's played with Peter Gabriel, Jason Rebello, Andy Partridge, Modern English, Jamie Cullum, and others. For the past six years he's toured and recorded with the punk legend Siouxsie Sioux. Excerpts from Brian's new DVD, *Technique and Musicality*, are posted at robertbrian.co.uk.



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The Big Finish!

Quick Tips on How to End Songs

by Jeremy Hummel

The band is sounding hot as it blazes through an awesome rendition of a new song. Everything is going great, but then suddenly the rest of the group is staring at you with that deer-in-the-headlights look that can only mean one thing: “How do we end this tune?”

Why us? Who chose the drummer to place that final exclamation point on a well-played piece of music? I suppose it’s because the drums can be the loudest of all instruments. Conversely, one reason why I love the drums is because they can ultimately dictate the band’s overall volume level. Guitarists and bassists can strum and pluck as hard as they want, but turning the amplifier up or down ultimately determines the outcome.

In addition to determining when to end a tune, it’s often the drummer’s responsibility to figure out *how*, so we need to think about ways to send our signals to the other musicians as accurately as possible. In this article, we’re going to talk about a few ways to approach that final, lasting moment.

We’ll be focusing mostly on song endings in rock music, since that’s the genre where the drums are often the loudest and where big, solid endings are most crucial. On the contrary, my jazz trio, EVE, often plays at much softer volumes, so endings can be much more subtle. For instance, I could elect to gracefully bow out of a tune by decreasing my volume to silence or by simply playing some colors on the cymbals. In those instances, the other instrumentalists can take the lead on how and when to end the song. Now, that’s not to say that I don’t also initiate endings in a jazz setting, but I simply feel they’re more challenging at louder volumes.

THE RITARD

The toughest songs to end are the ones that weren’t given a concrete ending on the original studio version, like classic-rock tunes from the 1960s and ’70s, where the record usually ended with a fade-out. In today’s computer-based recording process, composed “hard” endings are much more common.

The ritard (slowing down) is an old standby for endings, because it really spells out that something big is about to happen. When the drummer starts pulling back the tempo, it immediately forces the other musicians to pay attention. This method works well with players of all skill levels.

A good song for a ritard ending is Deep Purple’s “Smoke on the Water.” Suppose your band is riding out the main riff. In that case, try starting the ritard at the *beginning* of the riff (go ahead and hum it to yourself):

“Ba, ba, baaa...ba, ba, ba-baaa...”

Then slower: “Ba, ba, baaaaaa...” (The band holds the third chord while you go crazy, throwing in all your Ian Paice licks.)

When you’re ready to end, look up at the band for the last two hits: “Ba-ba!”

Thank you, goodnight!

EYE CONTACT AND EXAGGERATED BODY MOVEMENTS

As with the end of our hypothetical version of “Smoke on the Water,” signaling the ensemble with eye contact and body movement is a very effective way to bring everyone together. Even if the exact last note is ambiguous, if you use your Jedi mind skills well enough, these kinds of endings almost always work out. There have been times when I’ve thought, *Wow, they nailed those hits with me perfectly*, when even a millisecond’s timing difference would’ve made

it sound sloppy.

Using grandiose gestures to signal the final note of a song helps you avoid the dreaded train wreck. However, you may not want to relive the experience on video, as it might appear as if you’re trying to propel your body into space.

SONG FORM SPELLS IT OUT

Songs that have very a specific and obvious form, like a twelve-bar blues, are a little easier to bring to a logical conclusion. ZZ Top’s “Tush” is a good example of a rock song with a blues form, and it’s most common to end this tune at the completion of the twelve-bar cycle.

On the original studio version of “Tush,” drummer Frank Beard and bassist Dusty Hill stop at the eleventh measure while guitarist Billy Gibbons plays a nifty lick. The band ends together in bar twelve.

Blues-rock songs usually allow for everyone, including the bartender, to take a solo. In this situation, I would incorporate several communication techniques. First, to make sure everyone gets his or her turn, whenever the twelve-bar cycle comes back around, I would put up my finger and spin it around to signal “Keep going.”

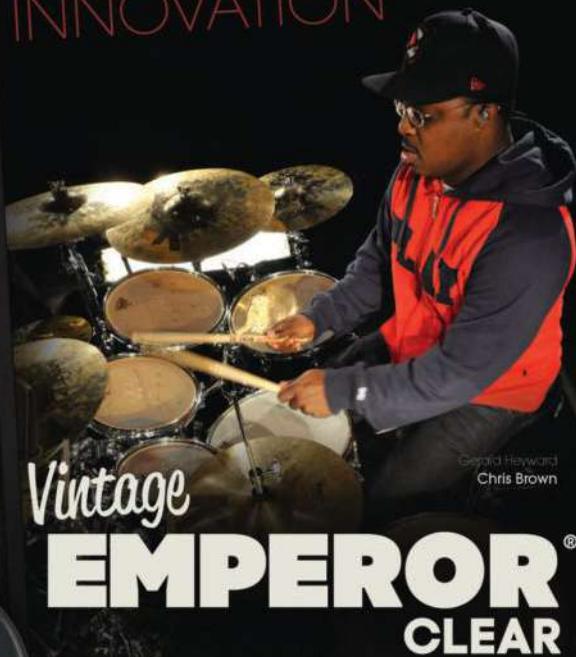
Once the solos are complete, I’ll often perch myself up like a cat that notices something moving in the bushes. This little movement alerts everyone, and then I’ll confidently nod my head, as if to say, “Yes, this time we’re ending.”

When it comes time to play the very last note and I want everyone to stop on a dime, I’ve discovered that it helps to lean into the hit and then abruptly raise my hands so the other band members can see them. For some reason, that quick motion makes everyone

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freeze in place—assuming, of course, that they're actually *looking* at me.

THE LOGICAL SPOT

While songs like "Tush" have an obvious spot in their form to insert an ending, you can often find places in other songs where it feels right to stop, even if they differ from the original. For example, my horn band, Into the Spin, plays the Steely Dan tune "My

Old School." The album version ends with a fade. We found a logical spot in the turnaround of the interlude (1:23) that we use to end the song.

When you're creating an ending, an ideal thing to do is to allow a musical phrase to complete itself first. An early cutoff point doesn't have a feeling of finality. It's like putting a period midway through a sentence.

ADDITIONAL SPICE

A fun way to add extra drama to the final note of a song is to signal to the band how many big hits you want them to play, by holding up that many fingers. In this case, the band usually plays the same power chord repeatedly while you accent with bass drum and crashes. Check out "Won't Get Fooled Again" by the Who for an example of this approach.

You can also announce that the end is coming with a big fill at the end of a musical phrase. Triplets work great for this. A more subtle approach would be to start building intensity as you get close to the point in the song where you want to end. The others will sense this increase in energy. Just remember that most musicians think in four-bar phrases, so time your build so that they have enough time to prepare for the ending.

WHATEVER WORKS

Whether you're rehearsing with your band or playing with new musicians for the first time, it's worth it to have these ending techniques in your arsenal. I recently had a comical experience while subbing for another drummer. Following an extended jam, the two guitarists turned around and slowly dipped their bodies to the ground. I wasn't sure if they were trying to cue the end of the tune or kneel in prayer. I'm sure that the confused look on my face expressed my exact thought, which was, *I have no clue what this means!* So I took matters into my own hands, and we finished in a way that everyone understood. The end!

Jeremy Hummel was an original member of Breaking Benjamin. He helped that group achieve platinum status with its second release, *We Are Not Alone*. He has since turned his efforts to session work and drum instruction in Pennsylvania. Jeremy can be reached at his website, jeremyhummel.com.



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Tama's **Sound Lab Project** offers you eight different snare drums, each with its own rich, sonic character. Called "S.L.P.:" for short, every one of these drums is dialed in to a particular acoustic objective—shell materials, thicknesses, types of hoops, snares, etc. all chosen to best reproduce a classic sound, and then outshine it—as only Tama can.

S.L.P.
SOUND LAB PROJECT

LGMI37STA
G-Maple



LMPI455ATM
Classic Maple

LGBI46NQB
Power Maple

LMBI465MMB
Power Maple

LSTI455
Vintage Steel

LBRI465
Black Brass

LALI45
Super Aluminum



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Scan the QR code to see the S.L.P. videos at tama.com



Burning on Double Bass

Basic Hand/Foot Patterns

by Todd "Vinny" Vinciguerra

There are no shortcuts in gaining control in drumming. Just as it takes time to develop speed and accuracy with your hands, the same applies to your double bass playing. The important things are to be focused in your practice and to put in many repetitions.

Presented below are sixteen exercises designed to help improve your hand and foot coordination. These patterns can easily be used as fill ideas. They are presented as two-bar repeating phrases, written as 8th notes in the first measure and as 16ths or 16th-note triplets in the second measure. Take your time with each one, and gradually increase the tempo as you get comfortable with the coordination.

Once you have the basic patterns down, experiment with the following:

1. Play all of the snare notes with the right hand.
2. Play all of the snare notes with the left hand.
3. Alternate the snare notes between the right and left hand, starting with either.
4. Play all of the snare notes as double strokes.
5. Play all of the bass drum patterns with the right foot.
6. Play all of the bass drum patterns with the left foot.
7. Alternate the bass drum patterns between the right and left foot, starting with either.
8. Play all of the snare and bass drum notes as unisons (hands together, feet together).



Todd "Vinny" Vinciguerra is the author of several instructional drum books. His latest, *Double Basics: Complete Double Bass Drum Book*, is available through Mel Bay. For more info, visit anotherstateofmind.com.





Nice Rack.

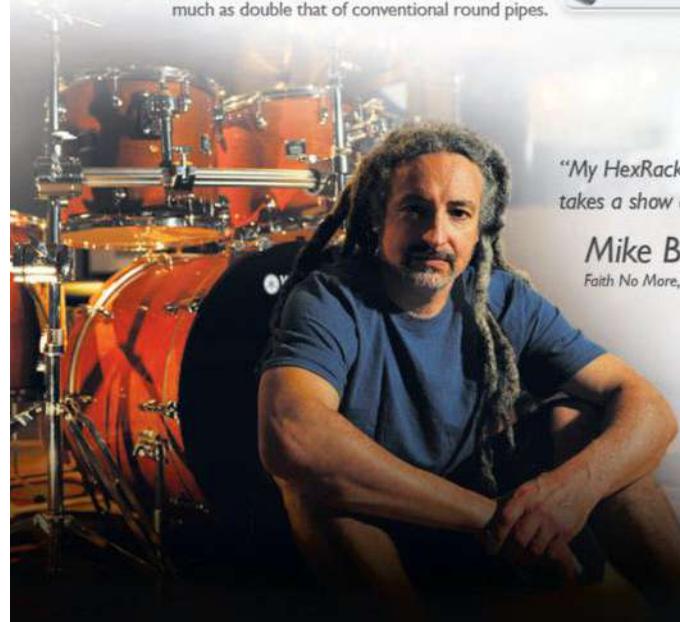
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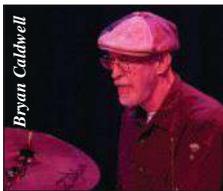
Mike Bordin

Faith No More, Ozzy

 **YAMAHA**

www.4wrd.it/HR2MD

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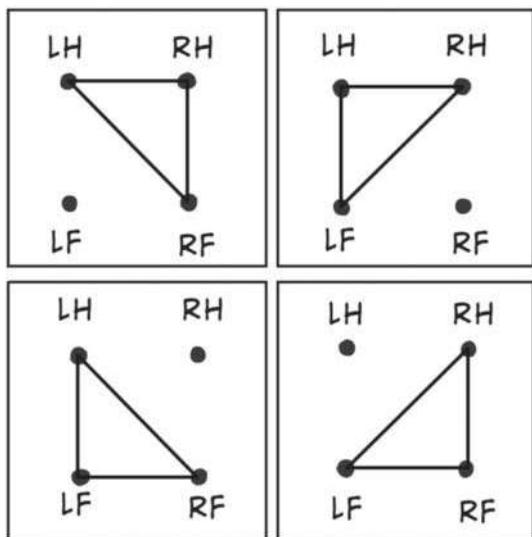
Inner Drumming

Listening With All Four Limbs, Part 2

by George Marsh

In my previous article (April 2012), I explained the concept of listening—or sounding—with each individual limb and the importance of practicing increased internal awareness of the energy flow from limb to limb. The exercises started by focusing on one limb at a time and then progressed to two limbs. The two-limb exercises incorporated both unisons and alternates.

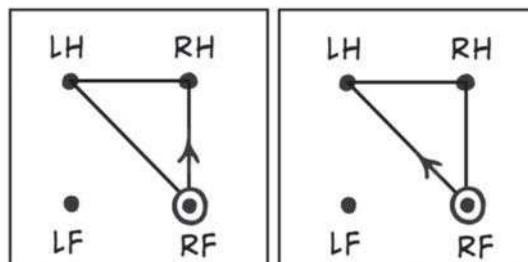
The next step is to work with three limbs at a time. There are four different three-limb combinations, as shown in the diagrams below. As before, I'm using a dot to represent the right foot (RF), right hand (RH), left hand (LH), and left foot (LF).



THREE-LIMB DIAGRAMS: SEQUENTIAL

We'll start with the familiar grouping RF, RH, LH, as shown in the diagrams that follow. These are the three limbs we'll be working with for the rest of this study. You can explore the other groupings on your own, using the same concepts presented here. (If you're a lefty, use LF instead of RF throughout.)

The circled dot indicates the starting point for each flow, and the arrow indicates the direction of the scan. Starting with RF, this grouping can be scanned in a counterclockwise direction (RF-RH-LH) or in a clockwise direction (RF-LH-RH). As with the single- and two-limb studies, take your time. Remember to give yourself permission to feel and listen deeply while doing these exercises. Incorporate internal awareness as an essential part of your sound.

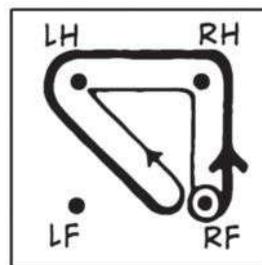


Bring your attention from the center of the earth to your right foot, and play a few strokes. Relax and scan from your right foot to your right hand. Play several notes. (I like to use the floor tom for right-hand strokes.) Move your attention slowly from the right hand to the left hand. Play several notes. Then scan from the left hand to the right foot. This helps establish the map of the particular sequence you're playing.

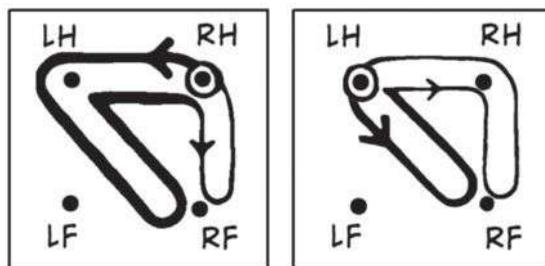
Next, play single strokes with each limb using the same sequence (RF-RH-LH). Let the tempo find itself, and then gradually increase it. Stay relaxed, grounded, and aware of the internal movement as you scan from limb to limb. When you feel it's time, do the same with the clockwise direction, RF-LH-RH.

THE PENDULUM RUDIMENT

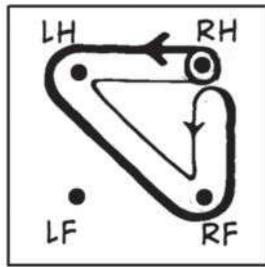
The counterclockwise and clockwise sequences can be combined to create what I call the three-limb pendulum rudiment. This six-note sequence is RF-RH-LH-RF-LH-RH. The thick and thin lines are used for visual clarity. I usually start with the thick line first, but you can start with the thin line if you wish, always following the direction of the arrow.



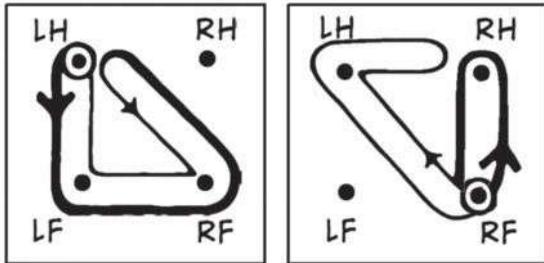
This pendulum rudiment can have a total of three different starting points. It's the same sequence, just starting at different places. Here are the other two.



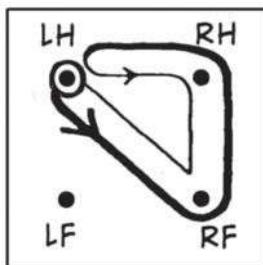
There are two more pendulum rudiments in the RF-RH-LH triangle. Here's one with the sequence *RH-LH-RF-RH-RF-LH*.



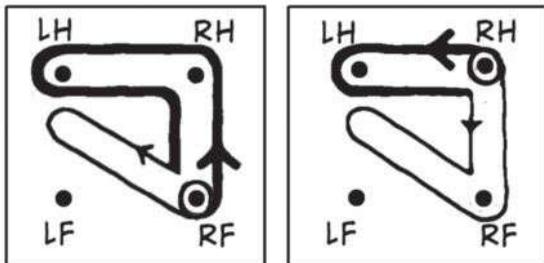
As before, this sequence can have three different starting points. Here are the other two.



Here's the last pendulum rudiment based on the RF-RH-LH grouping. It has the sequence *LH-RF-RH-LH-RH-RF*.



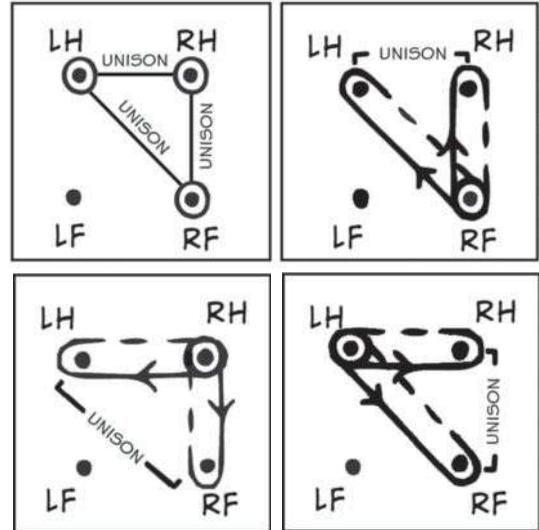
Again, the same sequence can have different starting points. Here are the others.



THREE-LIMB DIAGRAMS: UNISONS

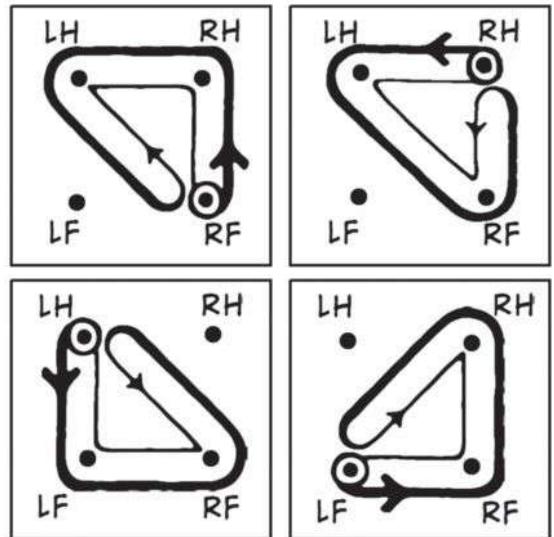
Exploring unisons improves accuracy. Play RF, RH, and LH as one sound. Bring your awareness from the center of your belly to the three limbs simultaneously, and make a stroke. Continue the unisons until you minimize flammings. Let a slow tempo appear, and stick with it until it feels comfortable. Then pick a slightly faster tempo and work with it in the same way. Remember to listen to the three sounds as one.

Next, alternate between RF and a unison combination of RH and LH. This is similar to alternating between two limbs, with the special case here being that the RH and LH are playing unisons. Continue with RH versus RF-LH unisons, and then play LH versus RF-RH unisons.



THREE MORE

This article has focused on the right foot, right hand, and left hand. There are three other three-limb combinations, which gives you a total of four.



As you're exploring these exercises, be sure to plug in your favorite rhythms. And have fun applying Inner Drumming to your own practice. In part three, we'll explore four-limb combinations.

George Marsh is a San Francisco-based jazz drummer/composer currently playing with the David Grisman Sextet. He's recorded with John Abercrombie, Terry Riley, Jerry Garcia, Pauline Oliveros, Denny Zeitlin, Maria Muldaur, and others. Marsh has taught at the University of California at Santa Cruz and at Sonoma State University since 1982, and he maintains a private studio in Santa Rosa, California. For more info, visit marshdrum.com.





DRUM'OFF GRAND FINALS

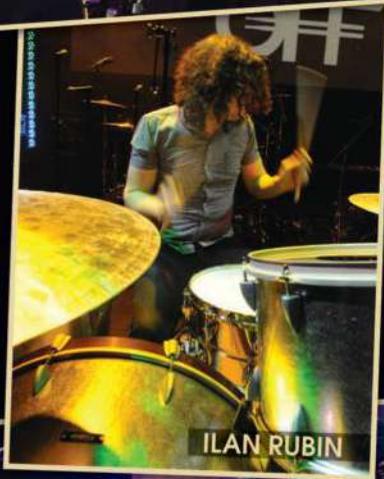
Guitar Center's 2011 Drum-Off, the nationwide search for the top undiscovered drummer, culminated with a sold out Grand Finals event at the Club Nokia in Los Angeles on January 14th. Beating over 4,000 drummers, JP Bouvet took the win on a night packed with exclusive projects from the world's drumming elite. The show featured performances from Terry Bozzio, Brooks Wackerman with Tenacious D, Dennis Chambers, Mike Portnoy, Aaron Spears with Jabo Starks, Ilan Rubin and the top five finalists. To see performances from the show visit youtube.com/guitarcentertv



DRUM LEGEND INDUCTEE,
TERRY BOZZIO



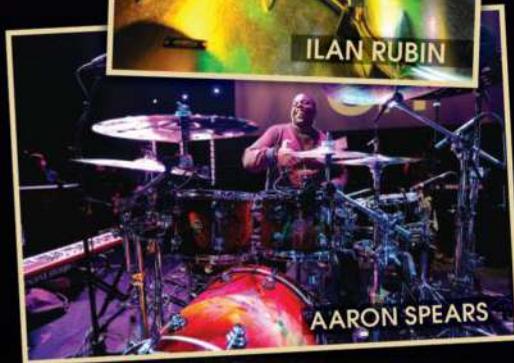
DENNIS CHAMBERS



ILAN RUBIN



BILLY SHEEHAN AND
MIKE PORTNOY



AARON SPEARS



BROOKS WACKERMAN, ROBERT
TRUJILLO, ARMAND SABAL-LECCO



CONGRATS JP BOUVET 2011 DRUM-OFF CHAMP

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The Official 26 Polyrhythm Rudiments

Part 2: Drags, Paradiddles, Ratamacues, and Open Rolls

by Peter Magadini

This is the second part of our look at the twenty-six polyrhythm rudiments, which combine the traditional snare drum rudiments with basic polyrhythms. As I stated in the first article (April 2012), I suggest that you try playing the patterns by ear at first. Experiment through trial and error to learn how the basic polyrhythms apply to each new rudiment. Keep in mind that the rhythms begin together on beat 1. Eventually the polyrhythms will become ingrained in your subconscious, and they will be easier to play as your hearing progresses. Use a metronome and tap your foot as you practice each rudiment.

The final two polyrhythm rudiments—the single-stroke roll and the double-stroke roll—require more mental dexterity than the others, because they need to be learned with each of the polyrhythms.

DRAG

The traditional drag is written as follows.

When played as a five-over-four polyrhythm, the drag looks like this.

SINGLE DRAG TAP

Here's the traditional way to notate drag taps.

Here are drag taps phrased as seven over four.

DOUBLE DRAG TAP

The standard drag tap has a dotted-8th/16th phrasing.

Now apply that same feel to a half-note triplet to create a three-over-four polyrhythm.

SINGLE PARADIDDLE

Single paradiddles are often written as 16th notes.

You can also phrase them as 16th-note triplets to create a six-over-four polyrhythm.

DOUBLE PARADIDDLE

The double paradiddle has a natural 6/8 feel when played as 16th notes.

When phrased as triplets in 4/4, the double paradiddle has a six-over-four feel.

PLAYERS' CHOICE

WINNER

HHX ZEN CHINA



Zen China 20"/50cm

A combination of traditional and HHX hammering makes this a trashy, full-sounding China that responds easily – adding enhanced dynamics to your playing. And the inverted Chinese design lowers center of gravity for greater stability when playing. Available as a 20" model, natural and brilliant finish.

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MIKE PORTNOY DAVE WECKL TERRY BOZZIO NEIL PEART AND MORE



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NEW *and* NOTABLE

NEW AT NAMM 2012

The energy on the floor at this year's Winter NAMM Show was at an all-time high, with most manufacturers focusing on form, function, and practicality for their new products in 2012. Here are some highlights.

by Billy Brennan

DRUMS

1. BRADY

Brady displayed two jarrah drumkits and a wide variety of Australian-timber snares, including new limited Walkabout models.



1

2. C&C CUSTOM DRUMS

C&C's retro-style Player Date drumsets are available in Be-Bop (14x20, 8x12, and 14x14) and Big Beat (14x22, 8x13, and 15x16) versions. Both come in either lacquer or silver sparkle finish and can include a 5x14 or 6 1/2x14 snare.



2

3. CRAVIOTTO

Masters Metal series two-piece brass and copper snares were designed in collaboration with Adrian Kirchler of Italy's AK Drums. The drums come in 5 1/2x14 and 6 1/2x14 sizes, each in a limited run of fifty.



3



4

4. DRUMCRAFT

DrumCraft displayed an elaborate custom acrylic kit made for its new artist Brian Frasier-Moore.



5



6

5. DRUM WORKSHOP

Maple and mahogany shells are now available in DW's Collector's series. The shells, which do not feature reinforcement hoops, produce fewer overtones and have a shorter sustain than Jazz series drums.

6. DUNNETT CLASSIC DRUMS

Dunnnett is introducing the first magnesium-shell snare.

7. GMS

The GMS 25th Anniversary snare drum has a maple shell with nickel-silver sprayed on the outside, plus the Perimeter Venting System and an inner brass Revolution finish.



7



8

8. GRETSCH

The idea behind the new Brooklyn series was to have a lower-price-point drumkit made in Gretsch's U.S. factory. The drums feature 6-ply maple/poplar shells and 3 mm, double-flange 302 hoops.

9. JOYFUL NOISE DRUM COMPANY

Joyful Noise's Luminary series features cast-aluminum shells. The company also displayed a beautiful new single-ply drumkit.

10. LUDWIG

Ludwig has reintroduced the Club Date series. The line was originally introduced in the '60s and has dual-center lugs, which help make the drums less expensive without sacrificing any professional features. These models feature cherry shells with gumwood in the center for a warm sound.

11. MAPEX

With the MyDentity program, drummers can build a custom drumset online from a selection of birch or maple shells. They can choose a four-, five-, or six-piece configuration, one of fifty-five cover finishes, and one of eight hardware finishes.

12. NATAL

Natal has added American walnut to its array of wood choices. The company also introduced a new range of snare drums in aluminum, chrome on brass, steel, bronze, and brass, and hand-hammered models are available in copper, dark copper, bronze, old bronze, chrome, and nickel.

13. PEACE

Peace introduced the Hieroglyphics finish on its 9-ply maple DNA series drumset, with bronze-finish hardware to match.

14. PEARL

The Session Studio Classic features a middle ply of kapur and outer plies of birch. The kit is available in three retro finishes: sheer blue, sequoia red, and piano black.

15. PREMIER

Premier Aviation snares have a 21-ply birch core with outer and inner oak plies. They come in three models named after classic WWII planes: the Hurricane ($5\frac{3}{4}\times 14$), Spitfire ($6\frac{1}{4}\times 14$), and Lancaster ($7\frac{1}{4}\times 14$).

16. SONOR

The new Mikkey Dee signature snare is a $7\frac{1}{4}\times 14$ birch drum and features a Motörhead wrap design by Mark DeVito. Sonor also reintroduced the classic Phonic beech snares, in $5\frac{3}{4}\times 14$ and $6\frac{1}{2}\times 14$ sizes.

17. TAMA

Tama's Sound Lab Project snare line consists of eight drums: an 8-ply Classic Maple with brass tube lugs for jazz and blues; a 9-ply Power Maple with brass tube lugs for rock and hard rock; a 12-ply G-Bubinga for all-around playing; a 13-ply, 13" G-Maple for gospel, hip-hop, funk, and pop-punk; a Vintage Steel with brass tube lugs for rock, jazz, and pop; a 13" Sonic Steel for hip-hop, R&B, reggae, and punk; a Super Aluminum for jazz, funk, Latin, and fusion; and a Black Brass for heavy metal, hard rock, and prog.

18. TAYE

The ParaSonic hybrid-shell kit features predominantly birch with a little bit of maple in the smaller toms, while the floor toms are maple and are thinner for longer sustain and deeper tones. ParaSonic bass drums consist of the same thin shells as the floor toms, but with sound rings for added focus.





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19. YAMAHA

The Club Custom is now available in two finishes previously limited to outside the United States: darkwood and blackwood. The Recording Custom line has added deep blue and antique sunburst, and the HexRack II hardware system (shown) is 30 percent lighter and stronger than its predecessor.

CYMBALS

20. AMEDIA

This eye-catching EFX square ride has been added to the Dervish series. The cymbal is very thin, with a trashy wash and interesting overtones, but it retains excellent stick articulation.

21. BOSPHORUS

Bosphorus is releasing special world percussion cymbal sets: Latin and Samba.

22. DREAM

Several new models have been added to the Dark Matter series, including 16" and 18" crashes, 14" hi-hats, 20" and 22" Moon rides, and the 24" Flat Earth ride.

23. ISTANBUL AGOP

Istanbul Agop introduced the new entry-level/intermediate ART20 series as well as a 22" Mel Lewis ride and 15" and 16" 30th Anniversary hi-hats.

24. ISTANBUL MEHMET

New signature cymbals from Mehmet include the Horacio "El Negro" Hernandez series and the Carmine Appice Realistic Rock series.

25. MEINL

The new Byzance Sand crashes offer a big, dark, trashy sound. Meinl also added the Fusion line to its German-made M-Series.

26. PAISTE

Ndugu Chancler's signature 22" Crisp ride has been added to the Twenty Masters Collection. Nicknamed Rosie after Chancler's mother, the cymbal is brighter than the Twenty Masters Dark cymbals but retains warmth and richness. The top side features a standard finish, while the bottom is sandblasted to dry up the sound without eliminating its wash.

27. SABIAN

Sabian displayed each of the twelve models in its Players' Choice program, including the Final Four winners: the HHX Zen China, with an inverted bell and higher shape; the AAX Stadium ride, which is a medium-heavy model between a Stage and a Rock ride, with an unlathed bell; the perforated AAX Aero crash; and the HHX Click Hats, which are fully lathed on the bottom of the cymbals and partially lathed on top for more control and click. The hi-hats have an AA shape for a higher pitch but HHX hammering for articulation.

28. SOULTONE

Soultone now offers custom etching on all of its cymbals, and the company introduced the new Vintage Old School 1964 series, which is based on the cymbal sounds that jazz legend Tony Williams used on the classic Miles Davis recording *Four & More*.

29. TRX

NRG cymbals are designed for hard-hitting applications but have a warm, open sound and playable feel. TRX also introduced the Digital Cymbal Studio pack, which offers high-end samples of nearly a hundred cymbal sounds from the Original and Icon series.

30. TURKISH

Turkish Cymbals introduced the new Rhythm & Soul series, which is aimed at jazz, funk, and fusion drummers. The rides have a short sustain with a warm bell sound, the crashes have nice response and cut, and the hi-hats are smooth and clean sounding with a dark tone.

31. UFIP

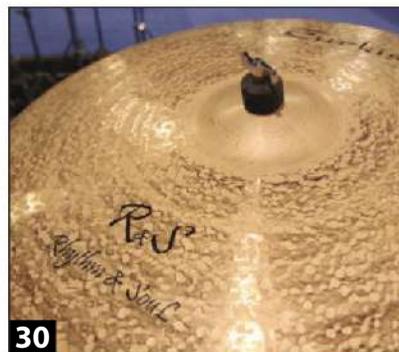
UFIP's Brilliant series is being discontinued, but the Class series is incorporating models with a brilliant finish. These cymbals are lighter and larger than the Brilliant series. UFIP has also lightened the crashes and rides in its Natural and Bionic lines.

32. ZILDJIAN

Japanese drummer Akira Jimbo wanted an effects cymbal other than a China to add to the Hybrid series, and the end result is the 19" Hybrid Trash Smash. This new addition has an inverted volcano-cup bell and is medium-thin in weight, with extra hammering to enhance the white-noise trashiness.



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PERCUSSION

33. DG DE GREGORIO

DG De Gregorio cajons come in five handcrafted deluxe models and the portable Siroco version.

34. THE DUBE

The Dube, invented by Dion Dublin, is a cube-shaped percussion instrument with four playable sides. Each side features a different tone, providing for conga-, djembe-, and cajon-like sounds.

35. GON BOPS

The Fiesta series comprises entry-level percussion instruments, including the timbales shown here and a new cajon featuring internal steel wires and an adjustable maple front plate.

36. LP

Among LP's new offerings is the Travis Barker Ridge Rider cowbell.

37. MEINL

Meinl Artisan Edition cajons are handcrafted in Spain. Add-on percussion items are also available.

38. TOCA

The Flex Drum is a stackable model designed for drum circles and communal events. It's 23" tall and features a pre-tuned 11" head that can double as a frame drum.



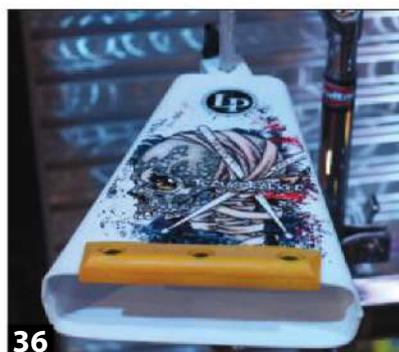
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39. TYCOON

Tycoon's cajon stand can accommodate multiple sizes of cajon.

HARDWARE/ ACCESSORIES/ ELECTRONICS

40. ALESIS

The DM Dock is the first drum interface for the iPad. It includes thirteen balanced inputs and outputs, a USB MIDI port, and an $\frac{1}{8}$ " mix input.

41. AQUARIAN

The onHead uses Force Sensing Resistor technology to create a portable pad that allows you to convert your acoustic kit to a quiet electronic kit; it operates through the inBox module.

42. AXIS

Longboards A21 pedals include Axis's new MicroTune spring tensioner, which uses a drum key to adjust the pedals from the top. The MicroTune system can retrofit any Axis pedal.

43. BEHRINGER

Behringer is now offering three different electronic drumsets at affordable prices. The modules include high-quality sounds, as well as USB and MIDI connectivity.

44. BIG BANG DISTRIBUTION

Big Bang Distribution is celebrating the twentieth anniversary of Ahead drumsticks with a new 5B LTD model, and the new Ahead Spinal G throne is a split-seat, spring-balanced model built for added support and mobility.

45. CALATO/REGAL TIP

Rock journeyman Brian Tichy's "Tish Stix" have a bit of extra length (16.75") for added power, with an even taper and not-too-heavy weight.

46. EVANS

Evans released a new 14 mil single-ply drumhead, the G14.

47. GIBRALTAR

The Swing Nut adapter, the Rocket, allows the Swing Nut to be used on any style or brand of 8 mm cymbal stand. Gibraltar also introduced Delmar-wrap Retro-Chic thrones in black diamond and white pearl styles.

48. KELLY CONCEPTS

The Kelly SHU Flatz is a suspended isolation-microphone platform for boundary mics, like Shure's Beta 91A.



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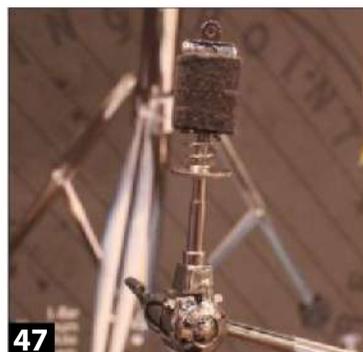
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49. LOS CABOS

Los Cabos Drumsticks showcased 5A and 5B Red Hickory nylon-tip sticks.



50. OVERTONE LABS

The Tune-bot clips to the drum hoop and displays frequency/pitch readings on a digital screen so you can fine-tune each lug to the exact same pitch.



51. PORTER AND DAVIES

The BC2 and BC Gigster tactile transducers allow drummers to feel the low end through their throne.



52. REMO

The Ambassador X14 is a single-ply 14 mil coated snare batter designed for increased midrange punch and extra durability. Clear Vintage Emperors are 2-ply, 7.5 mil tom heads also designed for punch and extra durability.



53. ROLAND

Roland's high-end TD-30KV and TD-30K V-Drums feature advanced motion sensor technology and behavior modeling to offer the greatest amount of nuance, dynamics, response, and subtlety.



54. VATER

The Fusion Acorn has the same design as Vater's Fusion stick, but with an acorn-shaped tip instead of a ball. Both Fusion-model sticks have also been incorporated into the company's Sizzle Mallet line. The Sugar Maple Phat Ride allows for a softer, lighter feel than its hickory counterpart, and the BeBop is a new series available in hickory and maple that provides a slimmer grip suited for lower-volume settings.

New StickMate tambourines and shakers attach directly to drumsticks for additional sound effects while playing.



55. VIC FIRTH

The Titan series comprises Vic Firth's aerospace-grade carbon-fiber drumsticks. These sticks have the extreme durability of carbon fiber, with the feel of a wood stick and the cymbal sound of a nylon-tip model. The Titan series is available in 5A and 5B.



56. YAMAHA

In addition to displaying various DTX900, 700, and 500 series electronic drumsets, Yamaha created a monster hybrid kit that incorporated acoustic drums and cymbals, Gen16 AE cymbals, and DTX pads.



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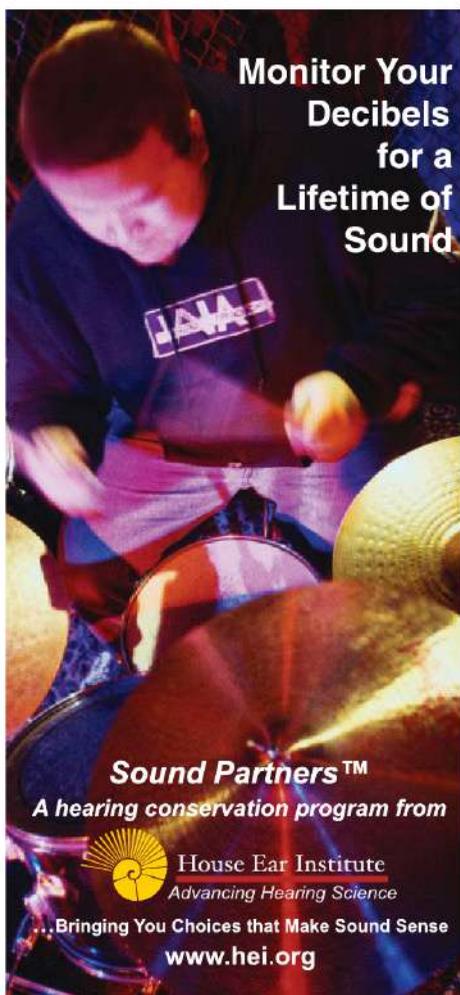
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stick company that isn't owned by a "parent company" now. Awesome right? These guys live, sleep, breathe, eat, and dream of drumsticks. They get good wood about good wood, and are totally obsessed with making the best sticks possible.

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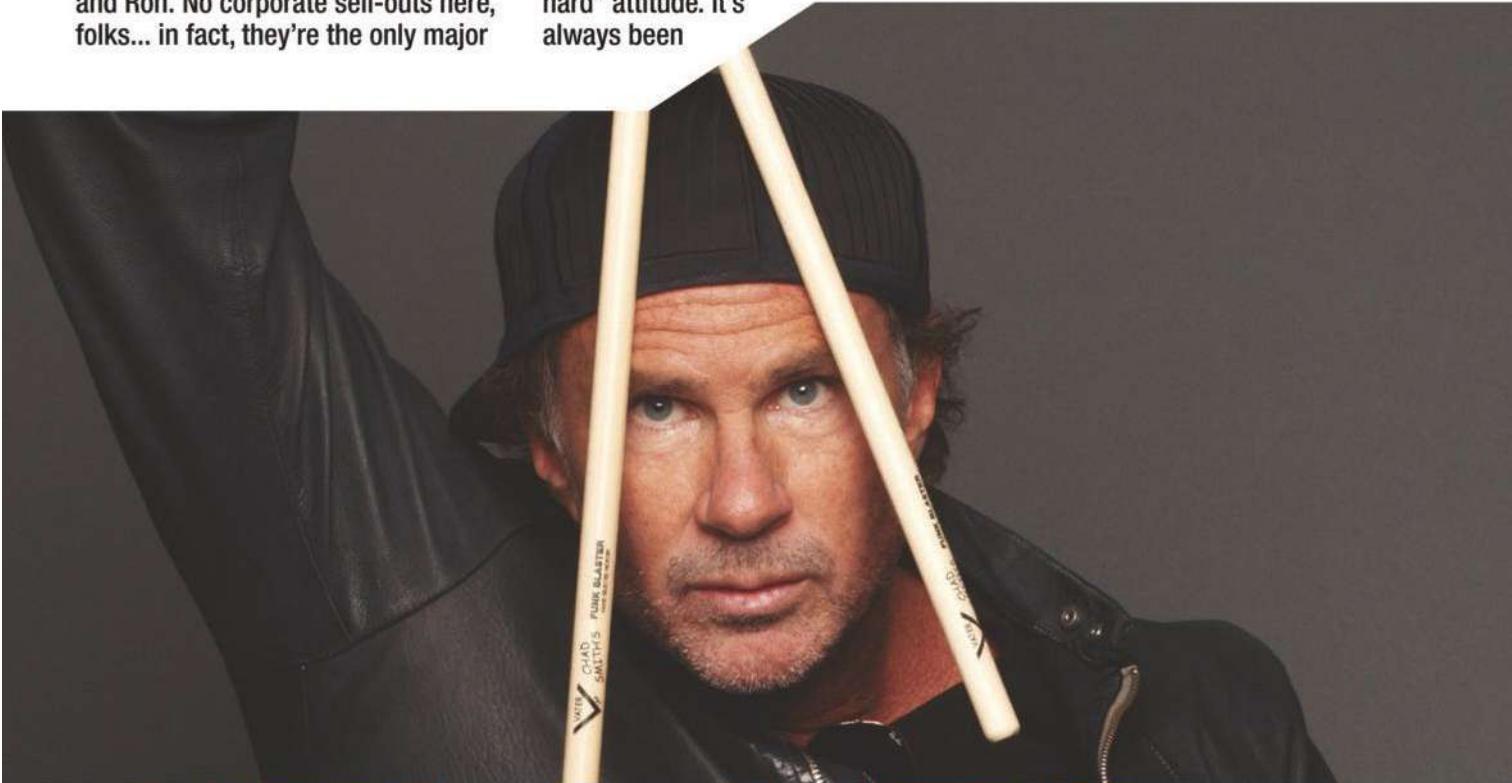
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IRON MAIDEN'S

Clive Burr

Three albums—that's all it took for him to define one of metal's all-time great instrumental legacies.

by "Pistol" Pete Kaufmann

In the early '80s, it was Clive Burr's powerful, rock-solid groove that propelled the "new wave of British heavy metal" band Iron Maiden to international fame. Though Burr, who would be replaced in 1982 by Nicko McBrain, played only on the band's first three albums—*Iron Maiden*, *Killers*, and commercial breakthrough *The Number of the Beast*—Maiden fans worldwide agree that those early recordings contain some of the group's finest work.

Burr played with effortless creativity, high energy, flawless technique, and the ability to transition between the punk-ish sound of original Iron Maiden singer Paul Di'Anno (on songs like "Prowler," "Phantom of the Opera," and "Killers") and the powerful, operatic vocal style of Bruce Dickinson (on tracks such as "Hallowed Be Thy Name," "Run to the Hills," and "The Prisoner"). As Maiden's sound took a different direction with the addition of Dickinson, Burr was at the steering wheel, driving the band toward an exciting new musical destination.

Some drummers argue that McBrain is the more technically proficient drummer, but there's no debate that Burr's incredible combination of deep pocket, impeccable time, and streamlined restraint worked hand in hand with the intricate bass-playing style of Maiden's founder and leader, Steve Harris, making for a Herculean rhythm section. Clive's ability to blend into such a uniquely aggressive environment without getting in the way is a reflection of his fine musicianship and taste.

Burr's thunderous sound and precisely orchestrated parts were an essential part of Maiden's early compositions. High-octane metal masterpieces such as "Killers," "Murders in the Rue Morgue," and the anthemic "Run to the Hills," the latter featuring a legendary Native

American-style drum intro and break-neck 16th-note hi-hat and tom patterns, are prime examples of inventive yet primal rock 'n' roll grooves. Burr's pounding rhythms continue to satisfy died-in-the-wool headbangers, who still refer to his part on the chorus to "Run to the Hills" as one of the greatest air-drumming moments in metal history.

Burr's signature open hi-hat barks—played on extra-heavy 14" Paiste Formula 602 hats—and fat backbeats on songs like "Genghis Khan," "Innocent Exile," and "Total Eclipse" (the latter was cowritten by the drummer and is available on the remastered *Number of the Beast*) have a trashy, sort of '70s R&B/funk sound to them, which brings a certain timelessness to Maiden's early tracks. And Clive's blistering one-handed 16th notes on songs

like "Wrathchild" and "Hallowed Be Thy Name," both of which are included on the DVD *The History of Iron Maiden, Part 1: The Early Days*, still amaze drummers, who'd be forgiven for thinking that the parts were played with two hands.

Burr was born on March 8, 1957, and grew up in London's East End. He began playing drums at ten years old, and while still in his teens he was playing semiprofessionally throughout the city. In November 1977, he joined the successful new-wave-of-British-metal band Samson. (Bruce Dickinson also sang for a spell with Samson, but not when Burr was in the group.) Two years later, Burr got a call from then-Iron Maiden guitarist Dennis Stratton, who told him that original drummer Doug Sampson was leaving and suggested Clive audition for the spot. He got the gig, and for the next three years he recorded and performed with the band, until he was replaced by McBrain during the *Beast on the Road* tour.

The reasons for Burr's firing remain unclear. What's commonly known is that the drummer had to leave the tour temporarily to attend his father's funeral, and that upon his return he felt a change in attitude among the band members, which eventually led to his ousting. Clive was still considered by his peers to be a great talent, however, and he kept busy with a number of projects over the next



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Clive Burr

few years. First among them was a week-long association with the band Alcatraz, and then, oddly, a couple of years with Trust, the group Nicko McBrain had played with before replacing Clive in Maiden. Burr continued his journeyman ways into the '90s, with acts including the short-lived supergroup Gogmagog (featuring Clive's former Iron Maiden bandmate Paul Di'Anno), Praying Mantis, Elixir, Dee Snider's post-Twisted Sister group Desperado, and his own band, Clive Burr's Escape.

By the early 2000s Clive was essentially debilitated by the effects of multiple sclerosis, an autoimmune disease that affects the central nervous system. MS not only forced him into a wheelchair but also left him heavily in debt. The drummer's former bandmates in Iron Maiden founded the Clive Burr MS Trust Fund and staged a series of charity concerts to raise

money for him. The trust has enabled Burr to hire specialists to remodel his house to be more suitable for wheelchair-based living, and to fund the significant daily support and treatment that he needs. In 2004 Burr became the beneficiary of Clive Aid, a charity that raises awareness and funds for multiple sclerosis and cancer programs worldwide through music events. In 2009, Clive Aid provided Burr with a new wheelchair to offer more comfort and easier mobility.

Today Burr lives in Wanstead, East London, with his partner, Mimi. Sadly, due to his condition, he was unable to be interviewed for this piece. Despite the fact that Clive can't play drums anymore, though, his musical legacy is as rock solid as the performances that continue to inspire Iron Maiden and drumming fans more than thirty years after they were recorded.

Props From Peers

"Clive Burr was simply one of the best drummers I've ever had the privilege to play with. Iron Maiden and I were very lucky indeed to have had the honor of working with him. Besides his awesome drumming, he was always one of the nicest people in the music business, and he made it easier to be a member of Maiden back in the day."

—Paul Di'Anno

"I was drawn to Iron Maiden by their album covers, and by Clive. He was very influential to me in the early '80s...he played with *oomph*. The drive he had with Iron Maiden is the thing that took those songs to a different level. His style, chops, and overall feel are a part of their legacy. To this day he's one of my favorite drummers."

—Charlie Benante, Anthrax

"The first time I saw Iron Maiden was also the first day MTV came on the air. I was immediately blown away by the energy, the music, Eddie—and that drummer with the weird tom placement! Little did I know what an impact Clive would leave on me for years. As a twelve-year-old I did everything in my power to replicate his speedy hands on 'Run to the Hills' and 'Wrathchild.' One hand, baby! He was just amazing to me, and he's still one of my favorites. Unfortunately I never got a chance to meet Clive, but I'm lucky to call the guy who filled his shoes, Nicko McBrain, a dear friend, and Nick has told me that Clive is a beautiful person. And that's good enough for me. Up the Irons!"

—Jason Bittner, Shadows Fall

"My band, Overkill, used to cover 'Wrathchild,' so it freaked me out when I saw Maiden play that song live for the first time. Clive was playing the hi-hat 16th notes at about 110 bpm—with one hand! His playing had a signature stamped on it that has never been replaced: razor-sharp, amped-up, committed, and musical. Clive had hyper chops *and* an ear. He was the speed-and-precision package that we gauged ourselves against, before everyone became bent on running double bass sprints. All the old-school thrash bands played Maiden covers in our sets. What does that tell you?"

—Rat Skates, Overkill

"I was lucky enough to see Clive live with Maiden back in 1982, and to this day it remains one of my favorite concerts. Clive was a big influence on me as a young drummer trying to emulate my heroes. His style was instantly identifiable and unique. He's certainly one of my favorite drummers in metal, period."

—Shawn Drover, Megadeth

"Clive was a huge influence on me. I remember hearing the intro beat to 'Run to the Hills' and being completely floored. There isn't a rock drummer out there that hasn't played that beat at one time or another. Clive is, and will always be, one of the founding fathers of heavy metal drumming."

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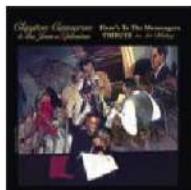
A clutch of drummer-led releases reminds us that much of today's most ambitious and colorful modern jazz is coming from the minds of rhythmatisms. by Ilya Stemkovsky



JOAO LENCASTRE'S COMMUNION SOUND IT OUT

Portuguese drummer Joao Lencastre's modern fluidity suits the tunes on *Sound It Out*, from the fresh backbeats of the title track to the dynamic cymbal play and snare flurries of Joe Zawinul's "Early Minor." The dark

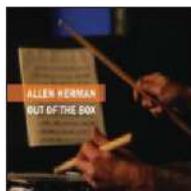
neo-jazz compositions benefit from plenty of open space, and Lencastre's intuitive timekeeping keeps things interesting. (toapmusic.com)



CLAYTON CAMERON & THE JASS EXPLOSION HERE'S TO THE MESSENGERS: TRIBUTE TO ART BLAKEY

Clayton Cameron's straight-ahead playing is brilliant throughout this Art Blakey tribute, from his trademark inventive brushwork on

the up-tempo "Art Full" to the sensitive waltz feel on "Autumn Leaves." But dig Cameron's ultra-funky half-time shuffle on "What Do You Say Dr. J," a seldom-seen swagger from a swinger itching to show a different side. (claytoncameron.com)



ALLEN HERMAN OUT OF THE BOX

There's a wide variety of moods and colors on this solo drum improvisation CD, and Allen Herman's approach to the nontemporal material is full of freedom and conviction. Herman, who was Billy Martin's first teacher, works his cymbals and toms musically, telling a story

with an arc and leaving the meaning for us to decide. (amuletrecords.com)



JEFF COFFIN & JEFF SIPE DUET

Presented as a "single, stream-of-consciousness listening experience," *Duet* finds Flecktones/Dave Matthews Band saxophonist Jeff Coffin and Aquarium Rescue Unit drummer Jeff Sipe engaging in a beautifully textured free-form session using horns, drums, mallets, bells,

gongs—anything and everything. Sipe's rolling brushwork on "Quiet Arrival" is a thing of beauty, and on "From East to West" the drummer whips up a bouncy, desert-caravan beat with his bare hands, throwing in lightning-quick snares-off flourishes that sound like he's playing tabla. *Duet* allows us to eavesdrop on a conversation between two talented old friends, avoiding the funky fusion they're occasionally known for. (compassrecords.com)



FELIX LEHRMANN RIMJOB

German drummer Felix Lehrmann is not timid about displaying his obviously well-honed chops on his debut as a leader. From the tight snare ghosting of "Broken Morning" to the way he toys with time during the solo of "601 Deluxe," Lehrmann plies a brand of electric

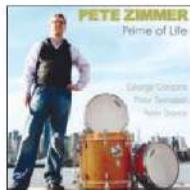
fusion that's aggressive, playful, and flat-out grooving. A player to watch. (mig-music.de)



ROB GARCIA 4 THE DROP AND THE OCEAN

The latest release from Rob Garcia and his exceptional working band features the leader's sensitive and melodic accompaniment on a set of layered, introspective acoustic jazz. Garcia works his beautifully

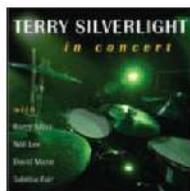
recorded cymbals on elastic swingers such as "River" and on intriguing solo-drum interludes; check out the hi-hat ostinato on "Flash 3." (bjurecords.com)



PETE ZIMMER PRIME OF LIFE

New York-based drummer Pete Zimmer's *Prime of Life* is a bit more than a conventional jazz blowing date, boasting excellent sidemen, nicely arranged originals, and the leader's fully developed dynamic sense, which helps the music come alive. Check out

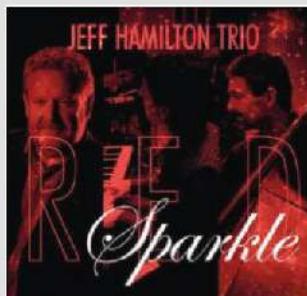
Zimmer's articulate solo on "One for GG" and his second-line pulse on "The Three Petes." (tippinrecords.com)



TERRY SILVERLIGHT IN CONCERT

In Concert showcases a hot band (Will Lee on bass, Barry Miles on piano, and David Mann on sax) blowing through a set of high-powered fusion at NYC's Bitter End in 2011. Silverlight's ride cymbal rips through "Sparks," and the drummer switches from cowbell patterns to brushes on a hip Latin arrangement of "Autumn Leaves." He also

solos impressively throughout. (terrysqlverlight.com)



JEFF HAMILTON TRIO RED SPARKLE

Red Sparkle refers to the finish of Hamilton's first kit. You know the feeling. And that delight shines through these tracks as well. The tight, ever-so-swinging trio, featuring Tamir Hendelman (piano),

Christoph Luty (bass), and the masterful Hamilton, navigates fresh arrangements of standards and originals full of heart, wit, and surprises. Yes, Jeff's drumming is supremely elegant, colorful, and sophisticated. But lest we forget the title, it's first and foremost *fun*. (Capri) **Jeff Potter**

Next time in "Taking the Reins": Johnathan Blake, Barry Romberg, Matt Wilson, and more

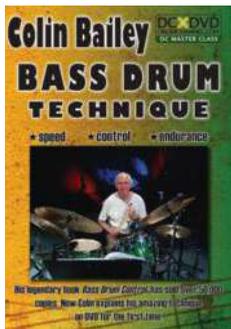
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●●●●● **BASS DRUM TECHNIQUE** BY COLIN BAILEY
DVD LEVEL: ALL \$24.99

Aspiring drummers of all ages should note that jazzman Colin Bailey has transferred knowledge from his acclaimed book, *Bass Drum Control*, to video. Beneath Bailey's mild-mannered British accent lurks a monster right foot. The lessons start with the basics of the bass drum pedal, placement of the foot on the pedal board for the best leverage, and exercises to optimize pedal control. The goal is to give drummers the flexibility to use the bass drum effectively in any situation. From Bailey's explanation of the ankle stroke onward, students should start seeing improvement in

their doubles, triplets, 8ths, and 16ths, as well as their ability to place the beats creatively and accurately. Developing speed and a bold stroke like Bailey's takes discipline, and *Bass Drum Technique* shows the way. (Drum Channel) **Robin Tolleson**

●●●●● **BASIC HAND TECHNIQUE**
 AS TAUGHT TO CHUCK SILVERMAN
 BY RICHARD WILSON
 AND MURRAY SPIVACK
**E-BOOK (\$20)/DOWNLOADABLE
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LEVEL: BEGINNER TO INTERMEDIATE



Educator Chuck Silverman's new e-book and downloadable video distill the wisdom of

two of his teachers, Richard Wilson and Murray Spivack, into practical instruction for hand technique. Wilson's concepts include "wrist turns" and "downstrokes," while Spivack (who counted Wilson, Louie Bellson, and David Garibaldi among his students) is, among other things, remembered for lessons involving twin practice pads set up in front of a mirror. The focus here is on the snare, and the video provides no-frills practice-pad close-ups of Silverman explaining the family of rudiments in detail, including single- and double-stroke rolls, flams, diddles, and drags. In tandem, the e-book's notation and the video footage will help any student sort out these fundamental concepts properly.

(chucksilverman.com) **Ilya Stembkovsky**

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 BY JOSE ROSA
 AND HECTOR
 "POCHO" NECIOSUP
BOOK/CD

LEVEL: INTERMEDIATE
 TO ADVANCED \$26.99

Kit players interested in improving their independence against clave and broadening their knowledge of several Afro-Cuban and South American drumset styles should be sure to check out *The Art of Latin Drumming*, subtitled *A New Approach to Learn Traditional Afro-Cuban and Latin American Rhythms on Drums*. Authored by two prolific Latin percussionist/educators, the thorough book features the full text in both Spanish and English and includes more than 200 exercises. Styles such as son clave, rumba clave, guaguanco, chachacha, Mozambique, pilon, comparsa, songo, merengue, danza, bomba, plena, onda nueva, huayno, festejo, lando, and marinera are covered, some in more depth than others. Cascara, cowbell, and left-foot clave patterns are also thoughtfully woven into the exercises. Helpful tips on equipment setup, plus two CDs including 144 tracks of exercises and play-alongs, help to round out this very complete package. (Centerstream) **Ben Meyer**



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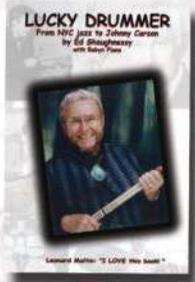
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Terry Bozzio

GUITAR CENTER'S 2011 DRUM-OFF GRAND FINALS

The twenty-third annual Guitar Center Drum-Off Grand Finals were held this past January 14 at Club Nokia in Los Angeles, and this year's event proved to be one of the best in recent history. Welcomed once again by host Stephen Perkins (Jane's Addiction), the crowd of more than 3,000 was rocked by nearly five hours of foot-stomping rhythms.

The five finalists were handpicked from almost 5,000 entrants from across the country. Up for grabs was nearly \$50,000 in cash, gear, and endorsement deals with some of the industry's top equipment manufacturers. The prize package included \$25,000 in cash, a custom drumkit (Gretsch, OCPD, Tama, Pearl, or DW) and a drum endorsement deal, a complete set of cymbals (Zildjian, Sabian, or Meinl) and a cymbal endorsement deal, a drumhead endorsement deal (Evans or Remo), a stick endorsement deal (Pro-Mark or Vic Firth), a Roland TD-20SX electronic kit and PM30 monitor, an Audix DP7 drum microphone pack, a \$500 Converse gift card, a profile in *Modern Drummer*, a 2012 NAMM VIP experience, a trip to New York to record at Converse's Rubber Tracks studio, and a guest spot on the Drum Channel.

The lucky five who made it to the grand finals were Jean-Pierre "JP" Bouvet, twenty-one, from Lakeville, Minnesota; Robert Devon Taylor, eighteen, from Fayetteville, Georgia; Fred Boswell Jr., twenty-one, from Chicago; William Joe Freeman, twenty-eight, from Irving, Texas; and Jesus Mendoza Garcia, thirty-one, from San Jose, California.

Ilan Rubin (the New Regime, Nine Inch Nails) and Hayden Scott (Awolnation) kicked off the evening with a double-drummer onslaught. A great mix of sequences and booming beats was the



The finalists, from left: William Joe Freeman, Robert Devon Taylor, Fred Boswell Jr., JP Bouvet, and Jesus Mendoza Garcia

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BACKBEATS

focus of the performance. Rubin, who can now be seen with Angels & Airwaves, wowed the audience with his versatility by ending his set on guitar and lead vocals.

The event also included dazzling performances by Aaron Spears and John "Jabo" Starks, Mike Portnoy, Dennis Chambers, Brooks Wackerman, and Terry Bozzio. Spears and Sparks tipped their hats to the founding fathers of funk with a duet that also featured percussionist Roland Gajate Garcia (*American Idol*). Spears traded funky grooves with Sparks and utilized sequenced tracks—a running theme this year, as GC has added a Roland multi-pad to its competition kit—plus DJ mixes and a brilliant horn section. It was nice to see some of the younger kids get a lesson in old-school grooving, proving the value of "the space between the notes."

Next up was Mike Portnoy (Dream Theater, Avenged Sevenfold), with bassist Billy Sheehan (Steve Vai, David Lee Roth), guitarist Tony MacAlpine (Steve Vai), and keyboardist Derek Sherinian (Planet X, Black Country Communion). The all-star band blazed through a few incredible rock/fusion tunes peppered with Portnoy's signature odd meter-grooves. "It's an honor to be here," Mike said, "not only to see all these legends play but also to see the contestants, these kids who are amazing. They really keep raising the bar. I'm so inspired. I don't know whether to go home and practice or burn my sticks!"

Dennis Chambers (Santana) brought the funk and soul with bassist Gary Grainger, keyboardist Haakon Graf, and guitarist U-Nam. Brooks Wackerman (Bad Religion) played with the two-bassist attack of Robert Trujillo (Metallica) and Armand Sabal-Lecco (Paul Simon), plus special guests Tenacious D. Before "The Metal," D lead singer Jack Black thanked Wackerman for helping to celebrate drumming and exalted heavy metal as the "one drum that crushes all drums."

The final performance was by Terry Bozzio (Frank Zappa, Missing Persons), with bassist Jimmy Johnson (James Taylor, Allan Holdsworth) and guitarist Alex Machacek. Bozzio was at his finest, picking and choosing each hit with exacting precision: the consummate craftsman.

The group of judges for the evening included past winners Cora Coleman-Dunham (Beyoncé, Prince) and Tony Royster Jr. (Jay-Z), plus Peter Criss (Kiss), Adrian Young (No Doubt), Dave Elitch (Mars Volta), Ray Luzier (Korn), Jose Pasillas (Incubus), Tommy Clufetos (Ozzy Osbourne), Thomas Lang (Stork), and Trevor Lawrence Jr. (Herbie Hancock, Dr. Dre). The night also featured a Drum Legend induction ceremony honoring Criss and Bozzio, who were given plaques by Glenn Noyes of Guitar Center. Criss spoke briefly about surviving his battle with cancer and explained how early detection is key.

When the Drum-Off winner was announced, it was no surprise to hear the name JP Bouvet. His solo fused showmanship and technique and was the most cohesive and extensive of the evening. Bouvet displayed some amazing footwork as well as a great stage presence, and he also utilized the Roland pad in a very melodic way. Afterward, he said, "I have been preparing this five-minute solo for two months straight. To be in this building with Dennis Chambers, Terry Bozzio, and Aaron Spears is truly one of the most humbling experiences of my life. Just to be able to see them kill it up there is so much fun. It's like breathing for them—so easy. Especially Aaron Spears, I look up to him the most. Not only is he an incredible drummer, but he's a great person too. I'm very excited right now!"

Just a week earlier, Bouvet had won the Roland V-Drums American competition. We'll surely be hearing more from this rising-star drummer.

Text by Anthony "Tiny" Biuso

Photos by Alex Solca





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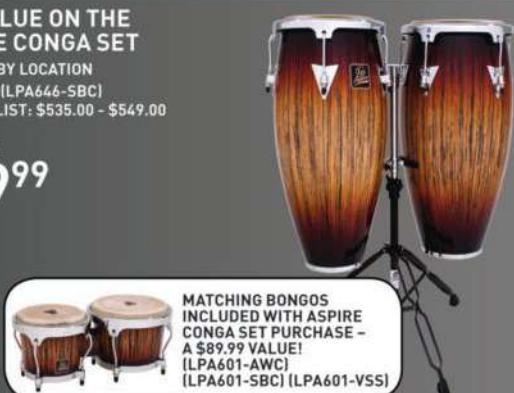
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Pedals to the Metal

This impressive rig comes from Camilla Singh, an artist working in Toronto who has transformed a 1969 Chevelle muscle car into a drumkit. First, Singh built the kit in a mechanic's garage. Then, this past October 1, she says, "it was taken apart, transported to Toronto's business district, and rebuilt in the middle of the street, where twelve drummers played the kit an hour each for twelve hours straight, as part of Nuit Blanche, an annual all-night arts festival.

"The severed car parts," Singh continues, "are suspended from an overhead truss structure. The engine is replaced with a bass drum, floor tom, and hi-hat, suspended under the hood, which are triggered by three custom-built remote kick-pedal extensions that are operated from the driver's seat. The trunk is filled with speakers and a massive subwoofer, and the dashboard supports a rack of drums, cymbals, and timbales."

The outfit also includes a 34" gong standing in what used to be the back-seat. "The net effect," Singh says, "is that it looks like the drummer is the driver and the drums have exploded the car parts out into space, where they hang suspended in mid air." Poetry in motion!

Commissioned for Nuit Blanche 2011 in Toronto and sponsored by Chevrolet. Drums supplied by Coll Audio.



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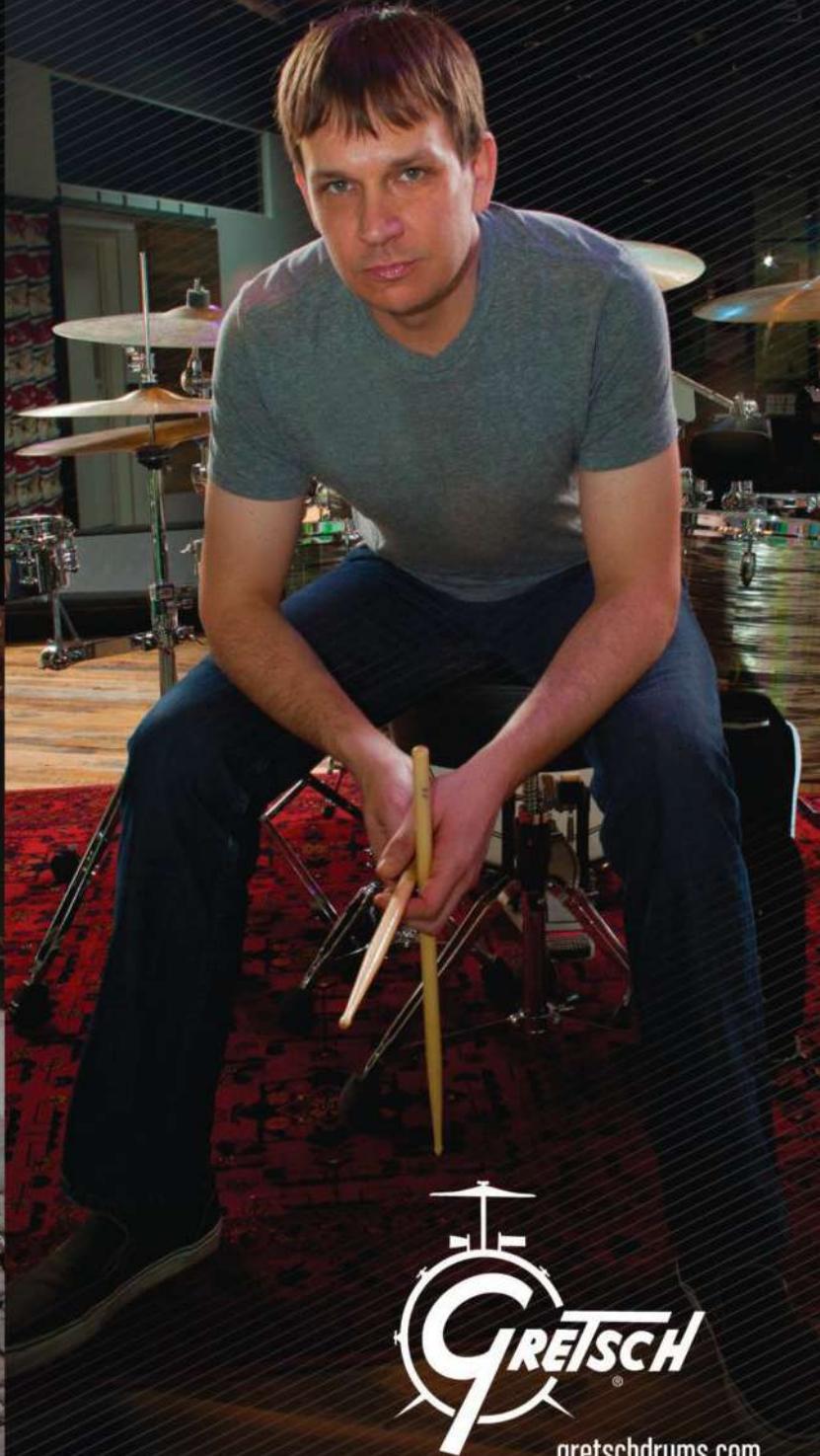
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