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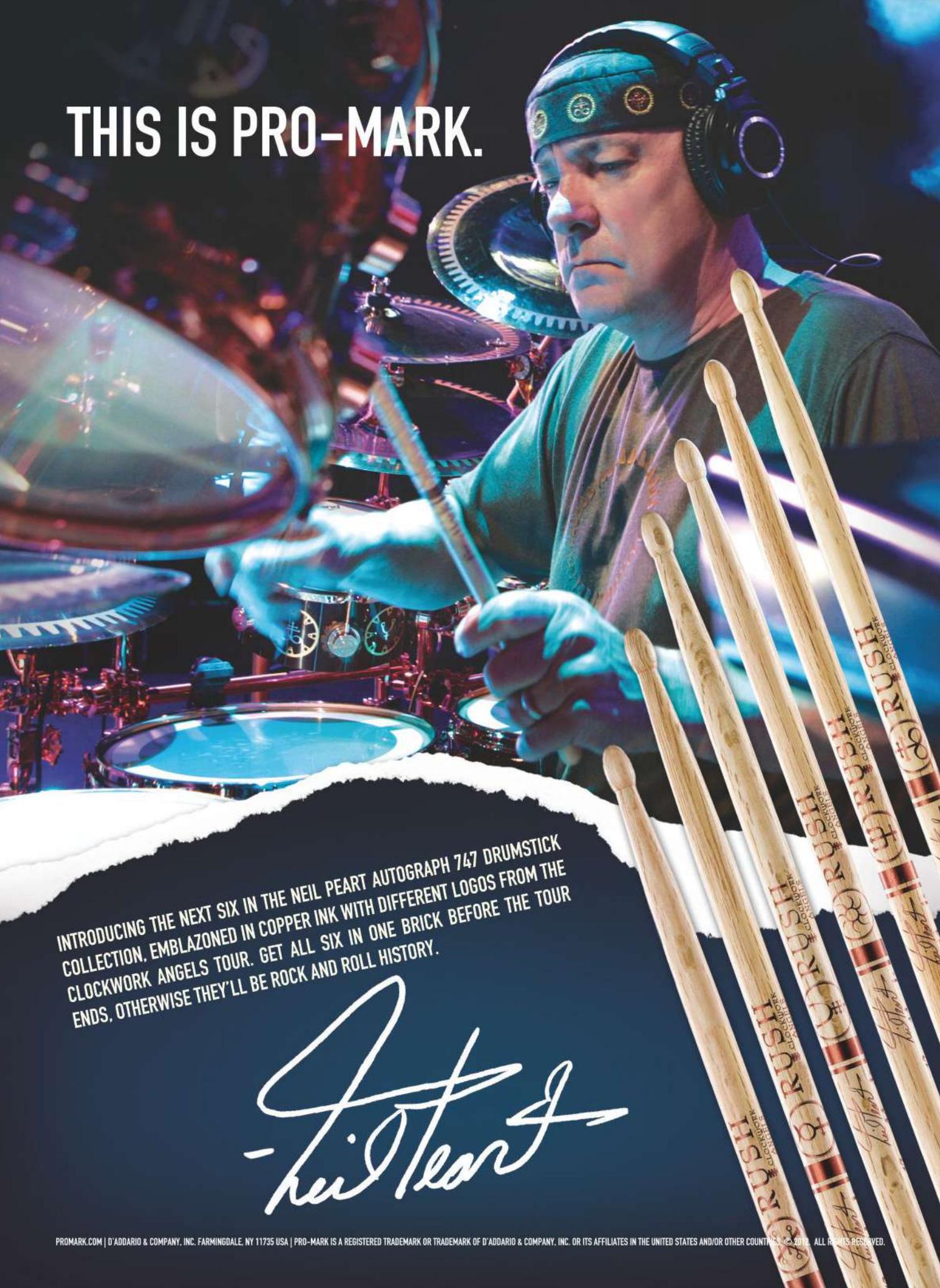


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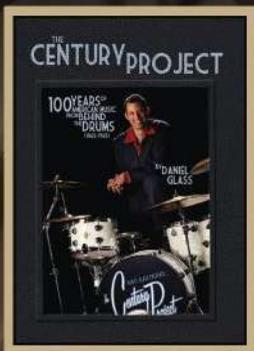
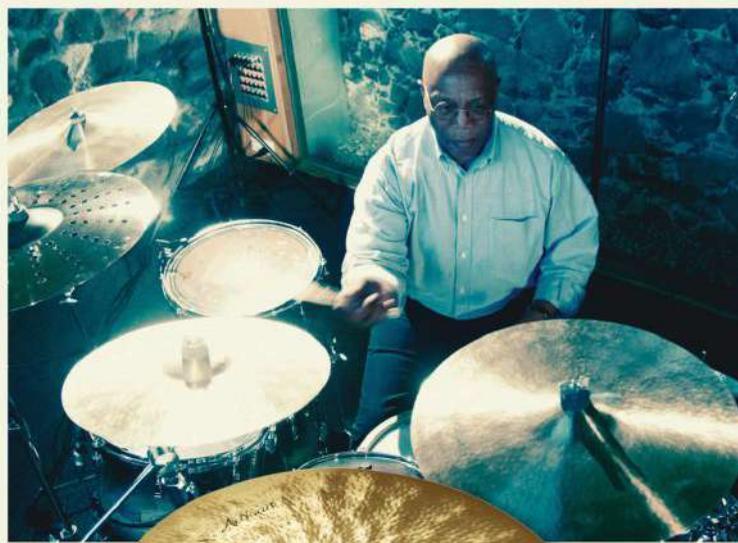


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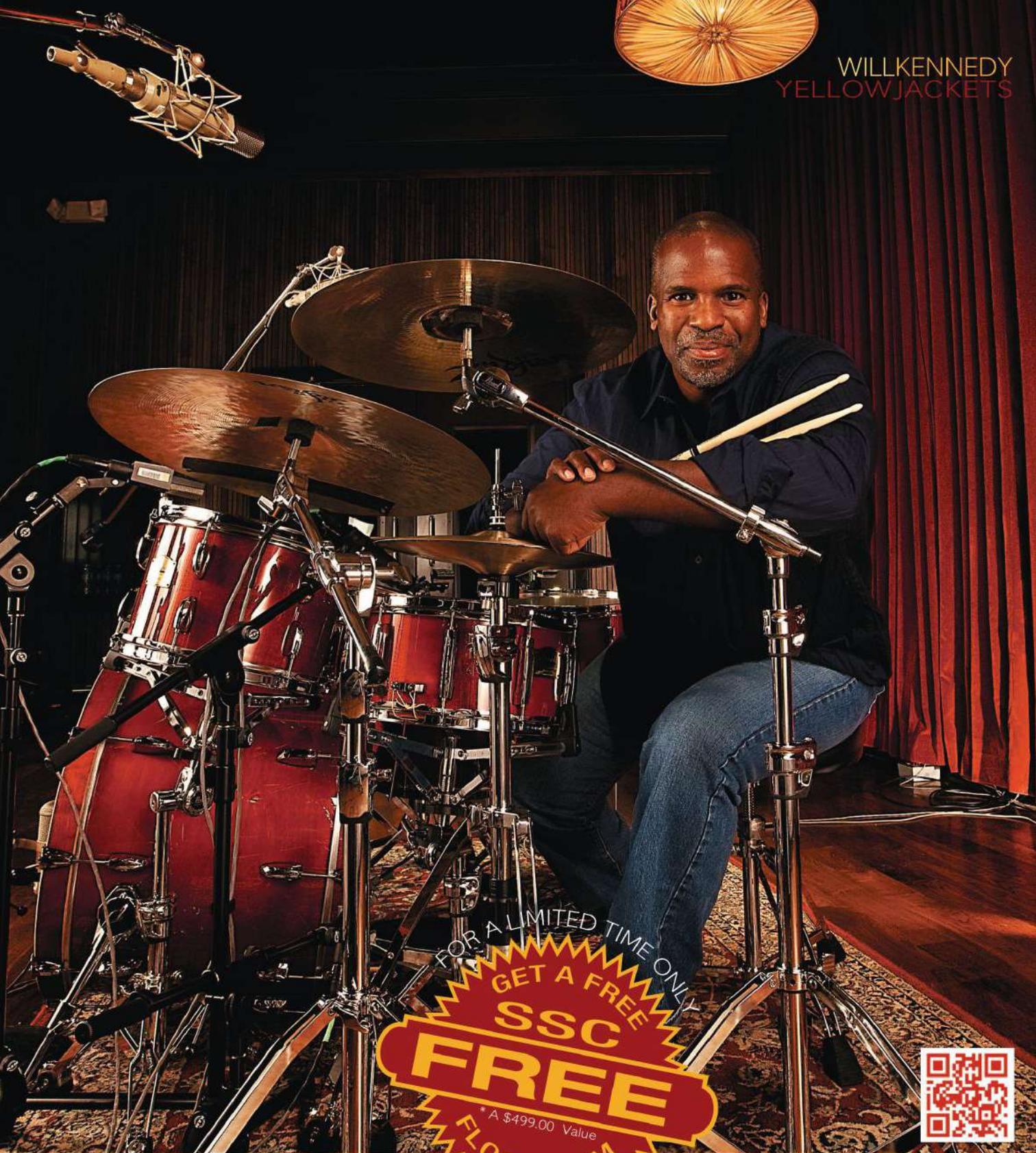
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CENTURY PROJECT



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The first time I played Meinl,
The touch and feel were nice.....
They have a certain characteristic
of sound where you end up with
something personal.



Ralph Peterson
Professor - Berklee College of Music
Ralph Peterson Fo'tet / Sextet

Introducing the 2013 *Modern Drummer* Pro Panel

Three years ago we established the *Modern Drummer* Pro Panel, as a way for us to more actively incorporate the contributions of top working players into our editorial mix. In a sense, the panel is an extension of something we've done since the beginning. We at MD have always felt that if you want honest drum talk, it's best to enlist the expertise of those who are pursuing our art at the very highest levels, whether it's performance, recording, or education. That's the kind of drummer the panel will always feature.

The accomplishments of 2013's panelists are as deep as they are varied, and we've already begun planning some intriguing story ideas for the upcoming year. We'd also like to take this moment to solicit *your* ideas. So if there are questions you'd like to address to any panelist, by all means let us know. You can send your questions directly to me at adamb@moderndrummer.com.

We consider the Pro Panel a fluid group, with drummers occasionally making editorial appearances in subsequent years. In fact, this month we invited 2012 panelists Gregg Bissonette, Gil Sharone, Matt Chamberlain, and Terri Lyne Carrington to share their personal impressions of our cover artist, Vinnie Colaiuta. As with our recent coverage of Levon Helm and Buddy Rich, we think such insight adds great value, and again, we look forward to giving you lots more of this type of thing. So now, without further delay, we'd like to introduce you to the 2013 *Modern Drummer* Pro Panel.



Adam B...

BENNY GREB

The 2010 MD Festival performer and author of the *Language of Drumming* multimedia tutorial series is widely respected throughout the drum community as a captivating player and a mold-breaking yet pragmatic educator.

MATT HALPERN

The July 2012 MD cover artist has been highly praised for his playing with the cutting-edge metal band Periphery. He's just as well regarded, however, for his top-level teaching abilities.

TAKU HIRANO

A 2011 MD Fest performer, Hirano is among the busiest and most recognizable percussionists on the international scene. He's currently gracing dozens of world stages on the *Michael Jackson: The Immortal* world tour.

PAT MASTELOTTO

An advanced technician with an unstoppable sense of experimentation and whimsy, Mastelotto has been a favorite among adventure-loving drum fans for decades, via his work with XTC, King Crimson, and more recent exploratory assemblies like Naked Truth and Stick Men.

STEPHEN PERKINS

With *Jane's Addiction*, Perkins was able to infuse ethnic sounds, classic-rock swing, and neo-tribal rhythms into the burgeoning early-'90s musical landscape. Jane's has been working again over the past couple of years, and fans young and old have been delighting in Perkins' active, flavorful approach.

DAFNIS PRIETO

The highly acclaimed jazz leader and 2008 *Modern Drummer* Festival performer received much attention in 2011 for winning a MacArthur Fellowship Award. This year should see the release of a new educational book from the drummer, who will be sharing some of its concepts in these very pages.

RICH REDMOND

The longtime Jason Aldean drummer and MD Readers Poll favorite is already a contributor to the magazine's educational efforts. As a Pro Panelist he'll be broadening the scope of his instruction in some fun and surprising areas.

STEVE SMITH

Few drummers command as much respect or enjoy as much name recognition as Vital Information's leader. Beyond the intense jazz-fusion performances he's known for, Smith is an insightful thinker when it comes to any number of diverse drumming topics.

TODD SUCHERMAN

One of the most highly respected performers and educators of the past ten years, Sucherman not only pushes our skills and imagination with his award-winning educational materials, he puts on a veritable drum clinic every time he climbs on stage with the veteran rock act Styx.

KENNY WASHINGTON

Drummer, educator, DJ...Kenny Washington has made it his life's work to share and explain the gargantuan accomplishments of our jazz forefathers. We look forward to tapping into his deep knowledge.

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MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by

MODERN DRUMMER Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 2013 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

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

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

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

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

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

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

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

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

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

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WHAT DO YOU KNOW ABOUT...?

SWEET'S MICK TUCKER

A number of readers noticed our "dropped beat" in the Mick Tucker piece in the October 2012 issue. Thanks to all of you who wrote in to say how much you enjoyed the article—and to rightly question our collective eyesight! Below you'll find the photo we should have run.

First of all, *great* piece on Mick Tucker from the Sweet. I always felt he was one of the most overlooked drummers of the '70s. However, the live shot is not of the Sweet. It's another great U.K. glam band from the '70s, Slade, and another oft-overlooked sticksman, Don Powell. It first caught my eye because Mick was a lifelong Ludwig endorser, whereas Don played Gretsch and kits from other companies over the years. Just thought you might want to know. Thank you for many years of enjoyable reading!

Bill Ketzner

That was an awesome article about what I feel to be a very underrated drummer. However, you really dropped a beat by having a huge live picture of Slade—another great glam-rock band—but no Sweet!

Jim Griffey



Sweet in 1977. From left: Andy Scott, Brian Connolly, Mick Tucker, and Steve Priest.

Chris Walter, Photofeatures International

DAVE KING

Wow! I'm only a page into the Dave King article (October 2012), and I already feel enlightened. Tremendous insight and wit from a tremendous player. I can't say that I've been a huge Bad Plus fan, but I'm definitely going to start to dig into their catalog a bit more. As much as I miss the quantity of the 2004-era *MD*, quality nuggets like this will keep me a subscriber forever. Thanks.

Derek Page

Thank you so much for the cover story on the amazing Dave King. As a Twin Cities native and huge fan, I've had the privilege of seeing him pour his mad genius into jazz, experimental music, and rock (including Love-Cars, a great indie rock band unfortunately omitted from his discography). He never fails to inspire. No matter the context, it's always brilliant, it's always innovative, and it's always purely Dave. When he sits behind the kit, the instrument is his own. Thanks again. What a welcome surprise.

James Erdmann



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BRAD CORRIGAN

Time away from the kit hasn't dulled the skills of **Dispatch's** drummer/multi-instrumentalist one bit.

Sometimes a nice long break works wonders. The pop/rock group Dispatch hung it up at the height of its popularity in 2004, but the itch remained. "We're really stoked to be back at it," says Brad Corrigan, who, besides playing drums in the band alongside multi-instrumentalists Chad Urmston and Pete Heibold, contributes vocals and guitar as well. "It feels great to make an album after a twelve-year break in the studio. It's pretty surreal, actually."

Did the rust set in? "Yes and no," Corrigan says. "I have a kit set up in my basement, and I love to play. It's such a cool and athletic experience. But I'm a guitar player before I'm a drummer. I formed a solo project, Braddigan, with another friend drumming. So the only time I got to play was when I got back together with Chad and Pete."

You wouldn't know it. Dispatch's new record, *Circles Around the Sun*, has everything from laid-back funk grooves to more rocking material such as "Not Messin'," which contains huge drum breaks and fast kick triplets à la John Bonham. "After being burned out on tracking with a click for a while," Corrigan explains, "we went in and tried that song, and it was so loose, free, and fun."

And how does one develop the ability to sing and drum simultaneously? "You have to simplify things," Brad says. "At first, try not to use all your limbs. Maybe have your bass drum, snare hand, and hi-hat going while singing, and keep your left foot not so busy. That way your body is only processing four different signals, because going from four to five is a huge leap. Before you know it, your other appendage will go back to what it used to do, and then you've got freedom where you're singing and all four limbs are firing at the same time." **Ilya Stemkovsky**

NEWS



DrumJam

International percussionist **Pete Lockett** (Peter Gabriel, Björk, Robert Plant, James Bond films), in association with Sonosaurus, has released an app called **DrumJam**, which is described as a direct and personal route to his rhythm factory, with all the individual percussion parts recorded by Lockett. Custom solo drumkits from Johnny Rabb, Russ Miller, KJ Sawka, Dave Langguth, Steve Sidelnik, and Scott Pellegrom are also included. For more on DrumJam, go to drumjamapp.com or the iTunes App Store.



Pearl/Adams artist **Thom Hannum** recently hosted the twenty-second annual **Mobile Percussion Seminar** in conjunction with the George N. Parks Drum Major Academy at the

University of Massachusetts Amherst. The event, which ran this past July 28 to August 1, was attended by more than seventy percussion students and featured fellow Pearl/Adams artist Neal Flum as guest clinician. The seminar is designed to develop the mental and physical aspects of percussion performance through technique, reading, and musicianship and offers campers the option to focus on drumset, marching percussion, or mallet percussion. For more information, go to percussion.org.



Fred Begun, principal timpanist emeritus of the National Symphony Orchestra, died this past September 23. Hal Howland, who wrote about Begun in the April/May 1980 issue of *Modern Drummer* and in his memoir *The Human Drummer: Thoughts on the Life Percussive*, says the noted classical player was a jazzier at heart. "He loved rock 'n' roll too," Howland notes. "His faves ran the gamut from Gene Krupa to Ginger Baker and Steve Gadd. Fred and I shared a birthday, August 30, and every year he would call me and play 'Happy Birthday' on four timpani, complete with a jazz ending and a cymbal crash. Like Tony Williams, Fred did everything a drummer is not supposed to do, with grace, humor, and, above all, beauty."

WHO'S PLAYING WHAT



Vater has added **Max Weinberg** (E Street Band), **Jared Piccone** (3OH!3), **Tyler Soucy** (A Great Big Pile of Leaves), **Rachel Fuhrer** (Ume), **Josh Dun** (Twenty One Pilots), **David Prowse** (Japandroids), **Rich Eisner** (Ayla Brown), **Kate Schellenbach** (Luscious Jackson), and **Matt Higginbotham** (Rachel Farley) to its artist lineup.



Paiste has recently welcomed **Cory Stier** (Cults), **Daniel Allaire** (Brian Jonestown Massacre), **Mark Teixeira** (Duke Robillard Band), **Chase Brickenden** (Otep), **Thomas Roslak** (Crash Kings), and **Chris Ward** (Pattern Is Movement) to its roster.

Tony Royster Jr. now endorses Ahead Armor cases.

ALVINO BENNETT

Dave Mason's drummer of choice takes a unique approach on his first solo release.

Alvino Bennett has worked on stage and in the studio with a diverse group of artists, including L.T.D. (with whom he was a full-time member between 1978 and 1983), Soul II Soul, Chaka Khan, Kenny Loggins, the Isley Brothers, Sheena Easton, Slash, Bryan Ferry, Robin Trower, and Stevie Wonder. ("Stevie doesn't work normal hours," Bennett says. "He'd call me at like 3 A.M., telling me he wanted to work on a track!") For the past nine years, Bennett has been the regular drummer for the iconic guitarist/singer/songwriter Dave Mason. "Dave lets you do your thing," Alvino says. "He doesn't tell you what to play." Mason is currently doing duo acoustic shows, but he plans to bring the full band back on the road soon.

Bennett recently played gigs with Rufus bassist Bobby Watson ("Having worked with Chaka Khan, playing those great songs again with Watson was a real treat—it was such a big, fat sound") and with the Texas blues musicians Guitar Shorty and Jake Andrews. He also got to play double drums with Levon Helm, which he considers a highlight of his career. "Levon was pretty frail by then," Bennett says, "but he played

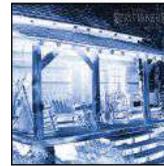


so great. It reminded me of when I started playing. As a kid, I had been sick, and then I heard drums at a school across the street, so I pulled myself up. I wasn't thinking about being sick anymore. The sound of music can heal you."

Returning to his blues and R&B roots, Bennett is currently working on his first solo recording of original material. He's taking an unorthodox approach on the album, using ethnic and hand percussion in the traditional drumkit role. He also plays most of the instruments and contributes lead and background vocals. "I've always marched to a different drummer—no pun intended," Alvino says. "But I wanted to do something different, using hand drums as the heartbeat. It feels organic and healing to me."

Rich Mangicaro

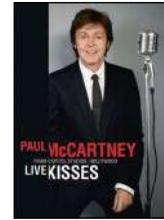
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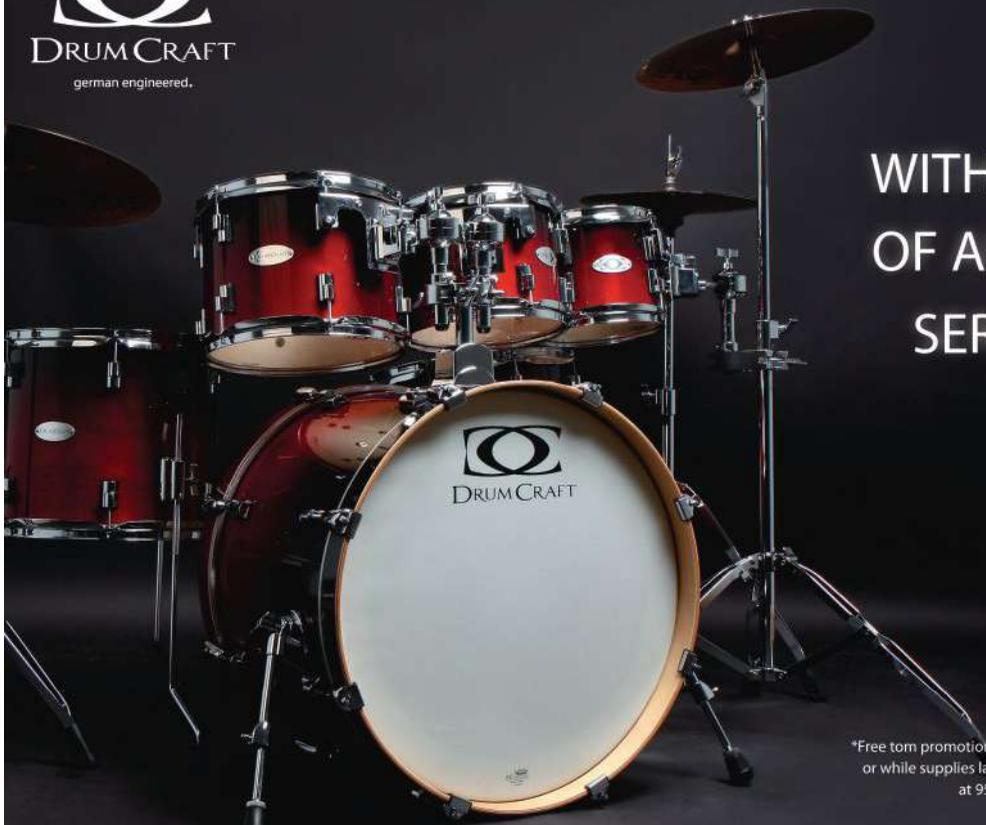
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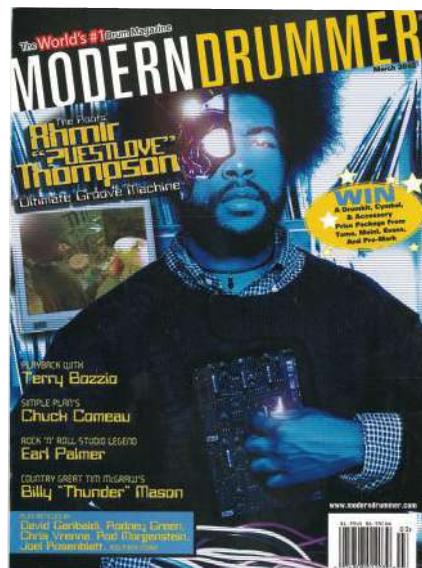


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BACK Through the STACK

Ahmir "Questlove" Thompson

In the March 2005 issue of *MD*, we asked the Roots drummer how he developed his signature sound.



The development of my sound starts back in 1992. Back then, the Roots had officially started recording, and I was in the studio dealing with a lot of different aspects of the music, as opposed to just playing drums. By that point I had to take twenty-one years of knowledge I had about drumming and decide which direction I wanted to go in.

Philadelphia drummers are pretty known for their gospel-style drumming, so that's in the mix. I also grew up with my father's massive record collection of 3,000 LPs. But I was always attracted to a gritty, dirty drum sound, a very imperfect drum sound.

In 1992, my style was more about finding myself. I was influenced by groups that were sampling the breaks that I grew up on. Progressive groups like A Tribe Called Quest and Pete Rock, as well as De La Soul, were looking past the James Browns and George Clintons. They were bringing in samples of Reuben Wilson, Billy Barron, Les McCann, Cannonball Adderley, and Gary Burton. [My goal early on] was to sound like those breaks. I guess I perfected it by '94. Once we recorded our second album, I found Bob Power, who was the engineer

for A Tribe Called Quest, De La Soul, D'Angelo, Meshell Ndegeocello, and Erykah Badu. He taught me new methods of miking and mixing the drums. Up to that point I depended on using one mic for that '70s sound.

When we did our fourth album, *Things Fall Apart*, we were recording at Sigma in Philadelphia, and the chief engineer for all those Gamble & Huff and T.S.O.P. records, Joe Tarsia, walked by the studio. He asked me, "Do you want to mike it the way we did back in the day?" He went into the closet and came back with a blanket and covered my whole drumset with it. He said, "This is how I made 'Backstabbers' [the O'Jays], 'When Will I See You Again?' [the Three Degrees], and 'Bad Luck' [the Spinners]." He told me to play my drums with all the blankets on them and as softly as I could. We recorded that way on "Dynamite!" on *Things Fall Apart*. I was trying to approximate this very dry snare sound that was on a demo from a programmed beat.

One of the problems of being in a hip-hop band, where other people give you outside production to emulate, is that occasionally the MC can be married to the

demo. Once you have to play it and put your feel on it, the sound changes, and that can be problematic. My job is twelve times as hard because I have to approximate a demo of an outside beat. But Joe told me to just play softly and that would give me the best sound. That's the sound of the '70s. They weren't allowed to hit hard, because it would overdrive the compression. That's the sound of raw soul. So I started doing that, and ever since then I've been like the black Charlie Watts.

To read the entire Ahmir "Questlove" Thompson feature—and all the other great material from the March 2005 *MD*—order a back issue at musicdispatch.com.

Must-Have Gear

Equipment the Pros Won't Leave Home Without

This month: Aristocrats, Adrian Belew, and Mike Keneally's

MARCO MINNEMANN

I really like my DW cable hat on the right side of my drumkit and my Zildjian inverted splash cymbals that I mount on top of my crashes. These spices have become essential additions to my entire drum circus. I also make sure I have my trusty Ludwig 5x14 Supra-Phonic snare drum and my 13" custom-made Zildjian Dry hi-hats.





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Nokes & Nicolai or Dodge Snare?

I have a pretty old drum that might have an outer veneer of bird's-eye maple. I'm not sure if the heads are original, but I think they're calfskin. It looks as though the snare wires are made of a synthetic material, as they have a herringbone pattern that runs the length of each wire. The strainer is pretty unsophisticated by today's standards. The inside of the shell (as seen through the vent hole) has "15-x-6" written in pencil on it, which I presume denotes the dimensions. Could you help me determine the age, history, and value of the drum, as well as how to care for it?

Paul Nance

"There was a Boston-based drum manufacturer from 1868 to 1912 known as the F. E. Dodge Company," says Collector's Corner columnist Harry Cangany. "The strainer on the 6x15 snare drum is a Dodge. After 1912, the company's name was changed to Nokes & Nicolai, and rumor has it that Slingerland later bought it. This may be a Dodge. It may be a Nokes & Nicolai. Or it may have had the strainer added to another brand. It's hard to tell without an internal sticker. (The Dodge strainer design was revived decades later by the custom drum builder Joe Montineri.)



"Back before World War I, and for a time afterward, many snare drums had no butt plates. Snares were held in place by a leather piece jammed between the drumhead and hoop. The snares on this drum could be gut or woven linen or silk. The woodwork you see is called marquetry. The drumheads are probably calfskin, which is what would have come with this model. N&N announced that it used Rogers-brand calfskin heads.

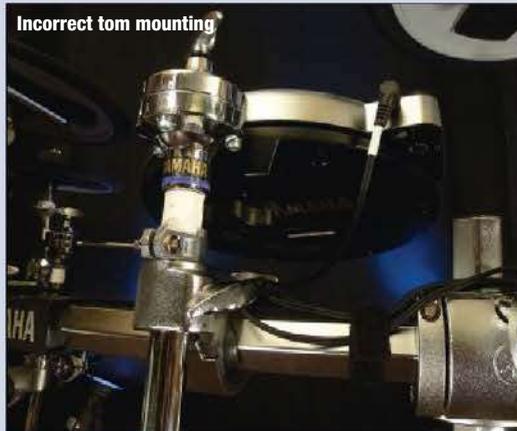
"The drum is single tension, tuned by thumb rods, which tighten both heads at the same time. A single-tension drum tends to have a boxy sound and was the major step between rope tensioning and separate-tension lugs. Care for the wood as you would any furniture. The nickel plating is best cleaned with a polishing compound. The value of this drum, as is, is probably around \$250."

TECHNOLOGY CORNER

by John Emrich

What can I do to keep other sounds from playing unintentionally when I strike the pads on my electronic kit?

There are two different areas that we can focus on when dealing with extra sounds coming out of your electronic drumset. First, we can look at the way you have your pads and cymbals mounted. Unintentional sounds are often caused by what's known as cross talk, which is what happens when the vibration created by hitting one pad is transferred to another pad, making it trigger a sound. The way you set up your kit has a lot to do with that. For example, if you hit the first tom pad above your snare and you hear the cymbal triggering on that side of the set, look at how the cymbal pad is mounted. On racks that come with most e-kits, the crash-cymbal mount is usually within an inch or two of the tom-arm mount. For those that use stands, the tom and crash pads are



usually held on the same stand. This close proximity can lead to cross talk.

I always set up the tom pads so they're held at the end of the mounting arm. That gives you a little more flex in the pad, which helps to dissipate the vibration. You can do the same thing with the boom arms that hold your cymbal pads, by extending the arms further.

You also want to look at the material under the drumset. A hard surface, like a wood floor, can allow vibrations to transmit through your stands and rack. A drum rug will help limit that.

Once you have the pads set up to minimize cross talk, you can turn to your module for settings that deal with the rejection of other signals. Just be sure you understand which pad requires adjusting. If you hit the tom and hear the cymbal, then the cymbal pad's rejection settings need to be adjusted. You'll have to go back and forth between the two pads to test your tweaks, so always be mindful of which pad you're actually editing.

When you're working with rejection settings, your adjustments will affect the performance of that pad. For that reason, you want to make these adjustments slowly and in small increments so that you can change just enough to prevent other pads from triggering without choking the performance of a given pad.



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.

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Recording History.



Steve Gadd Steve Jordan Dave Weckl

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YAMAHA

Recording Custom Drumset

by Michael Dawson

Yamaha's Recording Custom series occupies a very special place in the pantheon of iconic drum lines. Slingerland laid the foundation for modern design in the 1930s with its single-ply Radio King set. Gretsch established new levels of clarity and definition during the bebop era with its famed round-badge drums, and then Ludwig ushered in the rock 'n' roll era of the 1960s with the hugely popular black oyster pearl Super Classic "Ringo" kit.

All of those instruments are revered for their great looks and rich acoustic tones, but it wasn't until Yamaha debuted the YD9000 series in 1977 that drummers were offered a kit that was tailor made for the modern recording studio environment, which was by then favoring close miking and dry/direct drum tones over the more distant, ambient sounds heard

toms are 6-ply, and bass drums are 7-ply. The shells are finished inside and out and feature precise, sharp bearing edges.

ALL-PURPOSE SNARE

The 6 $\frac{1}{2}$ x 14 chrome-plated steel snare isn't part of the Recording Custom line, but it's a common model you'd find on these kits back in the late '70s and '80s. It comes with one-piece lugs, designed to handle high tension, and a classic side-throw snare mechanism that's simple, reliable, and easy to adjust. The drum also features 1.6 mm triple-flange hoops, twenty-strand high-carbon steel wires, a Remo Coated Ambassador batter, and an Ambassador snare-side head.

Yamaha includes a clear muffling ring with the snare, which proved to be essential, since the



*There's a reason why Yamaha Recording Custom drums have been studio stalwarts for over thirty years: **Microphones love them!***

previously on most pop and jazz records. The YD9000 series was renamed Recording Custom shortly after its initial launch and has since appeared on countless songs played by all types of drummers, including jazz/pop/R&B session great Steve Gadd, fusion legend Dave Weckl, hard-rock icon Cozy Powell, and jam-pop star Carter Beauford.

To celebrate the Recording Custom's longevity, Yamaha continues to offer the kits in relatively unchanged form, with just a few choice hardware updates. We were sent a six-piece set to review that included 7 $\frac{1}{2}$ x 10 and 8 x 12 rack toms, 14 x 14 and 14 x 16 floor toms, and a 16 x 22 bass drum, all in antique sunburst finish and outfitted with Remo Pinstripe batter heads. (The kit shown here features larger drums: a 24" kick and 13", 16", and 18" toms.) We were also sent a handcrafted 6 $\frac{1}{2}$ x 14 steel snare to go with the kit. Let's take a closer look at this modern drumset icon.

BIRCH FOR SNAP AND PUNCH

The biggest difference between Recording Custom drums and most others that were available in 1977 was the choice of birch for the shells, rather than maple, poplar, or gum. Birch has a naturally lower fundamental tone than maple, and it produces a crisp, clean drum sound with a short attack and quick decay. As a result, Recording Custom toms and bass drums sound punchier and more articulate than their maple counterparts, and they have a focused "pre-EQ'ed" tone, which translates perfectly to multi-mic situations. And birch drums have increased presence and clarity when played acoustically. Recording Custom

drum had a very bright, loud, and open tone that needed to be tamed with the ring for most situations. That said, this snare was a bit of a chameleon, as it was comfortable at any tuning, from a very tight pop to a super-low fatback. It wasn't nearly as distinct and clean sounding as the toms and bass drum, but it could be a nice workhorse snare for players who prefer the penetrating sound of steel.

CLASSIC AND MODERN APPOINTMENTS

For new Recording Custom kits, Yamaha retained several key design elements while choosing to update others. For instance, these drums still feature high-tension, single-piece lugs on the toms and bass drum, which not only help keep the drums in tune but also have a spring-less casing to eliminate unwanted hardware buzz. Though this is not necessarily intentional, the large lugs play a role in the Recording Custom's clean, focused sound by tamping down the shell vibration a bit. The tom mounts and floor tom leg mounts, however, are of the more recent YESS (Yamaha Enhanced Sustain System) variety and prevent further sustain degradation once the toms are mounted, by contacting the shell at only two nodal points. We noticed no difference in sustain or tone in the toms when played on or off the mounts.

The rack toms mount directly to



the bass drum shell via a triple tom holder designed to accommodate two drums and an optional cymbal arm (not shown). For quick setups, you can't beat this mount, but you do sacrifice the horizontal flexibility you'd get by hanging the toms off a rack or independent stands.

The floor tom leg brackets employ drum-key-operated rods, rather than traditional thumbscrews, which I found to be a bit awkward to deal with when making height adjustments. The legs have spiked tips and removable rubber feet if you want extra stability. We didn't feel the need to remove the tips during our testing.

The bass drum spurs were sturdy and easy to get into place, thanks to the hexagonal design and fixed-position assembly. The spurs also feature a spiked tip, and height adjustments are made with a drum key.

IN THE STUDIO

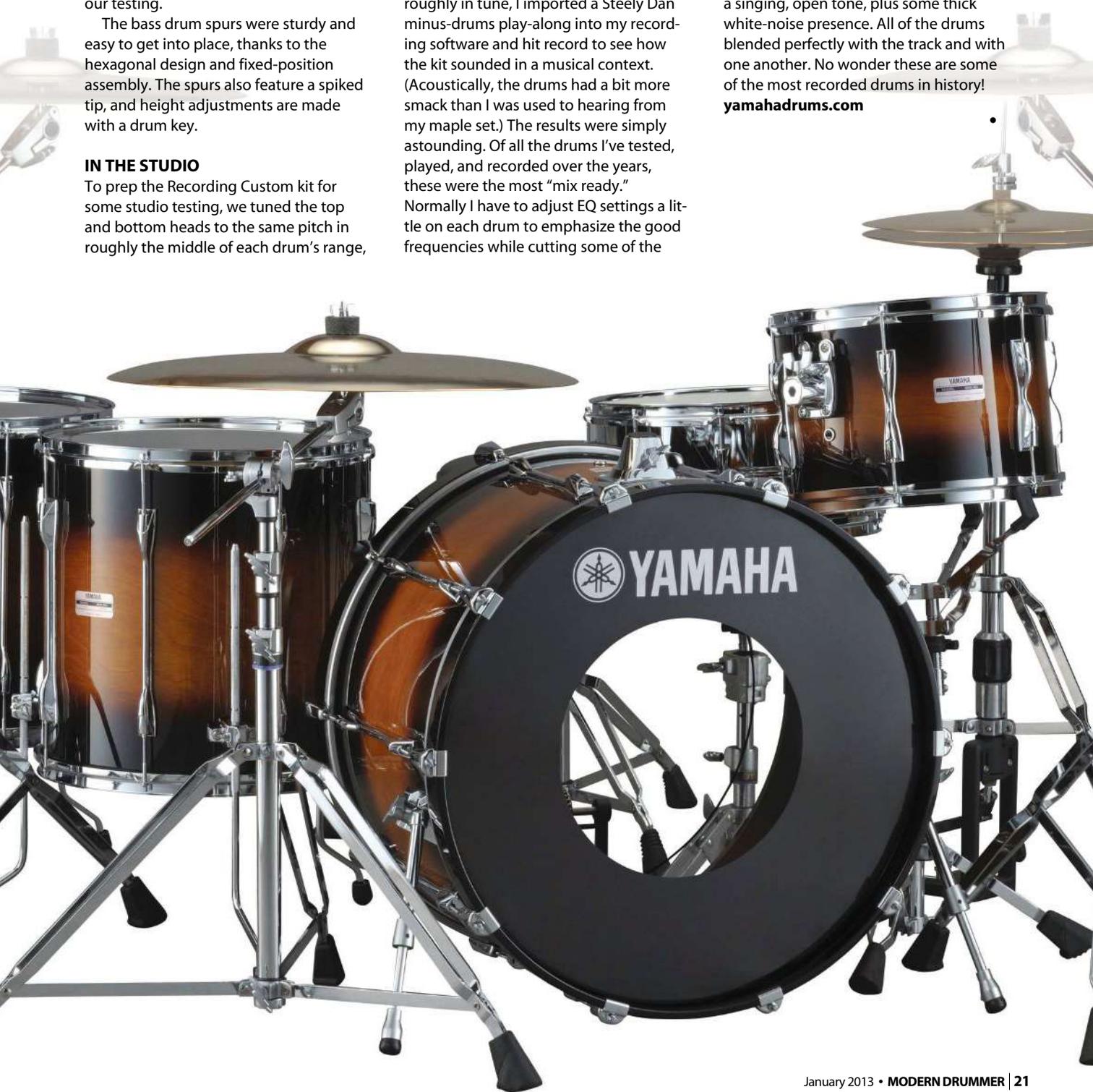
To prep the Recording Custom kit for some studio testing, we tuned the top and bottom heads to the same pitch in roughly the middle of each drum's range,

and then we loosened the bass drum heads to get them close to their lowest pitch. As was customary in the '70s and '80s, the front head of the kick drum has a large hole in the middle, which essentially negates the impact of that head on the overall tone. So we decided to muffle the drum with a 2"-thick 16x20 piece of foam rubber to get the punchiest sound possible. The snare batter was tensioned medium-tight.

I didn't spend much time fine-tuning lugs on any of the drums; I just got them to the point where they had a fairly consistent pitch. Once the drums were roughly in tune, I imported a Steely Dan minus-drums play-along into my recording software and hit record to see how the kit sounded in a musical context. (Acoustically, the drums had a bit more smack than I was used to hearing from my maple set.) The results were simply astounding. Of all the drums I've tested, played, and recorded over the years, these were the most "mix ready." Normally I have to adjust EQ settings a little on each drum to emphasize the good frequencies while cutting some of the

bad ones, but the Recording Customs were on point as soon as I started playback. I also didn't feel the need to retune the drums at all, which is very rare.

Right away, the Recording Custom toms sounded deep, dark, and punchy, while also being crisp and articulate, and the bass drum had pinpoint articulation and a nice, meaty thump, without excess boom that would weigh down the track. (Check out the quick and snappy bass drum sound of Dave Weckl on his debut album, *Master Plan*, or Carter Beauford's quick kick tone on any Dave Matthews Band track for a reference.) The snare had a singing, open tone, plus some thick white-noise presence. All of the drums blended perfectly with the track and with one another. No wonder these are some of the most recorded drums in history! yamahadrums.com



K Constantinople 20" Bounce and 22" Renaissance Rides

by Michael Dawson

The K Constantinople series is Zildjian's high-end cymbal line designed to recall classic jazz tones from the 1950s and '60s. All Constantinople cymbals sound complex, dark, and warm and have an aged look and feel. Yet within that seemingly narrow spectrum you can find a wide range of tones, from light and sweet to dark and moody. Case in point: This month's pair of review cymbals—the 20" Bounce ride and 22" Renaissance ride—are about as different as different gets when it comes to timbre, response, and feel. Let's take a look.

BOUNCE AND BURN

The Bounce ride was originally released in 2010 as a 22" model based on a vintage cymbal owned by jazz drummer, historian, and 2013 MD Pro Panelist Kenny Washington. (We reviewed the 22" version in July of 2010.) The 20" is designed exactly like the 22", so it features the same narrow, widely spaced lathing grooves, pronounced round bell, and deep cauliflower-shaped cluster hammer marks on the underside.

We found the 22" to have a complex tone with a pretty gnarly growl when played aggressively. The bell tone was also quite strong and clear. The medium-thin 20" Bounce ride had similar qualities, but the overtones were a bit smoother, and the cymbal was more responsive at all dynamics. This is a fiery-sounding cymbal that has a bit of New York City attitude, and it really opened up nicely when I went for a bashing Elvin Jones-type approach. The stick sound was sparkly



COOL AND SOPHISTICATED

The 22" Renaissance ride was developed with the renowned drummer Adam Nussbaum. It features smooth lathing on top and bottom, and the bell is unlathed underneath. Both of these techniques are

flex and give. Whereas the Bounce ride snarled and growled with a "bring it on" attitude, the Renaissance played it cool, offering a slick stick click, a chiming and clear-sounding bell, and a warm and controlled wash. Shoulder crashes didn't cause the cymbal to open up much, but they added a nice burst of color within swing patterns. The Renaissance is inarguably a ride cymbal; it doesn't really offer much by way of full-on edge crashes. But as a ride it's a highly musical one, providing a rich, skating stick sound and a sweet bell—perfect for more buttoned-up, formal situations. You can purchase this cymbal for around \$520.

zildjian.com

This fire-and-ice duo exemplifies the wide range of sounds available within the dark, jazzy K Constantinople series.

and clean, the bell was very musical, and edge crashes were big and warm. This would be my go-to cymbal for more intense post-bop jazz gigs, and I'd also consider taking it out on moderately loud rock shows to use as a dark and smoky crash. You can purchase this ride for around \$439.95.

employed to increase the stick definition. There are also three rows of overhammering and four large hammer clusters to help darken the spread and add a bit of aged "trashiness."

Like the 20" Bounce ride, the Renaissance is said to be medium-thin in weight, but it felt a bit firmer, with less



Standard throw-off



SideLatch throw-off

TAYE

MetalWorks Series Brushed Nickel Brass and Stainless Steel Snares

by Stephen Bidwell

Taye inaugurated its MetalWorks snare series with two all-purpose yet diverse offerings: a 5x14 Brushed Nickel Brass and a 6 $\frac{1}{2}$ x14 Stainless Steel. Each provides serious possibilities to function as a primary workhorse drum or as a refreshing alternative sound choice. (The MetalWorks series also includes a 6 $\frac{1}{2}$ x14 Brushed Nickel Brass model, as well as two aluminum drums: one with triple-flange rims and one with wood hoops.)

BRUSHED NICKEL BRASS

The first drum to arrive was the 5x14 Brushed Nickel Brass. It comes with matching nickel-plated triple-flange hoops and Taye's proprietary chrome lugs and SideLatch throw-off. After some tuning experiments, ranging from cranking up the batter into piccolo range to completely detuning it and muffling it with a bandana, the drum delivered pleasing and familiar overtones reminiscent of an old aluminum Slingerland student snare and a Yamaha brass piccolo that I use regularly. I'm no chemist, but it seems that the nickel plating mellows out the cut of the brass. I favored this drum tuned on the higher side of the middle of its range, but you could find many appropriate uses for it throughout its tuning spectrum.

At the beginning of a four-hour wedding

gig, I had the drum tuned up tight and dampened with a muffling ring, making for an early-'70s David Garibaldi-type crack. I opted not to retune the drum during the course of the night, so my constant back-

days with Smashing Pumpkins. I tried lowering the tension for a more Bonham-type honk, and sure enough I was inspired to run through my take on the Zeppelin canon.

The thick-gauge beaded shell offered

*You can get just about any metal-shell snare tone you want from these two drums, which cost under \$1,000 for the pair. **Need we say more?***

beats eventually detuned the batter head until it produced an equally satisfying, fatter, Steve Gadd-like smack. In a smaller room with an organ trio, the 5x14 Brushed Nickel Brass MetalWorks allowed for ample sensitivity and papery ghost notes, but still with plenty of body for a 5"-deep drum.

STAINLESS STEEL

Taye's restyled steel-shell MetalWorks snare looks classic right out of the box. Unlike most other Taye products, this 6 $\frac{1}{2}$ x14 drum features tube lugs and a conventional side-release throw-off. After swapping out the factory Dynaton heads for a Remo Coated Ambassador batter and a Hazy Ambassador bottom, I cranked both sides up and got a substantial crack with articulate snare response, reminiscent of Jimmy Chamberlin's signature sound in his early

substantial presence at low and high tunings alike, and although I tried dampening the top head with my wallet and a Moongel, my inclination was to let the drum sing out unmuffled.

ARE THEY WORTH IT?

While a quick Internet search will reveal that the drums covered here aren't the only ones on the market made from these specific materials, they come at a serious value. The surprisingly versatile 5x14 Brushed Nickel Brass model retails for \$499. The Stainless Steel drum has a list price of \$459.99, which is easily half the sale price of some boutique options out there. But don't let the lower price tag fool you—both of these drums merit a serious audition if you're in the market for a new metal snare. tayedrums.com

KELLY SHU

Bass Drum Mic Isolation Mounts

by Michael Dawson

You basically have four options when miking up a bass drum. You can put the mic on a short boom stand that sits in front of the kick; you can toss the mic inside the port so that it lays on top of whatever padding you use; you can drill a hole in the drum and mount a semipermanent mic holder to the interior of the shell; or you can use a specially designed isolation mount, like the Kelly SHU, which attaches to either the outside or inside of the drum, utilizing existing hardware. There are advantages and disadvantages to each approach, but if you're looking to eliminate extra stands and you want consistent mic placement from night to night, the Kelly SHU is the best choice there is. Let's take a look at the various versions and how they work.

PRO, COMPOSITE, AND FLATZ MODELS

There are three models of SHU. The Pro and Composite versions feature a horseshoe-shaped mounting unit with ten rubber-insulated adjustment holes. The Pro (\$129) is made from high-grade aluminum and comes in flat black or a natural clear-coat finish. It also comes with twenty support-cord hooks, 3 $\frac{1}{2}$ ' of rubber support cord, and ten installation loops, which mount beneath individual lug screws when the SHU is placed inside the drum.

The Composite SHU (\$64) is a more affordable option made from high-density compounds and is available only in black. It comes with sixteen support-cord hooks, 2 $\frac{3}{4}$ ' of rubber support cord, and eight installation loops.

*Looking to eliminate extra stands to create a consistent, simple kick-mic mounting system? **The Kelly SHU is the best choice.***

The Flatz model (\$59.95) is designed for use with flat-bottom boundary microphones, like Shure's Beta 91 and SM91 and Sennheiser's e901. Instead of a horseshoe-shaped unit, the Flatz system comes with a flat fiberglass/polymer platform, four rubber isolation rings, and four leather installation loops. Pro and Composite SHUs can be used inside or outside kick drums, but the Flatz is for interior use only.

INSTALLATION

The least permanent mounting option for the Pro and Composite SHUs is on the out-



Flatz



Composite



Pro

side of the resonant head. For this placement, mount your microphone of choice on the unit, and then lay the SHU over the top of the porthole, with the microphone going inside the drum. Attach a hook to one end of the rubber cord, secure the hook to one of the tension rods that's farthest away, and run the cord (without stretching it) to the nearest hole on the unit. Then find the middle point of that piece of cord and cut it with a pair of sharp scissors. Add a hook to that end, and repeat the process four more times, beginning with the next-farthest tension rod.

Once all of the cords are cut to length, you can begin suspending the mount by attaching the shortest cord to the unit. The SHU should be suspended away from the drumhead and centered in the porthole. If it's not centered, find which cord needs to be shortened, remove one of the hooks, and trim the cord a little. You may get lucky on the first try, but we found that we had to shorten a couple cords in order to center the unit perfectly in the port.

The process for mounting the Pro or Composite inside the drum is similar to the exterior approach, except that instead of fastening the hooks around tension rods, you need to remove one of the screws from a few of the lugs in order to attach the installation hoops. It'll take a bit more experimentation to find the best position for the SHU inside the drum, depending on the type of microphone you use and where you want it located. But once you get the SHU in place, you can set it and forget it.

The SHU Flatz is installed in much the same way as the interior method for the

Pro and Composite, except that the included rubber isolation rings don't have to be cut to size; you just stretch them from the unit to the installation hoops once the hoops are secured under the lug screws. (Pre-sized support cords for the Pro and Composite for 22" bass drums are available separately, if you don't want to deal with cutting the cords yourself.)

APPLICATION

We found no discernable advantage to using the Pro SHU over the Composite, other than potential increased durability. Both models were fairly simple to install and worked great, whether placed outside or inside the drum. The exterior approach is ideal if you want to have easy access to the mic, or if you're mainly looking to get rid of an additional boom stand. It was nice to not have to worry about the mic sliding out of position from stage vibration or from singers or guitarists bumping into it. I personally don't favor the look of the SHU on the outside of the drum, so I went with the interior setup, which allowed me to keep the mic inside the drum at all times and also made setup and sound-check a bit quicker.

I'm a big proponent of using boundary microphones on kick drums, so the Flatz model was the best match for my needs. Not only does it elevate the mic off the bottom of the drum for better response and keep it securely in place, but it also allows you to use this type of mic on wide-open, unmuffled drums.

Not everyone's playing situations demand bass drum mic isolation. But if you use microphones often and want a reliable, consistent system that doesn't require additional mic stands, the Kelly SHU is highly recommended.

kellyshu.com





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\$1599⁹⁹

SAVE \$812 OFF LIST

FREE

 \$50 GIFT CARD WITH DTX540K KIT PURCHASE (GIFT CARD TO BE USED ON FUTURE PURCHASES)



CUT THROUGH WITH SHARP ATTACK - THE NEW 14x6.5" STEEL SNARE FROM YAMAHA

TOP STORE EXCLUSIVE

(SD266A) LIST: \$249.99

\$149⁹⁹

SAVE \$100 OFF LIST



YAMAHA'S INNOVATIVE HEXRACK II TAKES THE NEXT STEP FORWARD

(HXR2LCHII) LIST: \$679.00

\$399⁹⁹

SAVE 41% OFF LIST



HARDWARE ESSENTIALS FROM YAMAHA

\$10 INSTANT REBATE



DESCRIPTION	SALE
SNARE STAND (SS740A)	\$52.99
BOOM CYMBAL STAND (CS755)	\$59.99
BASS DRUM PEDAL (FP7210A)	\$59.99
HI-HAT STAND (HS740A)	\$89.99



Gibraltar
HARDWARE



THE GRETSCH CATALINA MAPLE 6-PIECE KIT IN NEW VIBRANT FINISHES

TOP STORE EXCLUSIVE

- 100% Maple shells
- 22x18" Kick, 10x8 and 12x9" rack toms, 14x14 and 16x16" floor toms and a 14x6" snare
- Guitar Center exclusive satin green or blue burst finish

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

HARDWARE AND CYMBALS SOLD SEPARATELY
COLORS VARY BY LOCATION
(CMTE8262-5GB) (CMTE8262-5BB) LIST: \$1385.99

NEW

YOUR CHOICE

\$899⁹⁹

SAVE \$486 OFF LIST

FREE



\$100 GIFT CARD WITH CATALINA MAPLE KIT PURCHASE (GIFT CARD TO BE USED ON FUTURE PURCHASES)



GRETSCH ENERGY 5-PIECE STARTER KIT WITH HARDWARE AND SABIAN CYMBALS INCLUDED

- 14x5.5" Snare, 22x18" bass drum, 10x7 and 12x8" rack toms, plus a 16x14" floor tom
- Sabian SBR cymbal pack with hi-hats, crash and ride included
- Kick pedal, and double-braced hardware included
- Non-drilled bass drum for solid, low-end punch

PERCUSSION SOLD SEPARATELY
COLORS VARY BY LOCATION
SELECT STORES

(GEE8256PK)
(GEE8256PKGST)
(GEE8256PKWHT)
LIST: \$1080.00

YOUR CHOICE

\$699⁹⁹

SAVE \$380 OFF LIST



GRETSCH GOLD FLAKE 12x6" SNARE DRUM IN A CUSTOM FINISH

TOP STORE EXCLUSIVE

- 12x6" Mahogany shell projects warmth and tone
- Custom gold flake finish
- Perfect for all styles of music, and as add-on or primary snare

(S06125-GF) LIST: \$169.99

NEW

\$99⁹⁹

SAVE 41% OFF LIST



A GIBRALTAR REMOTE KICK PEDAL ATTACHMENT DESIGNED TO PLAY YOUR CAJON

NEW AT GUITAR CENTER

- Play percussion with your hands and the cajon with your foot
- Cable drive system lets you move the cajon positioning
- Special soft beater won't damage the cajon front plate

CAJON SOLD SEPARATELY
(GCP) LIST: \$169.99

NEW

\$99⁹⁹

SAVE \$70 OFF LIST



GIBRALTAR DOUBLE-PEDAL THUNDER FROM THE AVENGER II

\$50 INSTANT REBATE

- Double-chain drive system, adjustable spring tension
- ROCK stabilizer plates with Velcro
- Easy key access hoop clamp
- Dual surface/self-aligning beater with hardened steel beater shaft

(6611DB) LIST: \$330.00

AFTER \$50
INSTANT REBATE

\$149⁹⁹

SAVE 54% OFF LIST





OCDP 5-PIECE VENICE KITS FEATURING GREAT ORANGE AND GREAT GREEN FINISHES

TOP STORE EXCLUSIVE

- Great Orange kit: 22x20" kick, 10x8 and 12x9" toms, 16x14" floor tom, 14x6" matching snare
- Great Green kit: 20x20" kick, 10x7 and 12x8" toms, 14x12" floor tom, 13x5" matching snare
- Chrome hardware, offset lugs
- Suspension mounts, 12.5mm L-arm attachment clamps

GREAT GREEN



HARDWARE AND CYMBALS SOLD SEPARATELY

SELECT STORES
[OCV5022-ORG] [OCV5020-GRN]
LIST: \$1139.00 - \$1165.00

GREAT GREEN
STARTING AT

\$679⁹⁹

SAVE UP TO 40% OFF LIST



THE NEWEST AND MOST PRACTICAL, COMPACT SIMMONS KIT EVER

TOP STORE EXCLUSIVE

- 193 Drum sounds, 10 preprogrammed kits and 10 song styles
- 4 Velocity-sensitive drum pads and 3 cymbal pads, built-in hi-hat and kick drum pedals
- Built-in metronome with multiple time signatures
- Lightweight and compact makes it ideal for practice

[SDXPRESS] LIST: \$499.99

NEW

\$199⁹⁹

SAVE 60% OFF LIST



AN ALL-IN-ONE 5-PIECE DRUM KIT FROM SOUND PERCUSSION

\$50 INSTANT REBATE

- 22x18" Bass, 10x8 and 12x9" toms, 16x14" floor tom, 14x5" snare
- Pair of 13" hi-hats and 16" crash cymbal
- Snare stand, hi-hat stand, cymbal stand, bass drum pedal and throne included

[SP5A1NBK] [SP5A1NWR]
LIST: \$599.99

NEW

YOUR CHOICE
AFTER \$50
INSTANT REBATE

\$349⁹⁹

SAVE 41% OFF LIST

WINE RED



PRO FEATURES AND PERFORMANCE - THE SIMMONS SD7PK ELECTRONIC KIT

TOP STORE EXCLUSIVE

- Includes kick pad, 3 tom pads, 2 cymbal pads, 1 hi-hat pad, snare pad with rim detection and hit-hat control pedal
- Over 300 acoustic, electric and percussion sounds; plus 20 factory kits and 30 user kits
- High-quality pads for pro feel
- Aux in, MIDI, USB, headphone out

[SD7PK] LIST: \$1165.99



\$549⁹⁹

SAVE 52% OFF LIST



FREE

ACCESSORY
PACK INCLUDING
HEADPHONES,
KICK PEDAL, THRONE
AND STICKS -
A \$99 VALUE! (EDAP3)



A 4-PIECE KIT WITH HARDWARE AND CYMBALS INCLUDED

TOP STORE EXCLUSIVE

[SP2BK] [AGTCP1316] LIST: \$694.99

\$279⁹⁹

SAVE 59% OFF LIST



ROAD RUNNER EXPRESS 5-PIECE DRUM BAG SET

\$30 INSTANT REBATE

[RRSD5] [RRFD5] LIST: \$199.99

AFTER \$30
INSTANT REBATE
\$99⁹⁹

SAVE 50% OFF LIST



WARM UP BEFORE THE GIG WITH A SOUND PERCUSSION PRACTICE PAD

TOP STORE EXCLUSIVE

[SP6SSP] LIST: \$34.99

\$20⁹⁹

SAVE 40% OFF LIST





EAR-CATCHING SOUNDS FROM SABIAN: O-ZONE EFFECTS CYMBALS

- Innovative crashes deliver raw, dark and dirty bite
 - AAX, Xs20 or B8 Pro series
- (31600B) LIST: \$168.00
 (21600XB) LIST: \$338.00
 (XS1600P) LIST: \$218.00

B8 PRO 16" OZONE

\$89⁹⁹

SAVE 46% OFF LIST

XS20 16" OZONE

\$129⁹⁹

SAVE 40% OFF LIST

AAX 16" OZONE

\$199⁹⁹

SAVE 39% OFF LIST



FREE

GET A FREE CYMBAL BAG WITH ANY SABIAN O-ZONE CYMBAL PURCHASE REDEEMABLE BY MAIL.

CHECK OUT THE B8 PERFORMANCE SET +16 CYMBAL PREPACK FROM SABIAN – FREE 16" B8 PRO O-ZONE CRASH INCLUDED

TOP STORE EXCLUSIVE

- B8 Performance Set +16 includes a 20" Ride, 16" thin crash, 14" hi-hats and a free B8 Pro 16" O-Zone crash in box
- (45003-POZ) LIST: \$555.00

\$299⁹⁹

SAVE 45% OFF LIST



MOVE TO THE NEXT STAGE WITH THE SABIAN XS20 SUPER SET

- Includes a pair of 14" medium hats, 20" medium ride, 14 and 16" medium-thin crashes and a free 18" medium-thin crash plus a free 10" splash
- Xs20 series cymbals deliver bright sound, professional looks and a great feel at a low price

(XS50075B) LIST: \$1009.00

\$599⁹⁹

SAVE 40% OFF LIST



FOUR GREAT CYMBALS WITH A FREE 18" CRASH INCLUDED – THE AAXPLOSION PREPACK

TOP STORE EXCLUSIVE

- Includes 14" AAX Stage hi-hats, 16" AAXplosion crash, 21" AAX Stage ride, plus a free 18" AAXplosion crash
- Streamlined design and response-shaping Auto-Focus feature for penetrating definition, all in a brilliant finish

SELECT STORES

(25005XXPGC-NB) LIST: \$1295.00

\$729⁹⁹

SAVE 43% OFF LIST



FREE 14" CRASH WITH THE B8 2-PACK +14 FROM SABIAN

(45002-14) LIST: \$381.00

\$199⁹⁹

SAVE 47% OFF LIST



THREE OF SABIAN'S POPULAR CYMBALS – THE B8 BONUS CRASH PACK

TOP STORE EXCLUSIVE

(45006MF) LIST: \$279.00

NEW

\$149⁹⁹

SAVE 46% OFF LIST



ALWAYS KEEP YOUR CYMBALS SHINING AND WITH A BRIGHT SOUND

(61023N) LIST: \$12.50

\$10⁹⁵

SAVE 12% OFF LIST





**A WARM TONED CAJON FROM LP
IN A LIMITED EDITION HOLIDAY WHITE FINISH**

TOP STORE EXCLUSIVE

- Siam Oak front board
- 3 Sets of internal snare wires
- Limited edition white finish
(LP1450-LEX_134711)
LIST: \$259.00

NEW

\$159⁹⁹

SAVE \$99 OFF LIST



**LIGHTWEIGHT AND DURABLE DJEMBES
FROM TOCA IN A CUSTOM FINISHES**

TOP STORE EXCLUSIVE

- Synthetic 7" head
- Fiberglass shell provides extra durability
- Deep bass and intense high tones
- Top store exclusive white finish
(TFCDJ-7LW) (TFCDJ-7MI)
(TFCDJ-7MO) LIST: \$59.00

NEW

YOUR CHOICE
\$29⁹⁹

SAVE 49% OFF LIST



**TOCA SYNERGY CONGA SET IN CUSTOM FINISH -
INCLUDES HEAVY-DUTY STAND**

\$50 INSTANT REBATE

- Lathed and handcrafted in Thailand by local musicians
- Harvested wood is low-impact to be as environmentally friendly as possible
- 28" Tall, two-ply wood shell construction in an exclusive ebony lacquer finish
- Black powder coated hardware, double-braced stand

(2300TB) LIST: \$385.00

AFTER \$50
INSTANT REBATE

\$199⁹⁹

SAVE 48% OFF LIST



GET THE MATCHING
BONGOS FOR JUST
\$49.99 (2100TB)

**TOCA FREESTYLE ROPE-TUNED DJEMBES
WITH AFRICAN DANCE OR EXOTIC WOOD DESIGN**

TOP STORE EXCLUSIVE

- 12" Carved Street Series or African Dance Freestyle Design
- Rope-tuned djembes with authentic feel and sound
(TF2DJ-12ADB) (TSSDJ-MCD) LIST: \$124.00 - \$229.00

NEW

STARTING AT
\$73⁹⁹

SAVE 40% OFF LIST



**REAL WOOD SOUND WITH HIGH-IMPACT DURABILITY
IN A CUSTOM HOLIDAY WHITE FINISH**

TOP STORE EXCLUSIVE

- Crafted from LP's exclusive plastic formulation
- Rich tone, strength and durability
- Top store exclusive white finish
- Heavy-duty mounting bracket included
(LP1207_WH) LIST: \$47.99

\$29⁹⁹

SAVE 37% OFF LIST



**PICK UP A PACK OF MUST-HAVE
LP PERCUSSION AT A SPECIAL PRICE**

TOP STORE EXCLUSIVE

- LP Cyclops tambourine with versatile tone
- LP City bell for a crisp, dry sound
- Gibraltar SC-AM1 percussion mount

(LP160NY-K) LIST: \$114.00

\$39⁹⁹

SAVE 64% OFF LIST





TAMA'S STARCLASSIC BIRCH/BUBINGA KITS

TOP STORE EXCLUSIVE

- Includes 10x8 and 12x9" toms, 14x12 and/or 16x14" floor toms, and an 22x18" kick drum, [20" kick and 14" floor tom on natural finish]
- Choose from diamond dust, dark cherry fade, shattered turquoise, red sparkle burst or indigo sparkle finish and GC exclusive raspberry fade, natural lacquer or azure oyster finishes

HARDWARE, CYMBALS AND SNARE SOLD SEPARATELY

COLORS AND CONFIGURATIONS VARY BY LOCATION

(PL42BNS) (PL42S) (PX52LBNS) (PX42BNS) (PL52LXZS) (PL42SBNZ)

(PL40SASMP) (PL42BNSLAO) LIST: \$2307.68 - \$3230.75

STARTING AT

\$1499⁹⁹

SAVE UP TO \$1230 OFF LIST



FREE

TAMA SPEEDCOBRA DOUBLE PEDAL WITH ANY STARCLASSIC PERFORMER B/B KIT - A \$429 VALUE! (HP910LSW)



TAMA'S 100% BIRCH SILVERSTAR KITS WITH COOL, VIBRANT FINISHES

- 5-Piece all-birch kit
- 10x8 And 12x9" toms, 16x14" floor tom, 22x18" bass, 14x5.5" snare
- Triple-flanged hoops, streamlined Star-Mount system
- Your choice of silver or red chameleon sparkle, satin cherry or transparent red burst finishes with custom-stained interior and bass drum hoops

HARDWARE, CYMBALS AND PERCUSSION SOLD SEPARATELY

COLORS AND MODELS VARY BY LOCATION

(VK46M) (VK52K) (VL52K) (VK62S) (VL62S) (VT62S) (VK72S)

LIST: \$812.49 - \$1462.49

4-PIECE STARTING AT

\$499⁹⁹

SAVE UP TO \$531 OFF LIST

FREE

KICKPORT WITH ANY TAMA SILVERSTAR KIT PURCHASE - A \$39 VALUE! (KP1)



TAMA'S SOUND LAB PROJECT EMBODIES QUALITY AT A WORKING MUSICIAN'S PRICE

\$50 INSTANT REBATE

- (A) Power Maple 14x6.5", midnight maple burl finish
- (B) G-Maple 13x7", satin Tamo ash finish
- (C) G-Bubinga 14x6", natural quilted bubinga finish
- (D) Vintage Steel 14x5.5", nickel-plated finish

MODELS VARY BY LOCATION

SELECT STORES

(LST1455) (LGM137STA) (LMB1465MMB)

(LGB146NQB) LIST: \$416.65 - \$583.32

PRICES TOO LOW TO PRINT



TAMA'S IRON COBRA JUNIOR BASS DRUM PEDALS BRING POWER AND STYLE

NEW AT GUITAR CENTER

- Stylish black finish with red script
- Attractive redesigned footboard with Power Glide Cam design
- Improved base plate and hinge for more control and stability
- Can be outfitted with Cobra Coil (sold separately)

(HP300TWBK) LIST: \$368.00

(HP300BK) LIST: \$148.00

NEW

SINGLE PEDAL

\$74⁹⁹

SAVE 49% OFF LIST

DOUBLE PEDAL

\$199⁹⁹

SAVE 45% OFF LIST



POWER AND STRENGTH FROM THE IRON COBRA LINE

- Cobra Coil accelerates pedal return for effortless playability
- Endless setup options for a fine-tuned fit

(HP900PSN) (HP900PSWN) (HH905N) LIST: \$299.98 - \$644.98

SINGLE PEDAL

STARTING AT

\$199⁹⁹

SAVE UP TO 40% OFF LIST





Zildjian



FREE SPLASH WHEN YOU BUY ANY A CUSTOM 16" CYMBAL OR LARGER (OR PAIR OF HI-HATS)

Zildjian has been making world-class cymbals for centuries, using ancient metallurgical techniques pioneered by the Turkish masters. This cast cymbal A Custom prepack gives you that legendary sound in a complete setup.

(A20532)

PRICE TOO LOW TO PRINT

FREE



10" ZILDJIAN A CUSTOM SPLASH WITH QUALIFYING PURCHASE - A \$109 VALUE! (A20542)



FREE 18" CRASH AND 10" SPLASH INCLUDED WITH THE ZILDJIAN ZHT PRO CYMBAL SET

- Includes 14" hi-hats, 16" medium-thin crash, and 20" medium ride
- Free ZHT 18" fast crash and 10" splash included
- Medium weight
- Bright sounding and melodic

(ZHTP4P-9) LIST: \$756.00

\$399⁹⁵

SAVE 47% OFF LIST

FREE



10" ZILDJIAN ZHT SPLASH INCLUDED



FIVE ESSENTIAL CYMBALS TO HELP YOU BUILD YOUR KIT

\$30 INSTANT REBATE

- Five medium-weight cymbals
- 14" Hi-hats, 16" crash, 20" crash-ride, plus a free 14" crash included

(ZBTC4P-ALT) LIST: \$654.00

AFTER \$30 INSTANT REBATE
\$269⁹⁵

SAVE 58% OFF LIST

FREE



14" ZBT SERIES CRASH CYMBAL INCLUDED IN BOX



THREE ZILDJIAN A-SERIES ESSENTIALS PLUS HI-HATS

- Includes 14" New Beat hi-hats, 16" medium-thin crash, 21" sweet ride and free 18" medium-thin crash
- Superior cast bronze cymbals played by the world's best drummers

(A0926-11) LIST: \$1247.00

\$699⁹⁹

SAVE 43% OFF LIST

FREE



18" A SERIES CRASH CYMBAL INCLUDED IN BOX



SPECIAL SAVINGS ON REVOLUTIONARY CYMBALS IN A CUSTOM-CONFIGURED PACK

TOP STORE EXCLUSIVE

(G16AEB52G) LIST: \$1224.00

NEW

\$799⁹⁹

SAVE \$424 OFF LIST



TWO MUST-HAVE ZILDJIAN ZBT CYMBALS FOR ONE LOW PRICE

TOP STORE EXCLUSIVE

(ZBT1016PK) LIST: \$216.00

\$99⁹⁹

SAVE 53% OFF LIST



A GREAT GIFT FOR EVERY DRUMMER FROM ZILDJIAN

TOP STORE EXCLUSIVE

INCLUDES 1 PAIR 5A, 1 PAIR 5A ANTIVIBE AND A FREE "PUCK" PRACTICE PAD (SDSP217) LIST: \$47.25

NEW

\$29⁹⁹

SAVE 36% OFF LIST





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THE POWER & THE GLORY

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Legacy

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50 YEARS LATER, VIC IS STILL ALL ABOUT THE MUSIC.

When Vic Firth hand-whittled his first pair of sticks in his garage, he had no intention of starting a company. He just wanted sticks with a great feel and sound for his performances with the Boston Symphony Orchestra. But when word got out about his sticks' superior quality, the Vic Firth Company was born.

Over the past 50 years, Vic's passion, drive and constant pursuit of excellence have led to game-changing innovations in the industry, bringing the Vic Firth Company from the new brand in 1963 to #1 in the world.

Today, our focus and determination is the same as it was 50 years ago. To make a great product that feels better, sounds better and inspires you to play your best.



VIC FIRTH[®]
LEADING THE WORLD, ONE PAIR AT A TIME



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Vic Firth

SENNHEISER

Evolution 900 Series Microphones by Butch Jones

I've been recording drums for a very long time, and I've always had at least one Sennheiser microphone as part of my setup. Usually it's an MD 421 hanging tough on the rack tom. For this review, though, we'll be pulling down the 421 and giving four drum-specific models from the e900 series a shot at capturing the kit. These mics have excellent transient response and highly uniform polar patterns, and each is equipped with gold-plated XLR pins to reduce oxidation. All e900 series mics come with a carrying pouch and are backed by a ten-year warranty.

e901 BASS DRUM MIC

The e901 (\$239) is a high-quality pre-polarized condenser microphone with a half-cardioid pickup pattern and an internal preamplifier. The extremely thin, high-strength diaphragm delivers a very low bass response and fast transient signals. Incidental rear noise is effectively rejected, leading to a tight kick sound with plenty of attack and a clean bottom end. The e901 weighs 1.2 pounds, which helps to keep it in place when laid in the bottom of the drum. I achieved the best results by sitting the mic on top of a tightly folded towel and positioning it as far away from the batter head as possible, while being careful not to let the cable rub against the head.

I also tried placing the e901 on the floor, 3" in front of the drum. I draped two

moving blankets over the drum and placed a barstool in front, which solved any leakage problems. After I heard the result of this placement, I knew I had found my new favorite microphone for jazz bass drums or for any drum without a port in the front head. The outside position lacked some attack, but I'm sure that blending this sound with that from a second mic placed inside the drum would be awesome.

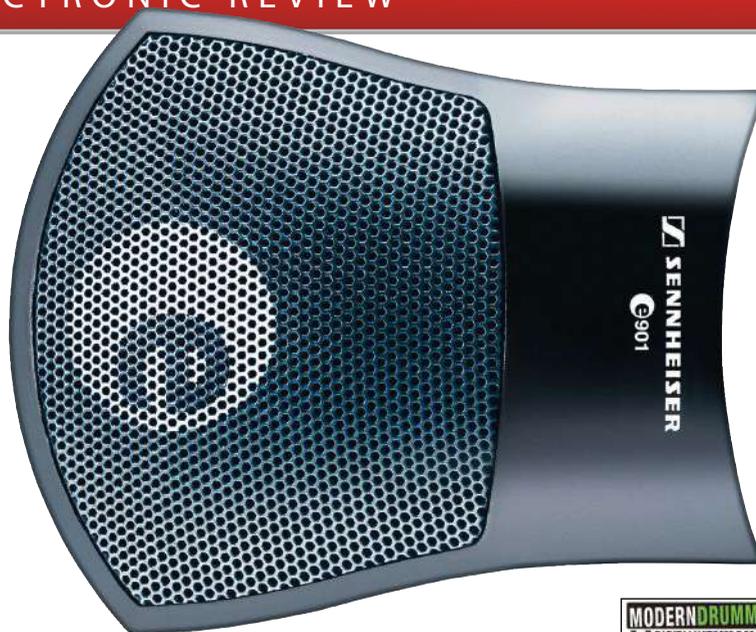
e905 SNARE MIC

The e905 (\$200) is a high-quality dynamic microphone with a cardioid pickup pattern, a fast attack, and a shock-mounted capsule. This model can handle high SPLs (sound pressure levels) and has an excellent transient response, making it ideal for snare drums as well as for percussion instruments and toms. Due to its compact design, the e905 is easy to position in tight areas, which offers the opportunity to place it higher above the snare. I often

find that if I can get an extra inch or two away from the skin, I'll have a better chance of capturing a fuller sound. I loved the tone I got with just a tiny roll-off (-3dB) at 500 Hz. This microphone was also great at minimizing hi-hat leakage.

e904 TOM MIC

The e904 (\$200) is a high-quality dynamic microphone with a cardioid pickup pattern, a fast attack, and a hum-compensating coil. Due to its compact design, this model is ideal for use on toms. The supplied MZH 604 microphone clamp lets you attach the mic to the rim of the drum, allowing for placement in really tight places, such as between cymbals and neighboring toms. The clamp allows for slight angle changes, which aids in the final choice for placement. The tight pickup pattern allowed me to get a round rack tom sound while minimizing the bleed coming into the mic from other drums and cymbals. I was pleasantly sur-



MODERN DRUMMER
DIGITALLY ENHANCED



prised by how great this mic sounded on the floor tom. It would also be nice to clip the e904 to the bottom of the snare.

e914 CYMBAL/HI-HAT MIC

The e914 (\$400) is a cardioid pre-polarized condenser microphone with a wide frequency response, high SPLs, a fast transient response, and a compact design. It has a frequency response of 20 Hz to 20 kHz, and it comes with a sensitivity switch (0, -10dB, -20dB) and a three-position bass roll-off/cutoff switch, which makes it ideal for cymbals and hi-hats.

I used a pair of e914s in an X-Y position over the kit and was pleased by the stereo imaging. When I set the bass roll-off to the middle position (130 Hz 6dB/Oct), I didn't

need to add my normal 300 Hz EQ dip to get rid of the veil that I tend to hear on all drumsets. The cymbals sounded clean, bright, and almost transparent. Had I not put up the microphones myself, I could've been fooled into thinking they were ribbon mics.

We started our testing using thin, darker-sounding cymbals. Then we switched to heavier ones, and the result was a brighter sound, but without the edginess you sometimes get from condenser mics. A minor issue I have with the e914 is that the switches for the sen-

VITAL SPECS Here's a quick rundown of the key features of e900 series mics.

- e900s are high-grade instrument mics designed to handle high SPLs.
- The e901 boundary condenser is ideal for inside kick placement.
- The MZH tom-mic clip is easy to mount and flexes to absorb shock.
- The e905 has a short body for greater positioning options on snares.
- e914 pencil condensers require little EQ on cymbals.

sitivity and roll-off controls are small and not easy to set.

The e914 also sounded great on hi-hats with the bass roll-off switch in the middle position (130 Hz 6dB/Oct). My placement was right at the edge of the cymbal, 1" above and bent in at a 45-degree angle. I like this position because I can capture a bit of the air coming from the cymbals when the drummer closes them.

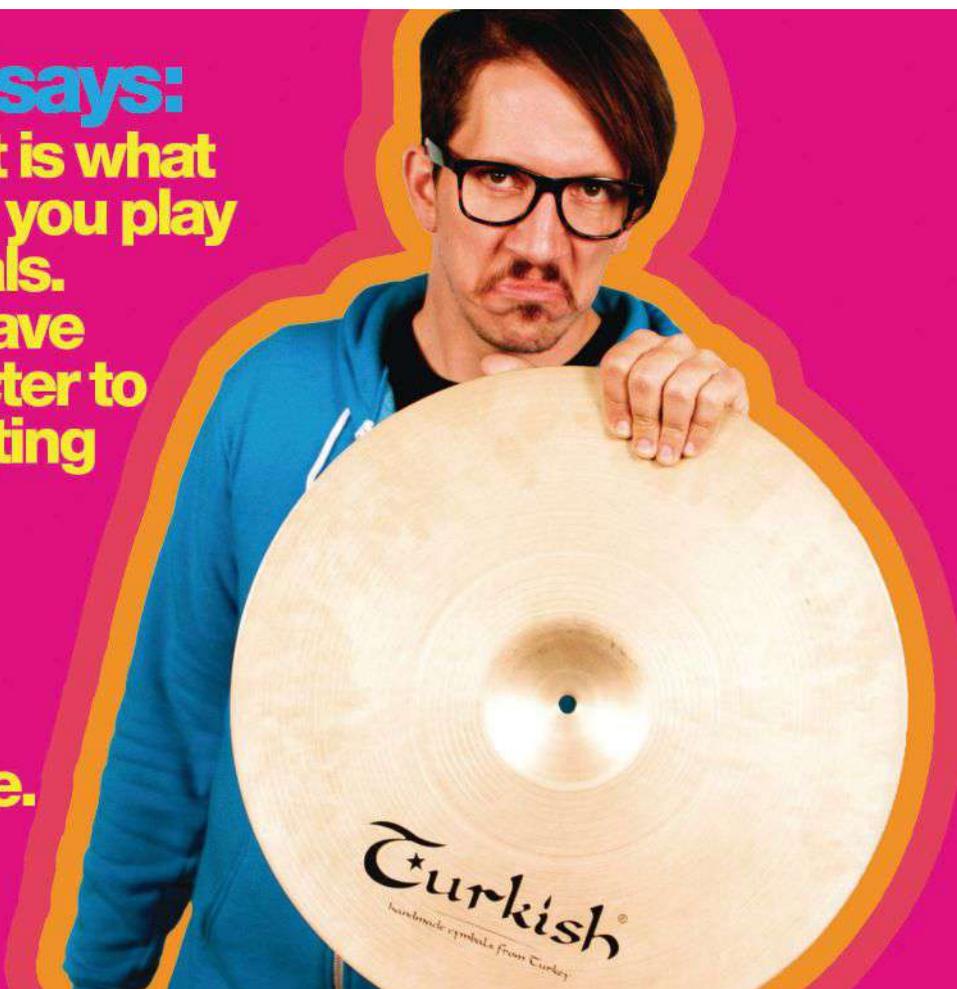
IN CLOSING

After setting up the e900 series on the kit and recording about sixteen bars of a basic groove, I was amazed by the playback. We expect that many home-studio drummers will be adding these models to their inventories very soon. Two versions of our test recording—one without any processing and one with some basic EQ, compression, and reverb—are posted at modern drummer.com, so you can hear the mics in action. We think you'll be impressed. sennheiserusa.com



Brad Davis says:
Turkish Delight is what happens when you play Turkish Cymbals. The cymbals have enough character to be very interesting without being distracting. I like them AS MUCH as I like pizza and that terrifies me.

Turkish®
handmade cymbals from Turkey



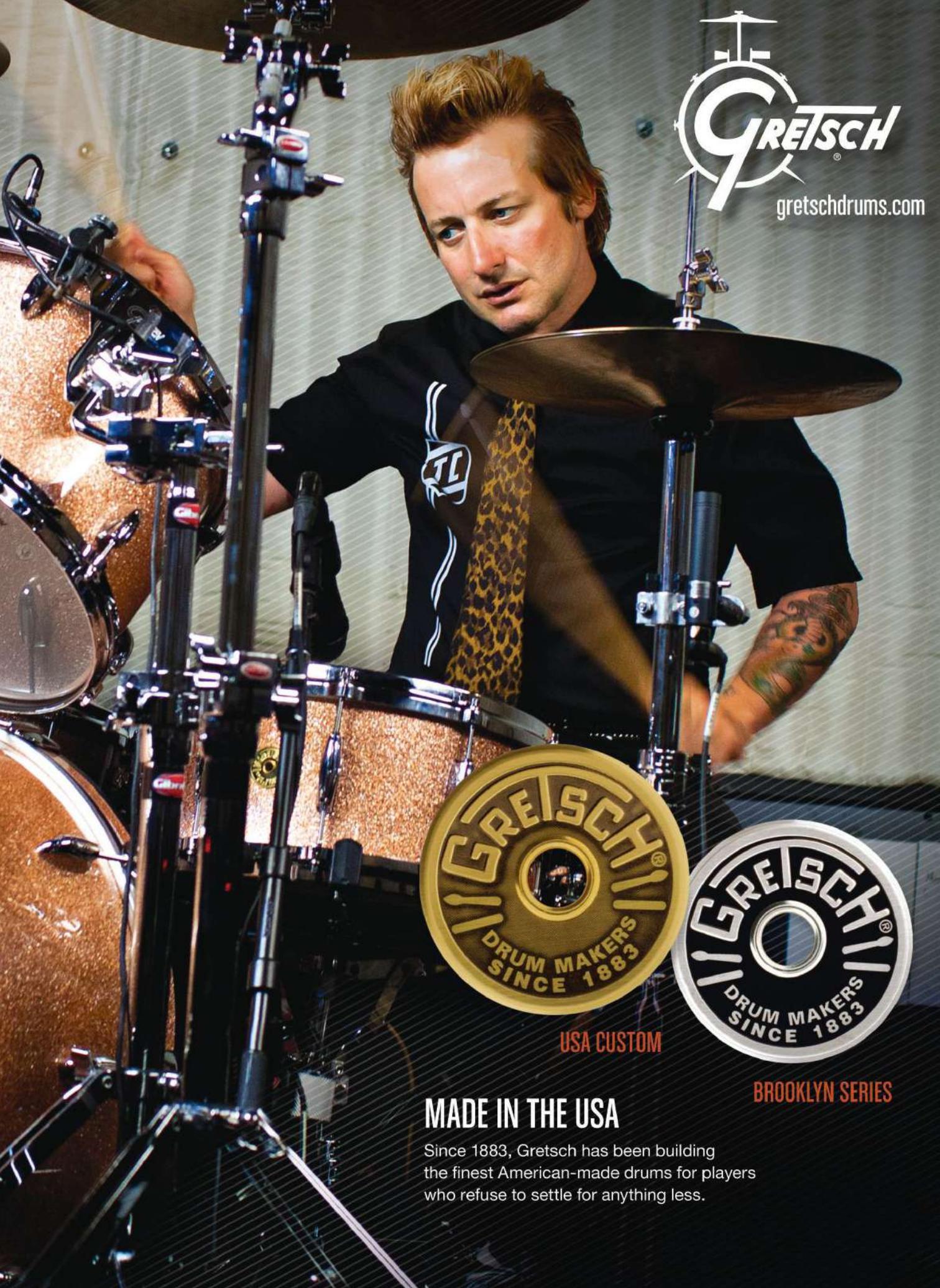
GRETSCH. THE GREAT AMERICAN DRUM SET.

Tré Cool / Green Day
and his Gretsch USA Custom

GREEN DAY



Learn more about Gretsch Drums.
Photo by Chris Dugan.



GRETSCH
gretschdrums.com



USA CUSTOM



BROOKLYN SERIES

MADE IN THE USA

Since 1883, Gretsch has been building the finest American-made drums for players who refuse to settle for anything less.

GEARING UP

Drumkit Details,
On Stage and Up Close

STEVE NICKS'

JIMMY PAXSON

Stephane Hamel



Drums: DW VLT in gold glass glitter finish

- A. 6 $\frac{1}{2}$ x 14 cast bronze snare (or 8 x 14 Edge)
- B. 9 x 12 tom
- C. 14 x 16 floor tom
- D. 16 x 18 floor tom
- E. 16 x 24 bass drum
- F. 6 $\frac{1}{2}$ x 14 MCD seamless clear/hot pink acrylic snare

"Around 2007," Paxson says, "I acquired a DW Classics series kit in gold glass glitter and brought it to a Stevie rehearsal to see how it would do. The sizes were a little smaller [8x12, 14x14, 16x16, and 14x22], but the vibe really hit home. So I called [DW vice president] John Good and said that I would love to have that gold glass on some bigger maple shells to get a cross between the classic sounds of Russ Kunkel, Mick Fleetwood, and Stan Lynch, with weight and projection.

"This tour sees the addition of a 6 $\frac{1}{2}$ x 14 MCD acrylic snare on the left side of the hi-hat. The drum is tuned super-high and is used with the snares off as a timbale on several tunes and with the snares on during my solo."

Cymbals: Paiste

- 1. 16" Twenty series hi-hats
 - 2. Sound Disks (#1, #3, #5)
 - 3. Rotosound #1
 - 4. 8" Signature splash (two)
 - 5. 12" Twenty series China
 - 6. 15" Signature Full crash (with one rivet)
 - 7. 17" Dark Energy crash
 - 8. 18" Dark Energy crash
 - 9. 22" 2002 ride (or 24" 2002)
 - 10. 19" Dark Energy crash
 - 11. 20" Signature Reflector Heavy Full crash (with eight rivets)
 - 12. 20" Dimensions crash with eight 2" holes (drilled by Stan Keyawa at the Professional Drum Shop in Hollywood)
- "This tour is the first I've done without a

percussionist, so I added a few things to cover some of those bases. There's very little ride cymbal being played on this tour, so I switched to a 22" 2002 to get a little closer to the original sound of some of the tunes."

Hardware: DW, including 9000 series hi-hat tom, 5000 series bass drum pedal, and custom rack

"In the past I've used straight stands, but for this tour my kit grew, and floor space was becoming an issue. I sat down with my tech, Omar Sanchez, and made a plan, along with the support and guidance of Garrison from DW. One thing I did not want was a bar crossing the bass drum, and I wanted the rack tom to remain in a snare stand, as opposed to going back to an L-arm configuration. The rack is actually two separate sections, one on each side. The only things not affixed to the rack are the hi-hat stand, the primary snare stand, and the overhead mic stands. This setup has been very consistent, right down to mic placement."

Heads: Evans ST Coated main snare batter and Hazy 500 bottom; Power Center Clear alternate snare batter and Hazy 400 bottom; G2 Clear tom batters, with G1 Clear on bottom of rack tom and EC Resonant on bottom of floor toms; EMAD 2 Clear (with EQ patch) bass drum batter and white DW logo front head (bass drum is treated with felt, clear packing tape, and DW EQ pillow inside)

"I don't make many changes on this gig, but we took a suggestion from Steve Lobmeier from Evans and tried the EC Resonant on the bottom of the floor toms, and the results made a great thing even better."

Sticks: Vic Firth 5A nylon-tip sticks with Vic Tape, 7A and 1A wood-tip sticks, Steve Gadd



Ginn Andrews

brushes, Rute 606s, Tala Wands, and T-1 General mallets

Electronics: Alesis SR-16 drum machine with Boss on/off foot switch for tempo reference, Sensaphonics 3D Active Ambient in-ear monitors with external binaural mics

"The bandleader, Waddy Wachtel, may want the tempo for some songs faster or slower than the night before. The SR-16 is the most reliable click source I've found that allows you to change the bpm on the fly with the touch of a button."

Microphones: Shure SM91 (for monitors only) and Sennheiser e602 on bass drum; Shure SM57 on top of main snare and Beyerdynamic M 201 TG on bottom;

Sennheiser MD 421 on toms, left-side snare, and percussive effects; AKG C 451 B on hi-

hat; Audio-Technica ATM450 overheads; Shure Beta 98AMP on cowbell

Miscellaneous: TreeWorks chimes, Rhythm Tech triangle and tambourine, LP cowbell, Pro-Mark Cymbal Rattlers, Moongel dampening pads, Jensen low-ride automobile seat shakers

"Until recently, I've used Clark Synthesis seat shakers. They had the least latency of any marketed device. The only problem is that not only are they expensive, but they're also fragile and blow up for no reason. Luckily, Omar found some 'non-marketed' low-ride automobile seat shakers from Jensen for \$40 apiece. They work just as well, and we've had zero issues."



JUST BEING HIMSELF

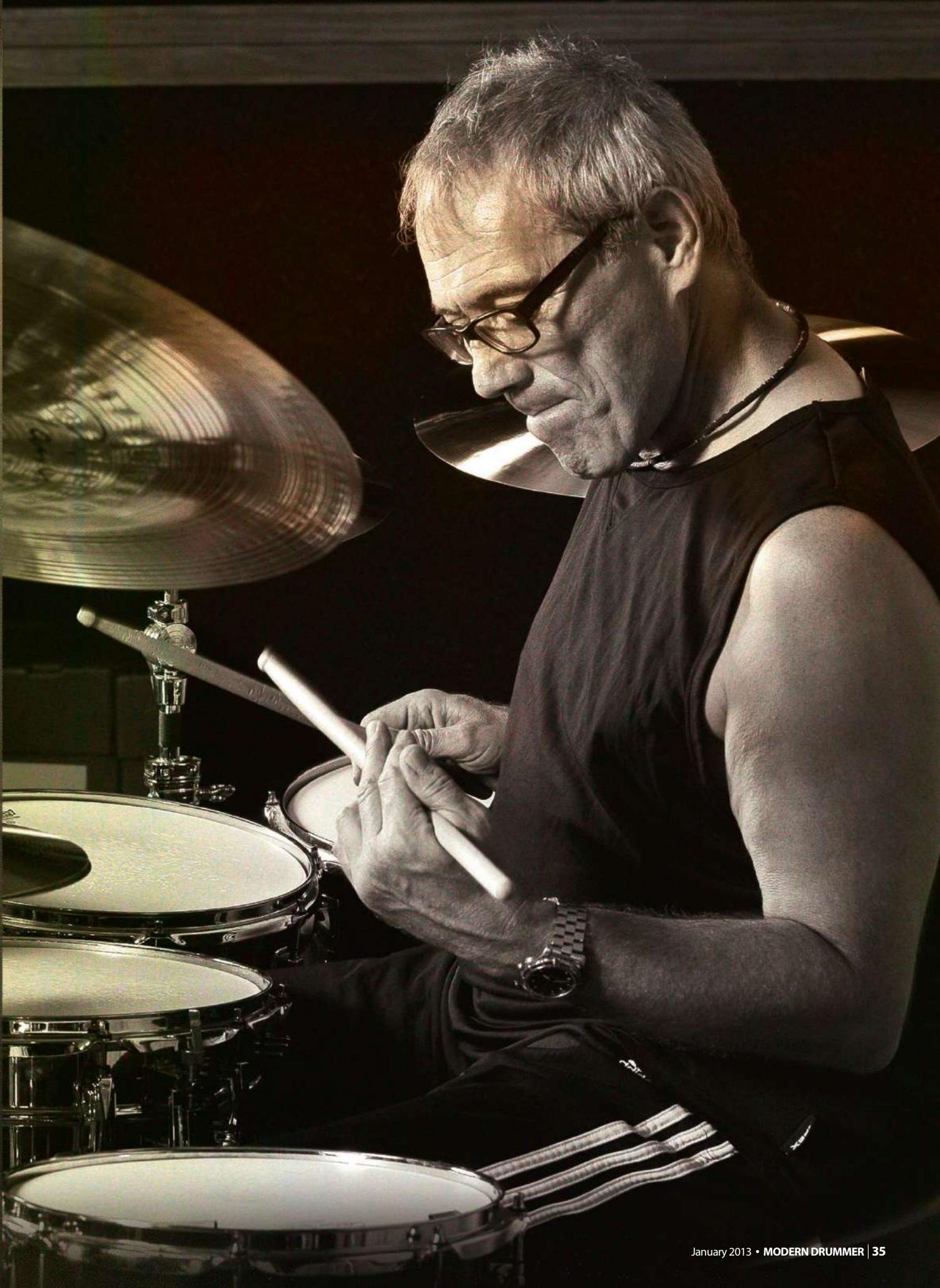
HEROES ARE HARD TO FIND.
AND THEY'RE OFTEN TOUGHER TO PIN DOWN.

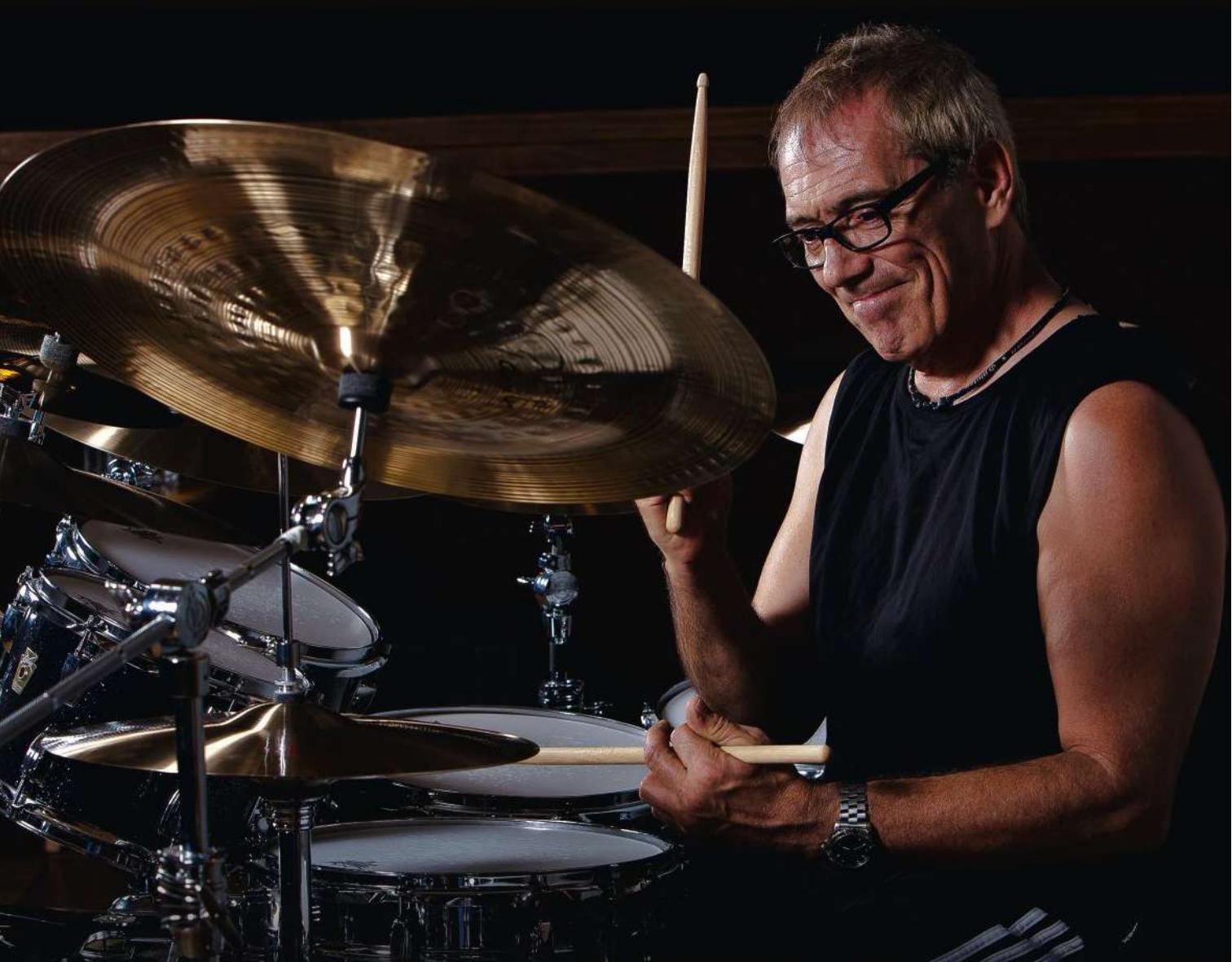
VINNIE COLAIUTA,

for one, refuses to bend to expectations—

**AND HE DOESN'T THINK
YOU SHOULD EITHER.**

Story by Adam Budofsky • Photos by Michael Corral





It might be different on some other life-sustaining planet, light-years away. But here on earth, we sure have a funny relationship with our heroes.

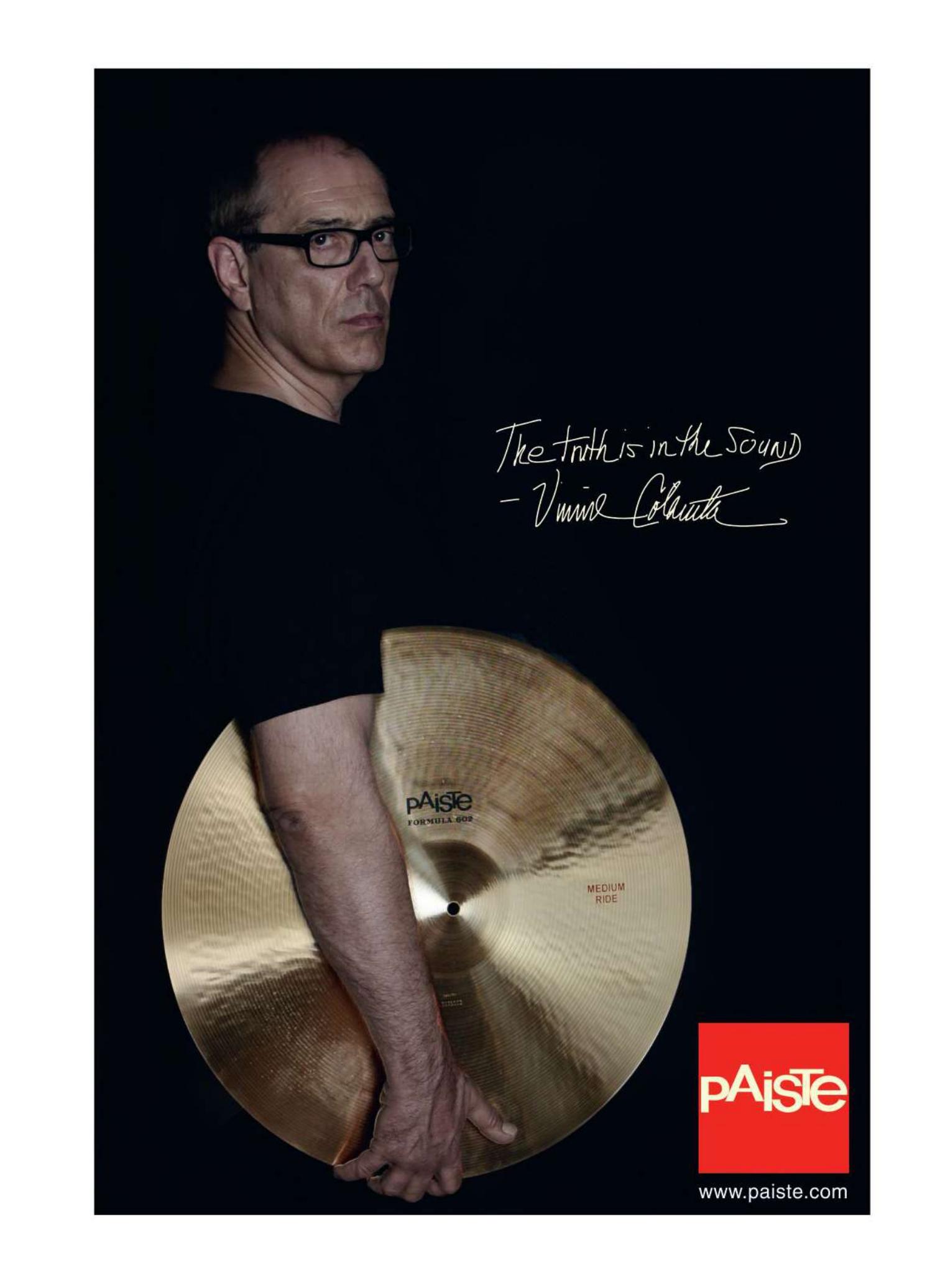
On one hand, we allow them to influence us in intellectual, emotional, and even physical ways. They define what's possible. They move us to tears of joy and of sadness. They impact our listening and viewing habits, how much time we put into practicing our craft, the instruments we play, the clubs we visit, the cities we move to, the clothes we wear, the slang we use—even the people we allow ourselves to get close to.

On the other hand, the intimacy we experience with a singer, actor, or drummer when we truly connect with his or her art—like the closeness we feel with people who take on important flesh-and-blood roles in our lives—can give us a certain misguided sense of ownership. We begin to demand things of those people. We start to feel that we deserve some say over not only the art they make but their behavior on and off stage.

Drumming has given us many heroes, and in modern times few have been as studied, celebrated, and wondered about as Vinnie Colaiuta. The attention paid to Vinnie's individualistic and daring playing with Frank Zappa, Herbie Hancock, Sting, et al, reflects the wonderfully intense enthusiasm drummers have always had for their idols. Yet sometimes the discussion can wildly miss the point of what Vinnie himself values. Though in conversation he's always clear about his

appreciation for fans' recognition of his talents, in our last cover story with him, six years ago, Vinnie rightly pointed out the unhealthy relationship with sensationalism and hero worship that so many people exhibit—not only within the music world but throughout the culture.

Many longtime fans find it refreshing that Colaiuta has absolutely no qualms pointing out wrong-headedness, greed, insincerity, and just plain old dopiness wherever he sees it, let the chips fall where they may. The fact is, he simply doesn't care if people think less of him for his outspokenness. And that's not us saying that; he insists as much. But it's a statement rooted not in arrogance, or defensiveness, or a lack of care. Quite the opposite. While he understands that modeling is a natural step in an artist's evolution, Vinnie feels deeply that we, as mature individuals, must arrive at a point where we have to be our own men and women, to think and act for ourselves. He's happy to play some stuff for us—assuming it's musical, and within the right context. But he gets just as excited about the possibility of drummers finding their own voice—without analyzing his or anyone else's every move, as if the secret to drumming success can be found by dissecting another player's DNA. Vinnie wants us to be us—he practically *demand*s it—and by example he offers fascinating potential routes we can take. And if those aren't the signs of a hero, and a leader, then we don't know what are.

A black and white photograph of a man with glasses, looking slightly to the right. He is holding a large, golden Paiste cymbal in front of him with both hands. The cymbal is the central focus, showing its textured surface and the brand name 'PAiSte' and 'FORMULA 602' near the center. The words 'MEDIUM RIDE' are visible on the right side of the cymbal. The background is dark, making the man and the cymbal stand out.

The truth is in the sound
- Vinny Colantuono

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VINNIE COLAIUTA

MD: In conversation, your enthusiasm is infectious, even though you're not afraid to denounce what you see as wrong. It's common for people to mistake that for being jaded—which it's easy to be today.

Vinnie: It *is* easy to be jaded. But enthusiasm is pleasantly infectious.

MD: When you create music for a living, in the studio particularly, do people's emotions come into play a lot? Or is it just another day at the office at the top levels of recording?

Vinnie: It's a bit of both. It's been said that one of the hallmarks of professionalism is being able to put your problems aside and do your job. There's an element of psychology to this that goes on just like in any other kind of interaction. It's meritorious to want to get along with people. At the same time, there are political elements, and it really gets involved. Some people get very crafty at selling themselves. Some people are inherently confident and don't feel the need to take any attitude other than, "This is who I am and this is how I

play." Others are more timid, and there might be an inferiority complex or something, and somehow that translates. Or they might sabotage themselves in some way, as well as another person. So there is a heavy psychological element to it—you can't escape it.

MD: Do you ever see musicians throw their hands up in the air and say, "I can't take this psychological cauldron anymore"?

Vinnie: Yeah, some do. Maybe they realize they don't have the wherewithal and just think it's futile, but they can't understand why it's not working for them. Some realize the dynamic that's going on and say, "I'm just not that guy to play that game—is there a way for me to be true to myself and still be effective?" I think that there *are* ways to deal with it, depending on your inherent type.

MD: Have you always known that the nonmusical aspects of being a professional musician were things you could deal with?

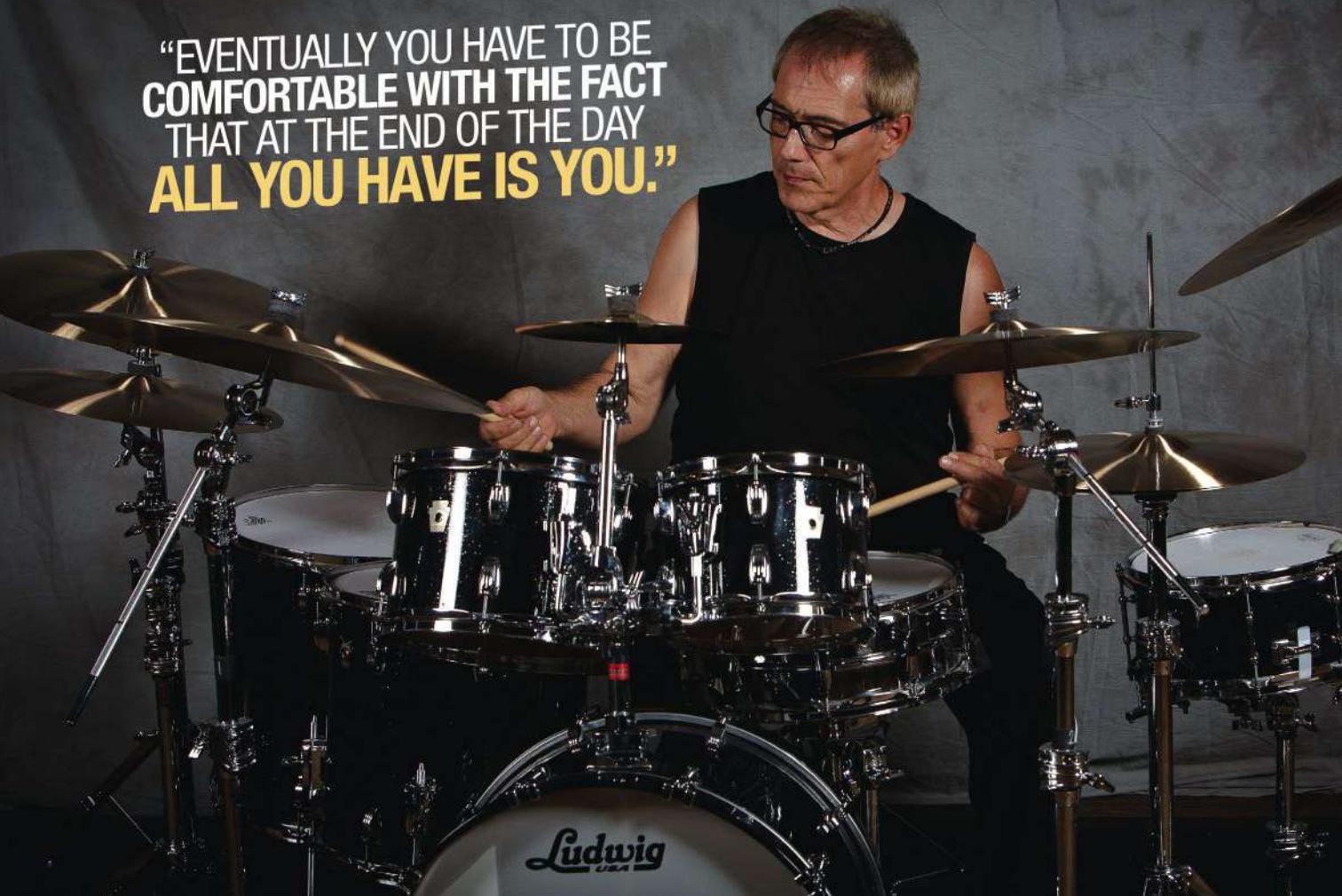
Vinnie: I've always gone out and

played a lot of gigs. As much study as I've done—and practice is a solitary thing—I mixed it with real-world experience. That allowed me to, A, apply it, and B, witness how it all fit with human interaction. If I had just practiced, practiced, practiced but had no real-world experience, I wouldn't be getting any kind of feedback at all, and suddenly I'd be jumping out into the world and using this. And then any number of things could happen, like I could choke. Just being presented with the opportunity to do it—you could get stage fright or whatever. Or you wouldn't be able to handle any feedback.

What happens if you get all your vocabulary together, you learn some tunes, then you get up on the stage thinking, *I know what to do*, but somebody counts the tune off too fast? Now everything that you thought you wanted to play suddenly doesn't make sense. So you have to figure out how to make that work.

There's something else about that—it's called flow. Our ability to control

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VINNIE COLAIUTA

things and analyze things is in direct opposition to a mantra that I have: Thought is the enemy of flow. People ask me, "What do you think about when you're playing?" The answer is basically nothing. Thought happens in a completely different way out of flow. Out of flow, it's contemplative and analytical and problem solving. In flow, it's completely different. It's like a real-time program running in the background that doesn't interfere with what's going on. The ability to adapt in a given moment is beyond the scope of another type of focused thought process.

All this partially depends on how you're taught—which, I can't stress enough, is the importance of a great teacher, especially with someone who's at a young and impressionable age. That is really where it counts,

because people are so impressionable when they're young. Sometimes there's too much praise lavished, or too much criticism. There has to be a good balance. And the teacher has to see the type of person that he's dealing with. It's really important, like another version of being a parent.

MD: Did you ever have a mentor who gave you a lot of real-world advice, or did you pick up nuggets of wisdom over the years?

Vinnie: It happened in nuggets with me, with various people I met along my journey who imparted that kind of wisdom through statements or actions or a mixture of both. And also, different teachers who were really encouraging—in realistic ways. Some of them were very transparent. They didn't lavish praise or criticism; they were neutral about it in a sense.

And at other points, maybe they'd say, "You're further along than people would normally be, you already understand these concepts, so you need to go out and do this professionally."

It's easy at a young age to get someone to say something that's damaging to you, and that's the one thing you want to avoid. If someone gets into teaching, they should know what kind of responsibility they have, and that these kinds of things are not easy to undo.

MD: Sometimes it seems that an increasing number of young players are impressed with themselves. Or is that just cranky-old-dude talk?

Vinnie: Well, if I say to you, "No, you're not being a cranky old dude," it would be easy for anyone to come back and say, "Well, look at Vinnie, at

TALKIN' 'BOUT THEM CHANGES Vinnie Discusses His New Ludwig and Paiste Setups

As Vinnie describes here, he'll use various gear configurations depending on the gig, particularly in terms of his cymbal choices. These photos of his burgundy sparkle kit from two recent recording sessions illustrate two possibilities. Note the changes in tom placement.

On the 2012 Sting tour, he used mostly Paiste Formula 602s, including a 22" prototype China; 15" Medium hi-hats; 18", 20", and 22" Thin crashes; and a 24" Medium ride. He also used an 18" Alpha Medium Swish crash and 8" and 10" Signature Reflector splashes. While out with Herbie Hancock, he used Paiste Signature Traditionals, including a 22" Medium Light Swish, 14" Medium Light hi-hats, 20" and 22" Light rides, and an 18" Thin crash.



MD: Let's talk about your recent gear changes to Ludwig drums and Paiste cymbals.

Vinnie: If I'm going to represent gear, there are criteria that have to be met for me: quality, sound, feel, and consistency. And I want those qualities to be true for anybody else who purchases the gear that I use. It's not, "Vinnie's got the good stuff, and I'm getting the dogs."

I did what I did for purely musical reasons. It works for me, and if it works for somebody else, great. With gear it's so easy to get into minutiae of how things are going to sound. At the end of the day, if you get stuff that is of a certain quality and has a certain amount of character and transparency, and you know how to work it and make it sound good... What you hear on a record is determined by a multitude of factors: how you play it, how you record it, the type of music, how it's mixed, how it's mastered. So find what works for you and make sure that your criteria are, first of all, aesthetically in the right place, and secondly, pragmatically in the right place.

MD: You mention feel, which is a subtle concept. How much of a difference is there between instruments?

Vinnie: I've noticed it—I noticed it right away on the drums I play now. They feel forgiving, but they'll give back what you put into them. They're



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VINNIE COLAIUTA



his age....” This is something you have to tread very objectively on. You have to look at it through a sociological and historical lens.

One of the benefits of being older is that you’ve lived long enough to have amassed a certain amount of historical perspective, versus what information you’re fed. I know what it was like growing up in a time when things really were different, and I can say that objectively. It’s been commented on by some scholarly people and from a wide variety of sources that sociologically speaking, and from a historical vantage point, we’ve seen a shift that’s tied into the ability through technological vehicles for all of us to transmit information instantaneously. Andy Warhol said that everyone would be famous for fifteen minutes. That’s an understated prophecy.



fun to play. They don’t feel hard, but they’re punchy enough.

And the way the cymbals feel varies to a degree, but they’re all within certain tolerances where none of them feel too hard or too soft. Some, for specific purposes, will feel softer, and some will feel harder, and that’s part and parcel of the effect they produce. If they’re heavier, they’ll feel a certain way, and you have to be prepared for that. You may not want to play them with 7A sticks. So you adjust accordingly.

MD: So what drums are we looking at in these photos?

Vinnie: I used that kit for an independent project. What happened was, when I first switched, I had gotten these two “black galaxy” kits. I was doing these tours with Sting that required two rigs, because the routing necessitated the leapfrogging of gear. Here I was with two brand-new drumsets that both had to go out on tour. So now I had to do something else. So I got these burgundy sparkles, which are bigger drums. As an experiment I tried to use them in a variety of situations with Giant Beat cymbals, and the drums had a tonal range that would be acceptable for a lot of different stuff.

So while my other two kits were shipped out and being prepared for tours, for most of the sessions I did I used this burgundy sparkle kit. It has a 16x22 bass drum—normally I use a 14x22, but this one really has amazing punch and low end to it—a 9x13 tom, 16x16 and 16x18 floor toms, and a Supra-Phonic 400 snare in various iterations. I also have a 24” burgundy sparkle bass drum, but I haven’t started using it, because I need to drill a tom-tom mount in it. I don’t want to use suspension mounts for the tom; I want to mount it on the bass drum, tighten it down, and that’s it. Put the floor toms on legs and forget about this extraneous stuff if I can.

And I used [Remo] Coated Emperors, which I found did not make

the drums have less attack or kill the tone, and they lasted longer than Ambassadors. They worked really well on the shells. The drums stayed in tune for a long time, which is a testament to the shells, the heads, and how well they work together. And the versatility of them.

And I like one tom up. I played that way for years, to the point where it took me a long time to get used to two up, which is the setup I use with the black galaxies. I couldn’t get the ride cymbal where I wanted it to be without reaching over my shoulder. I did that for years and had problems as a result of it. But I’ve modified it to a certain extent, and now it works. That’s been my sort of generic setup for years—10, 12, 14, 16, 22 in standard depths, Supra-Phonic snare usually, and the Paiste 602s. I also use their Traditionals, which I love.

So I gravitate a lot between the Traditionals, the 602s, and the Giant Beats. I can get a huge palette out of those three lines. And each drum tunes so well, it’s astounding the range they have. I tune them up and get the overtones out of them, and they sound like jazz drums. If I tune them in a medium range, they’re throaty. If I tune them low, I can get a big rock ‘n’ roll sound. And anything in between. They tend to sound bigger than they are.

When I went to one up, a lot of gearheads asked why, or why is he using bigger drums? Honestly, sometimes I just do stuff. Why now? Don’t get me wrong, I still work a lot, but there was a lot more volume and different kinds of sessions that happened for many years, where I didn’t know what I was going to do and I picked something that would kind of work for anything. That was when people were buying music. Now I’ll do what I want. I went out on a Herbie Hancock tour with a 20” bass drum, an 8x12 tom, and a 14x14 floor. I used those same drums on a movie date and on a record date recently where it was a loopy hip-hop-sounding track. I’ll do what I have to do.

VINNIE COLAIUTA AND DAVE WECKL

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VINNIE COLAIUTA

What has happened in the last hundred years is vastly different compared to the previous five hundred. The technological revolution, the information age, has been so explosive and so accelerated that it's mind-boggling. Now, with the YouTube phenomenon, modeling is an effective way of gathering information. When you're young and impressionable you model someone just because they impress you. But you have to have enough sense of discernment to say, "This works for me, and this doesn't." And if you as a person don't have enough self-esteem, that may interfere with that discernment, regardless of the technology. You just want to be like so-and-so. Eventually you have to be comfortable with the fact that at the end of the day all you have is you.

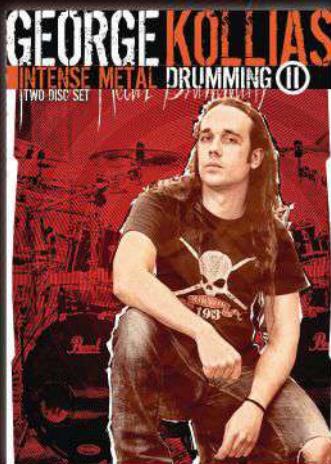
I've even heard younger people talk about many of these issues. That awareness is a promising thing. We want to be awake. Be here now. That's a good thing, for self-empowerment and for the benefit of society.

MD: Since this issue of *MD* is concerned in part with the evolution of the instrument, what are your thoughts on where the art of drumming is going?

Vinnie: It's probably tied to where music is going to go. Is it evolving toward more technique and polyrhythms? Polyrhythmic vehicles have existed for a long time in various cultures—they didn't evolve overnight. Where's music going to go? Electronica mimics acoustic things. Electronics also models, and you have robotics and artificial intelligence.

But I don't know if it's going to be one thing, because there are so many different strata of music. Theoretically there will always

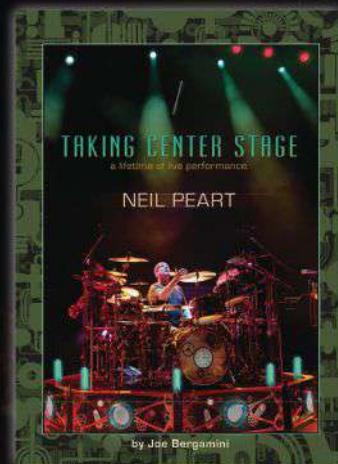
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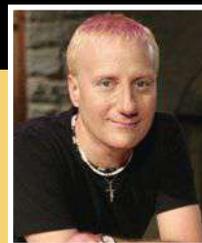
be a place for the drumset or something like it, even though the drumset is evolving. We see the changes happening so rapidly, yet we see guys going retro, almost as if that's a backlash, going back to meaningful content.

I couldn't possibly be a psychic and say where it could go, but I think that another question is, Where does it need to go? And how quickly does it need to go there? We have to ask ourselves, What are we saying on the instrument, and is this instrument

going to suffice? Will there be any permanence for specific types of music in our culture and the instruments that we use to play them? Are the ways things are changing enabled by technology or somehow forced by it? Will instruments even be necessary anymore, because the meaning of being human will be redefined?

These are large, looming questions. If humanity retains its humanness and longs to create a language that really is a permanent part of our culture that has relevance, then the drumset and

Ask and you shall receive. **GREGG BISSETTE** was looking for inspiration—and boy, did he get it.



The first time I saw Vinnie play live was in 1978, when he was on tour with Frank Zappa in Fort Worth, Texas. I was in my first year at North Texas State University, and my jaw was on the floor the entire show. The first time I heard Vinnie on an album was the amazing Gino Vannelli album *Nightwalker*. Again, jaw on the floor: "How is he *doing* that? I have no idea what he's doing, but I love it!"

I told Alex Acuña that same year when I met him in Texas that I felt I really wanted and needed new drumming inspiration and that I felt stuck in a rut with my playing and drumming vocabulary. Alex's advice was, "You should move to L.A. and go see my favorite drummer, Vinnie Colaiuta, playing two nights a week at a club called the Flying Jib." I asked Alex, "What style is Vinnie your favorite at? Funk, Latin, rock, jazz?" He replied "Everything!"

The next week I quit my band, packed my drums in my station wagon, and moved to L.A. Every Sunday and Monday night I would sit in the audience with every drummer in town, and we would all just burst out with laughter, joy, and disbelief, marveling at the incredibly musical, astonishing, and passionate drummer that had come off the road with Zappa and taken Los Angeles by storm. He was every Los Angeles drummer's inspiration. His deep placement of the groove reminded me of Jeff Porcaro, and his passion and never-ending vocabulary reminded me of Tony Williams and Buddy Rich. But different, very different. Unique, like no drummer or musician I had ever heard before.

I very quickly saw what the rest of the world would see over the next few years. Alex Acuña nailed it: Vinnie could do anything. Any style, any groove—spot on with the click—soloing with a never-ending vocabulary, and most of all doing it all with the one thing that comes to mind when I think of Vinnie Colaiuta: *passion*.

Jeff Porcaro told me on many occasions, "Yo, Vinnie is the man!" That funk/fusion band at the Flying Jib was called the Dave Boruff Band. Another amazing band he played with in L.A. was Los Lobotomys. The next unreal band in L.A. that I saw Vinnie play with was Dog Cheese, a fantastic trio that reminded me of the Police, Missing Persons, Miles Davis, and tons of other influences, but all passionately played in a way never dreamed of before, because of Vinnie. We would next see and hear his fantastic musicality and passion with Sting. The list goes on and on and on: Herbie Hancock, Pages (Mr. Mister before they were Mr. Mister), Chick Corea, Joni Mitchell, Randy Waldman.... There was one time when he played on Faith Hill and Megadeth albums in the same *week*. Vinnie's musical drumming vocabulary is endless!

Vinnie and I have become close friends over the years. One of the biggest thrills of my life was getting to record a double-drum tribute to one of our heroes, Tony Williams, together with David Garfield, on an album called *Giving Back*. The song is called "Tune for Tony." It was such a blast really groovin' and displacing with Vinnie, because he plays so musically, with such passion, and he wrote the book on that stuff. I also had an amazing time playing drums along with Vinnie on the film *The Bourne Supremacy*. He is the best of the best. And he is every bit as great a man as he is a musician. All I can say is that I am so thankful that God gave us the amazing Vinnie Colaiuta.

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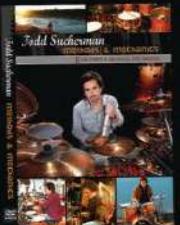
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-Todd Sucherman, Styx

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Alex Spina

MATT CHAMBERLAIN: No need to sleep on it.

The first time I ever heard Vinnie was on Zappa's *Shut Up 'n Play Yer Guitar* records. It completely changed me forever. I used to take naps in college with those records on, hoping that subliminally I'd absorb some of it. Ha! Silly me. Vinnie is a force of nature.

music as we know it will always have a place. If we have any kind of value of what's beneficent to society, then we will question those things and hopefully be our own monitors and valued gatekeepers to that kind of language and commonality that we can all hang on to and preserve.

MD: The interest in Levon Helm in recent years seems to represent what you were saying about the retro movement. On the other hand, planting yourself in 1965, when life was less complicated, seems strange. You have to deal with the fact that it's 2012.

Vinnie: But some people do plant themselves there. I know you're saying it's unrealistic, but some people say, "Screw it, this is where I want to go." One could see that as escapism, or one could see it as: At least he knows where he wants to be. Some people make careers out of being retro.

I think that Levon was comfortable being who he was, and there was a beauty in his simplicity and the absolute depth of what he was saying. And that's what I'm talking about; that's part of the permanence—depth and meaning. As long as we don't lose sight of what that means, those are timeless elements and principles that are a big part of what the meaning of life is. That's what we have to hang on to. And that ties into the purpose of the drums.

There are people who feel like they have to use a certain type of gear—they're afraid of being ridiculed for playing something that's unique to them, and they feel that they have to conform to everybody else. But none of that is being yourself or basking in the beauty of an honest

statement. And I can't think of anyone more honest in that way than Levon Helm was. And this is a timeless, elemental part of life.

When we talk about permanence, it doesn't mean you're afraid of change. I'm just saying, as I said earlier, always be yourself, because that's all you've got. And if we can hang on to that value, these kinds of massive evolutionary changes, for the sake of change, one-upmanship, sport, sensationalism, or marketing, will be seen for the transient values that they are. Progress is sometimes good and sometimes bad. But purpose is a whole other thing that's not always tied in to progress. Sometimes progress is a flag that's waved to sell something, but sometimes progress is really progress, like being able to do something you couldn't do before.

TERRI LYNE CARRINGTON's appreciation for Vinnie never stops growing.

I ran into Vinnie a couple of weeks ago at the Monk Institute Drum Competition & Gala and told him how much I loved his playing on Herbie Hancock's CD *River: The Joni Letters*. He said he barely played, something I often say and feel about some of the recordings I've done. But I strongly disagree with him. He played great on it, yet without some of the signature Vinnie-isms we all love. Before the CD came out, Herbie played it for me, without telling me who it was, and I could not figure out the drummer. Of course I knew Vinnie had been playing with him, but I'd never heard him play like that. My respect for him went up several notches because of his use of restraint, his ability to play only what was appropriate for that recording, and also the deep musicality displayed there. His artistry really shined for me on that CD. And some may not agree, because you don't hear a lot of drums on the album, but I guess it depends on how you "hear" the instrument.



History is cyclical and usually repeats itself, and it can teach us a lot. We as humans have the ability to sort of have an eye on the future. This has nothing to do with not living in the moment, but it's important to know

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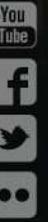


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that, because sometimes you can get blindsided if you don't know where your place in historical context is. By the same token, one could counter that you can get blindsided if you get caught up in the historical perspective. You may try to copy things from any period of time, say, 1947 to 1962, and become so caught up in that that it defines you. Now, that's your problem or your advantage, however you want to look at it. But without historical perspective, it's real easy to think that you invented everything. And really, you didn't. So own that, first of all.

Secondly, it's definitely beneficial to respect others that came before you for what they contributed, because if they didn't, it's unlikely that you'd be playing the way you do. You really need to

emotively. It doesn't mean you're projecting your own angst onto it because of things you can't say to somebody in real life or because of some psychological issues. The angst lives in the music and doesn't need to be compounded with baggage that you're carrying around.

You need to be in the moment and just not care what anybody thinks. And when I say you don't care what anybody else thinks, I mean you're unaffected by it. I don't mean being irresponsible and not wanting to have quality being represented in what you're playing. But what is quality? Is it egoism, or is it the most faithful representation of the music, giving other people joy with what you're doing and getting joy, and passion, out of it yourself? That kind of stuff is food



GIL SHARONE was already deep into Vinnie by high school. He's just as knocked out by him today as he was back then.

My earliest Vinnie story goes back to when I'd been playing for just a couple months. My parents took my brother and me to Catalina Bar & Grill, on a school night when we were in the eighth grade, to see Vinnie and John Patitucci on bass. Even though we didn't get to see the show, my parents knew how bad I wanted to meet him, and I was hoping that would happen. I remember walking to the small artist area, and Vinnie was just chillin' in there. Not only did he take the time to talk to me, but he grabbed a pair of sticks and showed me a bunch of stuff on the table. I was so excited and inspired by that meeting.

Vinnie is one of my biggest influences and one of the drummers I always wanted to be like. He plays it all and kills it all! Whether it's straight-ahead jazz, odd-time fusion, a pop tune with some Disney artist or Sting, everything he plays is perfect. He's one of the drummers that showed me you can have a ton of chops, but versatility, feel, and taste are what's important on a gig. Vinnie rules!

honor and understand that, because there's intrinsic value to it. It will give you a perspective on quality.

MD: Has there been an evolution in terms of what drumming represents in your life?

Vinnie: What it represents, and where I'd like to be with it, is the reason I started playing in the first place. And that is the sheer joy it gives you and the immersion of being in the moment and the creative flow and sense of discovery. And while you're playing, letting the music live where it wants to live. These are my reasons for it and what I get from it.

By thinking about it like that, you can find yourself in any moment, no matter what it is that you're playing, just getting joy out of it. And even if there's angst in the music, you can convey that

for the soul, and that's why we do it. Even if there's money attached to it and we have to make a living doing it, if we have that sensibility, then it will uplift others. And then any event you find yourself in, you have the chance of making that better. Even if there's one bitter guy there and you can just smile at him. And that's something I wish I could do more often.

MD: Are you ultimately optimistic about where things are heading?

Vinnie: Even as chaotic as it seems, I still see enough people out there that are giving me hope, people who care about bringing quality back. We just have to somehow learn to silence the noise enough to let those voices come through. It's up to us.

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VICTOR INDRIZZO
Alanis Morissette

L 16" 40.64cm • D .555" 1.41cm

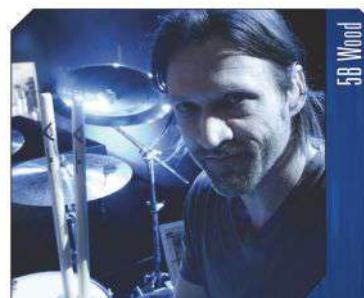
VHNUJW



SEAN WINCHESTER
Everclear

L 16 1/2" 41.91cm • D .565" 1.44cm

VH5FW



STEVE MISAMORE
Dierks Bentley

L 16" 40.64cm • D .605" 1.54cm

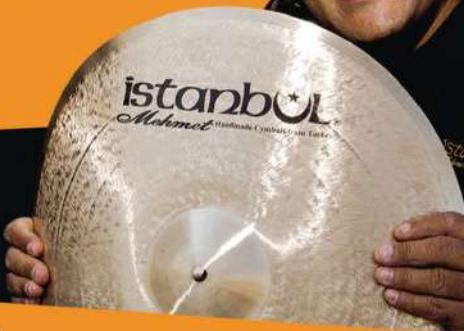
VH5BW



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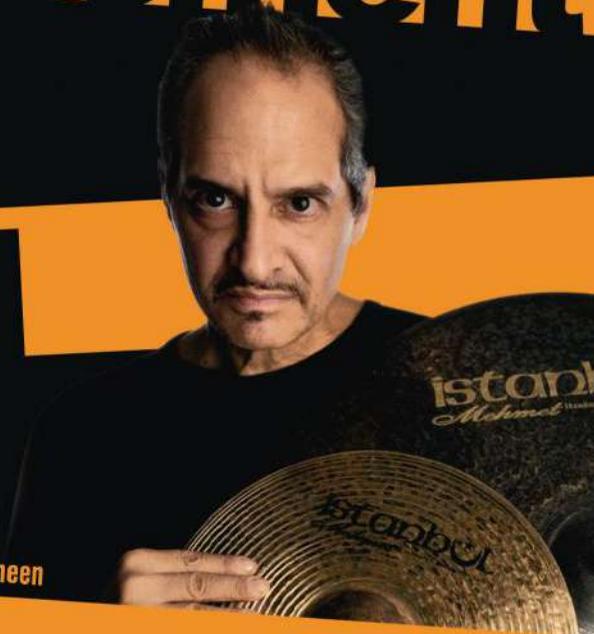


Vinny Appice

we did



Carmine Appice



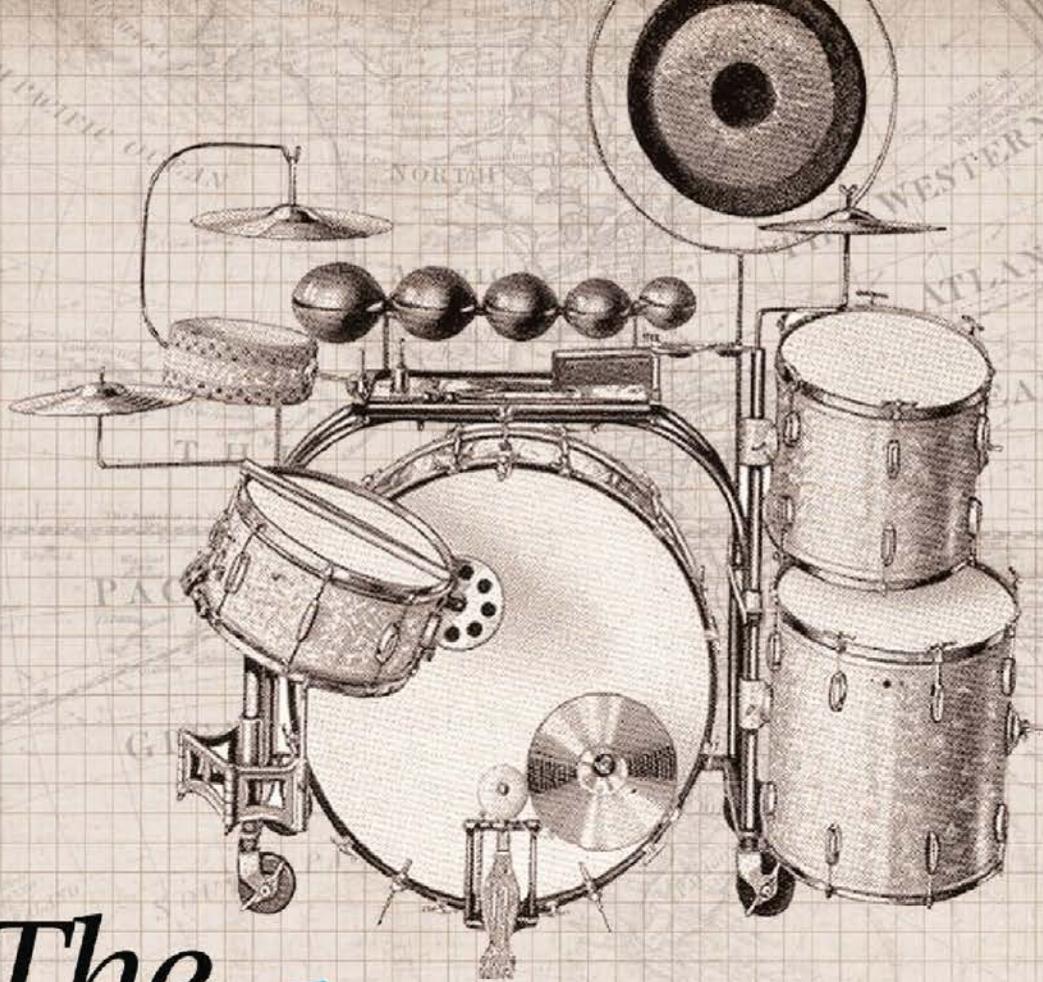
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Courtesy of Jim Pettit/Memphis Drum Shop

The Evolution of the Drumset

The drumset is unique among contemporary instruments. It's a truly global invention, with most of its individual parts originating many thousands of years ago, in the far corners of the globe. Yet its current familiar form didn't really exist until well into the twentieth century, making it the youngest major acoustic instrument in existence.

In this special MD report, we trace the drumset's origins back through antiquity and show how its disparate roots came together. Then we speak with performer/educator Daniel Glass, who shares the rare insight he's gained through years of investigation into the development of the modern kit.

Source Materials

You have to travel pretty far through time and space to identify the roots of the modern drumset. Author Matt Dean sifts through 7,000 years of history and dozens of world cultures, revealing the instrument's complex origins.

The drum is the most powerful instrument in existence. It's also most likely the oldest, having provided humans with a tool for religious ceremony, hunting calls, courtship, battle, social bonding, rites of passage, communication, and entertainment for tens of thousands of years.

Today the drum exists in many forms around the world, and in every culture. But it's the modern drumset—the collection of percussive instruments that allows one person to create multiple rhythms simultaneously—that we inevitably think of when the word *drums* is mentioned. For many, it seems positively strange to imagine popular music without the drumset and its telltale snare, pedal-operated bass drum, tom-toms, hi-hat stand, and array of cymbals. But the unique arrangement of these parts came together so recently that much of the kit's evolution is still within living memory.

SACRED ROOTS

Despite the fact that archeologists have been able to date Belgian Paleolithic tools that may have been scrapers (like those used with a guiro) from 70,000 years ago and Crimean Neanderthal bone flutes from 100,000 years ago, the earliest drum is much harder to pinpoint. The materials used in its construction were wood from our trees and skin from our animals, which would have perished many thousands of years ago without a trace. The first definitive evidence of the drum originates in western Asia; religious texts are excellent sources of information on early musical instruments, and the Bible and the Koran offer evidence of drumming. One example from the Old Testament, Psalm 68:25, reads, "Among them were the damsels playing with timbrels." So here we find evidence of frame drums being played—and that it was the women who were the drummers.

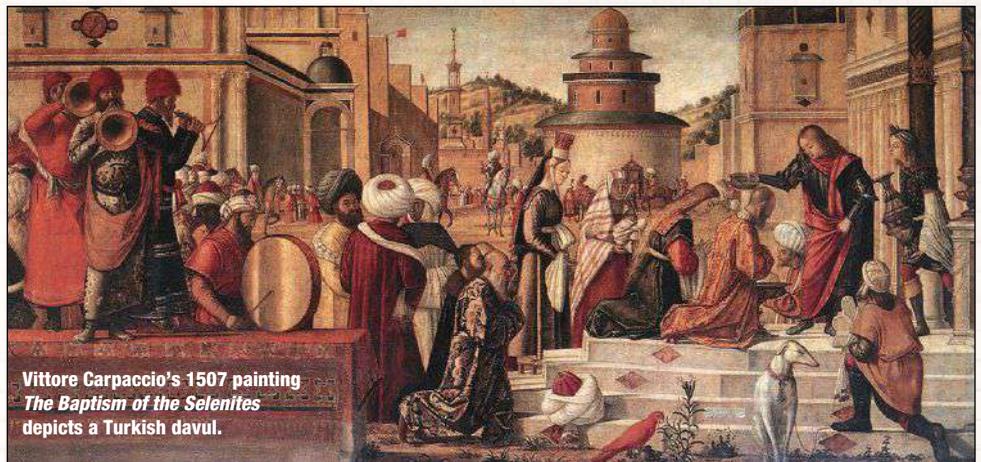
For all the great and productive qualities promoted by the drum, the Bible also alludes to its darkest hour in the hellish area of Tophet in Jerusalem. It's suggested that this region may have been named after the tof drum, owing to the fact that these instruments were furiously beaten to hide the screams of the children who were being

burned in huge fires as a sacrifice to the god Moloch.

Beyond these stories, we look to advanced societies, such as those in Mesopotamia and Egypt, for concrete evidence. Here in the cradle of civilization, the first writing appeared, in Sumerian culture. In this early language the Sumerians used the name *ub* for the drum, as the word roughly translates as open container, in this case a drum shell.

Frame drums can be seen on Mesopotamian artwork as early as 2700 B.C., in round and rectangular versions. In fact, frame drums became prevalent across the globe, from the Sami shamans of northern Europe, with their spiritual runebomme, to the women of Greece, playing their frame drums to help crops grow, to Ghanaian drummers, with their tamalin, which may have originated as a grain sifter.

So, how do we get from these rudimentary examples of the drum to the modern kit? The drumset is generally thought to be a product of Western civilization, with its individual parts emerging from America and Europe. And though the snare drum can be traced back to European battlefields, tom-toms in fact originate in China,



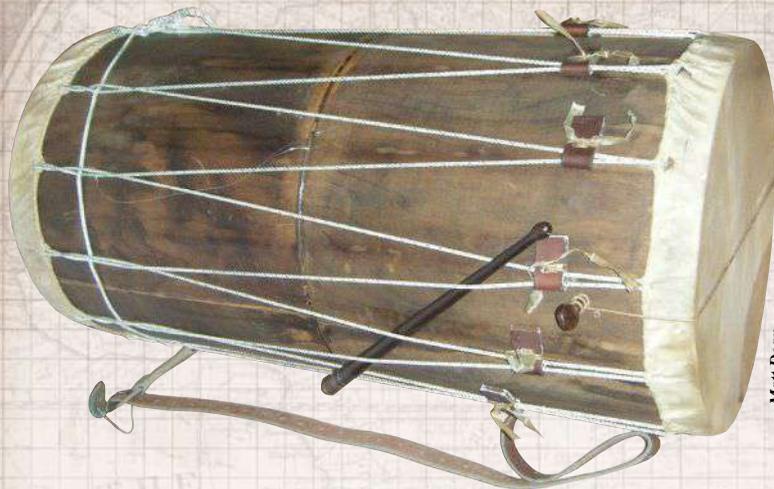
Vittore Carpaccio's 1507 painting *The Baptism of the Selenites* depicts a Turkish davul.

Greek statues with frame drums, fourth century B.C.—third century A.D. Louvre.



Matt Dean

1965 replica of Provençal tabor by Jeremy Montagu



Matt Dean



David Barton, Stephen Ashby, Mervyn King

From left: English pipe and tabor at Beverley Minster, nakers at Northleach Church, and nakers at Beverley Minster



Matt Dean

English eighteenth-century tenor, early-nineteenth-century side drum, and 1841 military bass drum. Bate Collection, Oxford.

the bass drum finds its roots in western Asia, and cymbals come from Turkey. The drumset truly has global parentage.

THE BASS DRUM

Drums that provide low frequencies and the pulse within music are numerous across many cultures. The Ghanaian Asante people's kete drums include a large, booming single-headed barrel instrument. The Garifuna people, who traveled from Africa to Belize, Guatemala, Honduras, and Nicaragua in the late eighteenth century, used two main traditional

wooden drums: the small treble drum known as primero and the larger bass drum known as segunda. But the bass drum as we know it made its way through Turkey and into Europe in the form of the davul, which itself may be viewed as a descendant from even farther east, as the Arabic tabl.

The davul was a double-headed cylindrical drum consisting of a narrow shell and wider heads, which hung in front of the player, allowing him to beat each head comfortably with a stick in each hand. V-formation rope tensioning was applied to the two membranes, which sat upon wooden shells with counterhoops made from animal skin. The two heads were from different animals, such



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Chinese barrel drums with tacked-on heads and a flamboyant paint design

MILITARY TALES

One example of the importance that humans have placed on the drum throughout history is that of the famous sixteenth-century English sea captain Francis Drake and the side drum, which he took around the world.

As he lay dying on his ship near Panama, Drake instructed that the 21-inch-tall walnut drum be brought back to his home near Plymouth, England. Legend surrounds this drum, and it is thought that if England is ever in peril, the drum should be beaten and Drake will return to save the country. This evolved into the belief that the drum would beat itself in times of need, and reports have since suggested that the instrument was heard at such perilous moments as the onset of World War I and at Dunkirk in World War II. In fact, when the drum had been moved to a safer location during World War II, Plymouth was subsequently bombed and the drum was quickly returned to its home. People remembered the legend that the city will fall if the drum is ever moved from its rightful resting place. The city wasn't hit again after the drum's return, and the instrument has remained at Buckland Abbey to this very day.

Another, more gruesome example is the folktale in which the fourteenth- and fifteenth-century Bohemian general Zizka, when realizing that death was upon him, requested that his skin be made into a drum so that he could lead his men into battle after his passing.



Matt Dean is a professional drummer, author, and drum instructor based in London. As well as publishing a drum blog at mattdeanworld.co.uk, he is the author of the book *The Drum: A History*.

as lamb and goat, to create a distinction in sound. This was further enhanced by the playing method, which involved a thick wooden stick in the right hand playing the accented beats while a thin rod created a snapping sound with the left hand on the unaccented beats.

The davul was found within the Janissary bands that existed from around the early thirteenth century and was used to rouse soldiers in battle and send fear through their enemies with thunderous noise. A great deal of the Turkish military band was absorbed into European military usage via the Crusades, and by the eighteenth century the bass drum was even found in orchestras. By the early nineteenth century, the drum had grown in size for orchestral use and was mounted on a frame, set at an almost horizontal angle.

THE SNARE DRUM

The bass drum wasn't alone when traveling to Europe. In accompaniment was a pair of drums called nakers (rhymes with "crackers"), whose name was derived from the Arabic naqqara. These instruments were very similar to Persian and Arabic kettle drums, except that in Europe a pair was suspended from the player's belt, hanging in front of his upper thigh. The appearance and location of these drums led to a slang reference to male testicles, still in use today. The drums in each pair were of identical diameter (roughly between 4 and 12 inches), and both often utilized an animal-gut snare running across the top of the batter head. Depictions often show these drums being beaten using a

matched grip.

Another important European drum of this period was the tabor, which was used both for military and entertainment purposes. It was slung under one arm and played with a stick in the other hand. The hand holding the drum also held a pipe, which was played simultaneously. The tabor often had a single string of gut across the batter head as a snare. The resonant head sometimes had one as well. Rope tensioning was employed with a skin tucked onto a hoop and the rope taken through the skin just above the hoop. Leather or rope buffs at the apex could be pulled down to increase the tension of the skin by pulling the ropes tighter.

The pipe and tabor soon moved on, and by the fifteenth century Swiss soldiers marched to the fife and drum. The fife's two-handed technique necessitated a dedicated player, thus making the pipe-and-tabor player obsolete. This freed up the drummer to focus purely on drumming, allowing for bigger instruments and more intricate playing techniques. The larger, heavier drum of around 20 to 40 inches deep and 20 inches in diameter had to be worn hanging at the drummer's side, and thus the side drum (or long/field drum) was born. Often hung at a 45-degree angle, it was played using what we'd call a traditional grip. This allowed the left hand to reach over the elevated rim of the drum, which pointed away, toward the player's right-hand side. Around this time the snare had moved to the resonant head, and we find evidence of the use of multi-stroke techniques such as flams, ruffs, and drags.

By the mid-eighteenth century the size of the drum was reduced to around 16 inches in diameter, with a similar depth. The shells were often made of oak, chestnut, or walnut, but brass was also used. Calf or sheep skins were used for the drumheads, which were tensioned very tightly via crisscrossing cords. Leather buffs were used to tension the ropes, which attached to the counterhoops.

In the early nineteenth century, Cornelius Ward employed rod tensioning, allowing the shell to dramatically decrease in depth to 8 inches, with a diameter of 14 inches. The shells became stronger, and increased tension could be applied to the skin, enabling faster and more complex playing.

By the twentieth century, in use were wire snare strands, metal counterhoops and tension rods, adjustable snare stands, snare throw-offs, and synthetic heads that were impervious to atmospheric changes.

THE FOOT PEDAL AND TRAPS

As with many advances throughout human history, it was necessity that gave

rise to the drumset. The popular theater bands often employed several percussionists to cope with the snare, bass, cymbals, and various sound effects. Each percussionist required payment and space in the limited theater pit. The first breakthrough was known as double drumming, which involved positioning the bass drum close enough to the snare to allow a single percussionist to play both pieces simultaneously. Two jobs could now be carried out by one musician—but this didn't constitute a drumset quite yet.

The major breakthrough was the ability to use the feet for playing rather than just standing. This came courtesy of the bass drum pedal. Experimentation was under way in the 1890s, with pedals that required laborious toe-heel motions to strike the drum and then pull back to the start position. Some were in the form we'd recognize—attached to the bass drum's bottom rim—while others hung from the top rim of the bass drum with a cord between the bottom of the upside-down beater and the foot pedal on the floor.

Some of these mechanisms even lacked a pedal; the cord was attached directly to the drummer's foot, which may help to explain the term *kick drum*. It took a German emigrant to devise a version with a spring to return the beater after striking the drum, suitable for widespread production. William F. Ludwig decided to build his own pedal, which turned out to be so successful that by 1910 he and his brother were mass producing metal versions under the company name Ludwig & Ludwig. The drummer was now a seated musician and had every limb at his playing disposal.

Courtesy of Ludwig/Clay Greene

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The first drum star, Gene Krupa, was closely involved in the creation of tunable tom-toms. The accompanying text from an early Ludwig catalog reads, in part, "The public clamor for something new, something different, has been responsible for many revolutionary changes in drum equipment... Drummers have turned to tunable tom-toms as a major effect upon which to base new tonal colors."

Courtesy of Jim Pettit/Memphis Drum Shop

Ludwig Foot-Sock Cymbal Effect

FOOT-SOCK cymbals are now mounted a standard foot pedal. These drums are best for "kick" work, especially in the up-to-date cymbal set. Excellent for working up cymbal resonance and for use after beat with bass drum.

Shows the most progress as the Left Foot or Right cymbal pedal foot being the cymbal up 24 inches from the floor, in a position where the drummer can play rhythm upon them with drum sticks. See illustration at right. These drums are a "Kick" cymbal for the top cymbal but we recommend two Ludwig 18" Deep Cup cymbals.

Cymbals for High-Hat and Foot-Sock Pedals

No. 410—Ludwig Deep Cup brass cymbal, 10", each	\$10.00
No. 411—Ludwig Nickel Silver cymbal, 10", each	\$12.00
No. 412—Ludwig Brass cymbal, 8", each	\$8.00
No. 413—Ludwig Silver cymbal, 8", each	\$10.00

For single sock effect we recommend using two 10" deep cup brass cymbals—No. 410 for use on No. 341 or better set two No. 412 stainless 10" deep cup cymbals. 411—Stainless deep cup, 10", each.

Ludwig "Snowshoe" Cymbal Pedal

Additional known as the Ludwig "Snowshoe" pedal. The foot of the left foot cymbal pedal, essential feature, has curved working foot strap, and a strong spring brace that will give the cymbal, service. Price includes two 10" brass cymbals.

Ludwig Perfection Foot-Sock Cymbal

Left foot cymbals are as necessary in the modern dance and presentation systems as the bass drum pedal. You will find them to be the most effective for use in working up cymbal effect, for the working up cymbal effect on the head. This perfection cymbal takes up less floor space, and sets up in a jiffy. We recommend use of two Ludwig 10" deep cup brass cymbals or two 10" deep cup cymbals. See list above under the "High-Hat" pedal illustration.

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Another early Ludwig catalog shows the development of the hi-hat, from the snowshoe to the foot-sock to something akin to the modern stand. Note the smaller top cymbal on the hi-hat, and that, contrary to the belief that each new mechanical device made the previous one obsolete, Ludwig in fact offered all three options at one time.

The bass drum pedal went through innumerable permutations before it settled on the design we're familiar with today. This drum is fitted with what was referred to as an overhang pedal.



Scott "Harry" Friedman/Horn Trader Music

The popular drumset at this time was known as a trap kit, shortened from contraption, and was a far cry from the outfits we use today. A metal frame on wheels known as a console, or trap-tree, curved around and over the huge, marching-style bass drum, providing a frame from which everything else hung, similar in concept to modern-day rack systems. The small cymbals available at the time were hung from gooseneck arms attached to the console. Tom-toms hung alongside the contraption tray, which housed all manner of percussion items needed for the music of the day, including klaxons, cowbells, temple blocks, hooters, triangles, and whistles.

TOM-TOMS

The tom-tom of the modern drumkit is a descendant of eastern Asia. Many of China's drums are barrel shaped, ranging from small sizes to 6 feet in diameter.

The pieng gu follows the common design of a red painted shell with an elaborately decorated, varnished membrane on the top and bottom. This head is nailed on and therefore doesn't allow for tuning. Many of the drums with such membrane attachments make use of heat to alter the tuning.

The varnish also helps maintain the desired tone on these instruments.

Such a drum found its way to America and was featured on the trap kits of the early twentieth century. But this rudimentary and tonally limited piece was soon modernized by Slingerland Radio King endorser Gene Krupa in the 1930s. Here, for the first time, Krupa used tom-toms with tunable top and bottom heads. He stripped away all the contraptions until his four-piece setup included a snare, a bass drum, a 9x13 mounted tom, and a 16x16 floor tom—a configuration still favored by many drummers. At first the floor tom sat in a three-leg cradle, but soon the legs were attached to the shell, as with many of today's drums.

CYMBALS

The final element to find its home on the modern drumset was the hi-hat. Cymbals were already part of the kit, and the modern cymbal had been created and perfected by Zildjian, one of the most famous cymbal makers to this day. The company was founded nearly 400 years ago with a strong Armenian connection, though its first workshop was in Constantinople, Turkey.

Quickly becoming known for their superior

sound, Zildjian cymbals were used by Sultan Osman II of the Ottoman Empire for daily rituals and ceremonies with the well-regarded Janissary bands. In fact, the cymbals were so well received that the sultan in the early seventeenth century had rewarded the Armenian alchemist Avedis with gifts and the great honor of having the name Zilciyan (later evolving into Zildjian) bestowed upon him. Here *zil* translates as cymbal, *ci* as maker, and *yan* as son of. Therefore the full name denotes the son of cymbal makers.

But it wasn't until almost 300 years later that the conception of the hi-hat occurred. Ludwig & Ludwig's early-twentieth-century bass drum pedals had featured an extension arm on the beater, which allowed for the simultaneous playing of the bass drum and a small cymbal clanger mounted on the bass drum rim. This wasn't an entirely new concept, as similar patents had been registered before the turn of the century, such as Albin Foerster's in 1888. The main problem with most of these designs was that both instruments played simultaneously, without the option of playing one of them alone, although Ludwig did introduce an alternating feature that allowed the cymbal to disengage with the kick of a lever.

As drummers' desires grew beyond this unrefined clanging noise, many turned their attention to the snowshoe, an invention that positioned a pair of cymbals at the end of two snowshoe-shaped wooden boards with a hinge at the other end. The design enabled drummers to place their left foot in a loop on a wooden footplate and press down, causing the small cymbals to crash together in a similar fashion to the modern hi-hat. Four-limb drumming had arrived.

The next step was the low boy, which often had 8-inch cymbals with large bell areas, vertically mounted 9 inches from the floor. The foot pedal enabled them to be pulled together, but the lack of height meant that this was still a purely foot-operated voice on the kit.

By the mid-1920s, the simple step toward the recognized hi-hat occurred. Metal tubing was added, bringing the cymbals up above the height of the snare and enabling them to be played with feet and hands alike. The drastically tilted snare drum positioned the left hand in such a way that the stronger leading right hand crossed over the top of the left and became the hand to play the hi-hat. The cymbal size was enlarged to 11 or 12 inches, and the bell size was reduced to create a larger playing surface, allowing the hi-hat to become a timekeeping element of the kit for the first time. Walberg & Auge were pioneers of this design, which was also marketed by Leedy, Slingerland, and Ludwig in the same decade.

The modern drumset had been born.



Daniel Glass: Examining the Drumset's Century-Long Tale of Change

Across two ambitious DVD sets, the performer and educator captures the fascinating development of our beloved “contraption,” providing historical and practical knowledge that every modern drummer can apply. **Will Romano** reports.

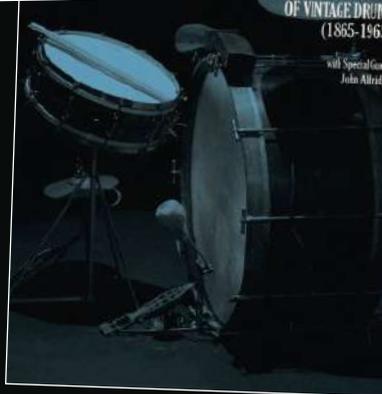
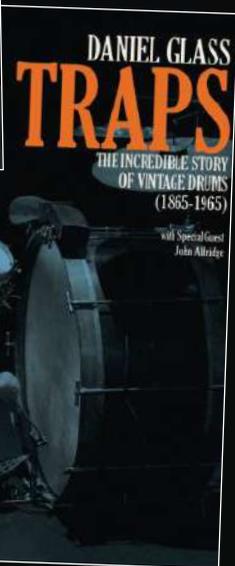
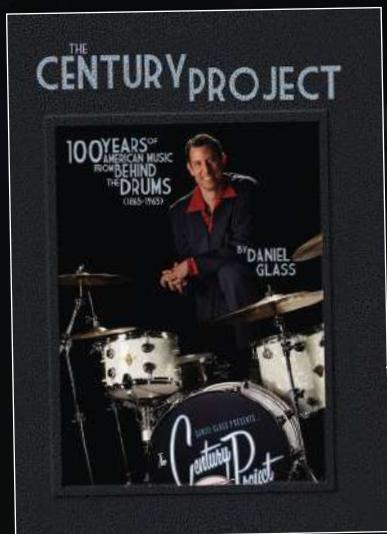


Just prior to the dawn of the twenty-first century, retro music was trending, and trending big time. While so-called alternative rockers extolled the virtues of '70s sludge and '80s indie rock, and neo-jam bands launched countless journeys reminiscent of the spiritual sonic sojourns of the Grateful Dead and the Allman Brothers Band, acts such as Royal Crown Revue (RCR), Big Bad Voodoo Daddy, Cherry Poppin' Daddies, and the Brian Setzer Orchestra reached back even further into the past. In doing so, they introduced, and in some cases reintroduced, audiences to pre- and post-WWII popular music forms such as swing, early jazz, jump blues, and rockabilly.

Although pop culture trends continually shifted throughout the late '90s and early 2000s, RCR drummer Daniel Glass remained passionate about the genres of music he loved. Over the last twelve years, during which time he crisscrossed the country on various tours, slowly becoming a master of roots styles of classic American music, Glass sought out and interviewed veteran drummers in order to gain historical and rhythmic insight. Now, after more than a decade of intense research, he unveils two DVD sets, *The Century Project: 100 Years of American Music From Behind the Drums (1865–1965)* and its companion, *Traps: The Incredible Story of Vintage Drums*, which uncover how the drumkit, various playing implements, and drumming itself evolved over a hundred-year time frame.

To demonstrate various stylistic approaches, Glass, joined by members of RCR, the Brian Setzer Orchestra (with whom Daniel has been touring recently), Conan O'Brien's house band, and Bette Midler's "Kiss My Brass" revue, performs on several vintage kits, many from his own private collection. "I truly believe it's important for us to keep this music alive," Glass says. "At the end of the day that's why I'm doing this. I'm not getting rich off it."

At press time the drummer's appetite for drum history only seems to have increased: Glass was editing a volume titled *The Roots of Rock Drumming*, set to be released by Hudson Music in 2013. *MD* sat with Daniel to discuss drumming in various traditional American musical forms and the making of *The Century Project* and *Traps*.



MD: You begin *The Century Project* at 1865, because, as you say, by the end of the Civil War we start to see the first rumblings of what would eventually evolve into the modern-day drumkit. But why stop at 1965?

Daniel: I felt that by 1965 the blueprint

saves space, and one person playing drums can be—perhaps—tighter than several could.

MD: Organizing the information the way you did allows for the possibility of excluding some details of the evolution of the drumkit.

material in much the same way as you see in the video, and people seemed to get it.

MD: Why make this DVD?

Daniel: The genesis of *The Century Project* dates back to when I joined Royal Crown Revue in 1994. I had stud-

“That ragtime stuff is really difficult to play, and I’m only scratching the surface with the intense rudimental stuff. We don’t realize that ragtime drummers like Buddy Gilmore and James Lent were huge stars, just like Gene Krupa was in the swing era.”

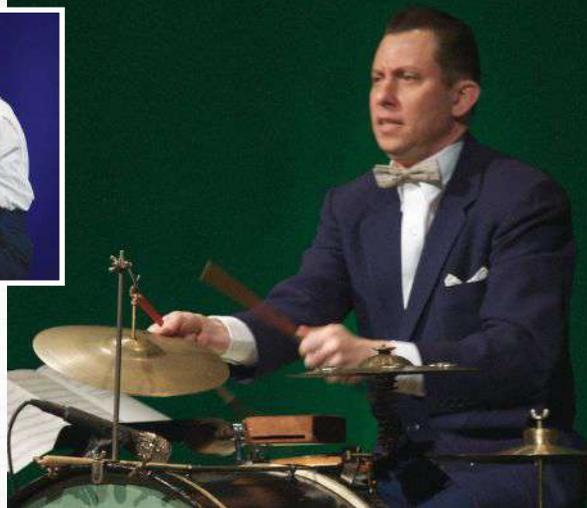
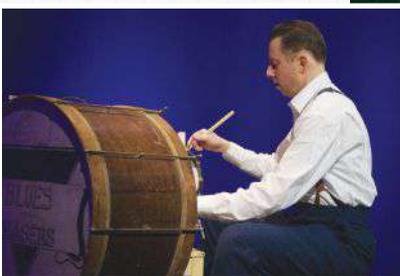
for the drumset, as we know it to be today, had come together. Whereas in the previous hundred years, the drumset went through tremendous change. As music changed, pieces were added to the kit and new ways of playing evolved. Because of the industrial revolution and probably because of the Civil War, it seemed as though people were more mobile and new forms of entertainment were cropping up. Suddenly more demands had been placed on drummers.

MD: And one person began playing more than one drum.

Daniel: It was cheaper to have one person in the band play a number of percussion instruments. One person

Daniel: I’m sure people will call me out on everything I say in *The Century Project*. I’m prepared for it. I’m simply doing my best to present the material and organize it in a way that makes sense. Even prior to the release of this DVD, when I’d do clinics I’d present the

ied more contemporary types of jazz, straight-ahead jazz, and bebop, but that kind of playing wasn’t working over what the band was doing. In truth, the music they were playing was more what I like to call roots styles of classic American music, which aren’t really jazz



Throughout *The Century Project*, Daniel Glass performs period examples in a number of different musical settings, demonstrating the visual beauty and unique sonic properties of multiple vintage drumkits, as well as the contexts these kits would typically be played in. Accompanying him are members of Royal Crown Revue, the Brian Setzer Orchestra, Conan O’Brien’s house band, and Bette Midler’s “Kiss My Brass” group. All photos by Jose Altonaga.



in the sense that we think of today. It was styles like swing and rhythm and blues, rockabilly, early rock 'n' roll, early jazz, which is music for dancing.

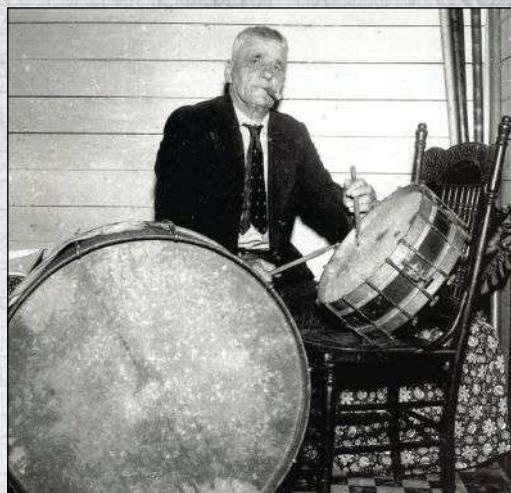
What I noticed about 1940s and 1950s rhythm and blues, which I ended up writing a book about with Zoro, called *The Commandments of Early Rhythm & Blues Drumming*, is that this music contains swing, jazz, and a lot of blues but isn't really any one of those forms. I tried to find instructional materials that would teach me how to play in these different styles. I found some, but they didn't have any grooves written down—and there was no historical context. So I began amassing practical and historical information, interviewing drummers who had performed on classic records. To date I've interviewed about sixty legendary drummers and also some record collectors and DJs and other kinds of historians.

MD: You perform on various vintage kits for the DVD. How difficult was it to play on these different configurations?

Daniel: I don't know if you noticed, but when we perform the rock 'n' roll number, one of the cymbal arms collapses. We just laughed, because it's hilarious. That's the nature of vintage gear. Yet I was hell bent on performing as much as I could on vintage drums, to show people what it looked and sounded like.

The interesting thing was I didn't have much opportunity to [play the kits prior to filming], because I live in New York City and all of that gear is in Los Angeles. The kit with the temple blocks is in such pristine condition that I never actually used it on a gig, because I don't want to trash the quality of the instrument. The kit on the 1930s rolling rack, similar to the type Chick Webb used, I had never

Weaving through Glass's exploration of the development of the drumset is the narrative of drumming's stylistic innovators, including (clockwise from top) renowned double drumming practitioner Papa Jack Laine, early drumming superstar and the motivator of several mechanical advancements Gene Krupa, and double bass pioneer Louie Bellson.



Courtesy of the Hogan Jazz Archive/Tulane University



Bob Brabham



Courtesy of Denny Hankla

handed player.

MD: In one section of the DVD you play a bass drum, cymbal, and snare with the sticks in a style called double drumming. Was it challenging to play syncopated patterns without a kick pedal?

Daniel: Yeah. Are you kidding? I was fascinated by that style but never played in it. For maybe fifty years drummers played without a pedal—and they grooved. How did they *do* that? We think

you're not pressing on it. They didn't work very well and were unreliable. I would think that you could double drum faster and with greater accuracy, playing both the snare and kick with your hands.

Theodore Dennis Brown, who's a professor of music at the University of Massachusetts Amherst, did a landmark doctoral dissertation back in 1976 that still holds up today, concerning the development of the drumset. One of the

"I did a clinic, and Gene Hoglan, one of the heaviest extreme metal guys in the world, and I ended up jamming on a shuffle-ish groove for ten minutes. Gene is into the history of the instrument. So don't discount what you can learn from these earlier styles of music."

actually set up. When John Aldridge [author, vintage drum expert, and guest commentator for the *Traps* DVD] arrived, he helped me get it set up. We had to flip the rack, unhooking it from the wheels and reattaching the arm on the opposite side, because I'm a left-

handed drummer. That real drumset playing started when guys began using a pedal. But there was an overhang device that we see in a photograph dating back to the 1840s. It operated via a kind of pulley device. It was foot operated, yes, but would you call it a bass drum pedal? Not really, because

things that he recently found was an account of a drummer, an older man, that was written in the 1930s. Back in the 1870s, this particular drummer was a twentysomething who'd moved to Chicago. Being a young player, he was interested in technology, so he had a

pedal, probably an overhang device, but couldn't get work in the theaters, because the theater guys basically blacklisted pedal players. So double drumming was the standard for a long time. Interestingly, in 1933 there was a regular column in Ludwig's annual magazine, *The Ludwig Drummer*, called "Tips From a Tapster." It presented some double-drumming patterns. I took those transcribed beats and played them for the DVD.

MD: How many takes did you have to perform for each song on the DVD?

Daniel: Not many, to be honest. We filmed for two days and had to charge through fifteen or sixteen pieces of music. We did eight-hour sessions, which amounts to about one piece an

hour. It's all designed to demonstrate what I'm talking about in the lecture portion of the DVD. The last song we do, "East Side Rumble"—based on the Royal Crown Revue song "Hey, Pachuco!"—was done in one take. The solo in that song was challenging for me to play, and to do that more than once, especially after doing the rock 'n' roll and rockabilly stuff, would have been brutal. The very last thing I did was the ragtime piece.

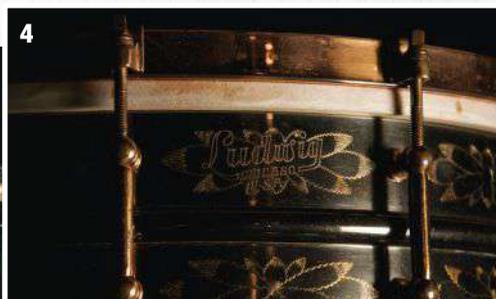
MD: The ragtime drumming looks intense.

Daniel: That stuff is really difficult, man, and I'm only scratching the surface with the intense rudimental stuff the drummer is doing in the song "Calico Rag." We don't realize that guys

like Buddy Gilmore and James Lent were huge stars, just like Gene Krupa was in the swing era. I tried to show that ragtime drumming wasn't just boom-chick, boom-chick. These guys were laying some stuff *down*. The style of swinging on the snare drum is a huge art form. I mean, somebody like Baby Dodds, the early New Orleans jazz drummer, was a master. He could play a press roll that just sounded like paper ripping.

MD: On the DVD you reference a number of drummers, including Neil Peart, who brought ethnic percussion or earlier twentieth-century drumming styles into a rock context.

Daniel: I also always use the example of John Bonham's intro to the Led



In *The Century Project's* companion DVD set, *Traps*, Glass takes an even closer look at a remarkable spread of vintage drums, cymbals, hardware, and full kits, aided by the expert commentary of drum historian John Aldridge. Among the instruments examined in detail are (1) a nineteenth-century double drum setup featuring a rope-tension snare drum; (2) an early twentieth-century Chinese cymbal; (3) an early Slingerland kit featuring a Chinese tom, a trap table, and temple blocks; (4) the highly desired 1920s engraved Ludwig Black Beauty (Deluxe) snare drum; (5) a proto hi-hat design by Ludwig known as a Low Boy; (6) the revolutionary portable Ludwig bass drum pedal; (7) a Slingerland kit on a "rolling console"; (8) a 1941 Leedy kit with a rail mount and tacked-on pigskin heads; (9) a 1950s Gretsch "round badge" kit; (10) a "monster" WFL kit from the '50s; and (11) a Rogers "crushed glass" red sparkle set. All photos by Jose Altonaga.



Zeppelin song “Rock and Roll,” to show how Bonham literally took that note for note from the 1957 Little Richard song “Keep a-Knockin’ (But You Can’t Come In).” When I do clinics I show how Little Richard’s song is really a cover of older tunes with the same title, including the 1939 version by Louis Jordan. I think drummers can benefit from understanding older styles of music and the way that the drumset and drumming evolved. Let me give you an example. I did a clinic, and Gene Hoglan, one of the heaviest extreme metal guys in the world, was there. We ended up jamming on a shuffle-ish groove for ten minutes. It perfectly illustrates what I’m talking about. Gene is into the history of the instrument. So don’t discount what you can learn from these styles of music.

MD: You devote a lot of time to Gene Krupa on the DVD but not much to Buddy Rich. Why?

Daniel: I wonder if people are going to jump on me about that. I give a little disclaimer at the beginning of the DVD, saying that if I don’t mention your favorite drummer or drummers as much as you’d like, accept my apologies. The drummers I wanted to focus on were the ones who were revolutionary in the development of the instrument itself or used a [certain] piece of gear, and those who contributed a particular technique that revolutionized the way we play the instrument.

Krupa was incredibly important on both of those levels. He was the first superstar drummer, and he inspired legions of drummers. Gene was also involved in the evolution of the tom, the floor tom, and the tunable bottom tom head. What he did in “Sing, Sing, Sing” impacted the entire swing movement and allowed drummers to become bandleaders or stars in their own right.

Now, I do mention Louie Bellson and Buddy Rich, and both of those guys saw Gene as their hero. It’s very well documented that Gene and Buddy would perform at Jazz at the Philharmonic in L.A. together, those all-star concerts that occurred when the swing era ended, and there was always a drum battle. Buddy could play circles around Gene, but Gene always got the bigger applause. Why? He knew how to play to the crowd.

MD: If you knew nothing about drums, you still knew Gene Krupa....

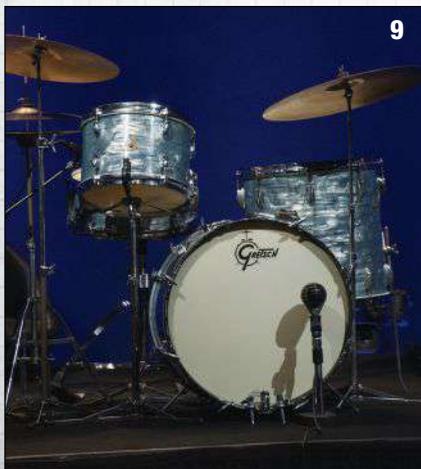
Daniel: Right. Nobody’s disputing Buddy’s ability, but I think Krupa was more important as far as the development of the kit. Gene came up with some interesting ideas that worked in his particular musical situation. A lot of drummers looked at that and said, “I want to do that too.”



7



8



9



10



11



Fours and Sevens in 7/8

Part 3: Triple Strokes by Bill Bachman

This month we're going to finish the Fours and Sevens in 7/8 exercise by playing it with triple strokes. As with double strokes, the key to playing high-quality triple strokes is finger control. The challenge is to play all three beats at equal volume, and you do that by using the fingers to add enough velocity that the second and third strokes are dynamically balanced with the first. Mastering this exercise will do wonders for your finger control and your triple strokes, which will show up in many contexts outside of the triple-stroke roll.

When you play the triple strokes in the exercise very slowly, all three notes should be executed as free strokes made mainly from the wrist, with the fingers opened up somewhat from the palm. Opening up the fingers allows the stick to breathe and gives the fingers the opportunity to add a bit of additional velocity to the strokes. Make sure that each stroke is played with high velocity down toward the drum, so that there's enough rebound for the stick to pop all the way back up. The wrist and fingers should be relaxed enough to avoid inhibiting the rebound.

At medium tempos, you'll need to start using the alley-oop-oop technique, where the first free stroke is played mainly with the wrist and the second and third free strokes are played mainly with the fingers. Think of the first wrist stroke as the setup throw and the second and third strokes as dribbles from the fingers. Immediately after playing the third stroke, the wrist and fingers should relax so that the stick can rebound up by itself. Remember that with free strokes we never pick up the stick—we only throw it down, just like dribbling a ball.

At slow to medium tempos, it's crucial for the development of finger control to play the triple strokes so that the third stroke has enough velocity for the stick to rebound back up and that the hand is loose enough to allow the stick to rebound freely. If the third stroke isn't popping back up on its own, you're most likely not developing the all-important fin-

ger control necessary to play great triple strokes at any tempo.

At faster tempos, it becomes nearly impossible for the fingers to accelerate all the way to the third stroke and then immediately let off in order to let the stick rebound up, so at this point the third stroke of each triple will be played as a downstroke. Think of the first wrist stroke as the setup throw, the second as a dribble from the fingers, and the third as a slam-dunk from the fingers where the stick is pulled into the palm (aka "the brakes"). The process of squeezing the stick into the palm also serves to add velocity to the third stroke so that it can balance dynamically with the first. Just be sure that the stick hits the drum before you apply the brakes.

Take the time to get in thousands of perfect repetitions of this exercise, to achieve the proper muscle memory. And be sure to use a metronome. I recommend beginning at slow tempos and having the stick start and stop past vertical in order to ensure that the fingers are opening up to play the stick instead of simply holding the stick and adding unnecessary tension. Check that the triple strokes don't decrescendo and that every note speaks with equal power. As you work yourself up to faster tempos, lock into the 8th-note primary stroke motion so you can feel the hands alternating 8th notes as they throw down the triple strokes. If you find yourself crushing the notes to where they start to sound like buzz strokes, lighten up the pressure into the drum and make sure you're not starting the first stroke too high or playing too hard, which makes it that much more difficult for the third stroke to match. It may also be helpful to use a slightly turned American grip or a thumbs-up French grip instead of a palm-down German grip, since so much finger control is necessary.

Once you're playing this triple-stroke version well, try linking it up with the single- and double-stroke versions. Making them sound as close to the same as possible will most likely prove to be quite a challenge.

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

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



Bill Bachman is an international drum clinician and a freelance drumset player in the Dallas area. For more information, including how to sign up for online lessons through Skype, visit billbachman.net.



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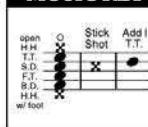
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MUSIC KEY



Improvisation is at the core of every great jazz performance, and as we mature as musicians we become more confident in expressing ourselves on our instrument.

The rhythmic or melodic concepts that we play illustrate a particular mood, and the ideas that resurface often help define a player's style. Listening to solos by masters like Roy Haynes, Max Roach, Philly Joe Jones, and Jimmy Cobb still has impact today, because each rhythmic concept is so strong, believable, and identifiable.

I recall my first teacher explaining that a good drum solo tells a story, with a beginning where major themes are introduced, a middle where those themes are developed, and an ending that can involve a recapitulation of earlier themes or state a new idea. At the time, when I was a young drummer, this made little sense to me. As I continued to study and listen to classic records, specifically the drum solos, I noticed how many of the ideas were logical, with organized themes and variations. Improvisation is essentially composition in the moment, and as drummers we have a myriad of sounds in our quiver to explore.

Solo Forms

Drum solos are as individual as their creators. There are, however, three basic forms that most solos adhere to: free, song cycle, and vamp. "Sing, Sing, Sing," featuring Gene Krupa, and Buddy Rich's "West Side Story" are free of a specific musical structure. If you listen to recordings, you'll notice that Krupa and Rich solo for a period of time and then count (or cue) the band back into the arrangement. For an example of a more modern free-form approach, check out the work of Andrew Cyrille with pianist Cecil Taylor. In a 1981 *MD* interview, Cyrille expressed his thoughts on improvisation. "My role with Cecil was interpretative," he said. "Sometimes I'd be accompanying, but other times I'd be soloing simultaneously with the featured soloist, listening to what was happening around me. I'd think of forming contrasting shapes, sounds, and rhythms

by employing various timbres from the set. I'd project certain feelings and pulses by using parts of the set in a particular way."

The second solo form was made popular during the bebop era, when drummers followed the cycle of the song itself, which was usually divided into four- or eight-measure phrases. Listening to solos played by Max Roach with trumpeter Clifford Brown on standards like "Joy Spring," "Parisian Thoroughfare," and "Sandu" will provide the perfect example of melodic drumming that follows song form. Roach's solos are considered masterpieces of melodic and rhythmic inventiveness.

The third type is when the soloist improvises over an established vamp or ostinato. This format is unique from the others because the drummer is accompanied by members of the band. One example is Joe Morello's featured section on the classic Dave Brubeck Quartet track "Take Five."

Essential Elements

As I gained more experience listening to records, it became easier to identify each solo type. And I started to be able to identify players' styles as I acquired a greater appreciation and understanding of the rhythmic structures they were exploring.

What follows are some of my favorite transcriptions, which you can use for practice and inspiration. As a starting point, try making use of the different themes and phrasing. Horn players add space to their solo lines when they take a breath; a drummer uses space by inserting rests to frame musical ideas and to define phrase start/stop points. A theme is simply a musical idea within your solo, and combinations of themes produce phrases.

Here's a solo transcription featuring Philly Joe Jones on the song "Half Nelson," which appears on the Miles Davis Quintet album *Workin'*. Notice how Jones uses space (rests) to create an eight-measure phrase comprising quarters, 8ths, and 8th-note triplets. (0:00)

The use of syncopation and accents can make solo statements more exciting. Accents give emphasis to certain beats in a measure, and syncopation is the placement of accents on weak beats within a phrase.

Check out the next example, featuring the great Jimmy Cobb, from the song “Softly as in a Morning Sunrise,” which appears on the Miles Davis Quintet album *In Person Saturday Night at the Blackhawk*. Notice how Cobb creates texture by incorporating buzz strokes, accents, hi-hat splashes with his left foot, and syncopated patterns on the toms. The example begins at the B section of the first time through the song’s AABA form. (5:45)

2

$\text{♩} = 192$

B.D. simile:

The musical notation consists of four staves. The first staff shows a melodic line with a tempo marking of 192 and a 'B.D. simile' instruction. The second staff features a complex rhythmic pattern with triplets and accents. The third and fourth staves continue the rhythmic development with various syncopated patterns and accents.

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JAZZ DRUMMER'S WORKSHOP

Another consideration when you're improvising is the use of dynamics and orchestration. Dynamics can help create solo ideas with character and shape, and without them we're left with one-dimensional statements. Orchestration is applying a single rhythmic idea to the many tonalities of the drumset.

Our final example is a solo chorus accompanied by a walking bass line, from "Snap Crackle" by the incomparable Roy Haynes. This tune is featured on Haynes' album *Out of the Afternoon*. The solo encompasses all of the qualities of outstanding improvisation: logic, syncopation, space, phrasing, orchestration, theme and variation, dynamics, individuality, and the element of surprise. (2:44)

3
♩ = 188



Steve Fidyk has performed with Terell Stafford, Tim Warfield, Dick Oatts, Doc Severinsen, Wayne Bergeron, Phil Wilson, and Maureen McGovern, and he's a member of the jazz studies faculty at Temple University in Philadelphia. For more info, visit stevefidyk.com.





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ALESIS



Study 2

Now we'll deal with rhythmic stretching, which is a concept that has been extremely useful to me in practicing, improvising, and composing. In practicing, the exercise forces you to be extremely precise. In improvising and composing, it will open you up to ways to go someplace wildly different while still knowing how to bring it back.

Here we focus on phrasing the five-stroke roll in different ways. The roll starts very tight and near the next quarter note and slowly expands until the five notes evenly occupy the space of two quarter notes. Be mindful of the accents as well as the absence of accents. Although the exercise is written as a very precise, measured rhythmic stretch, think of it as though the two diddles are slowing down independently of the quarter note.

Once you've mastered the written exercise, try also exploring all the undefined areas that would occur between each line. Just don't forget to keep track of the quarter note, and be sure to use your metronome to keep yourself honest.

2

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

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

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

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

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

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

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



Colin Woodford is the drummer for Toh Kay and Chord Four, and he has a solo cymbal record due out in February. For more information, go to colinwoodfordmusic.com.



Don't Disturb the Groove!

Part 3: Combination Patterns by Tobias Ralph

MUSIC KEY

open	○
H.H.	●
T.T.	○
S.D.	●
F.T.	○
B.D.	●
H.H.	○
w/foot	○
Ghost note	○

In this third installment we'll combine the two techniques that we've been working on: broken doubles and hi-hat substitutions. Some of the grooves incorporate the entire drumset rather than only the bass drum, snare, and hi-hat. This is just a glimpse of what's possible with these techniques.

As I discussed in the first article, the genesis of the ideas came from playing a great deal of jungle/drum 'n' bass music on a minimal kit. Then I started having fun by applying the patterns to the entire drumset, in different genres of music.

Our first pattern is based on the good old paradiddle, only this time we'll substitute the first right hand of the double with the left foot. We'll then break up the last two lefts of the pattern between the hi-hat and snare.

1

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

Now let's look at the double paradiddle phrased in 6/8.

2

R L R L R L R L R L L

This third example is something I came up with while playing James Brown's "Sex Machine" at a gig. I later applied it in a drum 'n' bass setting. Be careful not to let it swing too much, to the point where all the 16th notes are getting crunched up. It's easy to over-swing when playing this groove slowly. You want to keep it greasy and feeling good, but you also want to hear every note.

3

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

This pattern acts more like a fill, but it's only a bar and a half long. Again, the idea is not to disrupt the flow of your groove but to sneak a little flavor in there. Jazz/pop/fusion great Steve Gadd is a master at this.

4

R R T R L R L L R L

R L L R L R L L R L L

Here's another fill that can be used in conjunction with any of these grooves. Try playing three bars of one of the patterns, and then play this fill in the fourth bar. Here's the fill:

5

R L L R L

Now tag it onto Example 3.

6

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

R L L R L R L L R L R

In this next example, we're starting to incorporate the toms. In this particular groove, you'll be using an open-handed approach. The pattern really epitomizes the idea of playing something that could be labeled a solo, while keeping the backbeat on 2 and 4.

7

R R L R L L R L R L

This is an extension of the previous pattern.

8

R R L L R L R L

If you play both of the preceding patterns back to back, a nice little melody develops between the toms.

9

R R L R L L R L R L



This final example mixes an inverted paradiddle and a regular paradiddle. We're swapping out the fourth 16th note, which is usually played by the right hand, for a left foot. We're also breaking up the last two lefts between the hi-hat and snare.



I hope these patterns and techniques have given you some ideas for how to approach soloing while keeping a groove going at the same time. Everything we've explored incorporates basic stickings that most drummers use all the time. Work with what you know, and then expand on it. But always remember to serve the music first. I wish you much success.



Tobias Ralph is a New York City-based drummer currently performing with the Adrian Belew Power Trio and Defunkt. He has performed with Lauryn Hill, Tricky, and 24-7 Spyz, among others. Ralph is a faculty member at the Collective in NYC. For more info, visit tobiasralph.com.



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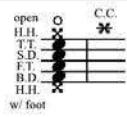
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Popular Play-Alongs

Part 3: Synth Metal by Donny Gruendler



MUSIC KEY



In the last two play-along articles, we worked on the proper performance technique, groove vocabulary, and sounds of contemporary pop/R&B and punk-pop—two styles of music that you'll likely be asked to play as a working drummer. This month we're covering synth metal by way of a chart titled "Ninth Nail."

Synth Metal

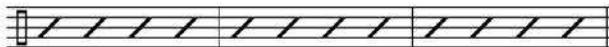
During the past decade, many top rock acts fused elements of synth pop and heavy metal into an aggressive new sound. The style became extremely popular by incorporating dance beats, keyboard synthesizers, and distorted rhythmic textures in a rock setting. This play-along chart is in the tradition of Nine Inch Nails and Rob Zombie.

The verse is an eight-bar section. The groove is a one-bar phrase that features straight 16ths played on closed hi-hats over a quarter-note bass drum pattern.

Verse Two-handed, medium HH:

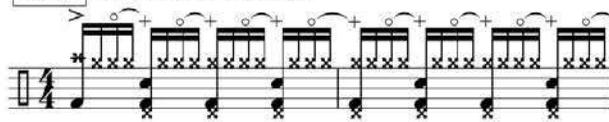


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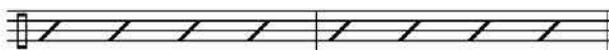


The chorus is a twelve-bar section. The groove builds on the verse pattern by adding a hi-hat opening on the "&" of each beat.

Chorus Medium HH with openings:



(4)



Performance Notes

Just as in the last two charts, this tune will utilize specific articulations. The bass drum should be played very forcefully, with a staccato articulation and a dynamic of forte (loud). This can be accomplished by using the plastic side of the bass drum beater and by burying the beater into the head. Try using your entire leg and foot to make each stroke.

The snare drum should be played very consistently and also at a dynamic of forte (loud). Each snare hit should be a rimshot. Since the two grooves are two-handed 16th-note patterns, your rimshots will be played with your right hand (reverse if you lead with the left hand) as you move from the hi-hat to the snare.

The two-handed alternating 16th-note hi-hat patterns should be played evenly and at a dynamic of mezzo piano (medium soft). In order to achieve this sound, use the upper shoulder of the stick, about 1" beneath the tip, to strike the edge (not the top) of the hi-hat cymbals. This will give you a very thick yet controlled tone. Lowering the hi-hat volume makes the bass drum and snare sound louder within the overall drum mix.

The end result will be a strong, punchy, and authoritative bass drum sound alongside karate-chop rimshots and thick but controlled hi-hat notes. This approach complements the heavy guitar riff and rhythmic synth textures within the tune.

Talk-Down

The verse-chorus form of "Ninth Nail" is augmented with an eight-bar introduction where the drums lay out. This is indicated by a multiple-bar rest symbol.

After the first twelve-bar chorus, there's a four-bar vamp based on the verse groove. Immediately after the vamp, you repeat back to the verse.

There's a sixteen-bar breakdown at the beginning of the coda. The drum groove is a two-bar phrase that includes heavy snare and tom flams.

Coda



The second ending of the coda (bars 7 and 8) contains a two-bar 16th-note snare fill. Be sure to observe the crescendo by building from light snare hits to full rimshots during this part.

After the tom breakdown within the coda, the chorus groove returns for eight bars. Then go back to the verse groove for four bars. The chart ends with a two-bar breakdown on the toms.

Demo and play-along versions of this song, along with a PDF of the chart, are available at moderndrummer.com.

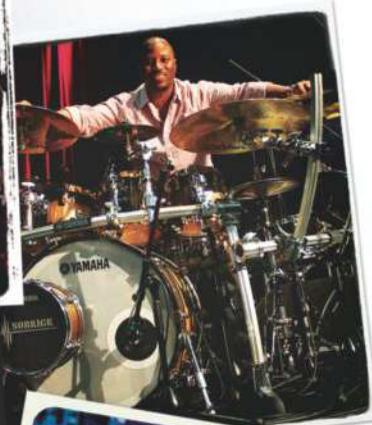
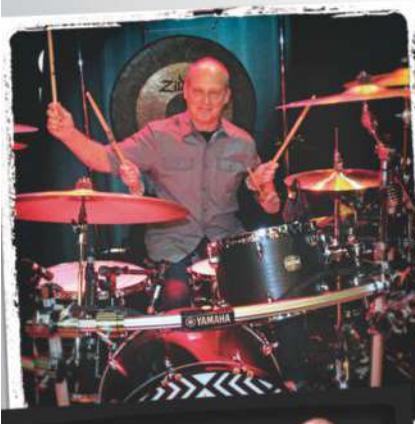
continued on page 76

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Coda

1 2



Donny Gruendler is the director of performance programs at Musicians Institute in Los Angeles and the creator of Hudson Music's download series *Seeing Sounds* and *Private Lessons*. He has performed with DJ Logic, Rick Holmstrom, John Medeski, and Rhett Frazier Inc. For more info, visit donnygruendler.com.



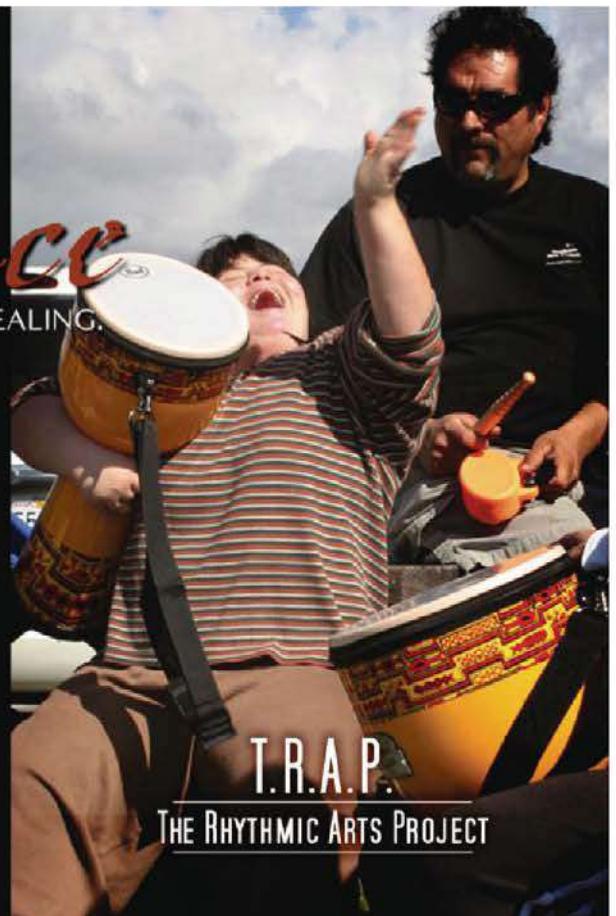
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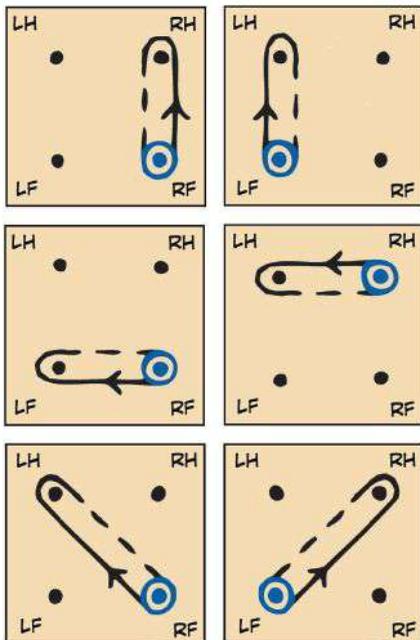
Inner Drumming

Listening With All Four Limbs, Part 4 by George Marsh

If this is the first time you're reading about Inner Drumming, the diagrams in this article may seem unusual. But rest assured that if you spend a few minutes with them, you'll begin to see how easy they are to read and how you can benefit by using them as tools for becoming a stronger, more fluid drummer.

Inner Drumming is about scanning internally and awakening the awareness of energy flow. In parts one, two, and three (April, June, and September 2012), we worked our way up to scanning through all four limbs. In the diagrams, scanning is represented by lines that go from limb to limb: RF = right foot, RH = right hand, LH = left hand, and LF = left foot. The blue-circled dot is the starting point, and the dashed lines show the scan that returns to the starting point.

Two scans can take place between any pair of limbs. For example, the journey from RF to RH has a return scan of RH to RF. There are six different pairings, or groups, of two limbs (see below). There are twelve scans when using all four limbs ($6 \times 2 = 12$). The study of these groups alone can help balance and ground your drumming a great deal.

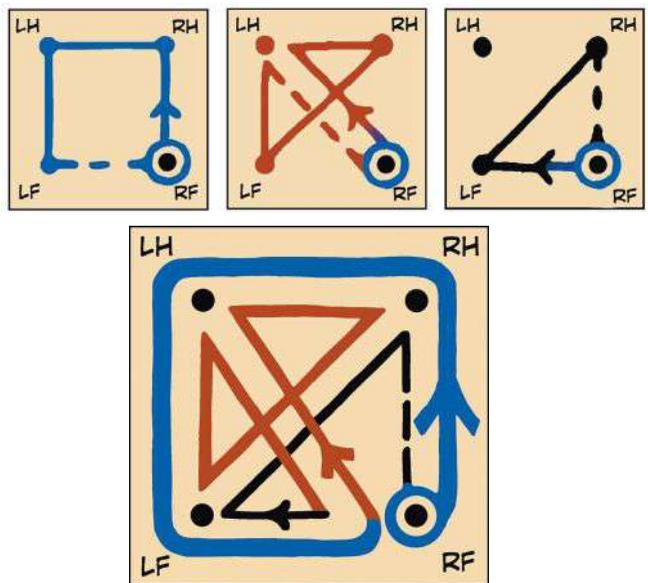


New Invention

From the beginning of my study of internal energy flow, this thought came to me: What would it be like to scan continuously from limb to limb through all twelve possible directions without repeating any of the scans? After a little experimenting I discovered that this twelve-scan unit, which I later named the Inner Drumming rudiment, created a feeling of balance and completion. One of the features of the Inner Drumming rudiment is that each limb plays three times. In

order to facilitate learning the entire twelve-stroke rudiment, you can subdivide it into three smaller groups—or flows—that start with the same limb.

Below are the three flows that make up the first Inner Drumming rudiment. Each starts on the right foot, and the complete rudiment consists of four-, five-, and three-scan groupings. The larger multicolor diagram below is a composite of the three flows. Learn the individual flows first. When you work on them separately, it'll become easy to play them in succession. Playing the flows from memory is also easy if you take your time scanning through them with a relaxed, unhurried focus.



Many Different Ways

Below is the first Inner Drumming rudiment, written two different ways in standard notation. After learning the rudiments as an exercise to develop internal flow, it's interesting to see what they look like when notated.



I like to plug different rhythms into the rudiments to hear what they sound like. The simple three-note pattern below can be plugged into the first Inner Drumming rudiment. Try it first without reading the notation. Feel it as a rhythm that flows through the paths from limb to limb.

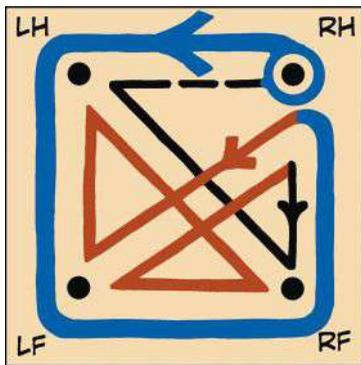
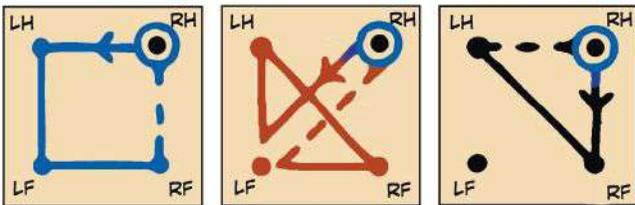


Now look at the standard notation below, and read it with awareness of how the energy is flowing. The accents show the beginnings of the groups of four, five, and three.

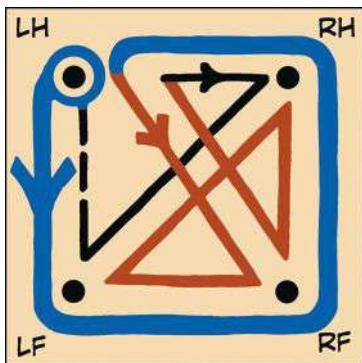
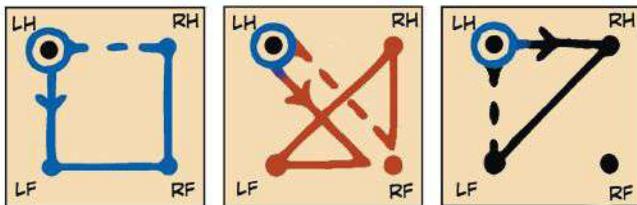


Revolve

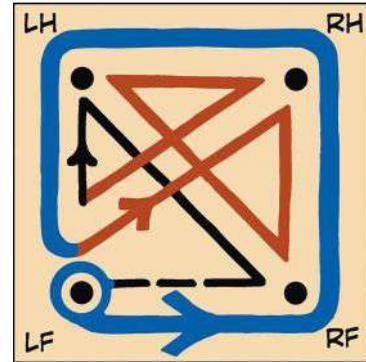
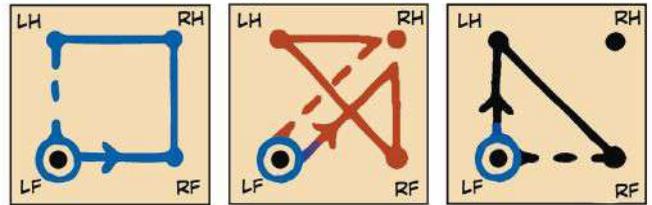
The diagrams can easily be revolved, allowing for different readings of the same rudiment. Below are examples of the first Inner Drumming rudiment, with each diagram revolved one space in a counterclockwise direction. Now the group centers on the right hand as the starting point.



Revolve the group again, and the left hand becomes the starting point.

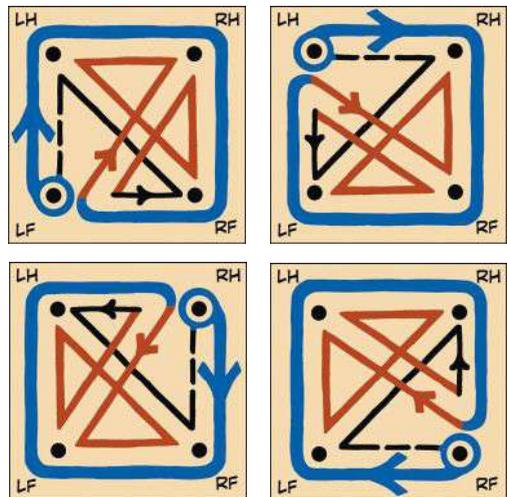


One final rotation puts the starting point on the left foot.



Still More Possibilities

The Inner Drumming rudiment can also be mirrored. The four diagrams below show the mirrored rudiment starting on the left foot and then rotating to start on the left hand, the right hand, and finally the right foot.



768

There are sixteen basic Inner Drumming rudiments. Each one can be revolved or mirrored. They can also be played in retrograde (backward) and as retrograde mirrors. Each of these has twelve different starting points. This adds up to 768 different possibilities!

Even though some of these diagrams and explanations may make Inner Drumming seem complex, the concept is very simple at its core. Start slowly, and return to parts one, two, and three of this series for more basic scanning exercises.

The diagrams used throughout these articles are based on original drawings by Cynthia Lenssen Broshi.



George Marsh is a San Francisco-based jazz drummer/composer currently playing with the David Grisman Sextet. 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.



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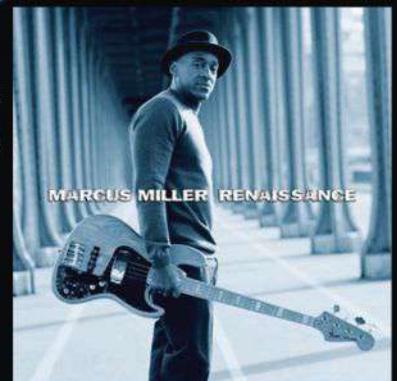


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COLLECTOR'S CORNER



Duplex Starlight Snare

by Harry Cangany

If this snare strikes you as similar to a Rogers Powertone, your intuition is sharp. The chrome-over-brass 8-lug drum has the same shell, hoops, tone control, and rods as the Powertone, but the lugs, strainer, badge, and butt plate are different. And here's why.

Grossman Music of Cleveland owned Rogers for thirteen years after Henry Grossman bought the company from the grandson of the Rogers founder. He did this so he could sell drums to wholesale music store customers. Grossman's business, pre-Rogers, was selling products to independent music stores that didn't buy directly from the manufacturers.

Grossman had been a distributor for Ludwig & Ludwig, but when Conn merged with Leedy, Grossman lost his drum line and started buying Rogers drums. Although he was bothered with quality control problems, he continued to work with Rogers. The Rogers founder's grandson, Cleveland Rogers, was elderly and not well, so he eventually sold Joseph Rogers and Sons to Grossman, who was determined to make the brand a world-class competitor. Grossman moved the factory

from New Jersey to Ohio, and the quest for perfection began. This was in 1953.

After some success, Grossman sold Rogers to CBS in April 1956, so he once again needed a drum line for his wholesale customers. This time he decided to grow one. Grossman Music owned the name Duplex, venerated for seventy years as the possible originator of separate-tension tuning, so the company assembled Duplex drums by using the same Keller shells that Rogers used, a number of the same plastic wraps, and lugs and leg brackets made by Yamaha for the first Rogers R360 drumsets. Snare strainers, hoops, rods, and metal shells came from the same vendors that Grossman used for the corresponding Rogers parts, and the butt plates were from Japan. The strainer at Rogers was called the Bantam, but for Duplex it was called the Little Giant. The tom holder and other hardware items were from Walberg & Auge.

The Duplex Starlight metal snare is almost an exact clone of the Rogers Powertone. Differences include the butt plate, which is a lightweight steel model imported from Japan and available separately in the regular Grossman Music cata-

log. The Little Giant was the exact strainer without the Rogers name. The simple Duplex badge attached with two brads, while the Rogers script logo used three. The shell beads seem to be a tad smaller on the Starlight, which might be because the lugs are more rectangular and need a bit more space.

The lugs on the Starlight were designed by Rogers engineer Joe Thompson, who created them for a Yamaha-built series of low-cost drums called the R360. Rogers decided to sell R360s once competition from Asian manufacturers had increased and after Ludwig had introduced its Standard series. Yamaha, at that time, was not a competitor.

If you were to remove a Duplex lug, you'd find that it has the exact drill pattern of the Rogers Beavertail, and the interior lug nuts and springs are exactly the same as those used by Rogers. The Duplex name exists today as snare wires, beaters, and mallets sold by Grossman Music, but the drums are long gone. Even before Duplex drum assembly stopped, Grossman changed its focus to importing less expensive drums from Pearl, which were called Dixie.



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Third Prize:

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Consumer Disclosure: 1. To enter, visit www.moderndrummer.com between the dates below and look for the Daniel Glass Century Project Contest button (one entry per email address). 2. ODDS OF WINNING DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 3. CONTEST BEGINS OCTOBER 1, 2012, AND ENDS DECEMBER 31, 2012. 4. Grand Prize Drawing: Winner will be selected by random drawing on January 9, 2013. Winner will be notified by phone or email on or about January 10, 2013. 5. Employees, and their immediate families, of Modern Drummer, Drum Workshop, Crescent Cymbals, Aquarian Accessories, Vic Firth Inc., Ahead Armor Cases, Latin Percussion, DrumArt.com, Power Wrist Builders, Alfred Music Publishing, Drum Channel, and their affiliates are ineligible. 6. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 7. Open to residents of the U.S. and Canada, 18 years of age or older. Void in Quebec, Canada; Florida; and where prohibited by law. 8. One prize awarded per household per contest. 9. Prizes: **Grand Prize:** One (1) winner will receive one (1) Daniel Glass four-piece DW Classics Series Custom Shop Outfit including a 16x22 bass drum with retro-inspired tom and cymbal mounts, 9x13 and 16x16 toms, and matching 6x14 snare drum; a hardware pack including a DW 6000CX (Turbo) single pedal, 6710 straight cymbal stands (3), 6500 hi-hat stand, 6300 snare stand, and 9100 throne; a set of Crescent Eon Series Cymbals: one (1) 20" ride, one (1) each 16" and 18" crashes, and one (1) set of 14" hi-hats; Latin Percussion: one (1) LP Aspire woodblock with mounting bracket and one (1) LP black 4" Tapon cowbell with LP sliding bass drum percussion mount; a set of Aquarian 10 mil single-ply, medium-weight drumheads including Classic Clear, Modern Vintage, and Super-Kick 1; a brick (12 pairs) of Vic Firth Daniel Glass Century Project Personal Custom 5A drumsticks, one (1) pair Heritage brushes, and one (1) pair Legacy brushes; one (1) Ahead Armor Ogio Engineered Hardware Sled, one (1) Ahead Armor Cymbal Silo, and four (4) Ahead Armor drum cases: 16x22 bass drum, 6.5x14 snare, 9x13 rock tom, and 16x16 floor tom; twenty (20) DrumChannel.com DVDs and a one-year subscription to DrumChannel.com; one (1) custom bass drum head with the Century Project logo from DrumArt.com; and one (1) pair Power Wrist Builders model PWB6-170 (6 ounces/170 grams) aluminum drumsticks. Approximate retail value of Grand Prize: \$12,065. **Second Prize:** One (1) winner will receive the DW 6000 series hardware package, including one (1) each single pedal, hi-hat stand, and snare stand and two (2) straight cymbal stands; a one-year subscription to DrumChannel.com; and one (1) copy each of *The Century Project* and *Traps: The Incredible Story of Vintage Drums (1865-1965)* DVDs by Daniel Glass and the *Commandments of Early R&B* book by Daniel Glass and Zoro from Alfred Music Publishing. Approximate retail value of prize: \$1,000. **Third Prize:** One (1) winner will receive one (1) Vintage Factory Accessory Pack from DW including a 770 rail mount, 7771 bass drum-mounted cymbal arm, and 2224 clamp-on bass drum hoop spur; a one-year subscription to DrumChannel.com; and one (1) copy each of *The Century Project* and *Traps: The Incredible Story of Vintage Drums (1865-1965)* DVDs by Daniel Glass and the *Commandments of Early R&B* book by Daniel Glass and Zoro from Alfred Music Publishing. Approximate retail value of prize: \$400. Approximate retail value of contest: \$13,465. 10. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009, 973-239-4140. 11. This game subject to the complete Official Rules. For a copy of the complete Official Rules or the winner's name, send a self-addressed, stamped envelope to: Modern Drummer Publications/The Century Project/Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

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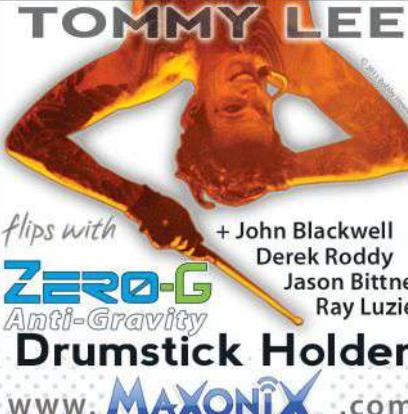


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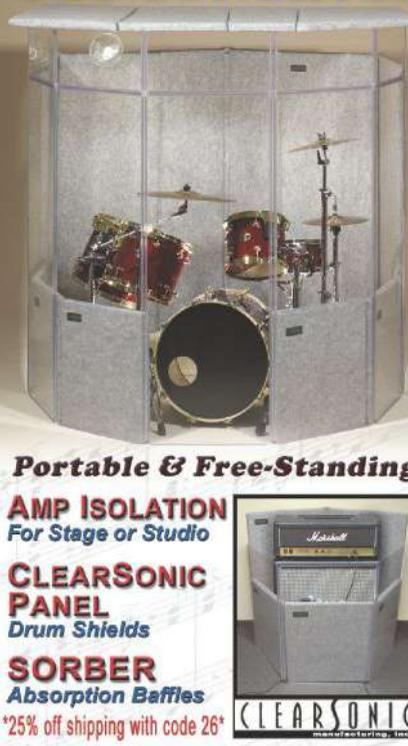
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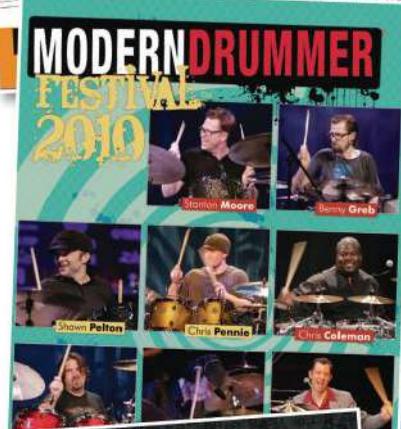
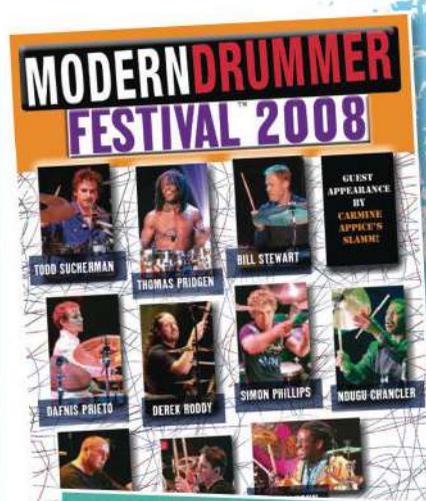
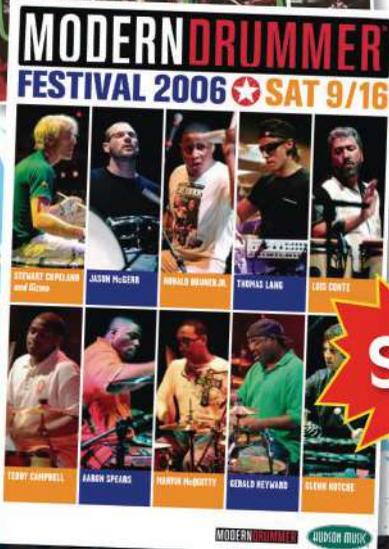
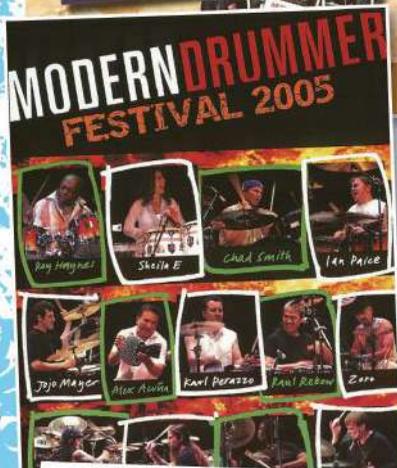
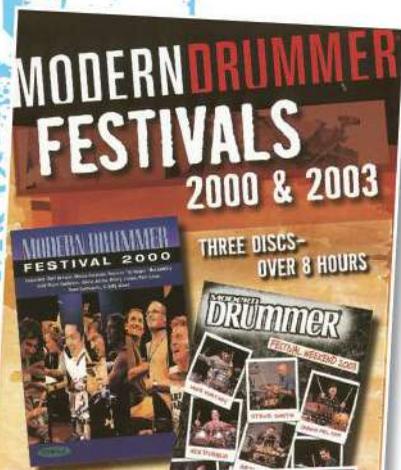
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RECORDINGS



BETWEEN THE BURIED AND ME **THE PARALLAX II:** **FUTURE SEQUENCE** BTBAM's first true concept album builds

on themes introduced on 2011's *The Parallax: Hypersleep Dialogues EP*. Over an appropriately cinematic soundscape, *The Parallax II: Future Sequence* investigates perpetually relevant issues like the destructive nature of humanity. Likewise, the band continues to be on the cutting edge of modern progressive metal, and like the best drummers in this style, **Blake Richardson** once again shows the ability to make intricate, polyrhythmic beats sound natural and even groovy. True to the band's experimental approach, *Parallax II* features a host of styles and instrumentations—check out Richardson's playful incorporation of blocks and a surf beat on "Bloom"—and it's difficult to pin down any one thing for long. "Telos" is a standout on the record, for the group and its skinsmith. Richardson jumps from blistering whole-kit assaults to jazzy rimclicks to an incredibly infectious half-time shuffle feel and back again over the course of a captivating ten minutes. (Metal Blade) **Billy Brennan**



DONNY MCCASLIN **CASTING FOR GRAVITY** If this is the shape of jazz to come, there are interesting times ahead.

Mark Guiliana's assaulting, propulsive drumming on "Stadium Jazz," the opening track from saxophonist Donny McCaslin's new record, is pure rhythmic heaven. The advanced linear intricacies build and build, until the piece crescendos in a blur of time-stretching snare/kick combos and cymbal wash. On "Losing Track of Daytime," the drummer alternates between a smooth R&B groove and a jarring staccato hi-hat pattern that wakes the song from its own slumber. On the title track, Guiliana hops and skips around the obvious, creating and filling holes in the arrangement. The influences here are modern electronic artists, though the ever-present sax keeps the sound grounded in some type of jazz, albeit one featuring swirling electric pianos and an intense drums-and-bass connection that approaches an almost programmed

level. Check out Guiliana's eye-popping syncopations on "Bend" and the tom barrage that concludes the rocking "Praia Grande" for a look into the future. (Greenleaf Music) **Ilya Stemkovsky**



THE IMPOSSIBLE GENTLEMEN **THE IMPOSSIBLE GENTLEMEN** Breathtaking artistry

transforms deceptively complex tunes into an effortless, joyous flow. Featuring the sterling Brit jazzers Gwilym Simcock on piano and Mike Walker on guitar, along with the star veterans Steve Swallow on bass and **Adam Nussbaum** on drums, the playing and writing here is top shelf. Nussbaum is pinpoint accurate yet never brittle; his crisp attack maintains a fat sound and gloriously fluid feel. The sound is by turns sumptuous, surprising, gorgeous, and grooving. The quartet burns with attitude and then unapologetically switches gears to reveal a romantic heart. A doff of the hat to these fine Gentlemen. (Basho) **Jeff Potter**



RAFIQ BHATIA **STRATA (EP),** **YES IT WILL (LP)**

A rousing new guitar voice emerges on two very different but equally exciting releases.



Guitarist Rafiq Bhatia's *Strata* EP kicks off with a bit of mellow picking, and then **Alex Ritz's** drums burst in with a pleasantly disorienting displaced bass/snare/hats pattern, which swells as the track evolves. The four tunes incorporate overdubs and production magic, sometimes suggesting a warmer, looser, jazzier version of Tortoise. Bhatia's debut full-length, *Yes It Will*, with guest pianist Vijay Iyer, dials down the production and shows that in nurturing the spirit of jazz and pushing it forward, purity of intention means more than any stylistic guidelines. Ritz mixes single and double strokes and keeps the music aloft with chattering cymbal work, coming down to earth and playing brushes here and there. **Billy Hart** turns in a killer cameo on "Once," a track that recalls '90s Bill Frisell. (Rest Assured) **Michael Parillo**



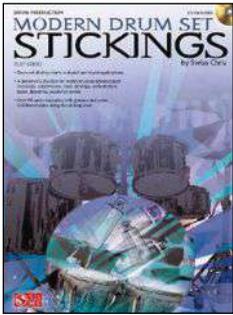
CONVERGE **ALL WE LOVE WE LEAVE BEHIND** The hardcore stalwarts return with their eighth album, packing fourteen

frenetic tracks into forty minutes. On *All We Love We Leave Behind*, drummer **Ben Koller** blasts out of the gate with a dizzying snare/tom/kick intro on opener (and lead single) "Aimless Arrow." Later, "Vicious Muse" displays how well-done hardcore doesn't need more than two minutes to really get under your skin. Koller holds down a primal backbeat for most of the track, which manages to be catchy and heavy at the same time, while tossing in a syncopated section that really ups the energy level in contrast to the stripped-down core of the song. Meanwhile, "Coral Blue" sees Koller and his bandmates slow down the pace to a doom-metal level. Here the drummer plays a very open groove—or not at all—before entering an escalating drum vamp that leads into the crushing next track, "Shame in the Way." (Epitaph) **Billy Brennan**



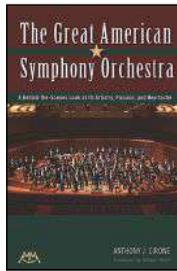
THE GADDABOUTS **LOOK OUT NOW!** This two-CD set (strangely totaling around sixty-eight minutes) is filled with

a fun, rootsy sound made by friends. Ringleader **Steve Gadd** guides the proceedings on *Look Out Now!* like only he can. Featuring guitarist Andy Fairweather Low, bassist Pino Palladino, and vocalist Edie Brickell, the supergroup handles the laid-back material like it's a coffeehouse open mic and there are no wrong moves. "House on Fire" is a light swinger and finds Gadd with a brush in his left hand while riding hard quarter notes on his cymbal, before throwing in a cool reggae breakdown. The kicks underneath the battle-ready snare-march pattern on "Down" make the already funky even hipper, and you can almost see the drummer smiling on the country two-beat of "Can You Feel It." No solos here, as years of "playing for the song" yield an egoless Gadd, out to play whatever feels good. (Racecarlotta) **Ilya Stemkovsky**



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Robin Tolleson



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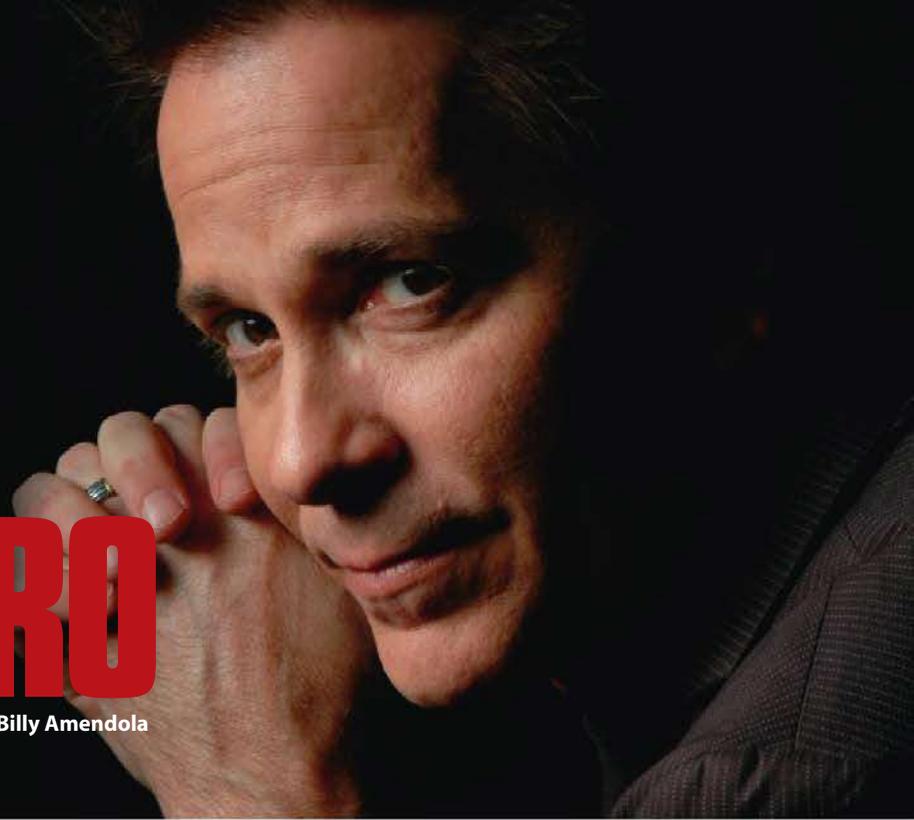
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MIKE PORCARO

by Billy Amendola



August 5, 2012, was the twentieth anniversary of revered studio and stage drummer Jeff Porcaro's untimely passing. To mark that anniversary, Jeff's bass-playing brother, Mike, released the CD *Brotherly Love*, which comprises a 2002 concert that celebrated the life and music of his fallen sibling. Here Mike reflects on the duo's tight musical bond in the hugely successful band Toto.

Mike Porcaro was born on May 29, 1955, in South Windsor, Connecticut. Part of a true musical family, Mike is the younger brother of drummer Jeff, the older brother of keyboardist Steve, and the son of famed jazz drummer, percussionist, and teacher Joe. Of his early years as a musician, Mike says, "We each started as a drummer before we went to other instruments."

In 1976, after playing together on countless sessions in L.A. and touring and recording as Boz Scaggs' backup band, Jeff and Steve Porcaro, David Paich (keyboards and vocals), Steve Lukather (guitar and vocals), Bobby Kimball (vocals), and David Hungate (bass) formed Toto. The

band's first two albums went gold—the 1978 self-titled debut includes the hits "Hold the Line," "I'll Supply the Love," and "Georgy Porgy," while '79's *Hydra* features the top-thirty hit "99"—but in 1980 Hungate retired from touring, and Mike Porcaro, already familiar with Toto's catalog, began filling in on the road.

Shortly after the group scored a handful of Grammys for 1982's *Toto IV* ("Rosanna," "Africa," "I Won't Hold You Back"), Hungate officially departed and went on to become one of Nashville's top session players. Mike Porcaro, who'd already begun building an impressive reputation of his own, working with Seals & Crofts, Lee Ritenour, the Pointer Sisters,

Donna Summer, Michael McDonald, Aretha Franklin, and Dionne Warwick, among others, joined the band on a full-time basis. Like the other members of Toto, Porcaro kept racking up freelance credits when not working on band projects, playing with Joe Walsh, Stevie Nicks, Cher, Steve Perry, Barry Manilow, and the Manhattan Transfer.

The bassist continued to tour and record with Toto until 2007,

when Leland Sklar was asked to fill in for him. Porcaro had been experiencing unusual numbness in his fingers, and after a battery of tests he was diagnosed with the debilitating motor neuron disease amyotrophic lateral sclerosis, also known as Lou Gehrig's disease.

Early in 2012, keyboardist and close friend David Garfield produced a two-CD set by Porcaro called *Brotherly Love*, which captures a star-studded concert held in Koblenz, Germany, in 2002. The event marked ten years since Jeff Porcaro's passing, and it featured Mike grooving with, in various combinations, the drumming giants Steve Gadd, Gregg Bissonette, Robin DiMaggio, John "JR" Robinson, and Bernard Purdie. Maintaining the family vibe, Joe Porcaro guested on Thelonus Monk's "Straight No Chaser," while the brothers' nephew Chase Duddy—only seventeen years old at the time—burned on Toto's "English Eyes." The list of vocalists on the show was equally impressive: Santana's Alex Ligertwood, Toto's Bobby Kimball, and former Deep Purple and current Black Country Communion singer Glenn Hughes.

Sadly, given his condition, Mike Porcaro rarely speaks to the press. *MD* was therefore honored to have the opportunity to chat briefly with the bassist and ask for his thoughts on his brother Jeff, some of his other favorite drummers, the *Brotherly Love* CD, and playing in a rhythm section.

JEFF

"Jeff and I had an intuition with each other that comes from living and growing

Brothers in arms: Jeff and Mike

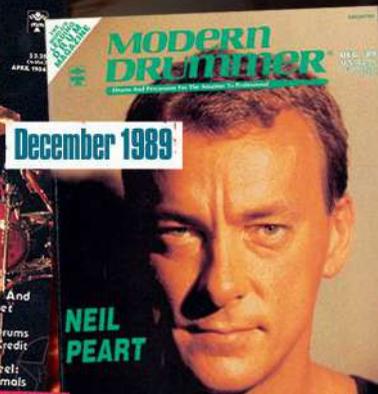
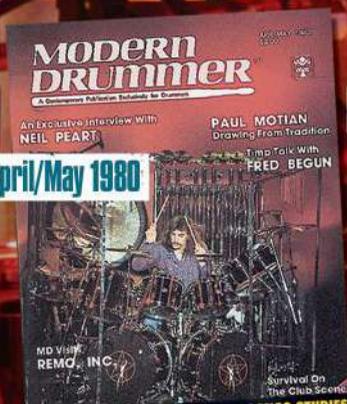


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“He’s been blessed with the brain of a seeker, which has led him to travel the world, geographically and rhythmically, and to remain ever open to fresh inspirations.”
—*Modern Drummer*, Dec. 2011

Neil Peart is unquestionably one of the most influential drummers ever to pick up a pair of sticks. From the time he joined Rush in 1974, he’s been exciting fans the world over with his imaginative, hard-hitting rhythms. Never content to sit still, Neil has spent nearly four decades pushing himself to ever more creative heights. And through it all, *MD* has been there.

Andrew MacNaughtan



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MIKE PORCARO

up together and always playing together since our earliest days. He was a special, singular person and drummer, and I gained so much from having the privilege of playing with him and spending so much time with him. Jeff was also a fun guy and an inspirational person, and every occasion is a memory I cherish."

CONSISTENCY FOREVER

In the summer of 2010, Toto re-formed and went on a short European tour (with Nathan East on bass) to benefit Mike Porcaro. Simon Phillips joined the band after Jeff Porcaro's passing in 1992 and has effectively driven it ever since. Today Phillips fondly recalls playing with Mike for the first time.

"It was August 31, 1992, at my first rehearsal with Toto," Simon says. "I had just flown in from London and had been listening to all the songs on the plane. They had decided to tour in Jeff's absence and had called me to fill the drum seat. Luke [Steve Lukather] asked me what song I would like to play first, and I suggested 'Hydra.' I remember how amazingly tight the band sounded and how effortless it was to play with Mike. With any bass player, if they're great I almost don't think about it—I just become one with them, and with Mike this was instant. His time was perfect and so consistent.

"We learned about each other's way of playing," Phillips continues, "and I'm sure it was quite a difference playing those songs with a drummer other than Jeff. However, it found its own groove and we always hit

TIPS ON RHYTHM SECTION PLAYING

"When working with a drummer live or in the studio, I always defer to him as the timekeeper and the drive behind the music. After all, that's the drummer's main function, and if I have to take over that role, then we should be looking for another drummer. I would prefer to follow the drummer as opposed to using a click, but the way recording is these

days, the click is often unavoidable because of sequenced parts, vocal fly-ins, etc. But you can never beat the natural time feel you get without a click. I believe that music should breathe a little, and this should be allowed for in the interpretation of the song."

FAVORITE DRUMMERS TO PLAY WITH

"First of all, my brother Jeff, because we had

Jeff and Mike Porcaro had a one-of-a-kind musical relationship.

Simon Phillips, Gregg Bissonette, JR Robinson, and David Garfield experienced the makings of that unique chemistry firsthand.

that pocket together. It was always solid and beautiful. Mike really had a way of sitting in the pocket and could adapt to the wide variety of styles that Toto covered. Also, in the studio Mike was a joy to record from an engineer's standpoint. It was consistency forever, and he always knew just what to play to suit the song. I've had the opportunity to play with some of the world's greatest bass players, and Mike is definitely part of that exclusive club."

David Garfield has been close to the Toto camp and the Porcaro family for practically his whole life. "Mike Porcaro is one of the sweetest and most beautiful cats I've had the pleasure of working with," Garfield says. "He grew up in such a strong musical environment, and he brought a lot of taste and maturity to any musical situation he was a part of. His time is very steady and his touch is so accurate, with a clarity that's complemented by his tone and warm sound.

"With his brother Jeff being such a sensation and icon," Garfield continues, "Mike tended to be a bit more laid back, and he always inspired a sense of calm and well-being on any gig or session. Most of all, he really

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the chemistry you could only get playing together for as many years as we did. Next, I would say the late Carlos Vega, my good friend, who was special in so many ways. Then there's the great Steve Gadd, Gregg Bissonette, Bernard Purdie, JR Robinson, and of course Simon Phillips, who's been my partner in Toto for the last twenty years. All of these drummers are special

because of their time feel, interpretation, and incredible chops."

BROTHERLY LOVE

"Without David 'Creatchy' Garfield, none of this would have been possible, and I'm grateful for his assistance on the project. The lineup of drummers was awesome, and I was thrilled and honored to play with

such greats as Steve Gadd, Bernard Purdie, Gregg Bissonette, JR Robinson, Robin DiMaggio, and, most of all, my father, Joe Porcaro, and my nephew Chase Duddy, who did a *fantastic* job. Each of these drummers brings their own unique personality to their performance, and I was truly blessed to be on the stage with them and to have the chance to play with them again. And let's not forget the great Lenny Castro on percussion, who was the glue that cemented it all together. I'm also grateful that we were able to record this tribute to my brother Jeff and that the end product sounded so amazingly good for a live performance put together in such a short time. The sound was awesome—kudos to David Garfield and Steve Sykes for the great production and mixes."

knew how to lock in with the drummer in a natural way that was very complementary to me as a keyboard player, and he always gave me a firm foundation to build on. Whether with Jeff, Vinnie Colaiuta, Carlos Vega, Steve Gadd, Steve Ferrone, Bernard Purdie, JR Robinson, or Gregg Bissonette, Mike always connected when we were all playing together."

MD Pro Panelist Gregg Bissonette has considered Porcaro a dear friend for many years. "I did a European Toto tour with Mike in 1995, in support of the album *Tambu*, because Simon hurt his back," Bissonette recalls. "What an honor that was—it was several months of groove bliss playing with Mike every night. At every gig I would look over to my right and see Mike, and I would think of him and his brother Jeff. Mike and Jeff look really similar and have the same groove and amazing sense of time. Mike never played out of time and never played a bad note. We also recorded quite a bit together in the Los Angeles studio scene over the years. I love Mike Porcaro; what an amazing friend and musician."

Session great John "JR" Robinson played many record dates and live shows with Porcaro as well. "I always loved seeing Mike on sessions," JR says. "His energy, musicality, and sheer coolness made any of those sessions fun and upbeat. I envisioned the bond between Jeff and him as we played. I would pick up certain musical concepts that I knew he had developed with Jeff. Mike and I also played live many times around L.A. His live vibe is where he shines. All of us as drummers have played with bass players who are a bit busy, but Mike has a complete, fat, groove-oriented technique. This is what I look for in a bass player. Mike Porcaro is a true genius on bass."



DRUMMER DO'S AND DON'TS

"A drummer should never be late, try to show off, be high, or smell bad. And a drummer should always play in the pocket, have a great attitude, inspire the rest of the band, and have fresh-smelling breath."

Special thanks to David Garfield for assisting in setting up this interview. For more on the Brotherly Love CD, go to creatchy.com.

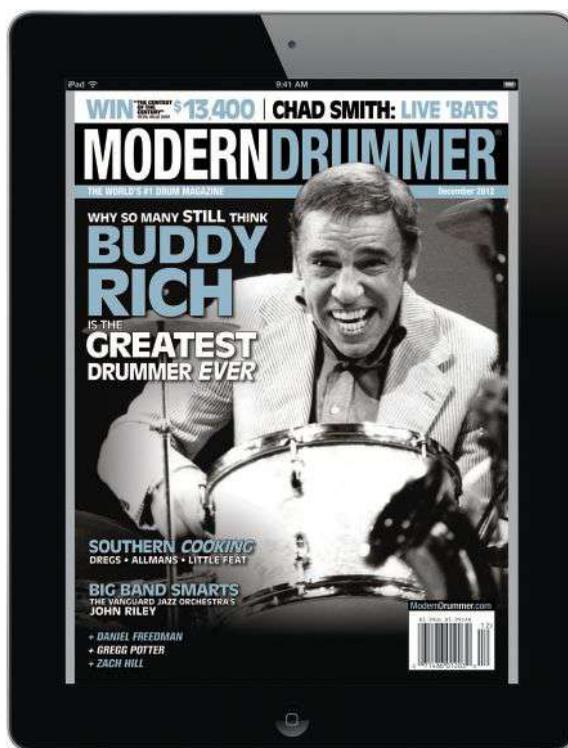


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BACKBEATS

From left: Aldo Mazza, Michael Markus, and M'Bemba Bangoura

KoSA 17

This past July 24 through 29, the 17th Annual KoSA International Percussion Workshop, Drum Camp, and Festival was held in bucolic Castleton, Vermont. The theme of the event got straight to the point: "We love the drums!"

The 2012 installment marked the first time that KoSA's evening concerts were streamed live, in collaboration with Drum Channel. These performances featured the workshop's faculty members,

including **Memo Acevedo** (Tito Puente), **Alex Acuña** (Weather Report), **Vinny Appice** (Black Sabbath), **M'Bemba Bangoura** with **Michael Markus** (West African drumming and dance), **Sergio Bellotti** (Berklee), **Dibyarka Chatterjee** (classical Indian master), **Mike Clark** (Herbie Hancock), **Mario DeCiutiis** (KAT electronics), **Dom Famularo** (clinician/educator), **Hannah Ford** (Pandorum), **the Hellcats** (West Point Band drum corps), **Corky Laing**



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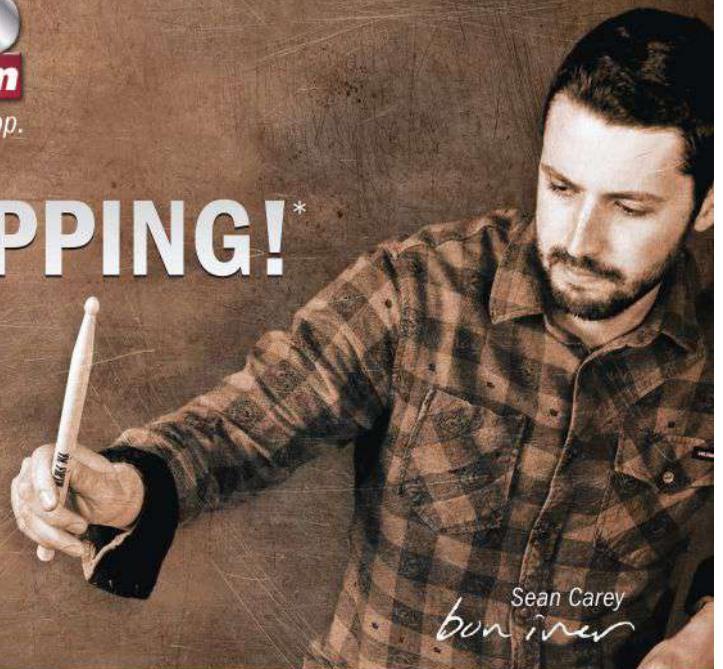
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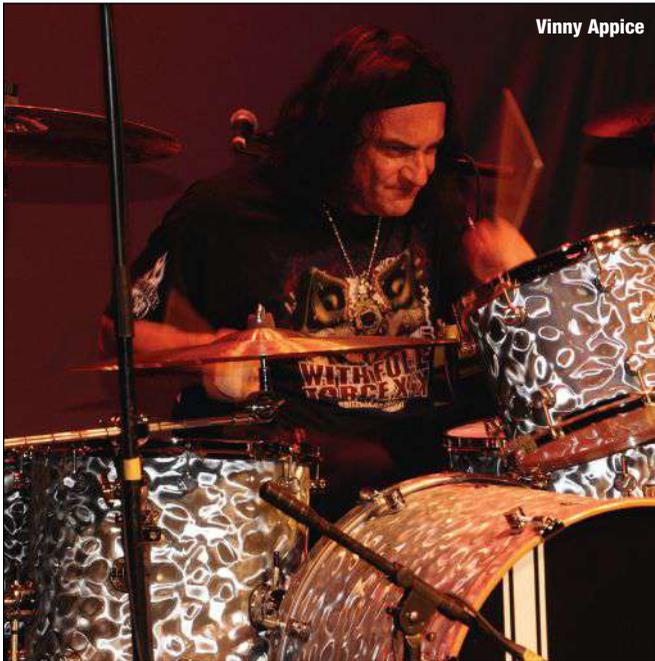


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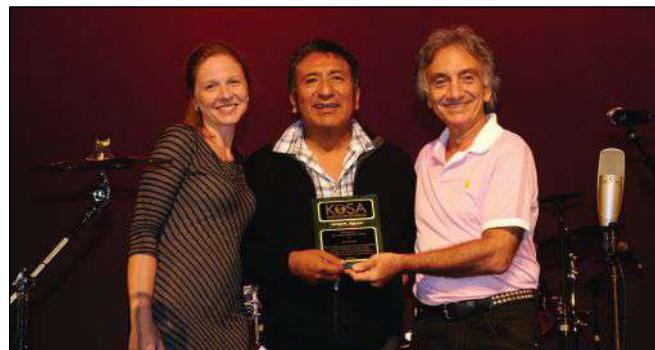
Vinny Appice

(Mountain), **Arnie Lang** (NY Philharmonic), **Aldo Mazza** (Répercussion, KoSA cofounder), **Allan Molnar** (Nelly Furtado), **Jim Royle** (steel pan ensemble), **Jeff Salisbury** (University of Vermont), **Marcus Santos** (Brazilian master drummer/Berklee), and **Glen Velez** (four-time Grammy winner), along with Francesco Beccaro on bass and Bob Quaranta on piano.

In one of the session's highlights, Mel Shaw, founding president of the Canadian Academy of Recording Arts and Sciences and executive producer of the Juno Awards, announced via a surprise Skype call that Corky Laing and Aldo Mazza would be among the first group of recipients of Canada's Recording Legacy award. KoSA Lifetime Achievement Awards were given to Mike Clark, Vinny Appice, and Alex Acuña as well, with a fourth award presented to **Ralph Angelillo** at the grand-finale evening concert, to recognize his twenty years as founder and artistic director of the Montréal Drum Fest.



Mike Clark



KoSA cofounders **Jolan Kovacs-Mazza** and **Aldo Mazza** with **Alex Acuña** (center)



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MOTOR RHYTHMS

This rig, made entirely from used car parts, is the creation of drummer and auto mechanic Jordan Hill. "The idea for Motor Rhythms started several years ago while I was replacing a water pump at work," Hill explains. "My wrench slipped and hit the water-pump pulley, and the metal had a wonderful tone. At that point the drummer in me took over, and I began to save other parts with different sounds. Eventually I decided to create a fully functioning drumset with the parts I had collected."

All in all the kit, which was built in a garage in Anaheim, California, comprises more than forty different car parts—and counting—including gas tanks for bass drums, flywheels for hi-hats, coolant tanks and washer reservoirs for toms, a set of fifteen pulley bells, receiver-drier chimes, and gongs made from air-cleaner covers. A detailed description of each piece can be found at motorrhythms.blogspot.com, and you can watch a video of the outfit in action by searching for "car part drumset" on moderndrummer.com.

"The set is very different from a normal drumkit," says Hill, who's a coauthor of the drum method book *The Forgotten Foot*. "All the metallic tones have forced me to think melodically, not just rhythmically. I had to create bass drum beaters using tennis balls and make mallets from rubber bouncy balls to get good tones out of the plastic gas tanks and washer bottles."

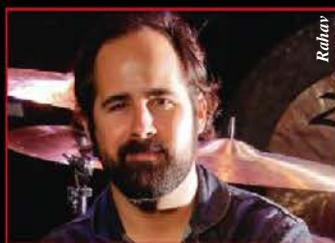


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