

**WIN** A PRIZE PACKAGE FROM TAMA RETAIL VALUE OVER **\$7,500**

**MAKE YOUR OWN DRUM VIDEO**

# MODERN DRUMMER<sup>®</sup>

THE WORLD'S #1 DRUM MAGAZINE

March 2013

**4** WAYS TO IMPROVE YOUR TIMEKEEPING

FIND MORE GIGS  
PRO PANELISTS WEIGH IN

MMW's  
BILLY MARTIN

GET GOOD  
AT SOCIAL NETWORKING

PREPARE  
TO SUB  
ON SHORT NOTICE

## THE HAMMER OF LAMB OF GOD CHRIS ADLER

HANGS TOUGH IN THE FACE OF ADVERSITY

- + MADONNA'S BRIAN FRASIER-MOORE GEARS UP
- + MAPEX MYDENTITY KIT REVIEWED
- + LUKE HOLLAND & JIMMY KADESCH: YOUTUBE SUCCESS STORIES

ModernDrummer.com

\$5.99US \$5.99CAN



0 71486 01203 0

# The Simple Science of Better Sound.

Introducing

## THE A.T.L.A.S. MOUNT

AERIAL TOM LUG ATTACHED SUSPENSION  
PATENT PENDING



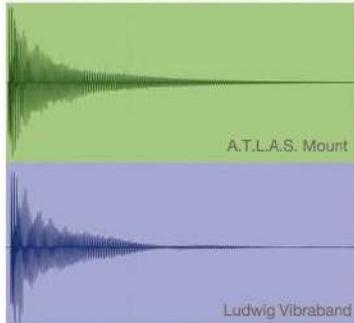
Taking drum placement and tone to new heights of innovation, Ludwig's new ATLAS mount (Pat. Pend.) is a self-contained three-point suspension system.

### The Suspension is in the Mount



The 12.7mm clamp on the ATLAS Mount is isolated from shell contact by two hardened steel pins, floating on elastomer mounts over the integrated tension casing.

### The Proof is in the Tone



Compared to a standard isolation system (attached to the drum via the tension rods like the Ludwig Vibraband,) test results with this sonic meter show smoother decay, longer sustain, and increased resonance with the ATLAS Mount.\*

### Functionality and Flexibility



The ATLAS Mount creates a mounting location anywhere on a drum, **NO DRILLING REQUIRED**. It simply attaches to the shell by replacing a lug (fits 25mm to 43mm holes spacing). Floor tom legs, auxiliary cymbal arms, and accessory clamps are positioned with ease and totally isolated from the shell.

### Better Positioning, Fewer Stands



The increased stability of 12.8mm mounting arms and floor tom legs opens additional configuration possibilities using Atlas Aerodyne and new Scissor Lift cymbal holders.

**Ludwig**

Be a Legend. Join the Family.  
[www.ludwig-drums.com](http://www.ludwig-drums.com)

Available now exclusively on Legacy, Classic Maple, and NEW Keystone Series drums from Ludwig USA



\*Testing done on two standard 7-ply Classic Maple USA 12" toms using the same heads tuned to the same tension and struck at the same velocity; one fitted with a standard Ludwig Vibraband and the second with ATLAS. ATLAS Mount tested successfully to 125lbs of velocity pressure by independent engineers. See Ludwig Dealer or Website for additional information on study and testing.)



TOMAS HAAKE IS

# OBSESSED



Tomas Haake is Obsessed with writing lyrics. Fitting words to the complex music of Meshuggah is what he loves to do. When he needs a break, he turns to his other Obsession: fishing. Hooked since the age of 4, it's become his antidote to the madness of life as a rock drummer. But back onstage, it's all about his **21" AAX X-Treme Chinese**. The perfect combination of musicality vs. aggression, it's the only China Tomas plays.

Learn more about what makes Tomas Obsessed.

See the video at [Sabian.com/tomashaake](http://Sabian.com/tomashaake) 

A SOUND  
OBSESSION



# Our Heads... Your Sound!

Chris Adler "Lamb of God"

**Chris' Sound:**

**Snare:** Hi-Energy \*

**Tom Toms:** Clear Response 2/batter, Classic Clear/resonant \*

**Bass Drum:** Clear Force I/batter, Force II White/resonant \*

\*Featuring Aquarian's Nu-Brite™ Film with added brightness, clarity and resonance.

Photo by: Sayre Berman



[WWW.AQUARIANDRUMHEADS.COM](http://WWW.AQUARIANDRUMHEADS.COM)

*Joey Jordison*

**ALPHA  
HYPER**



photo by Bobby Tonges



**BLACK ALPHA  
JOEY JORDISON  
«HYPER» SET**

**14" HYPER HATS / 16" HYPER CRASH /  
20" HYPER RIDE**

**INCLUDES FREE  
10" HYPER SPLASH**

The **Black Alpha «Hyper»** series honors Joey's passion for eccentric and unique cymbal designs with a special edition which is both a visually and sonically close fit to Joey's current Slipknot touring set.

**Paiste**

[www.paiste.com](http://www.paiste.com)

THE RETURN OF PERFORMANCE

# Session Studio Classic

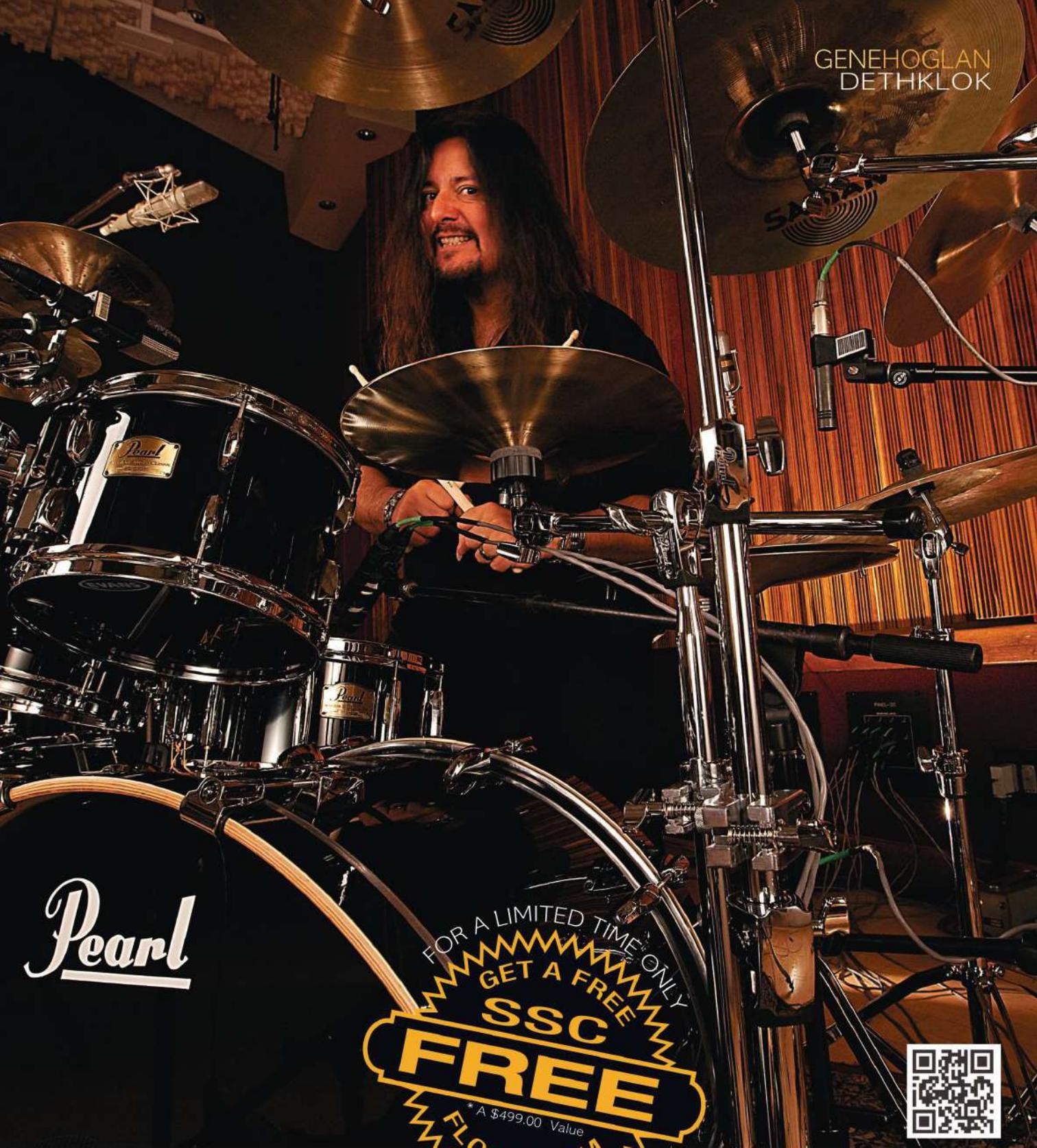
Classic Sound. Amazing Value.

Classic Session Formula 6 ply Shells | Opti-Mount Tom Holders | High Gloss Lacquer Finishes



SSC924XUP/C in Piano Black  
Shown with bonus 14" Floor Tom

GENEHOGLAN  
DETHKLOK



\* Floor Tom size will vary depending on model purchased.

## The Golden Age Of Performance Is Here. Again.

Affordable high end performance is back with Pearl's Session Series. Classic sound from 6 ply Birch/ Kapur shells and top shelf features like our OptiMount tom mounts and innovative shell sizes make SSC the most value packed pro kit on the market. Available in classic high gloss lacquer finishes, Sequoia Red, Piano Black and Sheer Blue.

**Pearl**<sup>®</sup>

[www.pearldrum.com](http://www.pearldrum.com)

## CONTENTS



On the Cover

# 44 CHRIS ADLER

by David Ciauro

For **Lamb of God's** drummer and his mates, the toughness they built up living hand to mouth early in their career would never come in more handy than during recent events.

## FEATURING

### 12 UPDATE

- Parkway Drive's **BEN GORDON**
- Florida Georgia Line's **SEAN FULLER**

### 40 HOW TO PREPARE FOR A SUBBING GIG ON SHORT NOTICE

by Joe Bergamini

### 56 GET GOOD: SOCIAL NETWORKING

by Mike Haid

### 59 FINDING GIGS

DAFNIS PRIETO and TAKU HIRANO Weigh In

### 60 YOUTUBE SUCCESS STORIES

- The Word Alive's **LUKE HOLLAND**
- Hoodie Allen's **JIMMY KADESCH**

### 62 MAKE YOUR OWN DRUM VIDEO

by Russ Fairley

### 64 BILLY MARTIN

by Jeff Potter

The Joy of the Imperfect

### 82 PORTRAITS

Trey Anastasio Band's **RUSS LAWTON** by Michael Parillo

## EDUCATION

### 70 HEALTH AND SCIENCE

**Drum Athletes** Part 4: Dynamic Stretching  
by Billy Cuthrell

### 72 STRICTLY TECHNIQUE

**Compound Rudiments** The Blam by Ted Warren

### 74 AROUND THE WORLD

**Indian Clave** Building a Bridge Between Two Rhythmic Cultures  
by Pete Lockett

### 76 THE JOBBING DRUMMER

**Popular Play-Alongs**  
Part 5: Rap-Metal by Donny Gruendler

### 78 ROCK 'N' JAZZ CLINIC

**Latin Rhythms in Pop Music**  
Part 1: Bossa Nova and Samba by Chuck Silverman

### 80 CONCEPTS Be the Driver!

4 Ways to Improve Your Timekeeping by Ben Sesar

## EQUIPMENT

### 20 SPOTLIGHT

**LUDWIG USA** by Michael Dawson

### 26 PRODUCT CLOSE-UP

- MAPEX MyDentity Drumset
- ISTANBUL MEHMET Horacio "el Negro" Hernandez Cymbals
- LUDWIG Black Beauty, Supraphonic, and Supralite Snare Drums
- LP Americana Cajons
- ROCKNROLLER R10RT Multi-Cart

### 34 ELECTRONIC REVIEW

**ROLAND TD-30KV V-Pro** Electronic Drumset

### 38 GEARING UP Madonna's BRIAN FRASIER-MOORE

### 88 NEW AND NOTABLE

## DEPARTMENTS

### 8 AN EDITOR'S OVERVIEW

**Taking Care of Business** by Billy Amendola

### 10 READERS' PLATFORM

### 16 ASK A PRO

Matt Halpern, Tommy Aldridge

### 18 IT'S QUESTIONABLE Technology Corner: Getting Centered

### 90 SHOWCASE Featuring Drum Market

### 94 CRITIQUE

### 100 BACKBEATS PASIC 2012

### 104 KIT OF THE MONTH For Kids of All Ages



WIN A PRIZE PACKAGE FROM TAMA

VALUED AT OVER **\$7,500!** page 101



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

**Textured**  
**SOUND TECHNOLOGY**



*queen*  
Cora Dunham

**White** SUEDE  
**EMPEROR®**

SNARE/TOM DRUMHEADS

[remo.com/whitesuede](http://remo.com/whitesuede)

Ambassador® and Emperor®  
Sizes 8" to 18"



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

# Taking Care of Business

You're likely reading this issue of *MD* a short time after the 2013 winter NAMM convention. NAMM is short for the National Association of Music Merchants, and the group's annual winter trade show (a smaller summer version is held every year in Nashville) draws hundreds of thousands of music-industry members to Anaheim, California, for four full days of gawking, mingling, and networking. If you're involved in our industry, whether as a manufacturer, a music store owner, a distributor, or an artist, I strongly recommend attending at least one or two NAMM shows in your lifetime. The event, which isn't open to the public, can be a very productive way to set up business for the year.



Networking, whether through social media or face to face, is crucial to your career. So is the ability to make smart business deals. And the more you put yourself in these situations, the more comfortable you'll be with them. These days the music industry is changing rapidly. As frustrating as keeping up with these changes can be, one positive result is that, more than ever, "the business" is in your hands.

Like many of you, when I got into playing music at a young age, all I was concerned about was the creative part. *I'm a sensitive artist*, I thought. *What do I know about business? That's for someone else to take care of.* Well, guess what? No one takes better care of you than you. I learned this the hard way, and I'm here to remind you not to fall into the same traps that I, and many of my peers, stumbled into by not paying attention.

My advice is to spend as much time studying the business side of the music industry as you do learning your instrument. Try to surround yourself with successful people who can teach you things you can't learn in school. Now, I'm not saying you won't learn valuable information in a school setting—as a matter of fact, taking a few business classes never hurts. But having life experiences and learning as much as you can by watching how these successful people conduct their own business is invaluable.

An example of someone who's acted as a business role model for me is David Fishof. David is the CEO of the Rock and Roll Fantasy Camp and has had an amazing career. He recently wrote a book (I read it twice!) called *Rock Your Business: What You and Your Company Can Learn From the Business of Rock and Roll*. It's filled with helpful tips, and, more important, it inspires you to make creative business plans and put them into action. (Another book I recently found helpful is *The Artist's Guide to Success in the Music Business* by Loren Weisman.) Along with my father, my son (who has found success as a player and behind the scenes), and late *MD* founder Ron Spagnardi, David is one of the smartest and most successful businessmen I know, and he's had a huge influence on my own music-business knowledge. I'd also be remiss if I didn't mention Jules Follett, who I've learned a lot from over the past few years. I highly recommend attending one of the Sessions seminars that she and a number of other industry leaders and musicians put on.

Making decisions, especially life-changing career choices, can be exhausting. But there's no point in procrastinating, and there's no reason to be intimidated. Start now—it's never too late or too early. (A good place to begin would be this very issue of *MD*, which features several articles specifically addressing topics like how to get gigs, how to work social media, and how to create a video representation of your playing.) And remember, like getting good at your instrument, it doesn't just happen overnight. But it's almost always well worth the effort.

## FOUNDER

**RONALD SPAGNARDI**  
1943–2003

PUBLISHER/CEO  
**ISABEL SPAGNARDI**

SENIOR VICE PRESIDENT  
**LORI SPAGNARDI**

VICE PRESIDENT  
**KEVIN W. KEARNS**

ASSOCIATE PUBLISHER  
**TRACY A. KEARNS**

EDITORIAL DIRECTOR  
**ADAM J. BUDOFSKY**

MANAGING EDITOR  
**MICHAEL DAWSON**

ASSOCIATE EDITOR  
**BILLY AMENDOLA**

ASSOCIATE EDITOR  
**MICHAEL PARILLO**

SENIOR ART DIRECTOR  
**SCOTT G. BIENSTOCK**

ART DIRECTOR  
**GERALD VITALE**

ADVERTISING DIRECTOR  
**BOB BERENSON**

ADVERTISING ASSISTANT  
**LA SHANDA GIBSON**

DIGITAL MEDIA DIRECTOR  
**EJ DeCoske**

MUSIC ENGRAVER  
**WILLIE ROSE**



**2013 Pro Panel**  
Benny Greb  
Matt Halpern  
Taku Hirano  
Pat Mastelotto  
Stephen Perkins  
Dafnis Prieto  
Rich Redmond  
Steve Smith  
Todd Sucherman  
Kenny Washington

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

## MODERN DRUMMER ADVISORY

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

## CONTRIBUTING WRITERS:

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

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

**MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 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](mailto: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](http://www.moderndrummer.com).

**MUSIC DEALERS:** Modern Drummer is distributed by Hal Leonard Corp. (800) 554-0626. [sales@halleonard.com](mailto:sales@halleonard.com) [www.halleonard.com/dealers](http://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](mailto: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, Str A, Windsor ON N9A 6P2

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

**MODERN DRUMMER ONLINE:** [www.moderndrummer.com](http://www.moderndrummer.com)

PRINTED IN THE UNITED STATES

# AKG<sup>®</sup>

by HARMAN



## Matt Sorum hits with the AKG<sup>®</sup> D12 VR Hammer.

Specifically designed for kick-drum recording applications and featuring the original C414 transformer from the 1970s, the AKG<sup>®</sup> D12 VR is capable of four distinct sound shapes: one in passive mode and three in active mode, P48 powered. So whatever the vibe, throw it down like you mean it with the AKG D12 VR. It's how Matt brings it every night!

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



Best for bass



Four sound settings



Cardioid polar pattern



Legendary AKG sound



High dynamic range

HARMAN

© 2012 HARMAN International Industries, Incorporated. All rights reserved. AKG is a trademark of AKG Acoustics GmbH, registered in the United States and/or other countries. The Art of Sound is a trademark of HARMAN International Industries, Incorporated. Features, specifications and appearance are subject to change without notice.

**BUDDY**

Just picked up the Buddy Rich issue (December 2012), and your timing is perfect! Buddy is gone from this world twenty-five years now, and in my humble opinion, after drumming myself for forty years, no one, but no one, comes close. His sheer fluidity and speed are legendary. But go listen to Buddy's level of tasteful playing with Oscar Peterson. 'Nuff said!

Buddy Rich. Still the greatest? Yes, by a mile.  
**Louis Contino**

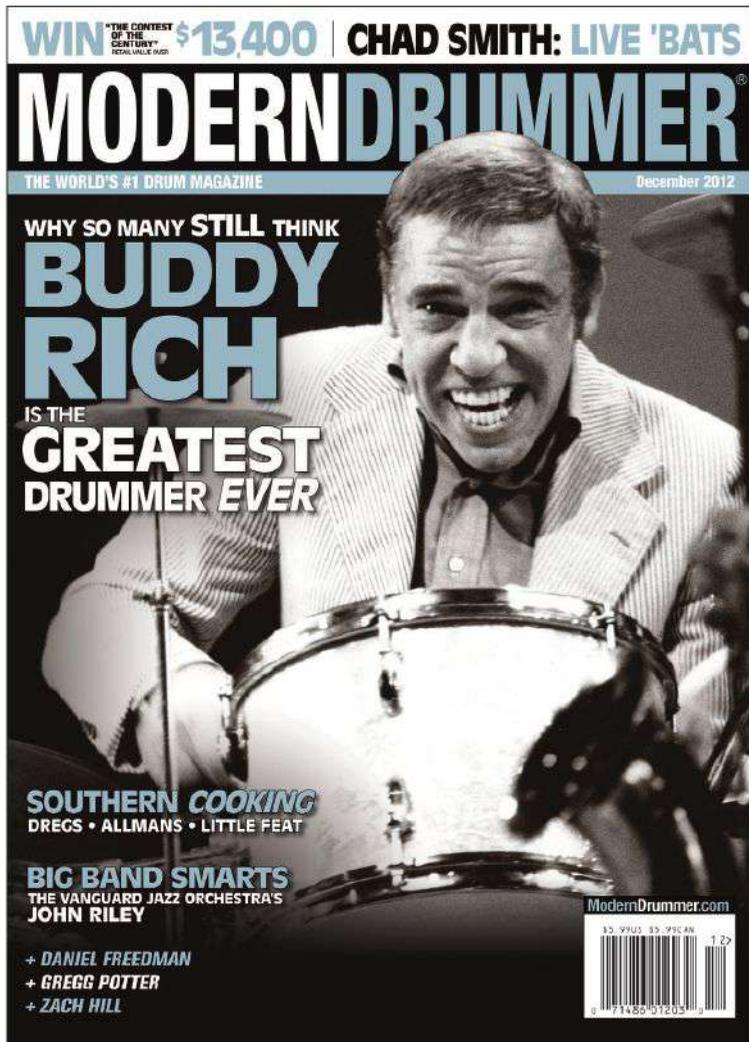
Thanks for another great Buddy Rich feature. I remember as a kid in the late '60s and '70s checking *TV Guide* every Sunday to see if Buddy was going to be on *The Tonight Show* and also burnin' the grooves on *Big Swing Face*. I applaud you guys for revisiting Buddy every so often to introduce him to a new generation of young players.  
**Kurt Snider**

**RICH REDMOND'S CRASH COURSE TO SUCCESS**

I would like to express my gratitude to Rich Redmond for his excellent articles titled "CRASH Course to Success." It's amazing how Rich compiles and shares such great thoughts that help all of us as drummers and human beings. I really see it as a treasure. Thank you, Rich!  
**Fernando Martin**

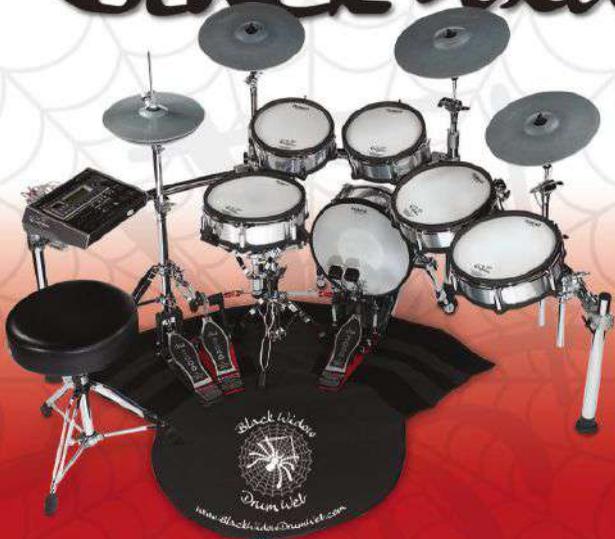
**DROPPED BEAT**

In December's Collector's Corner article on Buddy Rich's Super Classic WFL kit, we mistakenly twisted a couple of facts in the editing stage. It was Duke Belaire, not Dick McCormack, who played with the 1st Armored Division Army Band and with Tex Beneke and ran a big band in Providence, Rhode Island. McCormack, as stated in the piece, received Rich's WFL outfit for his sixteenth birthday in 1953 and owned the drums for fifty years before selling them.



**HOW TO REACH US** [letters@moderndrummer.com](mailto:letters@moderndrummer.com) 

**Black Widow Drum Web™**



**It Stays... And It Goes.**

The Black Widow Drum Web™ secures the entire drumset by employing an advanced Velcro™ system to anchor the bass drum, hi-hat and accessory pedals. This patented design effectively immobilizes the kit and eliminates the need for big, bulky carpets and rugs.

Recommended for all drummers and drumming situations, the Black Widow is strong, durable and easy to maintain yet lightweight and compact—going from flat to packed in seconds.

*Includes free security and memory marking strips and carrying case.*

**Pahu International, LLC**  
[www.blackwidowdrumweb.com](http://www.blackwidowdrumweb.com)  
*exclusive worldwide distribution by:*  
**Kelley Percussion**



# CONSIDER THE BAR RAISED DW9000 RACK SYSTEM

Ray Luzier | Korn

Stainless Steel Tubing



Variety of Clamps



Rubber Feet w/ Integrated Spikes



Factory Accessories



Available Locking Casters



Multiple Rack Packages



NEWLY UPGRADED FEATURES

We've designed the ultimate rack system that literally raises the bar. At DW, we're all about customization, and our 9000 Rack System is no exception. A wide selection of stainless steel tubing, clamps, arms and accessories makes it easy to build a dream set-up that makes setting up easier than ever. The strongest, most customizable rack, bar none.

WWW.DWDRUMS.COM



# BEN GORDON

Australia's **Parkway Drive** tones down the production—and comes up with what might be its great metalcore statement.

**P**arkway Drive's Ben Gordon has high hopes for the band's latest offering, the critically acclaimed *Atlas*. "I honestly feel that *Atlas* is the best album we've ever written," he says. "We've been together for ten years now. We're not a young band anymore, and this is the culmination of everything we've learned over our history of playing music and touring the world. It's more mature and complete than our other albums, and it could easily end up being the pinnacle of our career."

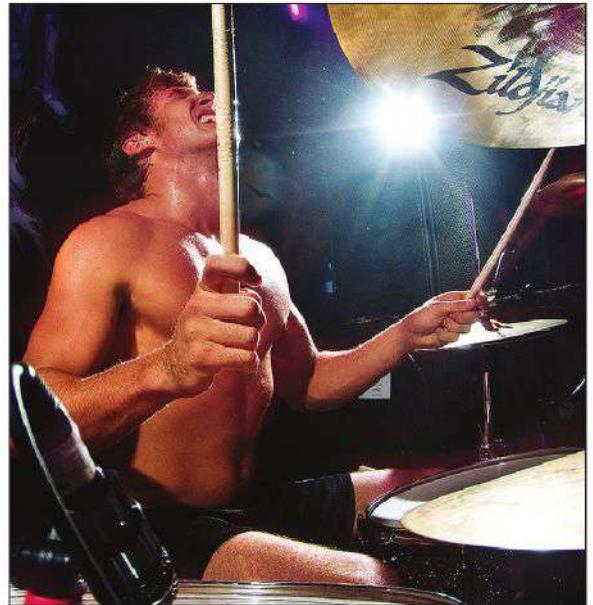
Working with producer Matt Hyde (Slayer, Hatebreed, Porno for Pyros), the band spent six weeks in the studio recording *Atlas*—"Two weeks longer than we ever had," according to Gordon—and was hell bent on not cutting corners, as well as on bringing new elements into its sound, such as piano, violin, and choral singing. From a percussive standpoint, Gordon was determined for the album to showcase his best playing yet. "I practiced a lot more than I ever have," Ben says, "and I came into the studio with far more confidence than ever."

"I wanted the drums to sound as real and natural as possible," Gordon continues. "I've grown to hate the sound of perfect

machine-sounding drums. I don't think I'll ever do a record again where the drums are heavily triggered and quantized. I'd much rather have it be natural and preserve the feel of the playing. Especially in metal today, it's so overdone. I think it's one of the biggest mistakes people can make; it can totally wreck the feel of an album."

When discussing standout drum moments, Gordon points to the song "Swing." "That was written specifically with the idea of having a fast and crazy drum song," he explains, "where I could put everything in and didn't have to hold anything back. So that song is probably the standout drum track on the album, particularly the second half of it."

Gordon goes on to describe "Wild Eyes" as another track that he's particularly proud of. "I did the whole song in one take," he says. "For most of the songs I would play through them three or four times, and then we would pick and choose the best bits from



each take. But on 'Wild Eyes' I played it once. At the end of the take, Matt and I looked at each other and he said, 'That's it, song done.' That gave me a lot of confidence going into the rest of the tracks."

After a busy 2012, which also saw the release of the band's *Home Is for the Heartless* DVD, Gordon says, "I'm pretty satisfied with both the DVD and our new album, so I think it's time to enjoy the hard work, chill out for a while, and tour."

**Billy Brennan**

## NEWS



As part of its yearlong thirtieth-anniversary celebration, **Sabian has opened a museum at its factory in Meductic, New Brunswick, Canada.** Designed to house artifacts, awards, and memorabilia from the past thirty years, the museum will serve as an introduction to the cymbal maker's history for factory visitors and employees. "It's easy for important moments in any company's history to be forgotten as time passes, so it was important for us to start the process of archiving those moments now," says Sabian's manager of Canadian sales and artist relations, Terry Ryan, who headed up the museum committee. "In our case, the history of the factory is very closely tied to the history of the community. We have families who at this point have had three generations working at Sabian." The museum will be open year-round during factory hours. For information on a tour of the Sabian factory and a visit to the museum, call 506-272-2019.

## OUT NOW



### CDS

**Steve Lukather** *Transition* (Gregg Bissonette, Chad Smith, Toss Panos) /// **Dropkick Murphys** *Signed and Sealed in Blood* (Matt Kelly) /// **The Joy Formidable** *Wolf's Law* (Matt Thomas) /// **Arboretum** *Coming Out of the Fog* (Brian Carey) /// **Warbeast** *Destroy* (Joe Gonzalez) /// **Camper Van Beethoven** *La Costa Perdida* (Chris Pedersen, Michael Urbano)

/// **Green Day** *¡Tré!* (Tré Cool) /// **The Washingtonians** *Rare & Early Duke Ellington Sessions 1924–1928* (Sonny Greer) /// **Tweaker** *Call the Time Eternity* (Chris Vrenna) /// **Big Wreck** *Albatross* (Chris Henry) /// **Tomahawk** *Oddfellows* (John Stanier) /// **10,000 Maniacs** *Music From the Motion Picture* (Jerry Augustyniak)

## ON TOUR



**Russell Simins** with **Jon Spencer Blues Explosion** /// **Sunny Jain, Rohin Khemani,** and **Tomas Fujiwara** with **Red Baraat** /// **Tico Torres** with **Bon Jovi** /// **Tomas Haake** with **Meshuggah** /// **Matt Byrne** with **Hatebreed** /// **Morgan Rose** with **Sevendust** /// **Stefanie Eulinberg** with **Kid Rock** /// **Gene Hoglan** with **Testament**

# SEAN FULLER

Florida Georgia Line's drummer says neo-country is all about swagger. At least that's the formula he's sticking to.

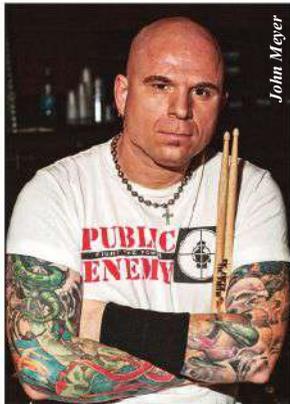
"With new country music, you can get your rock, pop, or country buzz on," says Florida Georgia Line's Sean Fuller. "Country music is where it's at, because it draws from so many types of music."

Fuller is a rocker at heart, which is obvious from a physical playing style designed more for the stage at, say, Madison Square Garden than the Grand Ole Opry. "I'm all about the entertainment side of playing drums," he says. "I want to give an audience something to look at; they pay a good price and want to be entertained."

Fuller has honed his craft playing with country artists like Craig Morgan and Luke Bryan, but—no surprise—his roots are heavier than those gigs suggest. "Florida Georgia Line is a full-out rock band with country accents," Sean says with a chuckle, adding that he realized early on that leaning on his strengths would take him places. "I'm a product of the '80s, and some of the best theatrics happened then. I just listen to the music and try to figure out what type of swagger it needs. That's what I bring. I'm a power-house player. You're gonna feel what I have to play."

Fuller has come to realize that advanced players aren't just found in jazz, prog, or metal circles these days. "The drummers and musicians that play in country music are second to none," he insists. "I've seen some of the best musicians in the world come from this genre."

Steven Douglas Losey



## WHO'S PLAYING WHAT

**Karriem Riggins** (Diana Krall, Common), **Keith Carlock** (Steely Dan), **Ryan Seaman** (Falling in Reverse), **Ranjit Barot** (John McLaughlin and the 4th Dimension), **Richie Barshay** (Esperanza Spalding), **Robert "Sput" Searight** (Snarky Puppy), **Amy Wood** (Fiona Apple), **Daru Jones** (Jack White), and **Tyler Greenwell** and **J.J. Johnson** (Tedeschi Trucks Band) are among the drummers who have recently joined the Vic Firth family of artists.



Courtesy of Vic Firth

**Deen Castronovo** (Journey) now plays Vater sticks.

Recent Tama artist signings include **Sean Paddock** (Kenny Chesney), **Matt Garstka** (Animals as Leaders), **Erin Tate** (Minus the Bear), **Mike Heller** (Fear Factory), **Jules Pampena** (Scars on Broadway), and **Thaddeus Dixon** (Cody Simpson).

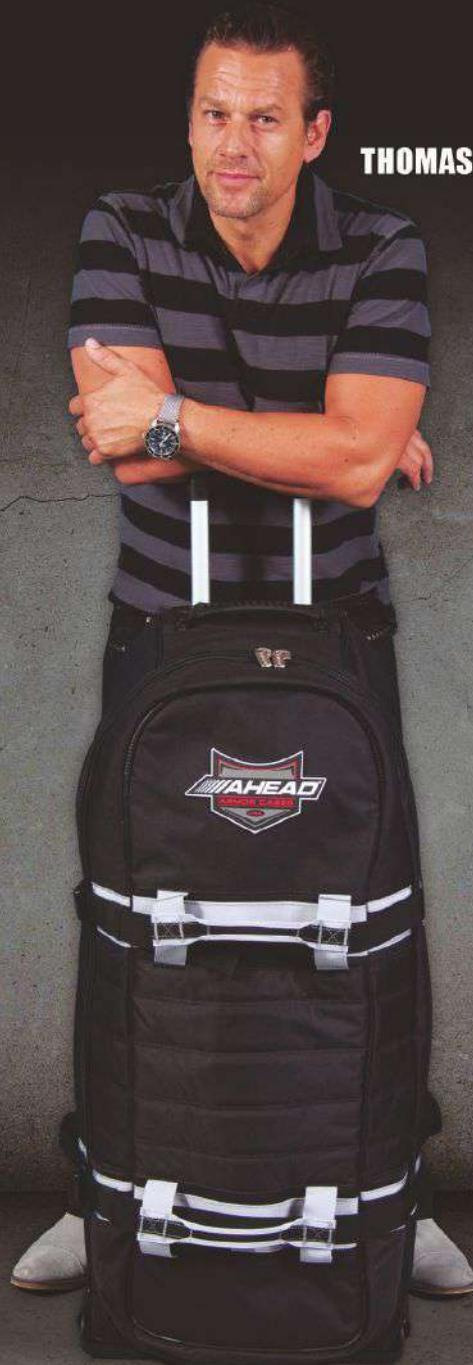
Meinl has welcomed **Robert "Sput" Searight** (Snarky Puppy) to its family of cymbal artists.



PROTECTION PERFECTED



THOMAS LANG



SCAN FOR NEW VIDEO



AHEADARMORCASES.COM

DISTRIBUTED BY: BIG BANG DISTRIBUTION - 818.547.6401



**THIS ISN'T JUST  
INTRODUCTION T  
KIND OF DRUMHE**

**IT'S A FAREWELL**

Introducing Level 360 — the revolutionary new drumhead technology that's staking a claim for the freedom of drummers everywhere. Freedom to spend more time playing not tuning, jamming not cramming, and expressing themselves with tonal range like never before. From here on out, Evans drumheads will be leading the charge across the board into a new era of innovation and superior performance, all-around — 360 degrees to be exact.

**Level 360. Tune in to the revolution.**

**[evansdrumheads.com](http://evansdrumheads.com)**

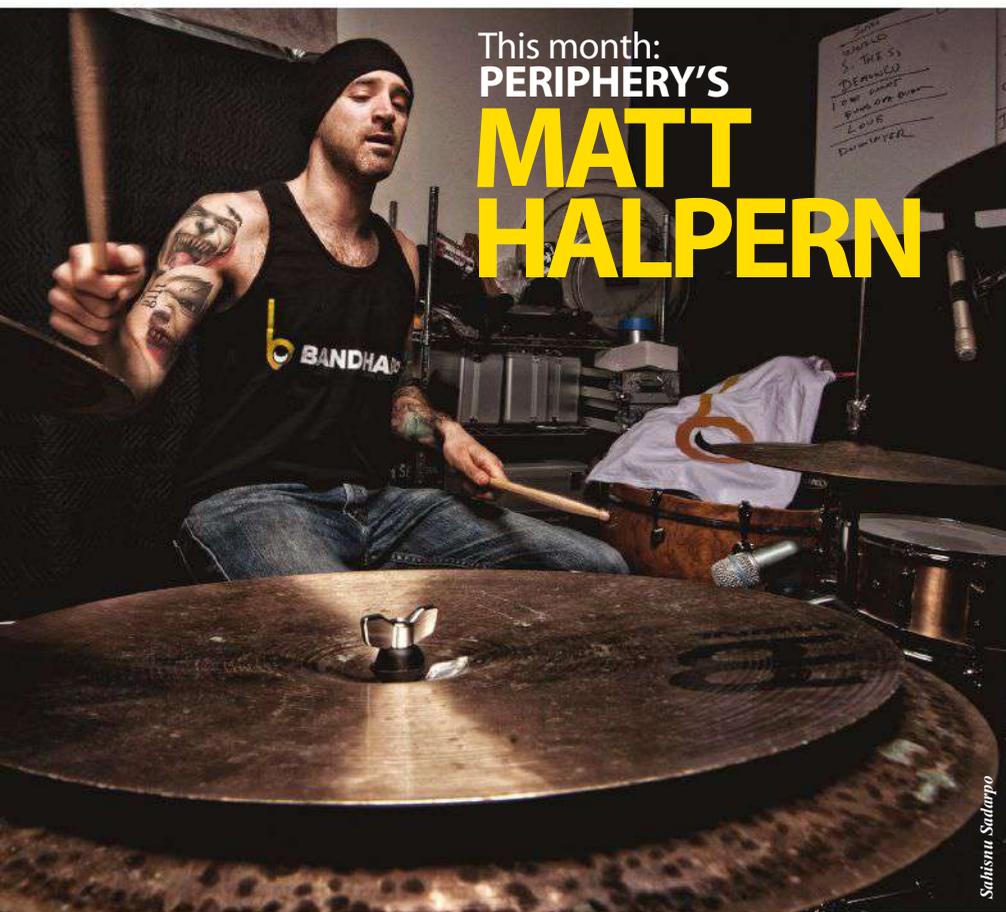
**AN  
O A NEW  
AD.**

**TO THE REST.**



# Must-Have Gear

Equipment the Pros Won't Leave Home Without



This month:  
**PERIPHERY'S**  
**MATT**  
**HALPERN**

Hello, *Modern Drummer* readers! I hope you're all well. As my first contribution to *MD* as a Pro Panelist, I'd like to tell you about the one part of my drumset I can never leave home without: my Meinl cymbal stack. Granted, the stack consists of two cymbals, but it truly is the one part of my drumset that I prefer to have around in all of my different performance settings. The stack consists of an 18" Byzance China and a 16" Byzance crash. I set the China in a normal position on my stand and then invert the crash so it lies upside down inside the China. I then add the top felt, tighten the wing nut to my preference, and start playing.

I love this cymbal combination because it works in many different settings. I can keep the pulse with it, accent specific parts in songs, use it within fills or in a linear style of grooving, and much, much more. I can also make different sounds by changing the tension of the wing nut, by experimenting dynamically, and by hitting different parts of the stack. Whether I use the tip or the shoulder of my stick, or hit the lip of the China or the inverted bottom of the crash, I can always come up with the appropriate sound for the gig. If you've never experimented with this type of setup, I highly recommend it—you won't be disappointed!

Sofistima Sadarpo

## BACK *Through the* STACK

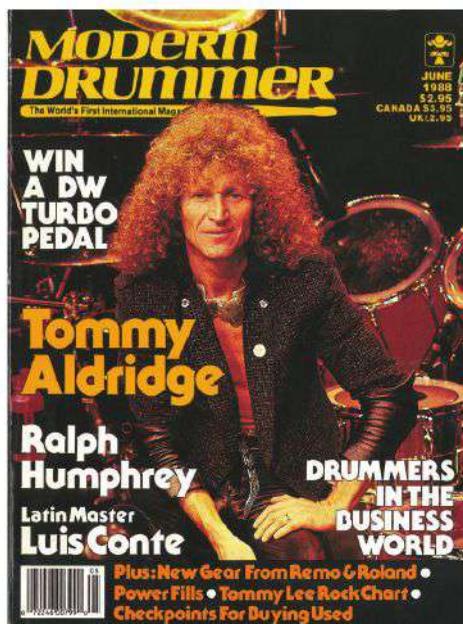
## TOMMY ALDRIDGE

In the June 1988 issue of *MD*, we asked the veteran drummer, who at the time was driving the popular hard rock band Whitesnake, how he managed to remain employable through rock 'n' roll's ever-changing climate.

I think it's much easier if a drummer has something in his style that separates him from everyone else. I've tried to approach the drumkit in a different way through some of the double bass things I'm known for and also some of the visual things. Sometimes you see drummers who look the part—but they have the visual thing together—but they can't convey anything musically. Then there are drummers who play great stuff, but they look like librarians. The ticket is to incorporate both the musical and the visual. I think that has played a part in allowing me to sus-

tain a career over the years. Plus, I enjoy what I'm doing, and it just gets more fun.

I also think it comes down to persistence. There are a lot of great drummers out there who aren't working, because, as a rule, there's a shorter life span in this business than there is in athletics. What got me through the tough times was the fact that I had survived the beginning of my career by staying with it, and I knew that I had the integrity and strength to get through it again. I always had pride in everything that I did; I was never out just to make a buck.



To read the entire Tommy Aldridge feature—and all the other great material from the June 1988 issue—go to [modern drummer.com](http://modern drummer.com) and click on the App Store link.

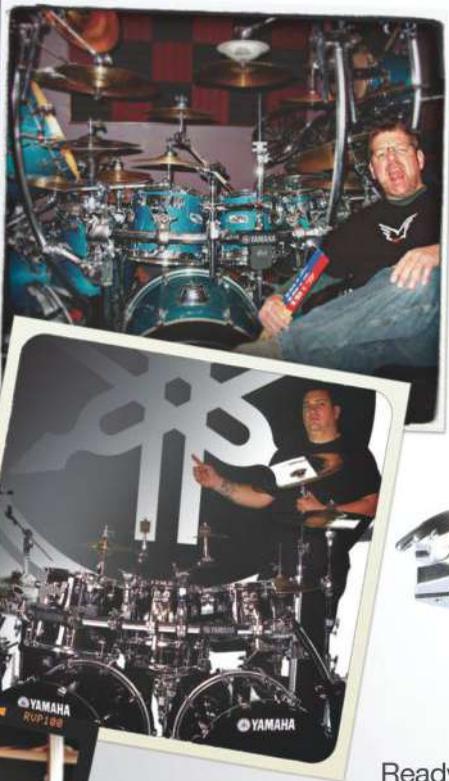


# Show Us Your RACK

The HexRackII features a new lightweight aluminum alloy that delivers superior strength and ultimate customization that is also compatible with most major manufacturers' specifications. Drummers around the globe continue to be amazed by its innovative design and amazing flexibility, adapting the HexRack to reflect their own personal styles: sexy curves, fluid lines, completely original creations.

You've seen their setups on tv, on the road, in magazines, and in social media. And for the past few months, you've showed us yours.

You've submitted some incredible #HexRack setups that show off creativity, customization, and style. We love seeing your setups and the different ways you're using your HexRack, so keep showing it off... we'll be watching!



Ready to Get a Rack of Your Own?  
Find One at Your Favorite Authorized Yamaha Drum Shop Today!

@YamahaDrums  #HexRack

For a list of Yamaha Absolute Drum Shops, please visit [4wrd.it/SUYRADS](http://4wrd.it/SUYRADS)

©2013 Yamaha Corporation of America. All rights reserved.



## TECHNOLOGY CORNER

by John Emrich

## GETTING CENTERED

I recently bought a drum mic package so I can record in my home studio, but I'm having problems with the placement of my kit in the stereo mix. If I listen to just the overhead mics, the snare drum sounds like it's slightly off to the left. When I move the mics a little to compensate, the bass drum starts to sound louder in the right speaker. I can adjust the panning of the close mics on each drum to move the placement in the mix, but I'm not getting a very clean sound. What am I missing?  
BM

I see this happen a lot with drum recording. It all comes down to placement. Not only do the microphones need to be centered left and right, but you must also take into account the front-to-back relationship for each. Take a look at figure 1A, which shows the centerline and the orientation of the left and right overhead mics. In this setup, the snare drum is slightly to the left.

If you move the mics to compensate, the bass drum goes to the right (figure 1B).

Now look at figure 2. All we've done is twist the center point of the mics slightly clockwise. (If you're a lefty, turn them counterclockwise.) It's extremely important to get this right before you begin tracking. Once audio is recorded, you don't have many options to deal with it.

Why do we want to do this? Most people want the bass drum and snare in the center of the mix. By rotating the center point of the overhead mics, you bring more of the bass drum and snare into the center of the overhead pattern. But you don't need to get the exact center of each drum in the center of the mics for this to work. While seated at the kit, start by aiming the centerline from your left hip to the first lug at the top right of the bass drum (the one that sits directly below where you would typically place a second rack tom). Not only will this help keep the kick and snare centered, but it will also improve the stereo image of the entire kit once you start adding individual drum mics.

This will have a huge impact on the sound. When the natural stereo image is correct, you have far less chance of phase issues, which occur when the waveforms of audio signals are out of alignment, and you won't feel the need to start EQ'ing right away to make the recording sound cleaner. When two signals are a little out of phase, they can sound wobbly and lack definition. This simple adjustment will do much to improve the quality of your drum sound.



**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, Cymbal Masters, Mapex, Alesis, Pearl, WaveMachine Labs, Native Instruments, Yamaha, and Zildjian. For more info, visit [johnemrich.com](http://johnemrich.com).

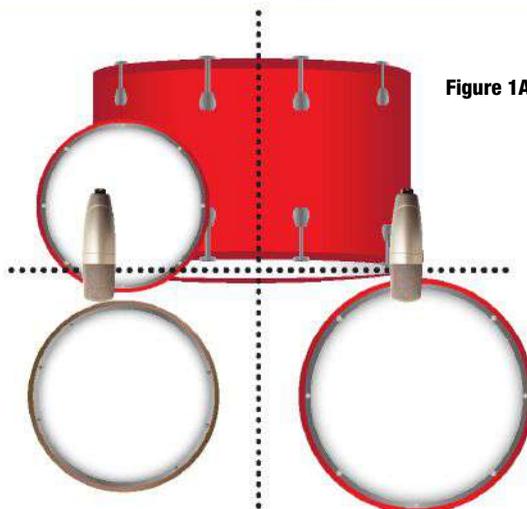


Figure 1A

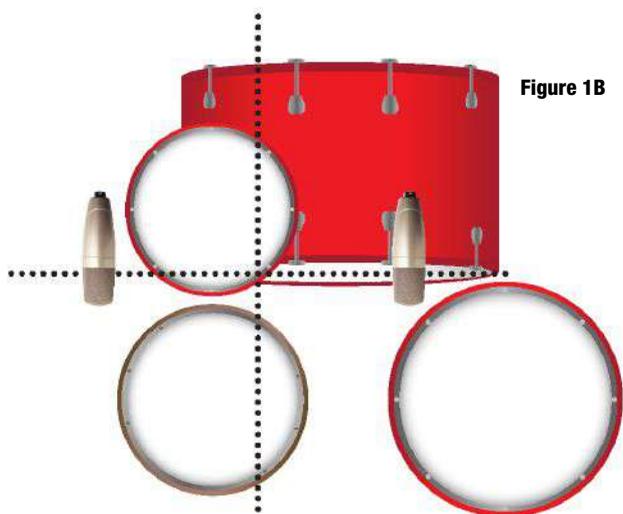


Figure 1B

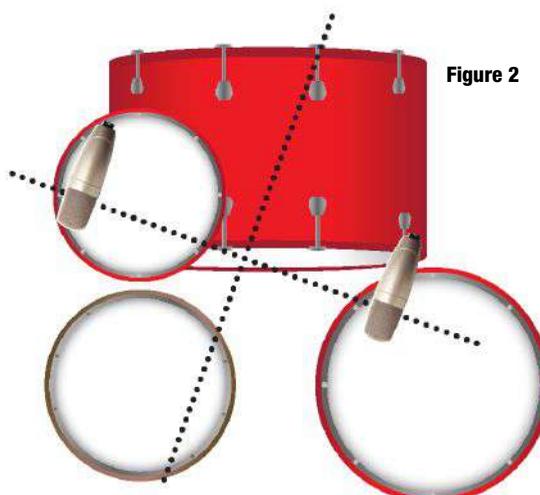


Figure 2



# Bosphorus

100% Handmade Cymbals  
from Istanbul, Turkey



**REAL**

*Masters*

**Bosphorus**  
Master Series

**Ari Hoenig**

US DISTRIBUTION

Direct Music Supply 1-800-828-1601

[www.bosphoruscymbals.com.tr](http://www.bosphoruscymbals.com.tr)

[info@bosphoruscymbals.com.tr](mailto:info@bosphoruscymbals.com.tr)

[facebook.com/bosphoruscymbal](https://facebook.com/bosphoruscymbal)

[twitter.com/Bosphorus\\_TR](https://twitter.com/Bosphorus_TR)



# LUDWIG USA

## MONROE, NORTH CAROLINA

by Michael Dawson

Monroe, North Carolina, is a small, historic city located about thirty miles from Charlotte. Named after the fifth president of the United States, James Monroe, the city of Monroe was established in 1843 and had an original population of 200. Nearly 40,000 people call Monroe home today, and there's some clear evidence of urban sprawl, via stretches of chain restaurants and strip malls along U.S. Route 74, the main artery heading south out of Charlotte. Still, Monroe retains that classic laid-back Southern American feel, where the landscape is sweet and the people are warm, welcoming, and sincere.

Just off Route 74, through a neighborhood of modest homes, playgrounds, and small businesses, you'll find the discreet industrial complex where all of the drums, snares, Speed King pedals, heads, mallets, and timpani are made for Ludwig USA, one of the world's most legendary drum manufacturers. We recently visited the Ludwig factory to get a better feel for how things are done down there, but first we had to get an answer to the simple question: Why Monroe?

### GONE EASTBOUND

The well-documented history of Ludwig Drums begins in Chicago in 1909, after two brothers, William F. and Theobald Ludwig, went into production with their revolutionary new invention, the foot-operated bass drum pedal. The company thrived and eventually began manufacturing drums, drumheads, and other types of hardware.



Economic hardships in the early twentieth century led William F. Ludwig to sell the company to C.G. Conn in 1929. (Theobald passed away in 1918.) C.G. Conn merged Ludwig with another of its acquisitions, Leedy, and created the new brand Leedy and Ludwig. In 1936, William F. Ludwig left Conn to take another shot at owning a drum company. This new brand was called WFL (Conn owned the Ludwig name), and it did very well. When William F. finally reacquired Ludwig in 1960, business continued to boom. This is the era when



New Keystone finishes for 2013

the 3-ply Classic molded shell was developed and subsequently became the most sought-after drum after being played by Ringo Starr on *The Ed Sullivan Show* in 1964.

In the 1970s, under the direction of new president William Ludwig II, the company continued to develop new ideas, like the 6-ply maple shell, and expanded production by acquiring the old Ludwig and Ludwig building at 1611 N. Wolcott Avenue in Chicago. But in 1981, Ludwig was sold to the Selmer Corporation, a company best known for manufacturing woodwind and brass band instruments. It was at this point that the Ludwig factory was relocated to Monroe, North Carolina.

"The factory was moved to have better access to materials and experienced woodworkers," says Ludwig marketing and artist relations manager Kevin Packard. "North Carolina was the furniture capital of the nation, so they wanted to have better access to those materials and also to the people that have the skill set to work with wood."

### HANDCRAFTED FROM START TO FINISH

Tools from the Chicago plant, including shell molds and drill presses, went to Monroe in order to keep the time-tested "Ludwig sound" as true to the original as possible, and most of them are still in use today. "Many things are being updated, but there are some things that we don't want to update, specifically the shell molds," Packard says. "The combination of the bladder press, the Radio Frequency Shell Technology molds, and our exclusive adhesive is what gives Ludwig its sound. So those had to be brought down from Chicago."

The person responsible for manning these crucial shell-making machines is longtime Monroe plant employee Earnest Threatt. Like all members of the Monroe team, Threatt takes great pride in his work, and he has a very specialized skill set that has been honed by years of experience. Most of the Monroe staff has been with the company for over two decades, and, like Threatt, each worker possesses unique talents for various steps in the drum-making process that can't be easily duplicated. For instance, Ann Ross, a twenty-five-year Ludwig veteran, is responsible for putting on all Wrap-Tite finishes. If you own a Ludwig USA drum made anytime since the late '80s, Ross is the one who wrapped it.

If you own a Ludwig USA metal snare, then your drum went through the skilled hands of another irreplaceable expert, Dennis Ledbetter. Ledbetter hand sands and buffs every Ludwig metal shell in the plant. To see him in action, working the drums back and forth on the high-speed buffer, is awe inspiring. It's intense and dangerous work, yet he manages to do it all with the grace, power, and beauty of a champion matador wrestling a raging bull. Ledbetter, who's also a part-time pastor, is largely responsible for the vibrant, beautiful quality coveted in Ludwig snares. (Rumor has it that Dennis also blesses each shell before sending it off for assembly.)

And so the story goes on down the line at Monroe, with each craftsman using gifted hands to instill a bit of personalized magic into what ultimately becomes a Ludwig instrument, from selecting the wood to cutting the edges to sanding, finishing, assembling, and packaging.

### THE SELMER/MONROE CONNECTION

To clarify the relationship between the Ludwig team at Selmer's corporate headquarters in Elkhart, Indiana, and the manufacturing specialists in

## MEET THE MAKERS

Everyone who touches a Ludwig USA drum, from those who select, cut, shape, and finish the wood to those who assemble and tune the completed instruments, does so with supreme expertise, pride, and care. Many of these employees have been working at the Ludwig factory for over two decades. Here are four of the skilled craftsmen doing what they do best to help ensure that every drum that leaves Monroe has that "classic Ludwig sound."



Drum shell craftsman Earnest Threatt pulls a fresh shell out of the bladder molds.



Wrap-Tite expert Ann Ross has finished all wrapped Ludwig drums for more than twenty-five years.



R&D manager and wood expert Rockie Hinson hand sands a shell as part of the new multi-coat Poly-Glass lacquer process, which produces a furniture-grade finish that's 30 percent stronger without degrading resonance.



Dennis Ledbetter sands and buffs every metal Ludwig shell by hand, in an extremely physical, time-honored process.

Monroe, we asked Kevin Packard to explain a bit about who does what. "It's a very collective effort," he says. "The team in Elkhart, which is thirty-two-year Ludwig legend Jim Catalano, sales manager Robert Henry, product engineer Josh Allen, and myself, spearheads concepts for new products with input from Ludwig dealers and key artists. From a U.S. standpoint, the development of those ideas goes to Rockie Hinson and his team in Monroe."

Hinson plays a vital role at Ludwig USA, from choosing wood for new shells, like the 5-ply maple/oak Keystone, to creating new finishes. "For the Keystone," Packard says, "we explained to him the sound we were looking for, and he was the one who hunted down the wood and created the formula for the shell. We wanted to come up with a different twist on the Ludwig sound, and originally we thought about working with luan or different types of mahogany, but he suggested Kentucky red oak. We tested it, and it worked perfectly. Rockie is our



Ludwig's Monroe showroom features the company's latest offerings, as well as kits used on stage by longtime endorsers like Alan White of Yes, Bun E. Carlos of Cheap Trick, and Johnny Carson's Ed Shaughnessy.

secret weapon."

The other side of Ludwig is the American-designed import lines: Club Date, Epic, Element, Accent, Black Magic, and Supralite. Those were developed between the Elkhart team and manufacturing partners in Taiwan and China. "For instance," Packard explains, "the cherry/gum Club Date shell was developed by Josh and me on the factory floor in Asia when we were experimenting with different woods. We knew we wanted a more

vintage sound, so Josh suggested a full round-over bearing edge. That ended up being the key to unlocking that shell's full potential."

When asked why the Club Date wasn't sent to Monroe for production, Packard boils it down to a simple reason: cost. "We wanted something with a vintage Ludwig vibe that could be accessibly priced," he says. "However, keep an eye on Ludwig USA over the next couple years. There is a lot in the works at Monroe that will blaze a



**T-cymbals®**  
handmade in Turkey

[www.tcymbals.com](http://www.tcymbals.com) / [www.tcymbalsusa.com](http://www.tcymbalsusa.com)

See us at NAMM Hall D 2366

**tune-bot™**  
THE ULTIMATE TUNING MACHINE

- Match Lug Pitches
- Tune to Notes
- Save Tunings
- Clip to Drum for Tuning Ease



Powered by  
**QVERTONE LABS**

**sound better, tune faster.**  
[www.tune-bot.com](http://www.tune-bot.com)

NEVER BE THE CROWD



CHRIS ADLER



LAMB OF GOD

WWW.MAPEXDRUMS.COM



**The new Atlas mount attaches using existing lug holes** and features a suspension design to increase resonance in toms, floor toms, and auxiliary drums. This versatile mount can also convert floor toms to bass drums and vice versa, and it can be used to add cymbal arms and percussion mounts to a setup for even greater flexibility.

path forward with William F. Ludwig's spirit of innovation well intact."

#### ORIGINAL INGENUITY

The first thing you see when you walk into the Ludwig factory in Monroe is an impressive showroom displaying all types of drums, from custom kits for top endorsers, including Bun E. Carlos, Ed Shaughnessy, Butch Miles, Alan White, Jon "Bermuda" Schwartz, and Questlove Thompson, to new offerings in the 3-ply maple/poplar/maple Legacy Exotic, 5-ply oak/maple/oak Keystone, 7-ply Classic Maple, acrylic Vistalite, and 6-ply cherry/gum Club Date lines, plus some prototype snare drums

that are too top-secret to reveal at this time.

A few new things that we can talk about, and that everyone at Ludwig is very excited to put into production, are new cast bass drum claws; new badges for Keystone, Legacy, and Classic Maple drums, made in Elkhart from recycled trumpet brass; and the Atlas mount, which is a slick suspension system that connects to the shell using the existing lug holes. The claws and badges are subtle changes that up the overall value and classiness of Ludwig USA drums, while the Atlas mount is sure to gain a lot of attention for a streamlined design that increases drum resonance without adding bulkiness and can be retrofitted to drums

from almost any manufacturer.

For fans of classic models, the Ludwig Configuration Generator on [ludwig-drums.com](http://ludwig-drums.com) allows you to build your own drumset to whatever spec you like, including vintage-style hardware, tom mounts, spurs, badges, and finishes. So if you're after a brand-new kit that looks like it was made in the '60s, complete with 3-ply shells, black oyster pearl finish, a rail console-tom mount, Classic Curved spurs, Classic lugs, and Legacy Vintage Keystone badges, you can get it. Since Ludwig USA drums are made to order, you can essentially build any type of kit you want. The company is even allowing for further customization so that customers can mix and match shell types, such as Legacy Classic toms and Classic Maple kicks, to create the ultimate dream kit. Combine those features with the supreme hands-on craftsmanship that goes into every drum coming out of the Monroe facility, and you end up with a musical instrument that's completely personal yet deeply tied to the Ludwig traditions that helped define what the modern drumset is all about.

[ludwig-drums.com](http://ludwig-drums.com)



**POWER.  
PRECISION.  
PERFORMANCE.**

**GET MORE POWER, PRECISION, AND PERFORMANCE FROM YOUR STICKS!!!  
GET THE AHEAD ADVANTAGE.**

[AHEADDRUMSTICKS.COM](http://AHEADDRUMSTICKS.COM)

Distributed by BIG BANG DISTRIBUTION - UK/BRDistribution.co.uk - 800.547.6401

**AHEAD  
DRUMSTICKS**

to each their own!



Got my drums exactly  
how I designed them for the 2012  
World Tour in a matter of weeks.

- Glen Sobel of Alice Cooper Band



MyDentity

MyDentity.MapexDrums.

# MAPEX

## MyDentity Drumset



by Michael Dawson

**Y**ou've no doubt seen the Mapex ads boasting how the company offers 516,837,888 possible drumset configurations in its MyDentity series, and how the drums will be made to order and delivered in thirty days. Add to that the fact that the drums are priced in the mid-level range, from \$999 to around \$1,919 depending on the number of pieces you get, and this all starts to seem a bit too good to be true. To test out this new interactive approach to ordering a drumkit, we decided to take on the role of MyDentity customer and logged on to the website, built a few different setups, placed an order for our favorite one, and then waited to see what came in. Here's how it all went down.

### STEP ONE: DESIGN A KIT

The first thing you do when you log on to the MyDentity website is choose either to design a custom configuration or to start with a standard four-, five-, or six-piece setup. The preset configurations are the way to go if you already know the basic outline of the kit you're looking to order. Mapex chooses the most common sizes within these configurations (22" bass drum, 10" and 12" rack toms, and 14" and 16" floor toms), but everything is interchangeable if you want to try different combinations of sizes (18" to 26" bass drums, 8" to 13" rack toms, 14" to 18" floor toms, and 10" to 14" snares in various depths are available). You can also set up an account so you can log in, save kits, and then start over with a completely different idea.

We decided to build three kits (a four-, a five-, and a six-piece) before deciding on which one we wanted to order. We ended up with an oversize five-piece John Bonham-style kit, with an 18x26 bass drum, a 7x14 snare, a 9x13 rack tom, and 16x16 and 16x18 floor toms. We chose maple shells for all of

ors were a little "stock" for a custom kit. On the other hand, some of the illusions were pretty trippy, especially satin lemon-lime, but they didn't quite fit our objective, which was to find a look that would pay tribute to Bonzo but with a modern twist. The sparkle and pearl options proved to be the most appealing and classiest of them all, even though some of those were also very bright (turquoise ripple pearl and hot pink sparkle) or unconventional (desert camo pearl and forest camo pearl). The finish we chose is called sage to green sparkle, which has a very nice, high-end look that features green sparkles fading to a lighter champagne-type sparkle. This was exactly what we were looking for: It paid homage to Bonham's legendary green sparkle kit while bringing in something new and unique.

You can also choose from ten finishes for the lugs and hoops, including black, dark blue, khaki, lime green, orange, and white. But none of those, aside from white, looked very good on the sage to green sparkle drums, so we went with basic chrome instead.

### STEP THREE: HEADS AND HARDWARE

The final two elements to choose for our MyDentity custom kit were the front bass drum head design and additional hardware. You can go with a basic white or black logo head, or a more classic-looking white or black head with the logo positioned to the side and on top of two stripes. We went with the white head with the stripes.

Aside from the bass drum tom mount, no hardware is included with a MyDentity kit, but you can add various hardware packages and individual pieces (pedals, thrones, stands) for an additional charge. Prices range from \$199 for a basic light-



*With the intuitive MyDentity online drumset designer, Mapex gives drummers control over many of the options for customizing their next kit—while maintaining an affordable, mid-level price tag.*

the drums (you can also choose birch) and opted to have the tom mount attach directly to the bass drum (a cymbal-stand mount is the alternative).

### STEP TWO: FIND A FINISH

With our sizes and configuration chosen, the next step is to click the Finishes tab and start experimenting with different color schemes. The finishes are broken down into six categories: solid colors (eight choices), sparkles (twenty), pearls (fifteen), brushed metals (four), illusions (eight), and wood grain (black only). When you choose a finish, the overhead onscreen graphics change, so you can see what your kit is going to look like with the chosen wrap or wood grain. You can also click the Finish Close-Up button to see the side of a rack tom.

To our eyes, the wood grain, brushed metals, and solid col-

weight pack, with two single-braced boom stands, a snare stand, and a hi-hat stand, to \$459 for a package featuring two heavy-duty boom stands, a hi-hat stand, a snare stand, and a bass drum pedal.

### STEP FOUR: SAVE, SHARE, AND SUBMIT

We had a lot of fun experimenting with all the different setup and finish options in the MyDentity program. After about a half hour of trying different kits, we were finally able to settle on the outfit we have here, so we saved it to our account, sent an image to our email (you can also post the pic to your social media sites), and then submitted the order. Thirty days later, the kit arrived at our office, ready to be put to the test. (Your order would be sent to your local Mapex dealer.)

## FROM AN IDEA TO REALITY

It was pretty darn cool to crack open the Mapex boxes and catch the first glimpse of what we'd designed online. The sage to green sparkle wrap looked just as good in person as it did on screen, and everything about the kit was assembled very professionally. Mapex USA keeps all the MyDentity parts and wraps in stock in Nashville, so when an order comes in they can get right to work, without having to wait for the kit to be built and shipped from the main Mapex factory in Taiwan.

Once we set up the drums and did some initial tuning to balance out the

heads, we gave the kit an extensive test run. The maple shells produced a big, fat tone, which was augmented by the drums' oversized dimensions. This particular MyDentity makeup provided a loud, warm, and rumbling drum sound that would satisfy most classic-rock fans looking for a professional-quality, mid-price drumset that's more individualized than a basic catalog kit.

Our one sticking point is the drumheads. Rather than including top-quality Remo USA Coated Ambassador tom and snare heads and Coated Powerstroke 3 bass drum heads, Mapex went with cheaper Asian-made versions. While that

decision clearly helps keep down the overall cost of the kit, these heads were a detriment to the overall sound, especially on the toms. That's not to say that the drums sounded bad. In fact, despite the cheaper heads having a thinner and more papery tone than regular Remos, we could still hear a clean, round tone fighting to get through. It just took more time, effort, and tuning know-how to get down to the good stuff. We bet that most drummers would be willing to pay a few extra dollars for premium drumheads, so why not make it an option?

[mydentity.mapexdrums.com](http://mydentity.mapexdrums.com)



Rob Mazzella

# ISTANBUL MEHMET

Horacio “el Negro”  
Hernandez Cymbals

by Anthony Riscica



**H**oracio “el Negro” Hernandez grew up in Cuba in a household filled with music, which becomes evident upon listening to his playing. The soul of the music just seems to be in his blood. His early development had him spending loads of time in recording studios in Havana, before he eventually made his way to the U.S. Once he was able to work legally, Hernandez was approached by the great Latin-jazz pianist Michel Camilo, and his worldwide professional career took off from there.

Hernandez recently developed his own custom line of cymbals with the manufacturing masters at Istanbul Mehmet. The result, as you’ll read, is some of the tastiest cymbals I’ve heard in a while. Both artist and company have succeeded in producing what I believe is exactly what a lot of us drummers—not to mention Horacio himself—are looking for when it comes to jazz and Latin-jazz applications.

## RIDES

The lineup includes four ride cymbals, which is where we’ll start. All of these 22” beauties sport the same finish. The tops seem to have been brushed in a circular motion with an abrasive material, to create a matte appearance. The result is a unique look augmented by a raw bell and green lettering for the logos. The bottoms of the cymbals feature a classic lathing pattern, and each piece is hand signed by Mehmet Tamdeger.

“These cymbals were designed, more than anything, for the balance between the bell of the cymbal and the body,” Hernandez explains. The first models I put up were the Medium and Light rides. The Light had a warm, expressive, and dark quality that was reminiscent of that ever-elusive 1960s Tony Williams ride sound (a reference we don’t take lightly). This ride, however, lacked the articulation that was such an integral part of Williams’ iconic cymbal. The stick sound was

present, but I needed to use some finesse in order to keep the swell from overtaking it. This wasn’t a huge problem, but it was enough to limit the cymbal to low- or medium-volume playing where clear stick articulation is desired. The average-size, raw bell provided a sweet tone that resonated into the bow of the cymbal but had the ability to cut at louder volumes.

The Medium ride was the perfect accompaniment to its lighter counterpart. The stick sound stood out more and the tone was not quite as complex, yet the cymbal still maintained a consistent, warm sound. The heavier weight limits this model’s crash potential when compared with the Light ride. The bell sound was a bit more amped up but still maintained an “intelligent” quality. This would be the bell to go to during any mambo-type sections of songs.

## FLAT RIDES

The other two 22” rides are flat. One has two rivets on one area of the cymbal, while the other has no rivets; the riveted version is a bit thinner. Usually with flat rides, you don’t get a whole lot of range in volume, which allows you to dig in a little more. That was the case here, with both models. And with only two rivets in the one cymbal, the sizzle never became overwhelming, and I could still hear the round, dark tone come through.

One thing I noticed with all of the cymbals in this line, with or without rivets, is a sweet juxtaposition of dark tone and bright, shimmering finish. With the unriveted Flat ride, I could hear a little more stick sound, mostly due to the cymbal’s added weight.

This model provided complex, ear-pleasing sounds and was easy to play.

## CRASHES

Next up were the four crashes: 15”, 17”, 18”, and 19”. These relatively thin cymbals sport the same finish as the rides and were bright sounding but maintained complexity, warmth, and darkness in their tone. This was especially evident in the 18” and 19” models. The 15”, because of its thin weight, had an almost splash-like sound. Its decay was quicker than that of an average 15” cymbal, and it had the brightest tone. The 17” provided more sustain and presence. As I moved over to the 18” and 19” crashes, this trend continued, with each model becoming warmer, with a richer sustain. All of the crashes paired nicely with the darker-sounding rides.

## HI-HATS

Hernandez chose to go with 12” and 13” hi-hats, with the bottom cymbals traditionally lathed on both sides. “For the balance between the cymbals and the hi-hats, 14” was going to be too loud,” the drummer says. “The whole line is thin and delicate, so that’s why 13” and 12” hi-hats were chosen.” Both pairs are medium weight and provided a beautifully articulate “chick” sound.

For my playing style, the 12” pair was a bit too small to be used as main hi-hats, but it worked great as an auxiliary sound to the 13” set. The 12” cymbals simply lacked some of the expressive capability that I like to get by using different foot tension on the hi-hat pedal. The 13” pair was far better in that



“After [numerous] trips to Istanbul, where I was getting together with cymbal makers and drummers, I found a place called the Drum Club,” Horacio Hernandez says. “A friend there told me the story of Mehmet—how he was working at the Zildjian factory when he was nine years old. I was then introduced to Mehmet and visited his factory. I knew then that I wanted to work with these experts.”

area. The cymbals had a tight, crisp sound when held closed but could also “swish” loosely with a better tone than most 13” hats I’ve played. One thing that both sets had, for sure, is clarity—crisp and clean.

#### EFFECTS

The three cymbals left in this collection are 14” and 16” Chinas and a 9” splash with rivets. Both of the Chinas are relatively thin. This is a good thing, in my opinion, because Chinas are always the hardest to tame, volume-wise. The 14” is right on the border of being a China splash. You get the depth of a China, but in a bright, quick flash that, surprisingly,

didn’t come across as harsh in a smaller room. The 16” China had a similar quality, but I felt I had a bit more room to play with it, as far as volume and tone were concerned.

The 9” riveted splash is medium-thin. The five rivets made for a very specialized sound that I found appropriate to use no more than once or twice in an hour-long set. I did enjoy this model’s quick metallic sizzle, but it’s not something I’d want to use too often.

#### FIELD TESTED

I played a lot of these cymbals on a small club gig with a Latin quartet and found that they were more sweet sounding and appropriate

for the music than anything I’d heard in a while. My bandmates were pleased with them as well. I also had the chance to watch a good friend play the rides with his jazz trio, and the cymbals sounded great in that setting as well.

Overall, I really enjoyed playing this new line. I was also happy to see one of Latin-jazz’s greatest drummers team up with a cymbal company to make grade-A products geared toward his exciting, expressive, and colorful musical style. As Hernandez puts it, “I feel like I’m riding the Ferrari of cymbals, and I don’t even drive!”

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

# LUDWIG

MODERNDRUMMER  
DIGITALLY ENHANCED

## Black Beauty, Supraphonic, and Supralite Snare Drums

by Michael Dawson



Black Beauty



Supraphonic



Supralite

Ludwig snare drums have played a crucial role throughout drumming history. These coveted instruments, from one of the United States’ original drum companies, have appeared on countless recordings and stages since the early twentieth century. From the early days of jazz and Dixieland to the evolution of contemporary styles like modern rock and fusion, Ludwig has always been a go-to choice. And any studio drummer would attest that no drum collection is complete without at least one Ludwig snare. Some would even argue

see where the Supralite fits within the sonic spectrum of the black-nickel-over-brass Black Beauty and chrome-over-aluminum Supraphonic, we had the company send over a sample of each: a 5x14 Supraphonic, a 5x14 Black Beauty, and a unique 5x15 Supralite.

#### OPEN IT UP

Ludwig metal-shell snares are revered for having vibrant, open tones and great snare sensitivity—two traits that translate just as well to the stage as they do to the recording

swapped out the maple snare with one of the Ludwigs (it didn’t matter which one), the kit sprung to life with a much livelier presence. The entire drumset sounded more resonant and open, just by swapping in a Ludwig snare. It was pretty mind-blowing.

#### FROM TOP TO BOTTOM

We tested the entire tuning range of these drums by playing the same basic funk groove for a few bars at various tensions, from as high as the head would go down to as low as it would go. Then we tuned each drum to the same pitch (E) and played them all in a lighter jazz setting. This gave us a good idea of each snare’s versatility, as well as its core tonality.

What we discovered is that all three snares shared Ludwig’s trademark expressiveness, and each one worked well at just about any tuning. Yet there was a clear difference in timbre between them. The 5x14 Black Beauty (\$1,295) sounded warmer and darker, especially at high tunings, and a medium tension produced a classic “crack” with just the right amount of overtone. The word *dignified* came to mind when I

*The new Ludwig Supralite chrome-over-steel snare is a no-brainer when it comes to comparing cost and sound quality, and it’s no sonic slouch when examined side by side with the company’s top-notch Black Beauty and Supraphonic models.*

that you could get through just about any session or gig with a single Black Beauty or Supraphonic.

Ludwig recently introduced a new snare line, Supralite, which features a chromed-steel shell and vintage-style tube lugs. To

studio. The kit that we used to test these drums was a 1964 Slingerland. To get a baseline, we first played the kit with its matching single-ply maple snare. The drums sounded warm, punchy, and controlled, if not a bit dark and dry. When we

played this drum, whether I was slamming rimshots or dropping in light Billy Higgins-style comping.

The 5x14 Supraphonic (\$695) was a wilder beast, exhibiting a wider array of overtones and a sharper attack. This drum made me play with a looser feel and with a bit more recklessness. Tuned lower, it recalled sloppy, sweaty classic-rock stylings, with wide resonance and a smacking attack. And when tuned tight, it beckoned for slippery, sneaky Chad Smith/Zigaboo Modeliste ghost-note grooves. In a jazz setting, the Supraphonic urged me to go for a more adventurous Elvin Jones-type approach.

With such stellar sounds coming from the Black Beauty and Supraphonic, we were a bit apprehensive about the 5x15 Supralite. After all, this Taiwanese-made drum retails for less than half the cost of its U.S.-made brethren

(the 5x15 Supralite lists for \$309.99). Yet it stood its ground and brought to the table a brighter and sharper tone that was distinctly different from that of the other two.

The extra inch of width on the 15" Supralite will take some getting used to, as you'll have to adjust how you approach rim-clicks and rimshots to find the sweet spot. But it's a fun drum to play. Very tight tunings produced a strong "pop" with a bit more girth than you get from a 13" or 14" model, and medium tunings showcased long, even overtones. I could also get a solid, fat tone out of the Supralite without having to loosen the batter head too much, and the drum's shallow depth helped retain crisp snare response across all tunings. In lighter jazz

styles, the Supralite might sound a bit too bright, but it had a really nice rimshot that had me attacking it from a more aggressive Jack DeJohnette-inspired headspace.

You can't go wrong with owning any one of these three snares. If prodded to make a choice, I'd say the 5x15 Supralite is probably the least essential, due to its brighter, louder tone, but it's hard to argue against it, since it has such an affordable price. In a perfect world, I'd keep all three of these snares at my disposal, with the Black Beauty tuned medium for a classic, all-purpose sound, the Supraphonic tuned tight for extra funkiness, and the Supralite tuned low and muffled for a fat yet vibrant punch.

[ludwig-drums.com](http://ludwig-drums.com)

## LP Americana Cajons

by Michael Dawson

Americana cajons are high-quality box drums manufactured in the U.S. from 11-ply Baltic birch, a prized tone wood that's frequently used in speaker cabinets due to its natural ability to emphasize high and low frequencies. Since the body of a cajon acts similarly to a speaker cabinet, Baltic birch is an ideal choice to maximize the highs of slaps and the lows of palm strokes. There are three types of Americana cajons (String Style, Snare Style, and Peruvian Style), and we were delivered one of each check out.

### STRING STYLE

The Americana String Style cajon (\$459) features an African sapele front plate and custom-designed D'Addario strings, which are used to create the crisp sounds required for traditional flamenco music. Sapele is a



never rattled out of control. Bass tones were fairly deep, and edge strikes and slaps sounded mellow yet crisp and clean. This was the most traditional sounding of the three Americana cajons, but it was also my least favorite. It's not that it didn't sound good; the other two just had more distinctive voices.

### PERUVIAN STYLE

The Peruvian Style cajon (\$359) has an African okoume front plate and no snares or wires. This model, which measures 11 $\frac{1}{2}$ x12 $\frac{1}{2}$ x19 $\frac{1}{2}$  and has curved corners

cate a full-kit groove with the mellower tones of hand drums. The Peruvian cajon also sounded great when used as a kick drum alternative and hit with a bass drum pedal with a soft beater.

### SNARE STYLE

The Americana Snare Style cajon (\$429) features a lyptus and okoume front plate and PureSound Custom Pro brass snares, which produce a brighter and livelier sound. Okoume is a lightweight wood often used in guitars, while lyptus is a harder wood often used for cabinetry and flooring.

The Snare Style cajon is the same size and shape as the String, but there's no tuning mechanism. Instead, two 4" snare-wire sets are fixed inside the drum so that they press against the front plate. This cajon was noticeably more vibrant sounding than the other two, with less-focused tones coming from bass hits, edge strikes, and slaps. I don't know that I'd go to this model first for studio applications, as microphones might accentuate its slightly dissonant overtones. But for live playing, this is the one with the most cut, presence, and articulation.

The front plates on all three Americana cajons had a soft, smooth feel, which provided a very comfortable playing experience that would be welcome in longer jams.

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

*Built by hand in the United States, LP Americana cajons offer distinct yet distinguished sounds for almost any traditional or contemporary percussion situation.*

popular wood choice for acoustic and electric guitar bodies, as well as for interior wood trim on Cadillac cars.

This 11 $\frac{3}{4}$ x11 $\frac{7}{8}$ x19 cajon is hexagonally shaped and has curved corners near the playing area. It features LP's unique tuning mechanism, which consists of two long tension rods mounted on the back of the cajon. The strings can be adjusted with a drum key, to go from loose and buzzing to tight and subtle. Regardless of the tension, the snares

near the playing area, features the simplest design of the three Americana drums and had the warmest and softest sound.

Bass tones on the Peruvian Style cajon were very deep and round, not unlike the sound of an electronic Roland 808 kick drum. Edge strikes were slightly muted yet melodic, and slaps had a clear "pop" reminiscent of what you get from a medium-tuned conga. This would be my top choice of the three for studio applications where you want to repli-

# ROCKnROLLER

## R10RT Multi-Cart by Michael Dawson

Granted, there are many more glamorous ways to spend a couple hundred bucks on equipment, but when it's time to load out your gear at the end of a long gig, you'll be glad that you decided to pick up a RocknRoller Multi-Cart instead of a shiny new China cymbal. At the very least, your back will thank you.

The R10RT Multi-Cart is a super-sturdy, multi-configurable, easy-to-maneuver dolly that can carry most—if not all—of your drumkit from your car to the stage, or vice versa, in one trip. It can withstand up to 500 pounds of weight, so you could even lend it to your bandmates to lug PA speakers, amps, merchandise, and heavy cases. I used the R10RT at an outdoor festival gig this past fall

speakers. The stage was set high off the ground and next to a lake, so we had to traverse an uneven gravel road and a long, rickety wooden ramp to get our equipment in place. Had we not had the RocknRoller at our disposal, we would've had to carry each piece by hand, which would have been exhausting and a bit dangerous. With the R10RT, load-in was a cinch.

The Multi-Cart can be configured eight different ways, by extending the telescoping frame and by raising one or both of the folding sides, so it can go from a simple, compact



the R10RT, while the big, rugged 10x3 rear wheels make rough terrain, such as steps, curbs, gravel, and cracked pavement, a simple conquest. The front casters also come with friction brakes to keep the cart from drifting when parked on uneven ground.

For carrying stacks of drums, we suggest using bungee cords to secure your cases to the handles so that everything will stay in place when you turn sharp corners. The R10RT itself is fairly heavy (30 pounds), which could turn off some potential owners, and it might take up more trunk space than you can spare (11x13 1/2 x 34 when compacted). But RocknRoller also offers smaller versions, and each Multi-Cart is available in lightweight aluminum. The R10RT model that we've reviewed here—and highly recommend—lists for 239.99.

[rocknroller-multicart.mysshopify.com](http://rocknroller-multicart.mysshopify.com)



*For working drummers, there's no accessory more useful than a sturdy handcart, and RocknRoller Multi-Carts are the best options available.*

where the band had to provide the entire sound system, including bulky power amps and several subwoofers, monitors, and main

platform to a long 52" cart with waist-high handles on each end. The 5x1 1/4 front casters rotate 360 degrees, so it's very easy to steer



For me and everyone else here at Tycoon, the first thing that comes to mind is quality and originality. I feel honored to make instruments played by some of the best musicians around the world, but also by those who just find happiness in playing their drums. I'm proud that my life's work has been to deliver that feeling of passion.

- Maliwan Uthad  
Tycoon Percussion Drum Builder  
25 years

Every time I put my hands on a Tycoon drum...the sound, the look, the innovation; it's just at the highest level possible. I can feel the love that they were built with. Music is my life, passion, and universal language; and everywhere I go, I can proudly say "Yes...Tycoon Percussion is my choice."

- Yoel Del Sol / Gianni  
Tycoon Percussion Artist  
5 years



[www.tycoonpercussion.com](http://www.tycoonpercussion.com)

tycoon®  
PERCUSSION

MADE WITH HEART.  
PLAYED WITH HEART.

30 YEARS BEATING STRONG.



# GRETSCHE THE GREAT AMERICAN DRUM SET.



SEE TAYLOR HAWKINS' FOO FIGHTERS  
DRUM KIT AT THE GRETSCHE NAMM BOOTH 5720.

Learn more about Gretsch Drums.

Taylor Hawkins / Foo Fighters  
and his Gretsch USA Custom



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.

# ROLAND

## TD-30KV V-Pro Electronic Drumset

by Mark Pry



Earlier this year, Roland unveiled the flagship electronic kit from its V-Pro series, the TD-30KV. Along with somewhat beefier hardware, the updated TD-30 sound module and triggers boast new "SuperNATURAL" behavior modeling technology, which promises to capture a drummer's true playing expression more accurately than any of its predecessors have. A quick view of some of the videos on Roland's website shows high-profile drummers, such as Mark Tempesta, Thomas Lang, and Brendan Buckley, extolling the TD-30's realistic feel and sound. The question is, will it perform that well for all of us? After spending some quality time with this kit, we can assure you that it will, plain and simple.

### HARDWARE

The TD-30KV comes with the MDS-25 rack system, which was extraordinarily easy to use. The primary horizontal tubes look cool and are both heavy-duty and highly functional, serving as not only the crossbar on which to mount toms and cymbals but also as a housing for the cabling. This makes setup a bit more efficient, as there's really only one way to do it, and it

keeps the wires organized and out of sight. The cables were also labeled with the respective instrument on each end, in order to avoid confusion.

The tom and cymbal mounts were extremely sturdy. The tom mounts have a ball joint that provides an extraordinary range of motion to allow for perfect placement. One criticism regarding setup: The inputs on the cymbal pads were labeled with raised black lettering on black plastic, which made them virtually impossible to read without the aid of a flashlight once they were in place.

rebound, is about as sturdy as a 22" maple kick, which eliminates any issues with the pad sliding on the floor.

The cymbal pads were an interesting paradox, as the feel took a bit of getting used to, but the sound was perfect. The mounts allow the pads to swing freely, just like an acoustic cymbal. But at the end of the day, you're still striking a dense rubber pad. Especially for those who play with 18" crashes and larger models, the "squishiness" associated with the feel of thin bronze cymbals simply won't be there. This proved especially true

---

*Roland's updated TD-30KV V-Pro kit, with new SuperNATURAL behavior modeling technology, has successfully moved us a step closer to a completely realistic e-drum playing experience.*

---

These drum pads have the most realistic feel of any electronic kit I've played. The combination of the ability to tighten the heads and the larger diameter of the pads themselves (PD-128s are 12", and PD-108s are 10") offers the feel of striking acoustic drums. The bass drum pad, which afforded a good amount of beater

with the hi-hats, which had realistic sounds when held completely open, partially open, and closed but still took some adjusting to with regard to feel.

In the end, sacrificing a bit of acoustic feel turned out to be worth it, because the cymbals *sounded* extraordinary. Bell strikes could be perfectly punctuated,



**EQUATOR SNARE**  
MATRIX GREEN

the **NAMM**  
show<sup>13</sup>

**BOOTH 4000**  
**HALL C**

**PLAYDIXON**  
**.COM**

**LIKE**  
**DIXON DRUMS**



**FERCELY**  
REFINED

Dixon's Equator Series Professional Snares, seriously responsive drums for ultimate expression and tone. Made from 4-ply North American Oak with an internal steel ring for added power, response and resonance.



Available in 5.5" x 14" and 6.5" x 14"

crashes could be choked effectively, swells crescendoed evenly, and thunderous accents exploded with reckless abandon. It took some adapting on my part, psychologically, but once I just let myself play the pads in the same manner that I would play acoustic cymbals, they responded accordingly. Go figure.

#### THE MODULE

The TD-30KV's body is impressive, but you can't help but fall in love with the brains too. The module boasts an onboard fader to adjust the volume of the individual pads; buttons for tweaking ambience, instrument, and effects settings; an easy-to-read display; and a rotating dial that makes scrolling through menus a breeze. The bottom line is that while it may look a bit intimidating, the TD-30 module turned out to be very easy to navigate.

The sounds in the module for snare, cymbals, and toms sounded beautiful out of the box. The snare was especially impressive, allowing effortless buzz and double-stroke rolls, both of which were interpreted smoothly by the TD-30's new behavior modeling technology. Hits in different areas of the snare were also interpreted accurately, with a strike to the middle of the head yielding a characteristic "pop," while strokes played near the outer edge elicited a softer, more tonal response.

The toms also sounded extraordinary and can be tweaked to fit into any rock, jazz, funk, or fusion setup, most of which are already options in the module's preset kits. With a hundred kits to choose from, it was difficult to avoid trying each one for a few rounds before moving on. Our favorites were mostly within the first ten presets and included names like Vintage (think well-tuned Rogers), Recording, Birch, and L.A. Metal.

While there's an included kit for nearly every situation, what makes the TD-30 truly versatile is the ease with which you can make each instrument your own. By accessing the instrument menu (via the INST button on the module) and then pressing F2 (EDIT), you can access a range of physical parameters specific to the instrument that the most recently played pad represents. For snares, you have options for the shell material (wood, steel, or brass), shell depth (1" to 20"), head type (clear, coated, or pinstripe), head tuning (easily adjusted using the scroll dial), muffling (none, light/heavy tape, or doughnuts), and strainer tension (loose, medium, tight, or off).

These same options pertain to the toms and bass drum (sans the snare strainer, of course), plus there are additional choices for the amount of snare buzz you hear when striking the toms or bass drum, and the kit resonance can be altered to give a truly "live" sound.

Cymbal options include selecting a crash, ride, China, splash, or stack in a diameter range of 1" to 40", with varying type and amount of sizzle effects. All of the different options sounded very realistic. But that's just the tip of the iceberg. You can alter each instrument's mic type and placement, as well as overhead mic width and positioning and room size, shape, and wall type. The TD-30 also comes with a host of onboard effects that could very well turn finding the perfect sound into an obsession.

#### LAST BUT NOT LEAST

While the TD-30KV comes at a price that's higher than that of some of the nicer acoustic kits on the market, there's also room to upgrade. For instance, you can add more pads, via four auxiliary input jacks. For project and professional studio owners, you can record the TD-30KV easily via USB, MIDI, or standard 1/4" audio jacks. We feel confident that with all the features and sounds available in this high-end electronic kit, you'll no doubt be inspired to play, explore, and be creative.

rolandus.com



## VITAL SPECS

Here's a rundown of some key features of the TD-30KV V-Pro kit.

- 100 preset kits
- More than 1,000 individual sounds
- SuperNATURAL behavior modeling technology for realistic feel and sound
- Faders for each individual instrument
- Ability to add up to 4 auxiliary pads
- Direct connect to computer via USB MIDI, digital, and 1/4" outputs
- **List price: \$5,299**



**VIC FIRTH**  
LEADING THE WORLD, ONE PAIR AT A TIME

## TELL US YOUR GAME-CHANGING MOMENT AND YOU COULD WIN!

From picking up a pair of sticks for the first time, to meeting your musical hero, or getting the big gig, we've all had a moment when everything changed. *Tell us your game-changing moment for a chance to win!*

#### GRAND PRIZE:

- A fifty-year supply of drumsticks with your own custom artwork and signature
- YOU featured in a drum magazine and a visit from the Vic Firth film crew so you can tell your story to the world
- Plus, over \$5,000 in gear...too much to list here!

#### MONTHLY WINNERS:

- 1 brick (12 pairs) of your favorite Vic Firth sticks
- Limited edition commemorative sticks, autographed by Vic
- Plus, more gear and wearables than we can list!

#### WEEKLY WINNERS:

- Limited edition commemorative sticks, autographed by Vic

**AND Hundreds more** will have the chance to be featured in magazine ads, social media and VicFirth.com

Visit [VICFIRTH50.COM](http://VICFIRTH50.COM) to enter





**VIC FIRTH**  
LEADING THE WORLD, ONE PAIR AT A TIME

LIFE IS FULL OF  
**GAME-CHANGING MOMENTS.**

**VIC FIRTH**  
**1952**

Vic earns a position with the Boston Symphony Orchestra at 22 years old while still a student at the New England Conservatory of Music. This game-changing moment leads to an illustrious 50-year career with the BSO.

Get the whole story at [VICFIRTH50.com](http://VICFIRTH50.com)

# GEARING UP

Drumkit Details,  
On Stage and Up Close

MADONNA'S

# BRIAN FRASIER-MOORE



**Drums:** DrumCraft Series 8 acrylic

- A. 5 1/2 x 14 snare
  - B. 12 x 14 marching snare
  - C. 4 x 12 snare
  - D. 7 x 8 tom
  - E. 7 x 10 tom
  - F. 7 x 12 tom
  - G. 14 x 16 floor tom
  - H. 20 x 22 bass drum
- "Brian has a ton of kits but never owned an acrylic set," drum tech Chris Achzet explains. "DrumCraft Series 8 acrylics sound amazing and were a good choice for the Madonna tour. They blend nicely, both tonally and visually."

"The marching snare came about during rehearsals. 'Express Yourself' made it into the set, and if you saw Madonna's Super Bowl halftime show, you'll remember that that song featured a drum line. We don't have a drum line on tour, so guess who gets to play the marching snare?"

**Cymbals:** Sabian

- 1. 14" Artisan hi-hats
  - 2. 12" O-Zone splash on top of 16" Artisan crash
  - 3. 17" Legacy crash (2)
  - 4. 10" Evolution splash
  - 5. 18" Artisan crash
- One of the standout features of Frasier-Moore's setup is the lack of a ride cymbal. As with most components in the kit, this evolved out of necessity. "We really had to make sense of it all," Brian explains. "There was only one song where we could possibly use the ride cymbal, but it was taking up way too much room. So we got rid of it and put up some more Dingbats [trigger pads] instead."

**Electronics:** Alternate Mode DrumKAT, Pintech Dingbat and Nimrod trigger pads, Roland PD-8 and KD-7 trigger pads, DrumTech FAT pedal

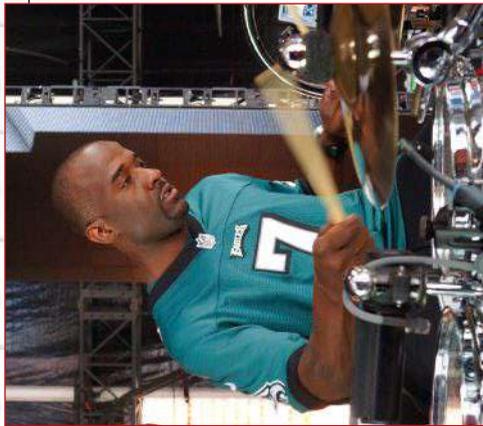
Frasier-Moore's extensive use of electronics allows the drummer to have a lot of creative freedom. "Madonna likes to experiment, and she's never liked acoustic drums," Brian explains. "That was a challenge on our last tour. If I triggered a sound using an acoustic kick, for example, she would ask, 'Can you try it without the acoustic drum?' This resulted in some songs being played with electronic kick, acoustic snare triggers, and electronic hi-hats."

The setup also allows Frasier-Moore to move to different areas of the kit, often during the same song. "I've learned that the more creative and interesting you can be, the more the artists love you for it," he explains. "On some songs I'm just playing electronic kick and snare while standing up. Throughout the show I'm constantly moving around, so the setup had to be very well thought-out."

Frasier-Moore is also in control of switching the sample patch configurations, with an expression pedal located near his left foot. "We're using the KATs to program each sound so everything goes where it's supposed to go instantly," he says. "So if we have a four-song medley, the patches change as soon as I hit [the pedal]."

"Electronics aren't perfect, so sometimes you have to improvise on the spot. Madonna takes almost all the electronics in her [monitor] mix, so they have to be on point. If anything happens, I have to switch to a backup. If I'm playing snare, kick, and hi-hat on the left DrumKAT, I might also have snare, kick, and hi-hat on the triggers above the rack toms and on the right DrumKAT, because it has to be fail-proof."

**Hardware:** DrumCraft Series 8 hi-hat stand (legs removed) and double and single bass drum pedals; custom rack, snare stands,



cymbal toppers, throne, and accessory tray designed and built by Chris Achzet Designs at the Los Angeles Drum Services custom shop

"Brian was in Australia with Janet Jackson when I was designing his rig, so some things came about due to necessity," Achzet explains. "The snare stands are a prime example. Normally on racks I would extend a piece of tubing to create a legless snare stand. The final placement is great if you have the player available for placement, but that wasn't going to happen this time. So I wanted to have more placement options but still wanted it to look cool, and thus the 'Curly' stand was born."

**Heads:** Evans coated HD snare batters and Hazy 300 bottoms, white Hybrid marching snare batter and MS3 bottom, clear G2 tom batters and clear G1 bottoms, and clear EQ3 bass drum batter and custom-designed G1 front head

**Sticks:** Vater Brian Frasier-Moore signature (slightly slimmer than a 5A with extra length)



# NO TIME? NO PROBLEM!

## HOW TO PREPARE FOR A SUBBING GIG ON SHORT NOTICE

You're relaxing at home, maybe even doing a little practicing, when the phone rings. The person on the other end needs a sub—and *fast*. Suddenly your life is turned upside down. The pressure is on, and you need to prepare. How best to spend your precious little woodshedding time?

by Joe Bergamini



### A DAY'S NOTICE

Having so little time to prepare for a gig is like going into battle. Anything can happen. Typically this scenario presents itself only if a drummer has been injured or is violently ill but the band simply can't back out of its commitment. I once played with an original punk band on an hour's notice, because their drummer fell down the stairs and broke his arm on the way to the gig! But we pulled it off—we listened to the songs in the van, talked them down, and hit the stage.

This can actually be a really fun experience. To increase the chances of that being the case, it's helpful to remind yourself that even if you make a few mistakes, you'll still be a hero because you're saving the gig for everyone else. And even if you have next to no time to prepare, focusing on a few simple things can make the difference between sinking and swimming.

First, a word of advice: Even if you're desperate for a gig, make sure you're qualified to do the job. If it's a short-notice jazz gig but you've never played jazz in public, you should probably pass. If you perform poorly, it could cause you to lose work in the

future. It might be better to wait until you get an opportunity to play in this new style with more notice. Assuming the offer is up your alley musically, though, take the following steps.

**Request recordings of the songs you'll be playing.** Listen to them as much as possible. And if the band has a live recording, be sure to study that as well.

**Make shorthand charts.** These don't have to be exact transcriptions, but even the simplest of notes can save you on songs that have unusual arrangements.

**Write down metronome markings.** Do this for each song on the recordings the band has given you. Bring your metronome to the gig so that you can start the songs off at the correct tempo.

**Ask for help on stage.** On the gig, you might want to ask if the bass player or another of the regular musicians would be willing to stand near the drums to assist in signaling cues, stops, and other arrangement elements. This can be very helpful if you know the basic groove and feel of each song but haven't had enough time to learn the arrangement.



NATAL

NATAL

**NATAL**

THE POWER & THE GLORY

The  
**Legacy**

a division of  
*Marshall*  
AMPLIFICATION

**FOLLOW US:**    [WWW.FACEBOOK.COM/PAGES/NATAL-DRUMS](http://WWW.FACEBOOK.COM/PAGES/NATAL-DRUMS) • [WWW.TWITTER.COM/#!/NATALDRUMS](http://WWW.TWITTER.COM/#!/NATALDRUMS) • [WWW.YOUTUBE.COM/NATALDRUMSOFFICIAL](http://WWW.YOUTUBE.COM/NATALDRUMSOFFICIAL)  
U.S. MUSIC CORP. IS A DIVISION OF JAM INDUSTRIES, LTD. • 1000 CORPORATE GROVE DRIVE, BUFFALO GROVE, IL. 60089 • 800.877.6863 • [WWW.USMUSICCORP.COM](http://WWW.USMUSICCORP.COM)

## A WEEK'S NOTICE

Preparing on one week's notice, while not as demanding as being called the day before, still presents a very intense situation. To be ready for this type of challenge, you should do most of the same things outlined earlier, but with more detail afforded by the extra time.

**Spend hours with a live recording of the artist you'll be working with.** Listen to it carefully, and, if possible, play along with the tracks every day until the gig.

**Chart it out.** With a week's notice you can make appropriate charts containing arrangements, grooves, fills, and endings. Get on the phone with the bandleader to confirm that you know the appropriate live ending for every song.

A week is far better than a day, but it's still not really much time to prepare a full set of songs. With this time frame I've found that it makes more sense to prepare carefully detailed charts and check them over by listening, and then run through the songs a few times each, as opposed to rushing through the chart-making process and trying to play the songs dozens of times. If you know the basic groove and feel, a detailed chart can really put you at ease on the gig.

**Get the tempos.** As above, jot down the metronome marking for every song, and be prepared to count off each one at the correct tempo.

**Rehearse to whatever extent you can.** If your schedule permits, ask if it would be possible to get together with some or all of the musicians in the band for a rehearsal. It's worthwhile even to meet for an hour at the venue right before the gig.

**Make them commit to a set.** If the group normally pulls from a huge repertoire of songs, I think it's fair, when you're asked to sub on short notice, to ask them to choose a set list ahead of time for this particular gig. This way you can focus on learning a smaller number of songs in detail, and the whole group can turn in a much more polished performance. Not every bandleader or group will agree, but I always ask.

## A MONTH'S NOTICE

If you're called to sub on a gig with a month's notice, you'll be expected to deliver a fairly polished performance. And one month *should* give you enough time to learn a long, detailed set. In one three- or four-week period I had to learn a complete Broadway show and a ninety-minute set with a national touring act. Here are some things to consider if you've been afforded the luxury of having several weeks to prepare.

**Don't procrastinate!** It may seem that you have a long time to get up to speed, but a month will go by very quickly. Obtain a recording and get to work right away.

**See what you've gotten yourself into.** If possible, check out the band you'll be subbing with. If you're learning a Broadway-style production, this will be mandatory, so that you can watch the conductor. Meet the other musicians—and ask questions.

**Get further into the nuts and bolts.** Go through all the steps outlined previously, but to an even greater extent. Working from a live recording, make detailed charts and run through the songs nearly every day leading up to your gig. With this amount of time, I would suggest learning the grooves and even the fills for the songs you'll be playing, as closely as possible to the original versions. That will make everyone feel more comfortable with you on the gig.

**Tempos...always tempos.** Once again, take note of the tempos, and make yourself a clear set list including metronome markings. Program your metronome ahead of time so that you can scroll through the set list with correct tempos.

**Arrange for a rehearsal meeting with the conductor or bandleader.** While a full-scale rehearsal is preferable, a one-on-one session with the bandleader can also do the job. This is helpful, even if you have to play through the material quietly, just to confirm arrangements and endings. At the very least, talk everything down with the bandleader before you hit the stage.

## SHORT NOTICE, LONG NOTICE...SOME THINGS ALWAYS APPLY

Here are a few items to keep in mind at all times, no matter how much notice you've been given.

- **Bring the appropriate equipment to the gig.** Double-check that you haven't forgotten anything. You might not bring a music stand, a light, and a metronome to your own band's shows, but when subbing you *will* want these items.
- **Get the facts.** Make sure you have accurate directions and showtimes and all of the details necessary to be up and ready to go without having to make anyone wait for you. Arrive at the venue early!
- **Keep your eyes and ears wide open on the gig.** If you're a first-time sub and the bandleader asks that you speed up

or slow down, you should honor that request. Your objective as a sub is to make everyone feel as comfortable as possible, and this might mean changing the tempo to suit the preference of the bandleader—even if you feel your original tempo was correct. Use eye contact with the other band members to assist with arrangement cues.

- **Be cool.** Stay relaxed, don't complain about anything, and try to be as friendly as possible with all of the other musicians. You want to leave everyone with a good impression of you as a player, a person, and a professional.

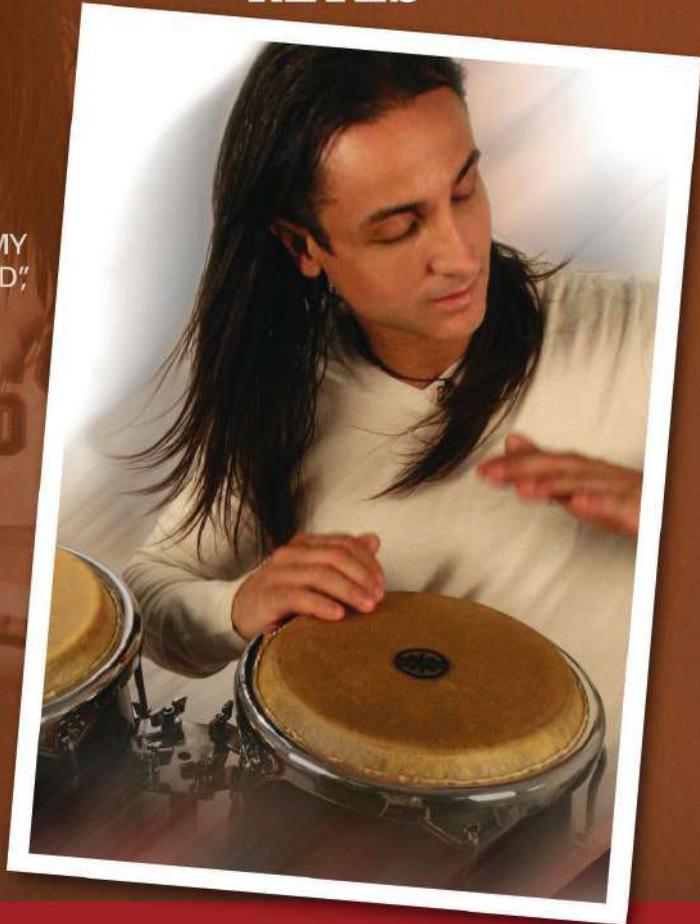


**Joe Bergamini** is the senior drum editor for Hudson Music, the coauthor with Dom Famularo of *Pedal Control* and *It's Your Move*, and the author of *Turn It Up & Lay It Down*, *MD Classic Tracks*, and *Drum Techniques of Led Zeppelin*. He plays in the bands Happy the Man and 4Front and has drummed for numerous Broadway productions. For more, visit [joebergamini.com](http://joebergamini.com).



**DANIEL  
DE LOS  
REYES** OF GRAMMY  
AWARD-WINNING  
ZAC BROWN BAND

CONGRATULATIONS ON THE GRAMMY  
AWARD NOMINATION FOR "UNCAGED,"  
BEST COUNTRY ALBUM!



## AUTHENTIC & LEGENDARY

With over 50 years of history crafting superb instruments,  
it's little wonder the world's most authentic artists play  
Gon Bops. All about excellence and a passion for playing,  
Daniel de los Reyes plays Gon Bops!

*Gon Bops*™

GonBops.com

A DIVISION OF **SABIAN**



# CHRIS ADLER

By definition, the rock 'n' roll life is all about  
**LIVING ON THE EDGE.**

But when **LAMB OF GOD**

found itself the subject of one of the most  
**BIZARRE AND TERRIFYING  
STORIES TO HIT THE METAL  
SCENE IN RECENT MEMORY,**  
no one could have guessed just how precarious  
**ITS VERY EXISTENCE WOULD BECOME.**

Story by David Ciauro • Photos by Ken Penn



**O**n June 1, 1994, Chris Adler jammed with a bassist friend, John Campbell, for the first time, and as history has shown, bands built on solid rhythmic foundations are built to last. This humble jam session laid the groundwork for what would later become the metal juggernaut Lamb of God—the frontrunner of a reinvigorated American metal sound. Lamb of God's hulking, red-blooded anthems reflected the group members' life experiences, serving as both armor and outlet for their emotional purging. Their uncompromising approach to songwriting was echoed in their drive to succeed. In the process, Lamb of God took a new wave of American metal and gave it a formidable presence around the globe.

Adler is perhaps as responsible for

driving the band's career momentum as he is for generating its thunderous rhythms. His self-described business-minded, type-A personality allowed him to embrace the dual roles of drummer and manager during the group's ascent. And all the dedication, hard work, and sacrifices have certainly been rewarded. Platinum records and DVDs, Grammy nominations, a slew of awards from the metal media, a loyal army of devoted fans—Adler and Lamb of God have without a doubt realized the rock 'n' roll fantasy.

Adler has also found success on his own as a clinician, an opportunity that offers him the chance to connect with his audience on a more personal level, and to work creatively with the companies he endorses enthusiastically. Chris recently added Vruk to his list of supporting drum-gear manufacturers, and

the custom pedal plate he developed with the firm debuted at this year's NAMM show. The drummer has even added a role as official U.S. distributor of Vruk products to his already impressive résumé.

But no level of success is impervious to the repercussions of an unexpected major event. While on tour in 2012 behind their acclaimed seventh studio album, *Resolution*, Adler, John Campbell, guitarists Mark Morton and Willie Adler, and vocalist Randy Blythe got a sobering reminder of just how quickly everything can change.

In late June, the band landed in Prague, where it was slated to play that evening. International travel comes with its fair share of identification checkpoints and inquiries, but the scene upon Lamb of God's arrival in the Czech Republic was awash in confusion and

A photograph of Chris Adler, the drummer of Lamb of God, playing his drums. He has long, wavy brown hair and a beard, and is wearing a black t-shirt with a pink logo that says "Pink Ink Fund." He is holding a drumstick and looking down at his drum set. The background is a plain, light-colored wall.

**“WHEN YOU LOVE DOING WHAT  
A BY-PRODUCT OF THAT IS THE STRENGTH**

**IN MANY WAYS,**

**THAT'S BEEN THE KEY TO MY**

further compounded by language barriers. Initially the band's camp felt the situation was nothing more than a trivial inconvenience. That impression vanished when authorities escorted the group into a room occupied by several heavily armed men wearing ski masks. Officials proceeded to notify the band that Randy Blythe was wanted on the suspicion of manslaughter, stemming from the death of a fan who had jumped on stage during Lamb of God's last concert in the city, two years prior.

A few moments later, Blythe was arrested, as the rest of the group watched in disbelief. The vocalist's bandmates wouldn't see him again for over a month. Although they fully believed Blythe was innocent, they found that each day brought more weight to the word *resolution*, as the tenuous nature of the circum-

stances brought uncertainty to the immediate future.

Even the strongest of forces would be rattled by these events. In this exclusive interview, Adler takes us through his recent experiences and explains how mental toughness has kept him positive, not only through these particularly trying times but during his entire personal and professional life.

**MD:** Before that fateful day in Prague, you'd been averaging six shows a week with little rest or time off. Can you paint a picture of what the vibe was like within the band during the days leading up to Randy's arrest?

**Chris:** We were five and a half weeks into a run of festivals in Eastern Europe. Things were going well. We were playing good shows, though we were tired. Then we get this *super*-unexpected slap in the

face. We've been together as a band now for about seventeen years, and you get...I don't want to say comfortable, but it's just not a day-to-day thought that today could be the last day. It certainly puts you in a mindset of fear and fragility.

**MD:** In the two years that had elapsed since the incident, neither the band nor management was ever made aware of it, including Randy's supposed involvement or accountability. Your thoughts and emotions must have been racing with all that information unfolding at once.

**Chris:** When Randy was arrested, it was *scary*, and there was certainly a mix of emotions. We were told someone had died at one of our shows, which in itself is devastating. We felt

horrible, and we imagined how terrible the [deceased's] family must have felt. At the same time, being told we were responsible in some way made us immediately defensive.

As reality set in, I felt: You have to be kidding me! After all the work and sacrifices we've endured, some shady debacle of randomness might end it all? It just didn't make sense. The situation threatened us on both a personal and a professional level.

**MD:** Randy was detained in Prague for over a month. Soon after he was released and back home, you played two Knotfest shows. What was that experience like for you and the band?

**Chris:** Like I said, after Randy was arrested, nobody really knew if that was it. We all certainly tried to stay positive and hoped it wasn't, but it easily could have been the end of the band. So there was a renewed appreciation for what we do. We had spent five weeks with our fingers crossed, shelling out money and trying to do whatever we could to help Randy. Those shows felt like a bit of a rebirth.

I was so excited about having the opportunity to get on stage again. A couple bands before us, the crowd started cheering Randy's name, the band's name, and "Randy is free!" The fan support created a tangible energy in the air. On stage, the energy was almost therapeutic for us. As our intro was rolling, I looked back at Randy getting ready behind the backline and looked around at the other guys in the band. I think we realized how lucky we were to play music for a living and to have each other. That's not always easy to remember when you've been stuck together in some sort of metal tube for almost twenty years. Friendships kind of come and go—there's frustration, fistfights, and everything else that comes along with it.

There's drama in *any* workplace when egos get involved. But when you love doing what you do, a by-product of that is the strength to keep doing it. In many ways that's been the key to my success, because it's never felt like a task or a job as long as I've been doing it.

**MD:** Had the conversation ever come up about what would happen if someone wanted to leave the band voluntarily? What would go into determining whether you would choose to find a replacement and move forward, or to



**YOU DO,  
TO KEEP DOING IT.**

**SUCCESS.”**

## CHRIS'S SETUP

**Drums:** Mapex Black Panther Blaster series (walnut shells) in transparent walnut burst finish

- A. Chris Adler Signature Black Panther snare (discontinued)
- B. 9x10 tom
- C. 10x12 tom
- D. 16x16 floor tom
- E. 16x18 floor tom
- F. 18x22 bass drum

**Heads:** Aquarian coated Hi-Energy snare batter and Classic Clear bottom, clear Response 2 tom batters and Classic Clear bottoms, and clear Super-Kick II bass drum batters and custom front heads

**Electronics:** Roland TD-7 electronic percussion module and single trigger pad, ddrum Acoustic Pro triggers (2)

**Sticks:** Pro-Mark TX5AXW Chris Adler model

**Hardware:** Trick Pro 1-V bass drum pedals, Vruk DrumMaster heel plates, Gibraltar rack system and clamps, Mapex cymbal boom arms

**Cymbals:** Meinl

1. 14" Soundcaster Custom Medium Soundwave hi-hats
2. 14" Generation X Filter China
3. 12" Soundcaster Custom Distortion splash
4. 8" Classics High Bell
5. 8" Byzance splash
6. 14" Soundcaster Custom Medium crash
7. 16" Mb8 Medium crash
8. 14" Byzance Dark hi-hats
9. 18" Byzance Medium Thin crash
10. 24" Mb20 Pure Metal ride (signature model)
11. 17" Byzance China (prototype)
12. 16" Generation X Filter China

**Accessories:** DB Drum Shoes



collectively agree to call it a day? **Chris:** Being detained in a foreign country is obviously very different from someone in the band saying they want to leave to become a life-guard or something. A member leaving voluntarily would likely mean entertaining the idea of bringing in somebody new so the rest of us could continue, but it's hard to speculate. Like most professional bands, we have our legal binding operating agreement that covers all of those contingencies. Being in a band is a business, and we are the owners of that business. And there are a lot of other people involved in keeping the business operational. It's not about me and my grocery bill; there's crew, crew family, management, accountants, legal teams, booking agents.... The band has become its own little economy.

**MD:** Using the term loosely, does achieving success come with the "burden" of having to maintain a certain level in order to keep afloat the economy you created?

**Chris:** That is very true, and scary, because there is a certain weight and responsibility we feel that comes with essentially being the owners of a business. However, we don't ever want that to be a burden, where we feel like we *have* to put out another record. I'm sure bands that were creatively spent have done that, in order to try to do the right thing, but were unable to progress. That's not something we want to do. I'd rather go out on a high note.

**MD:** You mentioned the connection, reciprocal support, and respect the band shares with its fans. You've personally received several accolades that were audience driven, such as winning the MD Readers Poll. Do you feel any pressure as a role model?

**Chris:** That's interesting. I don't often celebrate the awards. I show them all to my mom and dad, who are very proud of me, and then I pack them away in the basement. That's not because I don't want them or appreciate them—it's that I don't want them around as

a constant reminder of who or what I'm supposed to be.

When our bus pulls into a town and there are kids sitting out in tents at 6 A.M. waiting for autographs, I realize that we mean a lot to them. And I know from talking to kids at clinics, at shows, and through emails that my playing and interviews have helped them to do whatever they're doing or showed them that not all heavy metal guys are druggies or stupid. That's something I appreciate.

My dad took me to get my worker's permit when I was fourteen years old, so it was instilled pretty early on in me that if I wanted something, I had to work for it. My work ethic is about wanting to be the best that I can be for myself and for

guys in the band the wrong way?

**Chris:** Occasionally. I'm absolutely *terrible* at just sitting around and doing nothing. It's always push, push, push.

**MD:** Was the impetus to start doing clinics the result of downtime within the band?

**Chris:** Yes, but even though I wanted to get out there and work, the idea of doing clinics scared the shit out of me. As a young player, I hadn't really been comfortable with my skills or with my ability to describe them or teach someone else what I had done



**"I DON'T OFTEN CELEBRATE MY AWARDS. NOT BECAUSE I DON'T APPRECIATE THEM—I JUST DON'T WANT A CONSTANT REMINDER OF WHO OR WHAT I'M SUPPOSED TO BE."**

the band, and I don't want to lose that by bolstering my ego. I feel that if I ever came to accept what other people were telling me, I would get lazy and somehow try to cash in on that. Staying hungry and pushing forward has worked. What I've actually achieved with this band, such as awards and stuff, were never things I had on a list as goals. But they are proof that my work ethic has paid off.

When you love something, the strength builds within it. The frustration of not making any money for the first ten years we were a band, and all the dues we had to pay to get some success—that was easy to deal with, because I didn't care if there was light at the end of the tunnel or a bright side to the end of the band's story. I loved what I was doing, and I wasn't waiting to get paid back for it. If you put your heart into something, the success will come if you nurture that passion.

When you fall in love with something, I think whether you're particularly talented in that arena at first or not, the passion builds the strength to get into it and stay into it. I've never really fallen out of love with the drums. It's what I love to do, and that love is what has built my ability.

**MD:** Does the pressure you put on yourself to move forward ever rub the

instinctively. It was a daunting task, but it ended up being very well received. I had to look inside and try to fake some confidence about what I do, and put myself under the microscope. In the end it actually built my confidence, and probably some character as well. Public speaking is not generally the second best thing drummers do [laughs], so I really had to get my act together. I had to come up with a plan.

Instead of trying to study up and learn all the theory behind everything I'd done, or talking about what drummers played what first, or showing the audience how to play triple paradiddles, I figured it would be best to just tell my story. I figured that was something that wouldn't be any more or less entertaining to a kid or someone my age. Although the people in attendance were interested in the songs I played and the techniques I used, they seemed even more interested in me as a person—how I got here, and what they may have to go through or might experience if they wanted to do the same thing. I think that's why it worked out as well as it did. Plus, doing clinics presented the opportunity to take the gear I endorse out on a tour and show it off in a way that I could never do at a Lamb of God concert.

**MD:** An argument can be had about the value of analyzing drum parts that very

well may have been created instinctively in the moment. Do you feel that some metal drummers fall prey to feeling the need to overintellectualize their parts in order to gain credibility among more musically educated peers?

**Chris:** That's a really good question. I hinted at this idea in one of the first articles I wrote for *Modern Drummer*. Growing up reading this magazine, I was always so intimidated by it because of the intellectual side, or how it was presented. To this day there are moments of intimidation. For example, if Meinl takes some of their endorsers out to dinner, and I'm sitting across from someone like Thomas Lang—that's an intimidating guy! He knows stuff that would take me six lifetimes to learn. I think it's important for younger drummers to realize that people like Thomas or Marco Minnemann are phenoms—they are not the norm.

There's nothing wrong with knowing what you're doing or striving to play that way or wanting to live up to that level of technical dialogue. But for me, discussing technique has always been via hindsight. I can go back and tell you that the guitar riff in a particular Lamb

of God song reminded me of a song I heard on a Forbidden cassette back in 1987, so I wanted to do a beat that was reminiscent of that. But that's about as technical as it's going to get for me. My parts are never thought out like, "I'm going to write this next part so that every seven bars it will come back and align with the guitars."

However, because I spend so much time playing drums, I definitely recognize the tools that are in my belt, and ones that are becoming overused. So I keep pushing myself to come up with

something new for the next song. As a younger drummer, I was intimidated about talking drums with other drummers because I felt inadequate in my knowledge of theory and technique. I started out as a guy with a beer in one hand and a pair of sticks in the other, and that's kind of the way I kept it. But I also want to keep learning and improving. I've found there are more guys like me out there than the ones that are very technical and theory based.

Recently, though, I've been more open about talking with and learning

from different drummers, like Matt Halpern from Periphery. He's real into fusion, which sounds like space music to me. I don't understand anything about it. Sitting down with him, I sometimes feel I don't even know what instrument he's playing. Drumming had always been black and white and 200 miles per hour, and so I wanted to explore this gray world a little bit. I think having more experience behind the kit allowed me to be more open to things other drummers were doing in genres that were foreign to me.

**MD:** You say that you strive to be the best drummer you can be for yourself and for the band. Is that notion being diminished through the availability of social media, where chops and competition can become the focus, rather than things like being the foundation of a band and having the ability to play well with other musicians?

**Chris:** It is, and I think it's accelerated a bit by those spending half their lives in their basements learning how to shred. I'm blown away by the speed some of these guys have, because I know it would take me years to get there. But after a while I realized that I want to write songs that make people move or that they want to listen to in their cars. Playing drums only to impress is a certain angle, but as I've said before, there will always be somebody faster. Even if you happen to find yourself in the position of coming across the finish line first, there's no award for that in songwriting.

Watching the documentary Dream Theater did when they were trying out new drummers...I know some of those guys, and I know what it must have felt like to walk into that room to audition. But when I heard what John Petrucci and Jordan Rudess were asking of these guys on the spot, it made me want to throw up! It was ridiculous! If that were me, I probably would have walked out of the room after ten seconds, saying, "You invited the wrong guy!" [laughs]

**MD:** That's interesting, considering you've worked with Ron Jarzombek, who's the epitome of the technical prog-metal guitarist/composer. How did that collaboration come about?

**Chris:** Yeah, that experience was purposefully intimidating. I think Ron

**Neo-vintage series**  
The Classic Sound of Vintage Drums  
Brought Back to Life by State of Art Technology

*Frankie Banali*

Find your nearest "NV" Dealer

Watch a demo by Frankie Banali

**CANOPUS**

**QUIET RIOT**

www.canopusdrums.com

**CANOPUS** Visit us at the NAMM show 2013 Booth #2964

Photo: Kat Owens

I've played cymbals from  
just about every company.

No one gets as close to the  
sounds that I want  
as MEINL does.



Chris Adler  
*Lamb of God*

MEINL PROFESSIONAL CYMBALS ARE ONLY AVAILABLE AT AUTHORIZED STOCKING DEALERS.  
FIND YOUR DEALER AT [MEINLCYMBALS.COM/DEALERS](http://MEINLCYMBALS.COM/DEALERS)



# CHRIS ADLER

TRICK BIGFOOT PEDAL ARTIST



"The Trick Pro-1V has the power, speed, and consistency that helps keep me at the top of my game night after night." - Chris Adler

Thank you for your many years of faith and trust in what we do. Without you, none of this would have ever been possible. With your ongoing support, we will continue to break traditional barriers in order to create gear that performs as long as you do... and longer.



WWW.TRICKDRUMS.COM  
MADE IN THE USA

CREDIT: KEN PENN

NEW FOR 2013  
CHAIN DRIVE  
Pro-1V Series Only

\*AVAILABLE IN SINGLE OR DOUBLE

## CHRIS ADLER

is probably the furthest extreme of the technical player. He is based entirely in theory and has spent decades shredding his ass off and putting out some of the craziest music I've ever heard.

In the music business it's very easy to get jaded and burned out on what you do. So as a listener and a fan, I often seek out music that allows me to turn off any sort of judgment, and Ron's music is the perfect example. When I listen to WatchTower or Spastic Ink or anything else Ron has done, I know that there is no way in hell I could ever play any of it, and therefore I could turn off my drummer mind and just listen. On the tour bus, I would listen to his stuff when I was going to sleep. It was so over my head musically that it actually helped shut off my brain.

I had ordered the new Spastic Ink CD directly from him, because he distributes everything himself, and he wrote me a letter saying that he was a fan of what I was doing and that he wanted to get together the next time I was in town. That blew me away! We started emailing, and I was shocked that he was into our scene and knew about what we were doing. When the band got down to Texas, he came out to a show and we hung out.

At that time I was at a point with my playing where I felt that although the *Ashes of the Wake* and *Sacrament* records contained very good and stylistic drumming, I didn't hear the type of evolution or progression that I heard between *Ashes of the Wake* and our previous album, *As the Palaces Burn*. So I was very interested in pushing myself, getting out of my comfort zone, and taking it to the next level.

I drove myself nuts trying to live up to this challenge. We did about three or four songs, one of which was put on Magna Carta Records' *Drum Nation Volume 3* CD. It was a thrill for me because it was the first time I played drums with musicians outside of Lamb of God and with who is, in my opinion, the most acclaimed proggy, techy guitar player of all time. I really had to push myself to get on the same page, but it helped me grow as a player. We didn't speak the same musical language. We heard things differently, but that's what helped make it great. Ron said he loved it because I helped him get some groove into what he was doing, which by default is entirely grooveless.

**MD:** You mentioned listening to music that was different from the type of metal you play. What non-metal drumming has influenced your playing the most?

**Chris:** Some of the first songs I tried to learn were Police songs, so Stewart Copeland's style is something I tried to bring into metal. That's the kind of thing that helps a player stand out in any genre. While most of the drummers that influenced me ended up playing in metal bands, they had different influences in their backgrounds. Gene Hoglan, who's one of the best metal drummers I've ever seen, took funk lessons and brought that style into his playing.

I primarily listen to metal, but if I *only* listened to metal drummers, I'm sure I would have been caught up in the speed trap. When it comes to playing fast, it should be more about using the speed creatively to play parts that are musically interesting. I always want to find a way to make the drums musical; I want them to be integrated into the rhythm and the pulse of the song. It's not about showing off.

**MD:** Beyond musical skills, what's necessary in terms of being

able to maintain the lifestyle of a working metal drummer?

**Chris:** It takes a certain type of person and certain type of determination to spend several months or years on the road. For the first six or seven years, all we did was lose money. We were touring in our van, sleeping in state parks, putting cans of soup on the engine block on the drive from the club to the park so they'd be warm when we got there, recycling cans so we could afford to buy more soup and another six-pack for the following night.... We did that for *seven* years. Not everyone is able to deal with that, but for me it was a lot of fun.

**MD:** Once you started to achieve success, how did the reality of being a rock star compare to the ideas you had of rock stardom as a teenager?

**Chris:** In 2004 we were invited to play Ozzfest in support of *Ashes of the Wake*, our fourth record. That's when things started to turn around for us. When you're a thirteen- or fourteen-year-old kid, the idea of rock stardom sucks you in: golden helicopters, champagne, girls everywhere.... There certainly are very special moments that we encounter on

the road, like playing a sold-out show where every person knows every word to your songs and is slamming around to the whole set. Feeling that energy and connection with other people through the music that we create is super-special.

But when you wake up in the morning, you're back on the phone with managers, labels, press, and everything else. There really is a lot of work going on behind the scenes, and it's far from glamorous.

We've had to keep multiple pencils very sharp along the way. Getting into this lifestyle just to party yourself to death... those days are gone! I mean, you can still do it, but nobody's going to care for very long. Especially in today's climate, where people's attention spans are shorter, you really have to be one step ahead of the next guy, and I think at this point that doesn't include doing a whole load of drugs.

**MD:** That's a completely different type of strength. What do you do on the road to keep the mind sharp and in a positive mode?

**Chris:** Exercise. In 2003, I ran into a little trouble with feeling bad about my playing and getting in a rut, and physical

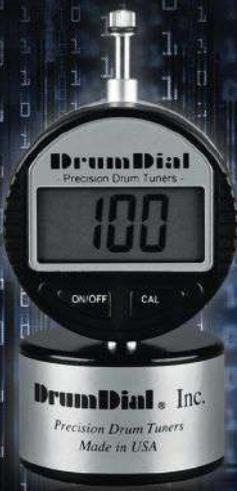
exercise really helped. Even if it was thirty minutes, having that time without any other distractions was helpful. I'd turn off my phone, put some headphones on, and go for a run or do push-ups or sit-ups. It helped me physically, but it also made a big difference in my mental state. I was able to take more things in stride and wasn't reacting to things so negatively.

Now I spend about three hours a day working out when I'm not on tour. There's a gym right where my daughter goes to preschool, so after I drop her off I work out until I have to pick her up. I find a lot of peace in cranking up my headphones and running thirteen miles.

**MD:** That's no meager jog! How did it become such a steady routine?

**Chris:** In 2005 we moved to a new rehearsal space about eleven or twelve miles away from my house. I started riding my bike to rehearsal every day, and I noticed a significant difference in my overall endurance. As rehearsals got longer, I realized I could play longer, harder, and a little bit faster without getting tired. Exercise is now just part of my routine, and it's something I don't plan on stopping.

**NEXT GENERATION**  
ULTIMATE IN EXTREME DRUM TUNING ACCURACY



DrumDial  
Precision Drum Tuners  
ON/OFF CAL  
DrumDial Inc.  
Precision Drum Tuners  
Made in USA

ALL NEW DIGITAL  
**DrumDial**

WATCH THE VIDEO  
TO SEE HOW IT WORKS



DISTRIBUTED BY BIG BANG DISTRIBUTION  
(800) 547-6401 WWW.BIGBANGDIST.COM

**MAXIMIZE  
YOUR BASS DRUM**  
ANY BRAND • ANY STYLE • ANY SIZE

THE CHOICE OF THE WORLD'S TOP DRUMMERS

JOTAN AFANADOR	KENNY ARONOFF	TINO ARTEAGA
BILLY ASHBAUGH	MARCUS BAYLOR	VERONICA BELLINO
GREGG BISSONNETTE	JASON BITTNER	BRENDAN BUCKLEY
GORDEN CAMPBELL	TEDDY CAMPBELL	KEITH CARLOCK
DENNIS CHAMBERS	MATT CROWNING	FRED DINKINS
DANIEL EAST	STEPHEN FERRONE	CHRIS FRYAR
BUDDY GIBBONS	ALEX GONZALEZ	MATT GREINER
REX HARDY, JR.	GERALD HEYWARD	RODNEY HOWARD
ANTHONY KING	RAY LUZIER	THOMAS LANG
ALDO MAZZA	"SPANKY" MCCURDY	SAMMY MERRENDINO
JONATHAN MOFFETT	ERIC MOORE, II	DANTE "TAZ" ROBERSON
DERRICK RODDY	BENNIE RODGERS, II	AARON SPEARS
FELIPE TORRES	MATT TRAYNOR	TIM YEUNG

and MANY, MANY MORE!



**KICKPORT**  
SOUND.BETTER.



Web: [www.KickPort.com](http://www.KickPort.com) • Twitter: @KickPort • Facebook: KickPortInternational  
KickPort is a registered trademark of KickPort International, LLC. Copyright ©2012 KickPort International, LLC.

## CHRIS ADLER

**MD:** What is your routine like now when you're on the road? Are you running thirteen miles on the day of a show?

**Chris:** In 2007 I started a routine on tour where I'd do what I could to find a gym near the venue. Some gyms want \$20 a day to work out if you're not a member, which gets expensive, and I can't be a member of every gym in the country. So sometimes I'll call one up and offer a few tickets to the show in exchange for letting me work out for a few hours. That usually works, and it gives me something to do in between press and soundcheck. It's easier than you think

for the negative aspects of touring to get to you, so this helps keep the mindset positive. I won't overdo it, though, to the point where I'm spent for the show that night.

**MD:** In light of recent events, what could you see yourself doing if confronted with the possibility of facing a life after Lamb of God sooner than expected?

**Chris:** I think I've always been a fatalist. I told my wife in 2000, when our first record, *New American Gospel*, came out, "I can't imagine this thing lasting more than a year and a half, so don't worry about it. I'll get a full-time job after."

I *still* think that way. I can't believe this is still going on, and while it's a comfort knowing that our fans support us, I don't take anything for granted.

I've always been a plan A, plan B, plan C thinker, and I've definitely put all my energy into plan A. I'm just going for it and taking every risk possible, because this is the band that I've always dreamed of being in, and I'm living my dream. At the end of the day, I don't want to regret not having given a hundred percent to this band.

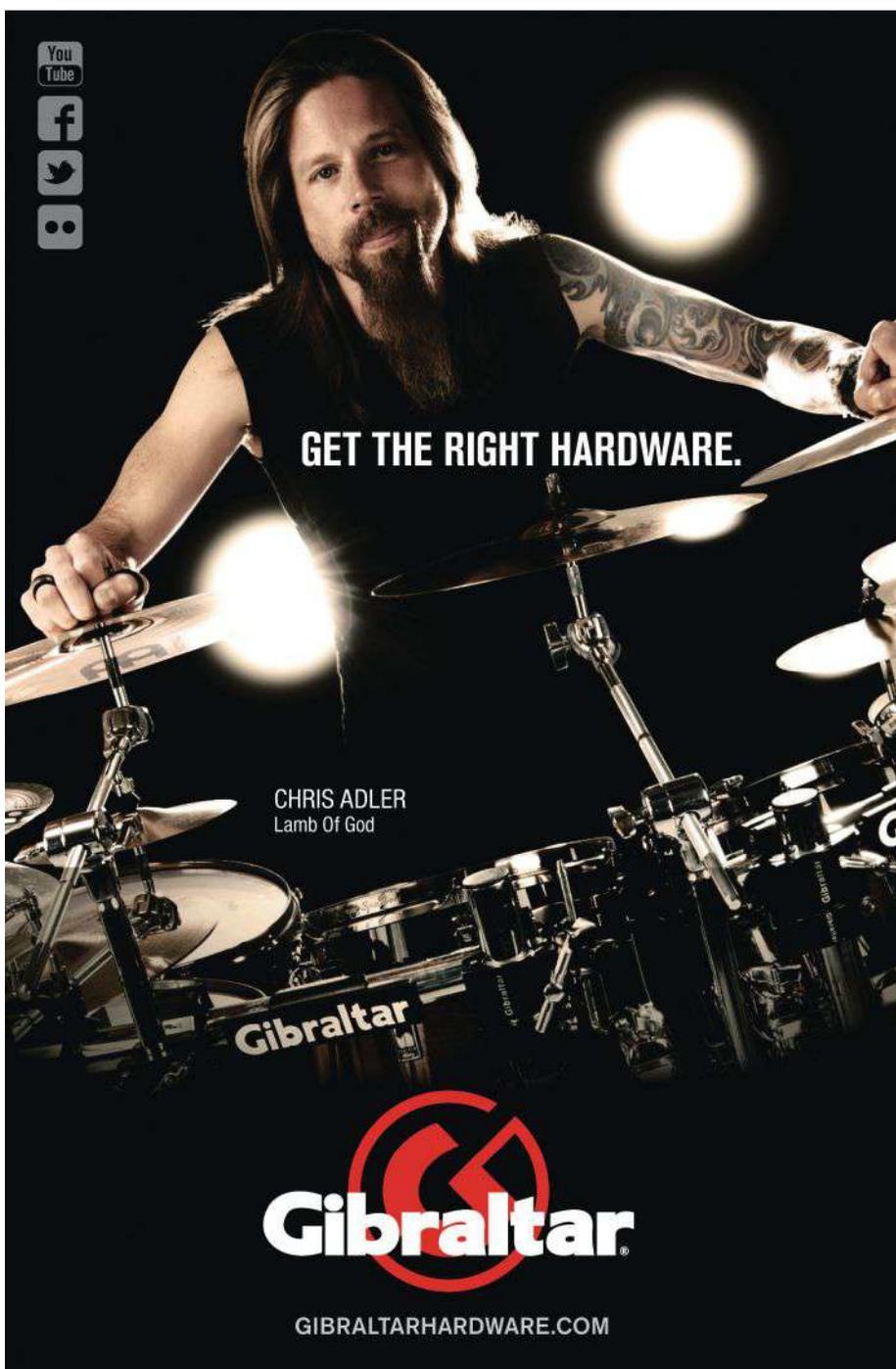
Along the way, I've also built some great relationships with the companies that I work with on an endorsement level, and I think there's room for me to stay within the world of percussion in the future, but there are no guarantees or any plans right now. I do know Lamb of God can't last forever, but right now I'm having fun and enjoying what I do.

**MD:** Your work ethic and determination have remained steadfast through the years. How is the Chris Adler that started this band back in 1994 different from today's Chris Adler?

**Chris:** Having a family has definitely changed me. It may seem like a bumner conversation, but as I get older, I look at my life differently. I'm forty, and I play drums in a heavy metal band. It's a dream come true in many ways, but it's also scary when you have a mortgage and a child starting kindergarten.

I sometimes think, *Is this legit?* But over the years I've found that my purpose in life is to bring music to people who want to hear it. We talked about how easy it can be to get jaded in the entertainment world. It has a tendency of being very negative and cutthroat. I think a lot of people that do what we do are thrill seekers to begin with, and being on stage gets a little bit of that out. But the more you do it, the more you need it, and you can lose touch with the real world.

Having my daughter has definitely got me back in touch with the real world in terms of remembering how great certain things about life are. Seeing her being a kid is very refreshing and has put some new perspective on things to appreciate in life, and it's helped me realize how lucky I am to do what I do. And I certainly hope that she gets to do all the things she wants to do in *her* life.



Chris Adler, drummer of Lamb of God, is shown playing a Gibraltar drum set. The advertisement features social media icons for YouTube, Facebook, Twitter, and a generic profile icon in the top left corner. The text "GET THE RIGHT HARDWARE." is prominently displayed in the center. Below the drum set, the Gibraltar logo is visible, and the text "CHRIS ADLER Lamb Of God" is printed. At the bottom, the Gibraltar logo is repeated in a large red and white font, with the website "GIBRALTARHARDWARE.COM" below it.



“MY  
**5ax**  
LAST **LONGER,**  
AND REACT THE WAY  
I NEED THEM TO.”

CHRIS ADLER

PROMARK IS A REGISTERED TRADEMARK OF PROMARK & COMPANY, INC. OR ITS AFFILIATES IN THE U.S. AND/OR OTHER COUNTRIES. ©2012 PROMARK & COMPANY, INC. ALL RIGHTS RESERVED.

[www.promark.com](http://www.promark.com)

pro.mark.

# GET GOOD

# SOCIAL NE

**S**ocial networking sites like Facebook, Twitter, and YouTube have provided musicians with ways for building a career that have no equivalent to the marketing tools available to previous generations of independent players. Using modern digital technology, a musician can film a high-quality performance video, edit it, and upload it to YouTube, Facebook, and other online outlets for extremely little money and in a remarkably short period of time. (See “Make Your Own Drum Video” on page 62.)

Increasingly, savvy drummers have not only managed to get themselves seen by potential employers but also to find themselves in the recording studio or on tour—all seemingly in the blink of an eye. At the same time, teaching drummers looking for new sources of revenue have learned to conduct Skype video lessons with students thousands of miles away. And all players, regardless of the type of work they’re interested in doing, can connect with fans and fellow musicians, anywhere, 24/7, via real-time chats. Promoting yourself and connecting with peers has simply never been easier or more cost effective than it is now.

This month we speak with three of today’s most socially active drumming icons, Todd Sucherman, Daniel Glass, and Mike Johnston, to learn about how they use social media to connect with fans, build and maintain a network of devoted followers, and balance business and personal communication in our sophisticated and psychologically complex online world.

## facebook

For many musicians, Facebook has become the main way they connect

with fans, promote their talents, and build their careers. “Facebook has become so popular that a lot of people don’t even email me anymore,” says Styx drummer, educator, and 2013 *MD* Pro Panelist Todd Sucherman. “They just send me a personal message on Facebook now. Even though there is a business aspect to the site, I still prefer to look at it as more of a personal thing. Facebook is a place that people visit every day, whereas my website will only be visited when someone wants to find out something specific about me. When I was creating my *Methods and Mechanics II* DVD, I would frequently post updates on Facebook. I can’t do that with my website. With Facebook, I could see how many people liked it and what they had to say about it. There is some instant gratification in that, and I believe that’s why Facebook is the main platform for social networking. It’s a great way to quickly get your message out to friends, family, and fans.”

Another world-class drummer/educator, 2012 Pro Panelist Daniel Glass, sees Facebook as an indispensable working tool. “I’ve gotten a lot of gigs and lesson offers via Facebook,” he says. “So if I’m not on Facebook religiously, I lose work. Most of the groundwork is laid on Facebook, and then further communication happens in a more personal way. Most of my Skype students, for instance, originally contacted me on Facebook.”

Mike Johnston, an elite modern-day drummer/clinician, makes a good chunk of his living from online lessons, and he takes Facebook very seriously. “On Facebook,” Johnston says, “five thousand friends are worth forty thousand on YouTube,

because Facebook friends are much more active and involved than YouTubers. I measure everything I do by social reach. So when I post something on Facebook, I keep track of who re-posts it and how many friends they have, and then I calculate my social reach based on how many total friends might see the post and/or re-post it. This helps me keep track of what people are reacting to. I call this organic marketing, meaning I don’t pay for it.”



If you understand its core purpose and advantages, Twitter can be an essential asset in building your social network. Glass explains: “The concept of Twitter is to follow people’s activities and careers, if you’re interested in that. One of the best users of social media is Questlove. He’s got millions of followers on Twitter. He tweets all day, every day. I don’t know how he does it, with his hectic schedule. But he posts pictures and videos, and it’s all interesting, because he leads such an interesting life. And he’s not afraid to voice his opinion about politics, music, life, and world events, and the way he does it res-

*“I’ve gotten a lot of gigs and lesson offers via Facebook. If I’m not on Facebook religiously, I lose work.” —Daniel Glass*

onates with people. So I learn from what these pro networkers are doing and try to emulate their social media techniques in my world.

“You also learn to use hashtags and favorite follows on Twitter, and to re-tweet something to increase your number of followers,” Glass adds. “The key is, you have to hit people on the macro and the micro.

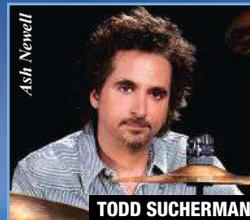


Paul La Roca

DANIEL GLASS



MIKE JOHNSTON



Ash Newell

TODD SUCHERMAN

# TWORKING

by Mike Haid



Sometimes it's hard not to come off like you're pandering. There's always somebody trying to sell you something, so you have to find the best way to come across as sincere and try to really connect with your fans."

Johnston also considers Twitter an excellent marketing tool. "You use screen names, not real names," he explains. "To

strong core of thirty to forty thousand followers before I ever tried to charge for anything. I spent three years on YouTube giving free drum lessons, all the while learning how to speak into the camera, buying better A/V equipment, and building trust by talking to the YouTubers. While most other drummers were posting clips from a prerecorded DVD, I was talking

have to be very smart with your tagging, embedded codes, and the like," Johnston says. "When I record my videos for YouTube, I visualize the student on the other end of the camera and speak directly to them, as if they were in the same room. In all of the social avenues, I always make sure there's no sense of hierarchy. I want them to understand that I'm not better or worse than they are, I'm just a little further along on the timeline. I make them feel that there's no exceptional talent involved in what I'm doing—it's just hard work, and if you work hard enough, you can do this."

Sucherman has mixed feelings about YouTube. "It's a great thing, but it's also a slippery slope," Todd warns. "It's amazing that we can access anything we want to see, anytime we want it. But everything is better when experienced live rather than seen on YouTube. You can't really know what Paris is like by seeing it on your laptop. You have to go there and experience it. Music is very much the same thing. A live concert is a powerful human event that can never be replaced by a video. YouTube is great for getting a glimpse of something, but you really have to experience it in person to understand it completely. I started a YouTube channel and ended up not putting anything on it, because there's so much out there already—there was nothing to add."

In terms of building an online drumming career from social networking, Glass concurs with Johnston that YouTube can be a valuable asset—if you have the proper resources and time to develop your video catalog. "It's a great tool when used properly," Glass says. "You have to have a video mindset and be knowledgeable about creating a quality recording that will represent your playing in a way that will benefit your

*"Putting a price on information makes it more valuable. And if you make the investment to buy it, you're probably going to practice it. When I charge, I put everything I have into it." —Mike Johnston*

me, that's much more promotional, so I use more generic messages. I approach Twitter very lightly, and I'll typically use some humor in my posts. And with Twitter, because of the re-posting process, your three thousand followers can turn into thirty thousand by having them re-tweet your message to *their* followers. Again, you're accessing and utilizing the power of organic marketing to build your business."



A video presence has become another essential piece of the social networking puzzle. For many, YouTube has all but replaced television. But to a much greater extent than with TV, the site makes it possible for a bare-bones video to appear right next to a clip of a big-budget production—that "even playing field" that promoters of online activity talk so much about.

Johnston developed his highly successful online teaching career directly from his YouTube channel. "In the beginning I used YouTube to build up interest in my video lessons," Mike explains. "I wanted to have a

directly to the viewers and building a more personal relationship with them.

"After three years," Johnston continues, "I started asking the viewers to go to my website and purchase a high-quality lesson that offered more details for an affordable price. Out of fifty thousand followers on YouTube, I was hoping that at least 10 percent would follow me so I could start a business.

"I wanted to over-deliver," Mike adds. "If I was charging \$1.99 per lesson, I wanted it to be worth \$10. Putting a price on the information makes it more valuable. And if you make the investment to buy it, you're probably going to practice it. We can all watch millions of great drumming videos on YouTube, but we rarely practice with any of them because they're free, and we don't value free education. But when you pay for a video, you're going to practice. And when I charge for it, I'm going to put everything I have into it."

As many who post regularly to YouTube know, the information you include in a post can be as important as the video content. "YouTube is strictly video-driven, so you

# ONLINE ETIQUETTE

No matter what platforms we choose to use, politeness and professionalism always pay.

**A** major pitfall of social networking is responding to negativity," Mike Johnston says. "I've learned that you can't win, and it's senseless to fight back. If you put yourself out there, you're going to encounter Web hatred, so you have to develop a thick skin and learn to ignore it. On my Facebook page I delete friends that say hateful or negative things about anybody or anything. I delete every comment that contains profanity, because I have young students and people with various religious viewpoints who could be easily offended. I also like to take the time to stop and read my comments before I post them, just to make sure I'm not offending anyone. It's easy for people to misinterpret your comments. So I'm always very careful about what I say and how I say it."

Daniel Glass tries his best to reply to every fan who poses a question to him online. "Even a quick response means a lot to people," he explains, "and it probably establishes a fan for life. And it's very easy to weave whatever it is that I'm promoting at the moment into my reply. That reply could lead to a potential Skype student or to me doing a clinic in their town. And I always keep my Facebook chat open, because you never know who's going to pop in.

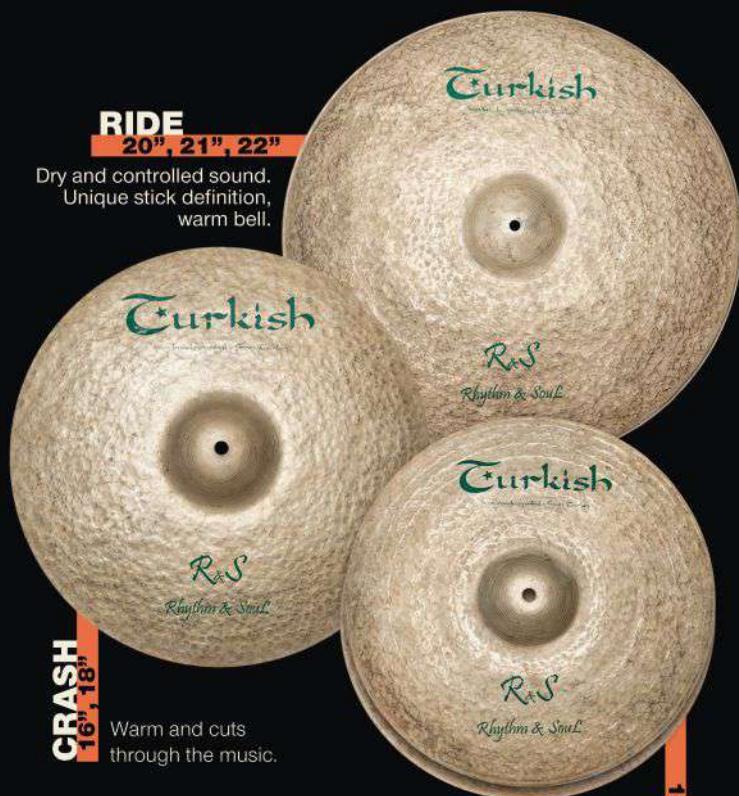
"I remember the drummers that were cool to me when I was a kid," Glass adds. "I also remember the ones that weren't. And that's a feeling that never goes away. I prefer to spread positivity, even if it's a one-sentence reply on Facebook."

*"It doesn't cost anything to be nice. But it can cost you a fan or a Facebook friend if you don't respond to them in a polite and positive manner." —Todd Sucherman*

As Todd Sucherman points out, the way you treat your followers could ultimately prove to be the most important aspect of your online presence, your career in general—even your reputation as a human being. "When I leave this planet, I'd like to be remembered not only as a good drummer but also as a good person," Sucherman says. "It doesn't cost anything to be nice, but it can cost you a fan or a Facebook friend if you don't respond to them in a polite and positive manner. I've always felt it's important to say thank you. The best way is to put pen to paper and compose a handwritten note—that will *always* be the most special way to do it. But today that idea can also translate into an email or Facebook post."

career. You can attract subscribers to your channel, and they'll get email updates when you post a new video."

Though Glass points out that developing the skills to produce quality video and audio, and to market it effectively, can be time consuming, he cites one recent YouTube phenom as an example of the vast potential awaiting those who invest the time. "A young drummer from South Africa named Cobus Potgieter has basically made a career from playing drum cover tunes on YouTube," Daniel says. "He gets millions of hits on YouTube from other young drummers because his videos are well produced and he's playing songs that kids relate to. He's working with Drum Channel now and developing a great career from his YouTube videos. Guys like Cobus, Mike Johnston, and Jared Falk have developed successful drumming careers largely from the video side of social networking."



**RIDE**  
20", 21", 22"

Dry and controlled sound.  
Unique stick definition,  
warm bell.

**CRASH**  
16", 18"

Warm and cuts  
through the music.

**HI-HAT**  
13", 14", 15"

Great chick sound, darkness  
with a lot of response.

[www.turkishcymbals.com](http://www.turkishcymbals.com)

**RHYTHM  
& SOUL**  
**A TRUE  
INSPIRATION**  
**FROM THE  
"SOURCE"**

**B20 Turkish**

handmade cymbals from Istanbul

# FINDING GIGS

It's a constant concern—perhaps the ultimate concern—for the working musician. **Ken Micallef** seeks wisdom from two well-traveled *MD Pro* Panelists about how to increase your chances of maintaining steady work.

## Dafnis Prieto

**MD:** How did you first find work when you arrived in New York in 1999?

**Dafnis:** In 1996 I was doing a brief residency at Stanford University with the Cuban band Columna B, when I met trumpeter Brian Lynch. After arriving in New York I called Brian to play. I also started going to jam sessions to get exposure. Columna B had some gigs in New York too, and saxophonist Steve Coleman saw me and recommended me to Henry



Threadgill. Henry wanted me to be part of his music—he has specific projects for specific musicians—and when I came back three years later, I called him up. It sounds very easy now, but it took time to build up the work. It was all about making connections and keeping in touch with people.

I came to New York with a very small platform, but it became very significant later on. In playing music, there is a fine line between doing what you really want to do and paying your bills. I played weddings, everything.

**MD:** How did jam sessions help?

**Dafnis:** More than jam sessions, I started booking gigs around town with a Cuban sax player, Yosvany Terry. We had played in Columna B together. We booked weekly gigs at Zinc Bar and Jazz Gallery, and a lot of musicians came to see the band after they finished their gigs. That was good exposure. I met a lot of musicians who I would eventually play with.

**MD:** Your Cuban-based drumming style must have helped.

**Dafnis:** It helped a lot. People noticed me and welcomed me to their projects. I am self-taught on drumset, so it was about the effort I did previously to become a good player. Also, it was the circumstances in the scene then—it was very open. People used to go out more and listen to music just for the pleasure of it.

**MD:** What advice do you give musicians on getting a foothold now?

**Dafnis:** You need to be versatile. Say a drummer plays only straight-ahead jazz. Then he's going to only get that kind of work. When it comes to making a living, and to start the adventure of playing different styles, versatility is really important in becoming a functional working drummer.

**MD:** And how important is a website?

**Dafnis:** Back in the '90s it wasn't important, but now it is. Many people, if they want to find out about your playing, they just Google you. Word of mouth was very efficient before. Someone would recommend your gig or your sideman gig. We didn't have all the websites then. Now it's very necessary. I post videos and do mailings, and I do everything possible to get work as a drummer, a composer, and a label owner via my website.

## Taku Hirano

**MD:** How did you land your current gig with the Cirque du Soleil show *Michael Jackson: The Immortal*?

**Taku:** I got a call from Greg Phillinganes, Michael Jackson's former musical director, which I was honored to receive. A lot of it is being in the right place at the right time, so at the very least you have to put yourself in the right place. I went to Berklee between '91 and '95 and played with a lot of musicians who went on to do major gigs. So I started networking. When I got to L.A. I didn't really have a plan. But I started getting in touch with people that I knew from Berklee, such as Lil' John Roberts, who was then finishing a Janet Jackson tour. He called and told me to bring my gear down to rehearsals for an R&B singer, Tevin Campbell. After jamming with the band I was hired for the gig.

The bottom line is, make your ties and keep in touch with them, because you just never know. I believe in keeping in touch with people. And that was in 1999—I didn't even own a laptop then. Before that I would spend any money I had to pay a \$10 cover to a club in L.A. We would sit in Denny's at 4 A.M., reading the local paper, looking for connections among musicians who were touring, trying to figure out how to get in and meet people. It takes that kind of diligence. If we'd had the Internet, it would have been easier. But



we strategized and plotted and handed out business cards. We went to clubs to see musicians who had major tours but who were playing their own music. We did our due diligence. We networked.

**MD:** What kind of skill set should a working drummer have?

**Taku:** There should never be a reason why someone should not hire you for a gig. You should never give them a chance to turn you down. I haven't had too many reading gigs, but I'm known as a reading player—I can play mallets or whatever is required. I could be at Capitol Records and charts will be handed out to everyone, and everyone is expected to play seamlessly. If someone puts a chart in front of you, there may be only one take to cut the song. That's what's expected. Teddy Campbell, who is a good friend, wasn't a reader. But he learned. Now he can read anything.

Also important is having a good personality, which will keep you getting called back for the gig—but you have to be able to *play* the gig to *get* the gig. After that, keeping the gig is about getting along with everybody.



# YouTube Success Stories

## Luke Holland of the Word Alive and Hoodie Allen's Jimmy Kadesch by Will Romano

Two YouTube trendsetters, who've smoothly transitioned from aspiring player to cyber-sensation to full-fledged band member, share details of their journey.

**W**hen the Peoria, Arizona, drummer Luke Holland, nineteen, posted a drum remix of Skrillex's "Cinema" to his YouTube channel, he had no idea that Tyler "Telle" Smith, frontman for the metalcore outfit the Word Alive, would be watching.

"The band's drummer and keyboardist had just left," Holland says, "and they brought in Matt Horn to record the drum tracks for their last album, *Life Cycles*. When Matt couldn't go on the road, the band needed a replacement. It just so happens that Telle's Facebook wall was plastered with my 'Cinema' remix. He checked it out and sent me a message, asking if I would like to play with the band full-time. I gave it some thought and it ended up working out, especially since we're all from Arizona."

Surprisingly, Holland had already been discovered on YouTube long before the Word Alive came calling. (Who says opportunity knocks only once?) In 2010, Adam Gray, the drummer for the metal band Texas in July, contacted Holland with a special request for the young drummer.

"Adam had seen me cover Texas in July on YouTube and left me a note in the comments section of one of my video entries," says Holland, who at the time hadn't yet turned seventeen. "He said he had an opportunity for me and that I should contact him via Facebook, which I did. I gave him my phone number, and the next day he called me when I was in school, asking me to fill in for him at a show in Pennsylvania. He was stuck in Italy and couldn't make it. The band and I got along really well, and they told Adam when he got back that if he ever needs a fill-in drummer again, they want to go to me. I only did the one show, but it was a game changer for me."

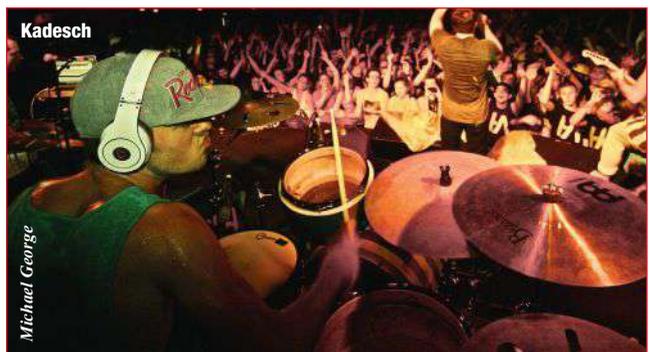
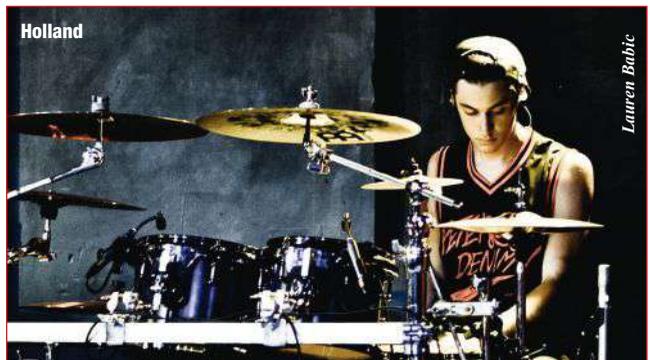
Joining Texas in July, albeit briefly, the Word Alive, and a third act, the Green Children, one year prior, as well as keeping a fast-paced professional schedule, hasn't stopped Holland from consistently uploading high-quality content to his YouTube channel. As of this writing, Luke has amassed more than 110,000 subscribers.

"To this day I don't know how to edit videos," Holland says. "I don't know how to do sound mixing and mastering. All I know is how to play the drums. My friend Justin Bartram and I used to set up one camera in the corner of the room and shoot the video all in one take. And we used the audio from the camera instead of miking the kit. Then I approached Paul Vickery, a studio owner, and we worked out a deal in which I could record my drums there. Later I met Jeremy Tremp, who films me now. Jeremy uses multiple cameras, full lighting, and a dolly system—everything you need to make a music video. It works out really well, because now I have both solid audio and video quality."

Fellow 'Tuber Jimmy Kadesch cut a similarly unconventional pathway to win his current professional gig. The twenty-five-year-old Leominster, Massachusetts, drummer began uploading videos to YouTube in 2009 as a way of documenting his rhythmic concepts. "I kept notebooks full of ideas," he says. "I knew if I didn't post to YouTube, many of these ideas were not going to see the light of day."

In the past three years, Kadesch's YouTube channel has attracted nearly 14,000 subscribers, while the drummer's cover of Black Eyed Peas' "I Gotta Feeling" has garnered more than a quarter of a million views. "On the surface it seems that you're doing all of it selfishly," Kadesch says. "But once it's out there, people actually comment that they've been inspired."

Thanks to the power of social media, Kadesch opened a line of direct communication with his current employer, the Long Island hip-hopper



Hoodie Allen. "I wasn't on the Twitter bandwagon," Jimmy says. "Then, a year and a half ago, I decided to get a Twitter account. I didn't know how to use it, but I followed a few people. I was listening to Hoodie Allen's music, and I thought I'd follow him. That very first day I saw him tweet something that was aimed at producers. I think the tweet read something like, 'Send me your beats. I'm bored.' As a drummer I knew this was not directed at me, but I sent something to the email address he gave anyway. I said I had just finished school and if he ever needed anyone for studio work or touring, here's my YouTube channel."

Within a day Kadesch had lined up an audition. "They said they had a tour coming up and that they'd like to see what's up," the drummer recalls. "I was on cloud nine. Two weeks later I drove down to Long Island and we rehearsed. We ended up going on tour—me; Hoodie, who's the MC; and a DJ. We've since done other tours and expanded the band. More dates are scheduled for spring 2013."

Although Kadesch maintains that the world's most popular personal broadcasting site is an important networking and educational tool, he warns against rushing content onto the Internet in the hopes of it going viral. "You should have a certain sense of quality control," he says. "You should be your own harshest critic. Technology has been helpful in getting people out there, but that doesn't necessarily change how many drummers are reaching certain levels. I would say the goal is to put something out there that you're proud of, that honestly represents you as a drummer and the kind of music you like."

To watch these two players in action, search YouTube for "Luke Holland drums" and "Jimmy Kadesch drums."



Jonathan Moffett

Rick Latham

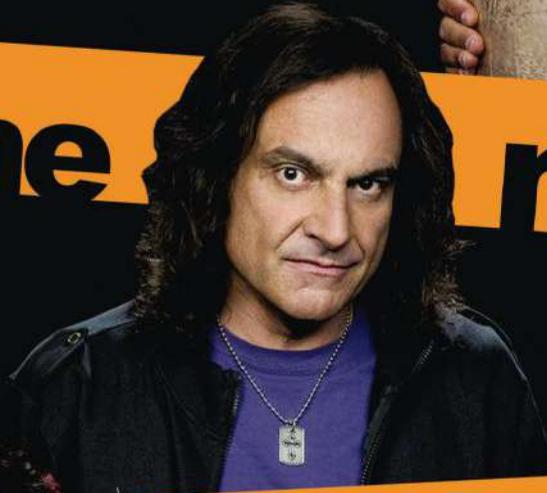
Join



Horacio El Negro Hernandez

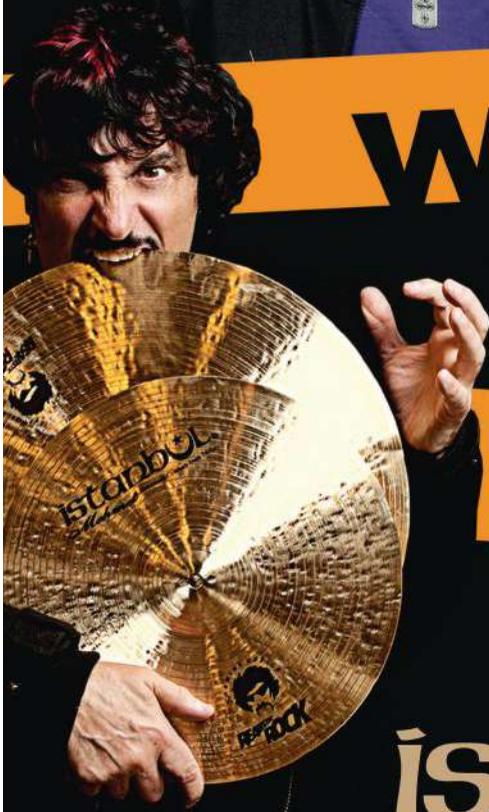
the

movement

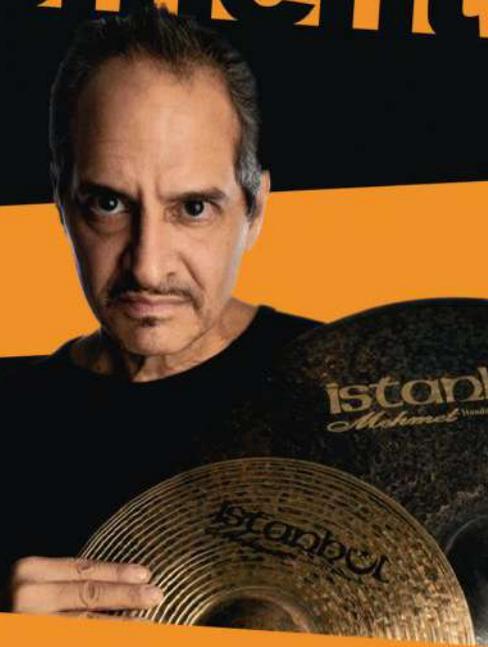


Vinny Appice

we did



Robby Ameen



we're serious

istanbul Mehmet Handmade Cymbals from Turkey

Carmine Appice

www.istanbulmehmet.com - info@istanbulmehmet.com - ussales@istanbulmehmet.com



# MAKE Your **Own** DRUM VIDEO

Thinking about creating a series of online drum lessons?  
Looking to become the next viral drum superstar?

**Whatever your goal, creating an effective video production is well within reach.** by Russ Fairley

**In the time it took to type this sentence, about twenty hours of video content was uploaded to YouTube.**

Incredibly, seventy-two hours of video is uploaded to YouTube every minute. That's 3 billion hours of video watched by 800 million individuals every month, with 4 billion videos viewed each and every day.

Web video is pervasive across all facets of the social media space as well. Get this: 500 years of YouTube video is watched every day on Facebook, and more than 700 YouTube videos are shared on Twitter each minute. YouTube has become a source of entertainment, a school, a drum clinic, and much more. Basically, it's one heck of a powerful tool—and it's completely at your disposal.

Like drumming, video is a vehicle for personal expression. Just as hammering out beats, solos, and fills declares your personality and uniqueness through your instrument, video gives you an opportunity to capture, edit, and share whatever your creativity can drum up. Overlooked in the past due to entry barriers—primarily high cost and a steep learning curve—video production has become easier, more accessible, cheaper, and more fun than ever before. Getting started is as simple as making the decision that you want to create videos.

As the producer of more than twenty videos commanding more than 1.3 million views on YouTube, session great Josh Freese is a good example of someone who took the bull by the horns. "I got into editing and posting videos on YouTube after getting inspired by a bandmate at the time, [former Nine Inch Nails bassist] Jeordie White," Freese says. "I saw this thing that Jeordie made in the old iMovie, and it was basically a slide show with funny pictures and the Ken Burns effect, with music in there. I was like, 'I've gotta do it!' So he showed me how he made it, and I just started tweaking out by myself in hotels when there'd be nothing to watch on TV—you know, when it's 4 A.M. in Moscow and you can't stand to watch any more *BBC World*."

Deciding to make videos is the first step. Figuring out what *kind* of videos to make is the next. Settling on your message or end goal is key. While off-the-cuff clips can sometimes strike a chord with viewers (search "Josh Freese Johnny Depp joke" online), putting time into planning the production usually leads to the best results.

Of course, it's impossible to make videos without some gear. As with drums, there's an infinite number of possible setups for video production. But also as with drumming, how far you take it doesn't have to be limited by the gear you can afford—only your creativity will decide that. Let's look at some options to get you shooting.

## USING GEAR YOU PROBABLY ALREADY OWN

- Your smartphone, tablet, or Web camera
- Household lights
- A sheet and some pushpins or tape
- Internet connection



With this setup you can go with the simplest of all techniques: Shoot it and post it. Nail your video in one take, with one camera—in this case your phone, tablet, or Web camera—and upload the finished product directly to YouTube, Vimeo, or your favorite video service.

To make the most of the simple camera being used, experiment with lighting and maybe a backdrop to make your subject—you—stand out. Also, without a proper tripod you'll have to get creative with placing the camera. You may need to lean it against some books on a table or tape it to something. Just make sure it's not at risk of falling once you start pounding away.

Even experienced producers still use this technique from time to time. On certain occasions, just getting something recorded is the most important thing.



**Russ Fairley**, owner of Russ Fairley Productions Inc., is an award-winning Web developer, motion graphic designer, and video producer with more than ten years of digital media experience. He is an Adobe-certified expert in Adobe After Effects and the founder and cochairperson of After Effects Toronto, Canada's largest After Effects group. Fairley has drummed for the band 5375 since 1991.

## For Under \$500

- Small camera
- Tripod
- External microphone
- Free software such as iMovie (Mac) or Windows Movie Maker (PC)



With this setup you go one step beyond simply shooting and uploading—you will actually import your footage into an editing program. Simple and approachable, these programs allow you to organize your shots, add nice transitions between clips, create titles, and even use some special effects.

Good entry-level cameras by Sony, Panasonic, 3M, and others are available for under \$250. Look for a model with a microphone input, and check out B&H or Adorama online to find an inexpensive tripod. Adding an external microphone to the camera will improve your audio immensely, and the tripod will give you stability and the flexibility to shoot at different heights and angles.

Another route for around the same cost is to use an iPad and Pinnacle Studio or iMovie for iPad software, which is available in the App Store. The iPad also has a new option available: shooting and editing video right on your tablet. Pinnacle Studio and iMovie allow for importing and editing footage and stills shot on the device's built-in camera, and they contain slick effects, titles, and transitions to dress up your production.

## The Keys to DIY Video Production

So, you've got the inspiration, an idea for a video, and some gear. But before you say "Action!" there are some production basics you should keep in mind.

Learn your camera and how it behaves in different lighting situations, as well as in indoor and outdoor environments. Learn its settings, specifically white balancing, and its manual and auto modes. Read the manual! Most manufacturers actually include decent information about video and photo fundamentals.

Take the time to learn simple editing, titling, and graphics, at least with the software that was shipped with your computer. If you're feeling adventurous, Adobe offers a free thirty-day trial of its software. Try out Premiere Pro CS6; it's very powerful and pretty easy to use.

See what your subject matter looks like recorded on video, and make adjustments accordingly—move your kit, move the lights, clean the drums, kick your kid brother out of the room....

Realize that you don't need amazing stuff to start out, or for each and every video. All you need is some patience, a keen interest, and the tenacity to stay with it. And don't forget to exercise a bit of creativity with your content. At the end of the day, whether you shoot your video with a RED EPIC or an iPhone, a boring video is still a boring video.

It takes a while to get proficient at shooting and editing, but many of the skills you possess as a good musician will translate well to video production. Creativity, tenacity, and a willingness to put time into something are all parts of creating effective video. But perhaps most important—and you need look no further than Josh Freese's productions for proof of this—remember to have fun!

## For \$500 and Over

- Mixer
- Microphones
- Computer audio interface
- Selection of video lights or lighting kit
- Multiple cameras
- Adobe Premiere Pro CS6 or Final Cut Pro X
- Footage-matching software



This is getting to be a pretty pro home video setup. The audio interface (M-Audio, among other manufacturers, offers a range of models) will allow you to record sound directly to a computer, and a selection of cameras (three GoPro HD Hero2 models is a good option) will give you multiple angles. Now you've got the ability to create a video that's a cut above most of what lands on YouTube.

If you don't opt for software that lets you sync up your audio

and video (such as PluralEyes), you'll need to exercise some patience in matching up your clips. Josh Freese can attest to the effort needed to put footage in sync, having recorded some live performances with Nine Inch Nails on stage using Flip HD cameras duct-taped to his cymbal stands. "I think I used three cameras a night, over two nights," Josh explains. "Of that, I used four or five angles for the video. It was such a pain in the butt [to edit together], but in the end it made me a better editor."



# Billy Martin

## The Joy of the Imperfect

It's tough to know where the MMW drummer's wide-ranging interests end and his singular rhythmic creations begin. **And that is so okay.**

Story by Jeff Potter • Photos by Stefano Giovannini

**M**D met with drummer/composer/painter Billy Martin in a small Japanese-style sitting room he built in his backyard. Looking out, you're surrounded by a green unbounded bamboo forest. It feels more Kyoto than New Jersey. Martin likewise doesn't care much for boundaries. Ever since his earlier days on New York City's downtown scene, playing with iconoclasts like the Lounge Lizards and John Zorn, the drummer has committed himself to the rewards of open-mindedness, chance, and risk taking.

"Lots of people think 'free' music means avant-garde," Martin says. "But free means free to play anything: free to play a nursery rhyme, free to rap, free to play a beat. You can combine all these things."

The probing master of the funky and the free is now celebrating his twenty-first year as a member of the experimental groove-jazz trio Medeski Martin & Wood, which is known to devotees as MMW. Martin, keyboardist John Medeski, and bassist Chris Wood have shaken up the meaning of jazz with their mix of funk, open improv, hip-hop, and world influences, as well as their vigorous embrace of electronics, sampling, and DJ culture.

Martin's creative energy is never idle. Beyond touring the globe with MMW, Billy is busy with extracurricular activities that include scoring for the upcoming films *7E* and *Mirage* and showcasing a new art exhibit and percussion music at Brooklyn's ShapeShifter Lab. Amulet Records, Martin's own label, has released *Shimmy*, the drummer's rootsy duet with organist Wil Blades, and *Heels Over Head*, the sophomore effort by his brass-and-drums unit, Wicked Knee. Upcoming will be a new disc with the Fang Percussion Ensemble, and Martin will be producing a remix record for the Master Musicians of Jajouka featuring guests Ornette Coleman, Flea, Mickey Hart, MMW, and others.

Acting as director and performer, Martin recently released an intriguing DVD, *Life on Drums*. Eschewing the typical "technique" instructional approach, Billy instead offers philosophies to help each drummer discover his or her own path. Included is

plenty of inspired solo footage.

As a drummer, Martin, who has studied extensively, has deep roots and ample technique. Yet cross-legged in his Japanese sitting room, the soft-spoken improviser offers us alternate perspectives, suggesting that the key to attaining artistry is often found well outside the walls of the practice room.

**MD:** MMW's latest CD, *Free Magic*, is a collection of live cuts from 2007 that highlights a particular facet of the group.

**Billy:** We were doing an acoustic tour. The setup is basically chamber music—or "chamber jazz." That's how I look at it. It's a more intimate setting, and we get into a little more nuance. We play a bit differently, but it's still us. I thought the record captured us and was recorded nicely.

**MD:** It allowed you to bring out the percussion aspect even more, most certainly in your eight-minute solo at the end of "Where's Sly?"

**Billy:** Yeah, I had initially forgotten that that had happened. That should have been a whole separate track! [laughs]

**MD:** But amazingly, it really does work as a finale to the long piece.

**Billy:** That's something that I'm "allowed" to do with this band; that's my thing. So I like to have that on the CD. That's what it was at the moment. Another time, it's going to be different. It could be shorter or longer; it could be a different kind of solo. That's our "chamber music." We're always trying to get something out there that shows another dimension of what we do.

**MD:** MMW has explored cutting-edge electronic sounds. How did that inform your return to acoustic playing?

**Billy:** Everything influences me when I play acoustically. There's a certain language we have



when we play. It doesn't matter if I'm playing with electronics or not. I pretty much play how I play. My setup doesn't change much between acoustic and electric settings. But when John's playing piano, there's a different sound and approach. Obviously I have to play under the piano. But I can still just play a groove and play it softer. That's really been my thing: to play a funky groove without having to bash it out. I like to play it subtly—coming more from a percussionist's point of view.

I'm a drummer who doesn't want to play loud all the time. I do sometimes. But in general I don't need to. Certainly not now, with everything miked. Some people have a philosophy that when you hit harder, it sounds different. That's true, but I feel that when you hit harder it also chokes the sound. When you play lighter, it opens the sound.

**MD:** With that nice, open, ringing sound, you must sometimes have problems with engineers wanting to "fix" it.

**Billy:** My whole life! [laughs] "Tape this! Tape that!" I have a lot of respect for engineers, but occasionally there's someone who's completely out of touch and doesn't care about what your sound is. That's when I have to say, "Do you hear the sound of the drums? Put your ear here. That's the sound I want. Let me do the mixing with my playing."

**MD:** Even in acoustic settings like your duet disc with Medeski, *Mago*, you still enjoy manipulating sounds—hints of hip-hop, even dub.

**Billy:** Yes, in the mixing process, I'm all for

that. But the initial session with John was literally just drumset, organ, and a couple other keyboards.

I've been influenced by a lot of hip-hop—even before it was called that. Growing up in New York, going to clubs with DJs, I was very in tune with that scene. I picked up on how DJs and producers were dropping bits out, using different beats, crossing them together. All of that influenced my acoustic drumming.

**MD:** You use the many timbres of the drum to make tiers of sound, creating distinct hills and valleys in the groove.

**Billy:** And it's all compositional; it's my vocabulary. I'm experimenting in making it sound like postproduction—creating that sound live.

**MD:** MMW has mastered the art of lengthy, open improv. We've all been in clubs when musicians unfortunately don't know how to edit themselves, and it's brutal. How can an artist become self-aware, to avoid crossing the line from self-expression to self-indulgence?

**Billy:** As soon as someone's playing clichés or repeating themselves, it's over. They should be aware of that. There's a time and a place to know when it's your liberty to solo. John, Chris, and I have been doing it for over twenty years together, so we're very much aware when it's the right time. It's not always perfect. But the most important thing is listening to what the music needs.

You've got to be careful not to play clichés. A lot of players do that to play it safe: "I know what I'm doing because it's in the book." Then there are other players

who are not listening to the other musicians and miss the overall point of making ensemble music, which is, "We're all saying something together."

**MD:** You're a visual artist as well as a musician, and you've talked about the value of using visualization as a tool when playing.

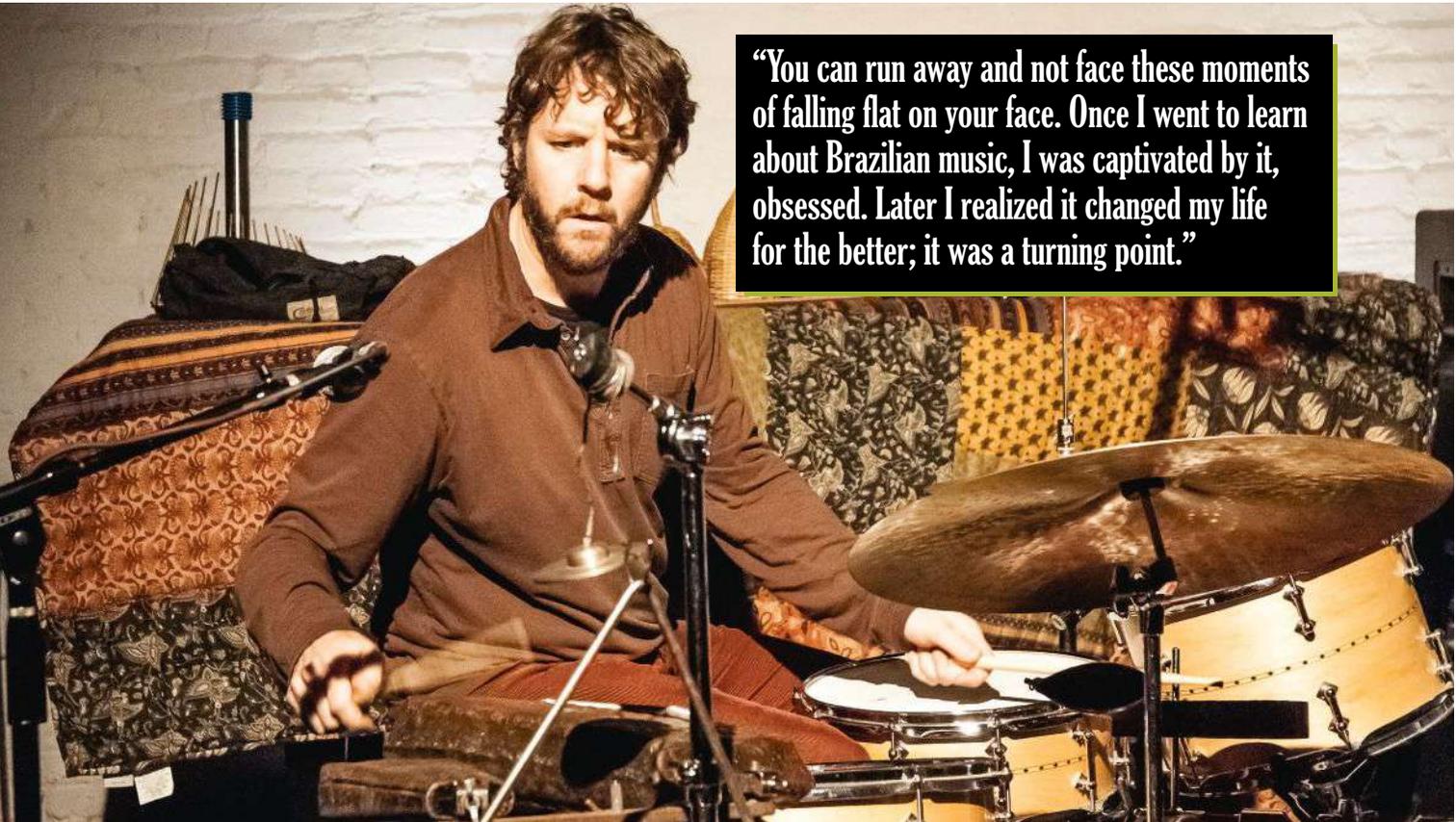
**Billy:** It's not a literal visual thing; it's more an idea in your head. Give yourself a little seed of an idea. It might be, "I'm going to play the cars whizzing by outside," or "I'm going to play the kids playing ball outside, or the wind blowing through the leaves, or the ocean. Hey, I'm going to play the weather! Or TV!" [laughs]

It's a springboard to help you with a creative idea. You can look at a painting and "play" it. You could watch a movie, turn the sound down, and create your own soundtrack. Just a little idea can be very powerful stuff.

**MD:** Your signature approach to funk is multi-influenced and often complex, but the feel is always fat and slinky.

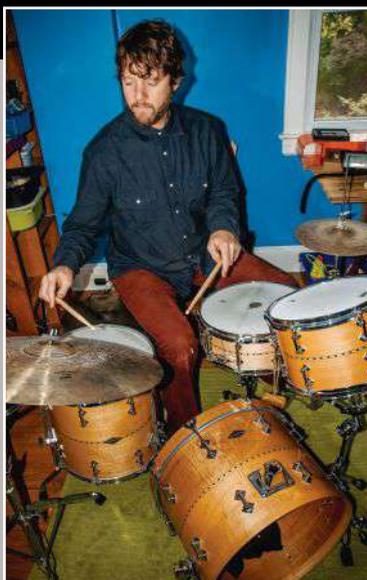
**Billy:** It became layered, and it evolved over time. I realized that I loved dance music. Whether it was funk, disco, New Orleans second line, big band jazz, zydeco, soukous—you name it—it all grooved. All of that informed my funk drumming because it all related to a very simple thing: It made me wanna dance. That became my language, being able to mix it up, edit, mix myself in the moment, turn it upside down and around.

Also, to be a good drummer, you need to play percussion. You need to get into African, Brazilian, East Indian—whatever



**"You can run away and not face these moments of falling flat on your face. Once I went to learn about Brazilian music, I was captivated by it, obsessed. Later I realized it changed my life for the better; it was a turning point."**

## BILLY'S DRUMS



Martin plays custom Craviotto maple drums and has a number of different-size models, but he prefers a 20" bass drum, a 14" snare, a 10" second snare, and a 15" floor tom. Among his go-to cymbals are a 22" Zildjian K Constantinople Overhammered ride and vintage 14" K Constantinople hi-hats. He uses Regal Tip BG sticks, Attack Terry Bozzio heads, a Gary Chaffee muffler, and Pete Engelhart Metal Percussion including the Snail, as well as found and custom-made percussion from Brazil, Africa, Indonesia, Papua New Guinea, Cuba, and Haiti, among other countries.

you might enjoy playing. But you've got to pick up something with your hands and play along with another drummer. You need that perspective, to know what it's like to add a part to a drummer. You need to know the perspective of being another musician outside of the drum chair. When you get back to the drum chair, you'll realize what it is that the music needs and what it's like for other players to play with you. Put your feet in someone else's shoes. Do it, man!

**MD:** On your *Life on Drums* DVD, you recount that you had an embarrassing experience when you were young because you knew nothing about Brazilian rhythms. So you sought out a samba class and eventually taught the class and immersed yourself in the scene. Your cohost and former drum teacher Allen Herman comments, "You made your weakness your strength." That could very well be the definition of artistic commitment.

**Billy:** You can run away and hide and not face these moments of falling flat on your face. It's hard. Once I went to learn about that music, I was captivated by it, obsessed. I fell in love with it. Later I realized it changed my life for the better; it was a turning point.

**MD:** MMW excels at improvising with sound itself—layers, timbres, shading, and general collective sound shaping. Do musicians limit themselves by thinking improvisation only means "licks"?

**Billy:** People are playing licks because that's what they've been practicing. They've been practicing scales and things they've been taught they should learn. They only identify with that as a musical

language. They don't realize that they have to put that aside and find other ways to work with their instrument.

You have to approach your instrument like a child discovering things. Don't repeat yourself so much, and use that language with your approach to sound shaping. But you have to let go of the licks. That only says, "Here's something I learned; it's my recital." No, it's not your recital; it's a deep discovery. You are a composer.

**MD:** You've stressed the importance of applying life experience to your playing. Since MMW's beginnings, a lot has happened. Fatherhood has changed your life, for instance.

**Billy:** That changes so much. One interesting thing is that eventually you have your kids saying, "That's lame! You're not playing it right!" It's a perspective from what they're used to. In their early years, they have no reference to anything—which is the most incredible thing, if you could possibly retain that. Then, when they start to hear their friends' music, they home in on something compelling to them. Anything outside of that is "wrong." Or it's not cool. So that's how they're judging you.

But then you realize that's how everybody is, not just kids! Everybody has their own comfortable way of thinking. But as you grow and hopefully become more worldly and experience more cultural varieties, you start to realize the great qualities in all these cultures and their music and see that there's less "wrong" about it. And you start to use that.

My dad was a classically trained violinist who played with the New York City Ballet, the New York City Opera, and the Beaux

# MAKE THE QUALITY CHOICE. THEY DID.



**DEEN CASTRONOVO**  
Journey

L 16 1/2" 41.91cm • D .610" 1.55cm **VHP5BW**



**CHRIS TYRRELL**  
Lady Antebellum

L 16 1/2" 41.91cm • D .605" 1.54cm **VH55BB**



**HAYDEN SCOTT**  
Avolnation / The New Regime

L 16 5/8" 42.23cm • D .630" 1.60cm **VXD5AW**



**VATER**  
PERCUSSION  
USA  
**VATER.COM**

IF YOUR HARDWARE DOESN'T KEEP ALL YOUR STUFF  
EXACTLY WHERE YOU WANT IT,  
YOU'VE GOT THE WRONG HARDWARE.

VAN ROMAINE  
Enrique Iglesias /  
Steve Morse Band



GET THE RIGHT HARDWARE.

Visit us at NAMM, Booth 5720.



## BILLY MARTIN

Arts String Quartet. And we had a classic argument about Brazilian music. I remember throwing on a tape of a Brazilian drum group in the car. I was in my new excitement with Brazilian music. The first thing he said was, "They're playing it all wrong!" I said, "What are you talking about?" [laughs] "It's all off," he said. "They don't know how to play the correct rhythm."

That's where this whole thing started: seeing from my dad's perspective. To him, the 16th note is played one way. He sees it written on paper, and that's it. There's no swing factor in classical music, except perhaps in a cadenza. To him, a 16th note was a 16th note, and it had to be symmetrically perfect.

Eventually, though, he fell in love with Brazilian music. He came to my gigs, and he was blown away, loving it. But it took him a while to realize that this existed—that it was the way they played the rhythm in Brazil, and that's what made it special.

**MD:** Bringing into question perceptions of "perfect" subdivisions would also bring up questions of time perception as well.

**Billy:** In the '80s, just out of high school, I was constantly told that you're dead if you can't keep steady time. There was so much studio work, and I started going for that and playing with people in that world. It was always, "You can't rush!" "Okay, we've gotta play with the click track," and such.

After all the experience of doing that, cut to thirty years later, and I've realized we're creating new ideas here and it's an open world. Yeah, the groove is important. I love to groove and I love dance music. But I also realized the most important thing wasn't staying at 120 beats per minute from beginning to end. That was a waste of energy. What I really needed to think about was creating a compelling thing that made people want to move.

That was the most powerful thing I felt. I didn't feel any power in saying, "Did you notice how I kept the same time?" It took all that trial and error of saying, "You're rushing, man!" Some of that I totally, legitimately understand. There are certain people I play with—John Zorn, for instance—who like it on top of the beat. And there are others, like John Scofield, who prefer the more laid-back, relaxed New Orleans thing. But I like it all! It all has a point.

What I got out of the deeper folkloric dance music, African in particular, was that their grooveing was the most sophisticated, powerful dance drumming I've heard on the planet. Yet I heard how they would change tempos. Things would get faster or settle. I hear it with 3,000-year-old Moroccan traditional ritual music. Listening to those tracks from beginning to end, it ramps up.

After all that listening and playing, I realized I was wasting my time. I was never

going to keep the beat perfectly like a computer. I can't do it. There are some people who can, like Steve Gadd. He keeps time and grooves his ass off. That's "perfect"—but only for certain musicians, like Paul Simon. But I'm not that kind of drummer.

At this point in my life, I can say it's not about "perfect" time. You have to have an internal sense of pulse and hear it in other people's playing. And you have to find out where you can fit yourself in the cracks and play around with that. The more you're aware of the pulse and the time—the relative time that's happening in the room—the more fun you can have with it. And that's what I like to do.

**MD:** In over two decades of performing with MMW, what have you learned is the key to growing as an improviser?

**Billy:** Learning from your mistakes and overcoming them. I tell my students that I want them to push themselves when they're in front of me and when they're alone too, because they're going to have discoveries about themselves. It's not about winning or being the "best," the fastest, or the most know-it-all. It's about getting to know yourself. And pushing yourself to the point where you're on the edge and making discoveries.

I do that sometimes in front of an audience, where I don't know what the hell I'm going to do next. But the pressure's on and I have no choice. Every once in a while I fall flat on my face. I don't stop. I take a breath. And I move on. Also, audiences usually don't know a mistake. It's a valuable lesson to make a mistake; it's not the end of the world.

Artists need to recognize their limitations. They have to use everything they can to express an idea, but they don't have to be technically perfect to make something beautiful. Through our mistakes, we learn, "This is the way I speak. This is the way I play." The mistakes we make can open up a whole new way of playing. You can use those mistakes.

**MD:** I had the pleasure of interviewing Roy Haynes for *MD*. He recalled a studio playback in which an interesting mistake had occurred. Bud Powell said, "Leave that in. They'll all be trying to figure that out for years!"

**Billy:** It's true! All you have to do is change your perspective. If the overall performance works, leave the mistake in. They will be discussing it, and it adds to the dimension of the true meaning of what music and life is.

We start to refine ourselves, and we have to be careful about that. The refinement can lead to a monocultural thing, and then the edge—the beauty in these imperfections—can be lost. That's why it's so important to celebrate the individual, the artist. Everyone should bring out their quirks.

MAKE THE QUALITY CHOICE.  
THEY DID.



**JOSH FREESE**  
Vandals / Weezer / Devo

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



**JIMMY KADESCH**  
Hoodie Allen

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



**LUKE HOLLAND**  
Independent

L 16" 40.64cm • D .590" 1.50cm **VH3AW**



**VATER**  
PERCUSSION  
USA  
**VATER.COM**



# Drum Athletes

## Part 4: Dynamic Stretching by Billy Cuthrell

**T**alk to any professional drummer who travels on a regular basis, and he or she will testify to the benefits of staying healthy on the road. Many touring musicians understand the value of getting enough sleep, drinking a lot of water, and trying to maintain a healthy diet, and they likely know the importance of properly warming up before a show.

My friend Rich Redmond, Jason Aldean's drummer, was telling me that he likes to warm up on a practice pad for an hour before each concert. You can tell it pays off, as Rich hits the stage ready to give 110 percent every night. In addition to warming up on a pad, many drummers also perform various stretches to loosen their arms and wrists. Both of those activities are very important in preparing to perform at your full potential night after night, but far too often the rest of the body is neglected during the crucial moments when you're getting ready to go on stage.

Those who do stretch out their entire body usually employ mostly static stretches, in which you elongate the muscles while the body is in a resting state, before any activity is done. (You're basically making a "cold" muscle stretch to capacity.) Research is finding, however, that static stretches may be more beneficial to do *after* a workout or activity. Imagine a rubber band that's been in a freezer for an hour. If you were to take it out and pull it tight, it would probably break before reaching its maximum stretching distance. The same idea applies to your muscles. If you're sitting dormant and haven't warmed up properly, you would likely be risking early muscle fatigue or even injury if you were to jump on stage and start playing at full intensity. Dynamic stretching is now viewed among trainers and scholars as being the new model for effectively warming up muscles.

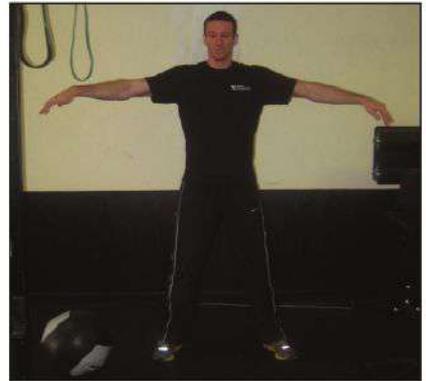
I've seen a noticeable difference in drummers who do a whole-body warm-up with dynamic stretches before performing or practicing and then end with traditional static stretches. What follows are several dynamic stretches that will loosen up the entire body, prepare you for more complex stretches, and allow you to build greater endurance in your playing. These stretches can be done in your home, in a gym, or out on your driveway on a nice day.

Before doing any stretching, I like to warm up with a few minutes of a simple cardio exercise.

### PRE-STRETCH 1: Light Jog or Jump Rope (2–5 minutes)

To warm up the entire body, try jogging in place or up and down your driveway or street. This short, low-speed warm-up will get the blood flowing. You can also jump rope using single skips or run in place as you skip.

**PRE-STRETCH 2:**  
Half Jack (25–30 reps)  
These are the same as regular jumping jacks, but your arms come only halfway up.



### DYNAMIC STRETCH 1: Leg Swings (15–20 reps per leg)

Swing your right leg out in front of you and then back behind you, as high as is comfortable.



### DYNAMIC STRETCH 2: Body Weight Squats (10–15 reps)

Lower your body until your legs are parallel to the floor. You can opt to hold the squat at the bottom of the movement for two or three seconds, or just press back up to a standing position while driving through your heels. Increase the difficulty by doing a modified version where at the bottom of the squat you press your hands together in a praying position while pushing your elbows into your knees to stretch the legs farther apart. You can also add a jump at the top of the squat.

### DYNAMIC STRETCH 3:

**Knee Huggers (10 reps per leg)**  
Grab your right leg at the knee and pull it above your waistline to your chest, as high as you can. Repeat with the left leg.



### DYNAMIC STRETCH 4: Walkouts (5–10 reps)

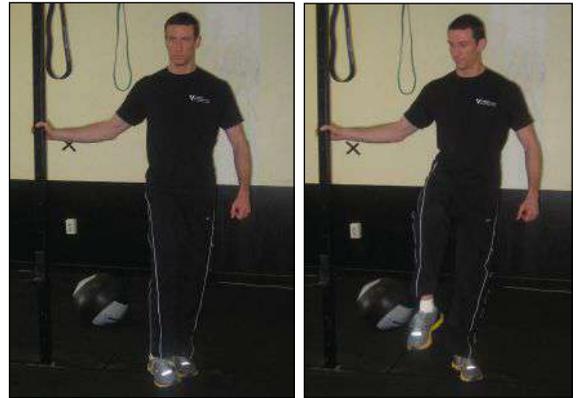
Bend at the waist and put your fingers on the floor in front of your toes. Now use your hands to walk yourself out and down, with your feet planted, until you're in a push-up position. Then reverse the movement until you're standing up again. Increase the difficulty by adding a full push-up to the move.



### DYNAMIC STRETCH 5:

#### Leg Circles

Raise your left leg with your knee bent. While holding balance on your right leg, do ten large circles, and then reverse the motion for ten more. Repeat with the right leg.



**Billy Cuthrell** owns and operates the Progressive Music Center and is a fitness trainer for musicians in the Raleigh, North Carolina, area. You can contact him directly at [bcjm@nc.rr.com](mailto:bcjm@nc.rr.com).

**SOMETHING  
TO DO THIS  
SUMMER.  
AND MAYBE  
THE REST OF  
YOUR LIFE.**

**2013 Berklee Summer Programs**

15 opportunities to learn, play, and improve.  
[berklee.edu/summer](http://berklee.edu/summer)

Berklee  
college of  
music

SUMMER PROGRAMS



I R r L I R r L I R r L

I R r L I R r L I R r L I R r L

Here are a couple of two-bar ideas where I'm using the dead-stroke blam between the toms. Obviously there are countless ways of applying this idea around the drums. Have fun, and good luck!

R r L R r L r R I R r L R

L I R L I R L I R L I R L



Canadian drummer **Ted Warren** teaches at Mohawk College and the University of Guelph. He also leads his own quartet, Ted's Warren Commission.



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

**HOTSTICKS**  
HOTSTICKSDRUMSTICKS.COM



Photo: Melanie Ross

*There's a drummer in all of us.*

The Rhythmic Arts Project empowers people with various disabilities to succeed in the world. We integrate drums and percussion instruments as creative learning tools that address life skills and enhance the mind, body and spirit. Find out more at [www.traonline.com](http://www.traonline.com)



EDDIE TODORI - FOUNDER & MENTOR

**Pearl.**  
MODERN DRUMMER  
PROUD SPONSORS

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

**MOONGEL**<sup>®</sup>  
WORKOUT PAD<sup>®</sup>

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

**RTOM**<sup>®</sup> Distribution: [bigbangdist.com](http://bigbangdist.com)

# Indian Clave



*Building a Bridge Between Two Rhythmic Cultures* by Pete Lockett

Every piece of music has a story to tell, and the one we're looking at this month, "Indian Clave," started at a festival in Croatia, when I performed with Horacio "el Negro" Hernandez for the first time. It was during a long ride to dinner one night of the festival that the music came into being.

"I have a rhythmic idea I worked on with [master conguero] Giovanni Hidalgo," Hernandez recalled. "Giovanni had been shown it by the percussionist Sikiru Adepoku. It has a cool 6/8 vibe with a very syncopated and illusory time feel." Here's the basic rhythm:



When Horacio showed me that pattern, it got me thinking of a comparison between it and some of the time structures you find in South India, especially in a style called Pallavi, which involves modulating a rhythmic idea from 8th notes to 8th-note triplets to 16th notes to 16th-note triplets and finally to 32nd notes. I showed these compositions to Horacio, and he started clapping various bell patterns over them. The rhythms seemed to fit together in a way that sounded very fresh. In South India, they would always clap a straight pattern, so it was really interesting to hear Indian-style phrases over an Afro-Cuban-style bell pattern. This first exchange inspired me to come up with a rhythmic structure that would fall halfway between Cuban and South Indian styles.

As I was writing the piece, I decided to take it out of a normal 6/8 or 4/4 feel and instead went for something that sat nicely in five. I also decided not to have a formal structure, as found in Pallavi, but to pick a couple of time shifts and gear changes that I felt reflected the intent of Pallavi while also incorporating some of the flavor of the improvisation that Horacio and I originally explored.

The main theme (A) is played over two bars of 5/4. This is the motif that gets expanded and contracted in the following sections. Phrase marks are indicated above the notation. This basic theme has five phrases.

**A**

ta ka tum      ta ka tum      ta ka tum nam ta dim      nam ta dim

ta ka tum      ta ka tum      ta ka tum nam ta dim      nam ta dim

For section B, we shift to a triplet base. Traditionally, the theme would be repeated verbatim three times at this level, but I've altered the gaps in the fourth and fifth phrases to force it into a two-bar cycle. I wanted to keep this first modulation a little more grounded and locked into the Afro-Cuban bell-style feel.

**B Repeat 4X**

ta ka tum      ta ka tum      ta ka tum nam ta dim      nam ta dim

In section C we go to 16ths and contract the theme into one bar of 5/4. We also drop the third phrase of the original theme (section A) and reduce the gaps in all of the other phrases.

**C**

ta ka tum ta ka tum nam ta dim nam ta dim

In section D, take section C and repeat it verbatim at one and a half times the speed. Notice that section C is four phrases long and section D comprises twelve phrases. This gear change is a really interesting time modulation and has an offbeat feel.

**D**

ta ka tum ta ka tum nam ta dim nam ta dim ta ka tum ta ka tum

nam ta dim nam ta dim ta ka tum ta ka tum nam ta dim nam ta dim

Finally, for section E we generate a feeling of acceleration by switching back to 16ths. This is basically a repeat of section C, with an altered ending. The ending is known in North India as a tihai and is a rhythmic cadence created by repeating a phrase three times and calculating it to end on beat 1 of the time cycle.

**E**

ta ka tum ta ka tum nam ta dim nam ta dim ta ka dim nam ta dim nam ta dim tha nam ta

dim nam ta dim ta nam ta dim nam ta dim tha

Play time

Horacio and I had great fun performing and recording “Indian Clave,” which also features Bernhard Lackner on bass. It provided a few rhythmic challenges, including some of the other sections that appear later in the track. You can check out the complete recording at [modern drummer.com](http://modern drummer.com).



Award-winning percussionist **Pete Lockett** has worked with Björk, Peter Gabriel, Robert Plant, Dido, Bill Bruford, Jeff Beck, the Verve, Primal Scream, and many other artists. He’s also arranged and recorded ethnic percussion for five James Bond films and other Hollywood blockbusters. For more info, log on to [petelockett.com](http://petelockett.com).



# Popular Play-Alongs

*Part: 5: Rap-Metal* by Donny Gruendler



In this series of articles we've focused on developing the proper performance technique, groove vocabulary, and sound to play a wide variety of tunes. In our final installment, we'll be combining two types of grooves in a rap-metal tune titled "Lincoln Park West."

## Genre: Rap-Metal

Many of the biggest rock acts have fused the aggressive elements of hip-hop and heavy metal into one cohesive sound. This style often incorporates syncopated beats and rhythmic elements into a guitar-heavy alternative rock/metal setting. The new genre was brought to the mainstream by bands like Rage Against the Machine, Korn, and Linkin Park.

## The Grooves

Within this play-along, you'll find a few different grooves and textures. The A section features a light and consistent two-handed 16th-note hi-hat pattern alongside a staccato and syncopated bass drum and a strong backbeat.

### A Two-handed tight HH:



The groove in the B section features a sloshy 8th-note hi-hat alongside the same bass drum and snare sounds as in section A.

### B Sloshy, half-open HH:



## Performance Notes

This chart utilizes many of the same articulations found in the last few articles. The bass drum will employ a bury-the-beater approach, which uses the entire leg and foot to make each stroke.

In the A section, play the snare drum in the center of the head (no rimshots). For the B section, use full rimshots. The center-of-the-head approach in the A section complements the light hi-hat sound within this groove, while the loud rimshots in section B fit perfectly alongside the wide-open

hi-hat. For both sections, play the snare drum very consistently, striving for equal volume and tone with each stroke.

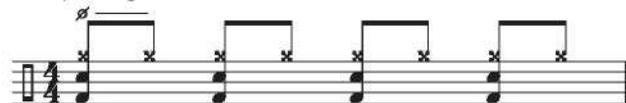
For the 16th-note hi-hat part in section A, play evenly so that you can hear every note clearly, and use a dynamic of piano (soft). In order to achieve the proper sound, you'll use the upper shoulder of the stick, about 1" beneath the tip, and strike the edge (not the top) of the hi-hats. This will give you a very thick yet controlled tone. And by bringing the hi-hat volume lower, you create a dynamic illusion that makes the bass drum and snare appear to sound louder within the overall drum mix.

During the B section, play the wide-open, sloshy 8th-note hi-hat pattern evenly and forcefully, at a dynamic of fortissimo (very loud). In order to achieve this sound, use the middle shoulder of the stick and hold the cymbals open about 1/2". The open hi-hat gives the illusion that the B section speeds up slightly, generating musical excitement.

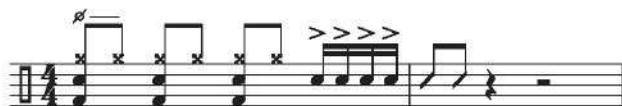
## Talk-Down

This song's sixteen-bar AB form is augmented with a four-bar intro and a four-bar re-intro. During both sections, the drums lay out. There's also a four-bar outro where the drum groove changes so that the snare and bass drum play quarter notes alongside the sloshy 8th-note hi-hat. Since the snare is now pulsing on each beat, the tendency will be to speed up, but make sure to keep the tempo steady.

### Sloshy, half-open HH:



The chart ends with a short 16th-note snare fill on beat 4 that leads into two 8th-note hits on beat 1 of the last measure. Play each note as a rimshot, and be sure to keep them in time.



Obviously, you could try a limitless number of variations and grooves within this tune. However, it's extremely important that you not think "drumistically." You should be playing the drums *to* the music—not over it. You can download the chart, as well as play-along and demo MP3s, for each of the articles in this series at [moderndrummer.com](http://moderndrummer.com). Best of luck!

♩ = 102

Intro

A

4 (4)

(8)

B

∅ (4)

(8)

Intro

A

4 (4)

(8)

B

∅ (4)

(8)

Outro



**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](http://donnygruendler.com).



# Latin Rhythms in Pop Music

*Part 1: Bossa Nova and Samba* by Chuck Silverman

**MUSIC KEY**

open	C	R.C.
H.H.	C.C.	bell
T.T.	**	
S.D.	X	
F.T.	X	
S.B.	X	
H.H.	X	
w/foot		Cross stick

I often meet drummers who just aren't interested in studying Latin rhythms. I've heard the same thing many times: "I'm never going to play a samba, mambo, songo, or 6/8 groove, so why should I learn it?" I've realized that as an educator, it's part of my job to show, through musical examples, why drummers need to learn about these rhythms.

For the better part of a year I've been searching for pop songs that contain grooves emanating from traditional rhythms found in places like Brazil, Cuba, and Puerto Rico. I'd like to share some of these with you. To begin our investigation, let's look at the song "Stacked Actors" by Foo Fighters, with Taylor Hawkins on drums. The verse groove that Hawkins plays recalls a Brazilian bossa nova. Here's a traditional bossa nova.

Hawkins' groove is more or less a standard bossa nova. Most drummers, however, learn the traditional version beginning with bar 2, where the rimclick starts on beat 1.

There's also a clave overdub during the verses of "Stacked Actors." The claves play the reverse of the rimclick pattern. If you play the clave part with the left foot, you have a very challenging four-way groove to work on. This pattern will not only challenge your independence but may also inspire you to come up with your own creative ways to utilize your left foot in any style.

Here are some other advanced four-way bossa-style grooves. Pay close attention to note placement when practicing them, and make sure all of the notes are lined up correctly with no flammings.

Another popular song featuring Brazilian rhythms—this time in the form of samba—is "Yankee Rose" by David Lee Roth. Gregg Bissonette is on drums. Brazilian drummer Christiano Rocha pointed out this groove to me and identified what Bissonette plays at 2:30 as a "samba telecoteco." Practicing this pattern will develop your control and coordination, dynamics, and note placement.

Bissonette plays the bell of the cymbal on "Yankee Rose." You can also try various tamborim patterns on the bell. (A tamborim is a small handheld Brazilian drum.) Here are a few ideas to try in place of the original bell pattern.



Another example of applying Brazilian rhythms in a modern pop context is the Alien Ant Farm song "Tia Lupe." The verses are in seven, and drummer Mike Cosgrove plays some fluid samba during these and other sections of the track. It's very natural to play samba grooves in seven in Brazil. Two famous examples are "Tombo in 7/4" and "Mixing," which were recorded by Airto Moreira. Airto's rhythms and grooves are flowing and flawless.

Here are some examples of Cosgrove's playing during the verses of "Tia Lupe."



The chorus of "Tia Lupe" is in common time (4/4). Cosgrove plays some gorgeous grooves in this section. Here's one that sounds and feels particularly great. You really have to hear what Mike plays in these sections to get the full effect.



Hopefully these three brief examples show you how studying Latin rhythms can really help you become a better and more creative drummer. Of course, this is just the tip of the iceberg. Feel free to share your own Latin-inspired discoveries with me at [chuck@chucksilverman.com](mailto:chuck@chucksilverman.com), or you can reach me through my website, [chucksilverman.com](http://chucksilverman.com).



**Chuck Silverman** is one of the world's leading proponents of Cuban and Brazilian drumming. He recently produced the instructional DVD *The Latin Funk Connection*, and he teaches privately and at Musicians Institute in Los Angeles. For more info, visit [silvermanlessons.com](http://silvermanlessons.com) and [chucksilverman.com](http://chucksilverman.com).



## Jam, Rehearse, Record & Perform with today's top Rock Stars.

Be the Rock Star you were born to be at our 3 and 5 day fantasy camps in Las Vegas. Put yourself on stage at MGM Grand with legendary performers and live the dream.

**Roger Daltrey & Dave Navarro**

January 23-27, 2013

**Alice Cooper  
Jordan Rudess  
& Mike Portnoy**

February 14-18, 2013

**Sammy Hagar  
& The Wabos  
Steve Vai**

March 5-9, 2013

And many more, visit [rockcamp.com](http://rockcamp.com) for details.

**Call today, space is limited!  
888.762.2263 or visit [rockcamp.com](http://rockcamp.com)**

Produced by David Fishof

## The Rock Star For A Day Experience!

If you can't make a 3 or 5 day camp, then choose a 2 or 3 hour session in our professionally equipped Las Vegas studios. Jam and write with today's top touring musicians.

The Rock Star for a Day Experience starting at

**\$299**

**NO EXPERIENCE REQUIRED**

**RESERVE YOUR SESSION TODAY! 888.762.2263**

Zildjian

GUITAR

GUITAR

MODERN DRUMMER

BOSS

Gibson

Roland

ERNEST BALL

Fender

Electro-Voice

DW

CAKEWALK



# Be the Driver!

*4 Ways to Improve Your Timekeeping* by Ben Sesar

Ask any musician, especially a non-drummer, "What's the number-one role of the drummer?" Nine times out of ten, you're going to get the same answer: keeping time.

As I consider this, I'm amazed by the lack of educational material relating to the subject of timekeeping, yet there's no shortage of material dealing with rudiments, independence, and other ways to fly around the drumset like a highly trained acrobat. This highlights an ironic situation for us as drummers: Our main purpose is to keep time in a variety of musical situations, yet there are limited resources available for students seeking mastery of this skill.

My theory on why this is the case is because timekeeping is a very subjective skill. In other words, it's based entirely in the mind and reflects a mastery of emotions and discipline rather than pure physical skill. Simply put, timekeeping isn't as easy to teach as, say, a double-stroke roll. While this article will only scratch the surface of what I believe is a vast area of discussion, I'll share observations that have helped me in my professional career.

## Play the Space

For about a hundred years, the drumset has been used primarily to drive the pulse of popular music. Yet when it comes to teaching timekeeping, instructors have continuously repeated one piece of oversimplified advice: Practice with a metronome. The purpose of doing that is to increase a student's awareness of time through strict adherence to the rigid and unforgiving pace of the metronome, hoping that one day the student will internalize that pulse.

Practicing along with metronomes,

drum machines, and sequenced music might help to build your perception of accurate time, but you really need to focus on internalizing consistent spacing *between* the notes, regardless of the style or tempo. Many drummers focus mostly on the note attacks and tend to forget about what happens *after* the attack. I think this oversight is the leading cause of pushing and pulling within a groove and is also the cause of tempo fluctuations during fills.

In order to understand this concept more clearly, think about the room you're sitting in right now. Try to find and point to the exact middle of the room. Now find and point to the middle of this page. The center of the page is a lot easier to locate, because the space you're working with is a lot

*Practicing with a metronome might help to build your perception of accurate time, but you need to focus on internalizing consistent spacing between the notes.*

smaller. This correlates with the difference between fast and slow tempos in the music we play. As drummers we need to account for this space precisely, and it's easier to do so when we use the simple concept of subdividing.

Go back to the room analogy. If you were to draw a grid across the entire floor, you could easily find the center of the room by counting groups of smaller blocks. This is exactly how subdividing works in music. It's achieved first by establishing the quarter-note pulse. Then, in your mind, divide that pulse into 8th or 16th notes, depending on the tempo of the song. Faster tempos require less subdivision, while slower tempos need more, because, as with our large room, too much space exists in which to calculate the exact center. Here's a general rule: At medium

to fast tempos, think twice the speed you're actually playing. At slow tempos, think four times the speed.

## Move With Patience

Consider the common analogy of the drummer being the driver of the music. If music is like a car and the drummer is the driver, then consider the highway the metronomic pulse. When you drive a car, the highway severely limits your ability to steer left or right. Notice, however, that you don't keep a rigid hold on the wheel, or else you would eventually sway and crash into a ditch. As we drive, we make small adjustments left and right, and somehow, in spite of the minor fluctuations, the car maintains a straight course. The same is true of driving a band. You need to

allow yourself a small margin of error.

The best players know how to manage their margin of error and keep the car—meaning the music—tight in the lane as they drive down the road. Less experienced players tend to swerve too much or jerk too suddenly in order to compensate when getting sidetracked. Even masters will sometimes waver a bit off course, but these players are distinguished by the ability to steer back to the center over the period of a few beats. Correcting mistakes at this level requires an enormous amount of confidence, discipline, and, most important, patience.

## Focus Your Energy

As I've said, mastering the skill of timekeeping requires discipline and the ability to keep your emotions in check.

It's easy to push the tempo of a song when you're excited and adrenaline starts to take over. Here's where the practice of patience comes into play. When you're feeling the rush of the music, it's important to breathe, maintain self-control, and direct that emotion anywhere else but on the pulse. I like to lay into the drums a little harder, or I turn the raw emotion into creative energy, perhaps playing something different from what I normally would. But, at all costs, I keep the music steady. If you're really in tune with managing the spaces, it's possible to focus your emotion in such a way as to create a sense of stretch in the music. This is an advanced means of manipulating time.

### Keep It Elastic

Much like a rubber band, time can be elastic. With maturity comes the ability to manipulate and stretch time purposefully, creating depth within a piece of music. Given the unique nature of our instrument, drummers are especially well suited for this.

In order to stretch your musical rubber band, one end of the time must be firmly attached to one spot, while the other end is allowed to flex. Simple enough, right? Think of the bass drum as the anchor, and use the snare to stretch the time, to the brink of snapping. This is easily demonstrated in a basic exercise: Set a metronome to 78 bpm. Play a simple groove with the kick on beats 1 and 3 and the snare on 2 and 4. Try to nail the kick exactly with the metronome, while purposefully playing the snare late. (Think of flammng the snare with the click.) Experiment by laying the snare as far back as you can without it sounding as if it's landing on a different subdivision. Work to maintain a consistent stretch throughout a particular song, and always start slowly before trying this at faster tempos.

These are just a few examples of ways to approach the management of time within the music we play. Again, most of this stuff is subjective; it's not like learning to memorize a piece of music. Becoming a great timekeeper is

more like learning how to balance on one foot with an uneven stack of dishes in each hand. It's also about knowing your place in the music. You're the driver, so drive! We drummers need to develop confidence in this role, or else the music will sound tentative and lackluster.

Good timekeeping goes hand in hand with this heightened sense of purpose. Of course, practice with a

metronome, but learn to play with it so that it challenges your inner balance. Use the click as resistance, like the way a weightlifter uses iron to challenge his muscles. Your sense of time is similar to a muscle, in that in order to grow it must be met with measured amounts of resistance. Good luck!



**Ben Sesar** is the drummer for country superstar Brad Paisley.



**BRIAN FRASIER-MOORE**  
MADONNA

17" HHX Legacy Crash

**A SOUND OBSESSION**

**SABIAN**

Hear more at [sabian.com](http://sabian.com)



Morgan Day

# Trey Anastasio Band's **RUSS LAWTON**

A pair of late-2012 releases—one crackling with live energy, the other conjuring plenty of studio magic—shows two sides of one crafty drummer. by Michael Parillo

**B**ack in 1998, when Phish guitarist Trey Anastasio was forming his first solo group, he began by recruiting bassist Tony Markellis and asked if Markellis had a drummer to recommend. He sure did, and, fifteen years later, Russ Lawton is still anchoring the Trey Anastasio Band with his bassist buddy. The New England drummer, who served an apprenticeship of sorts under percussionist and sax player Lasisi "Loughy" Amao in the late '70s in the Afrobeat band Zzebra, brings a wellspring of infectious grooves to Anastasio's music, paired with a bubbling sense of positive energy that's apparent both behind and away from the drums.

Take it from Questlove Thompson, who knows a thing or two about feel-good beats. When Anastasio's current eight-piece unit, which also includes percussionist Cyro Baptista and a three-piece horn section, played *Late Night With Jimmy Fallon* the night after Hurricane Sandy pummeled the East Coast, Questlove tweeted, "It's always

magic when @treyanastasio comes to @LateNightJimmy. But his percussionist & drummer ARE KILLIN!" Quest's hashtag was #pocketfordays.

Lawton, who lives in Vermont and counts among his influences Mitch Mitchell, John Bonham, Ringo Starr, Steve Jordan, Michael Shrieve, Steve Gadd, Zigaboo Modeliste, Tony Allen, Charlie Watts, Bernard Purdie, David Garibaldi, Tony Williams, and Jim Gordon, favors a streamlined style with a cracking snare drum and a good dose of swing. ("I had to practice to get that straight-ahead rock 'n' roll feel," Russ says, laughing, "because I didn't really like that starting out. I'd rather just do the dotted feel!") Lawton's joyous grooving really springs to life on his cele-

bratory new release with Anastasio Band keyboardist Ray Paczkowski, *Soule Monde*. Just take a look at track names like "Bernard" and "Bootsy Bonham," and you get some idea of the drums-and-keys duo's inspirations.

Anastasio's recent solo recording, *Traveler*, on the other hand, aims for much more of a studio vibe. Coproduced by indie-rock stalwart Peter Dinklage and featuring members of the National, including Bryan Devendorf sharing drum duties, the album puts songs and tones above solos and jams. Luckily, Lawton loves a challenge and possesses the experience and attitude to handle just about any task that's thrown his way in the studio or on stage.

## TOOLS OF THE TRADE

Live, Lawton plays a 1970s Gretsch kit that includes a 14x22 bass drum, an 8x12 rack tom, and a 16x16 floor tom, with a 6½x14 Ludwig Black Beauty snare. His Zildjian cymbals include 13" hi-hats (A bottom and K top), 17" and 19" A Custom crashes, and a 20" K Custom Medium ride. Russ uses a Pearl hi-hat pedal and Eliminator bass drum pedal and plays LP Mambo and Cha Cha cowbells.

“MY LEVEL 360

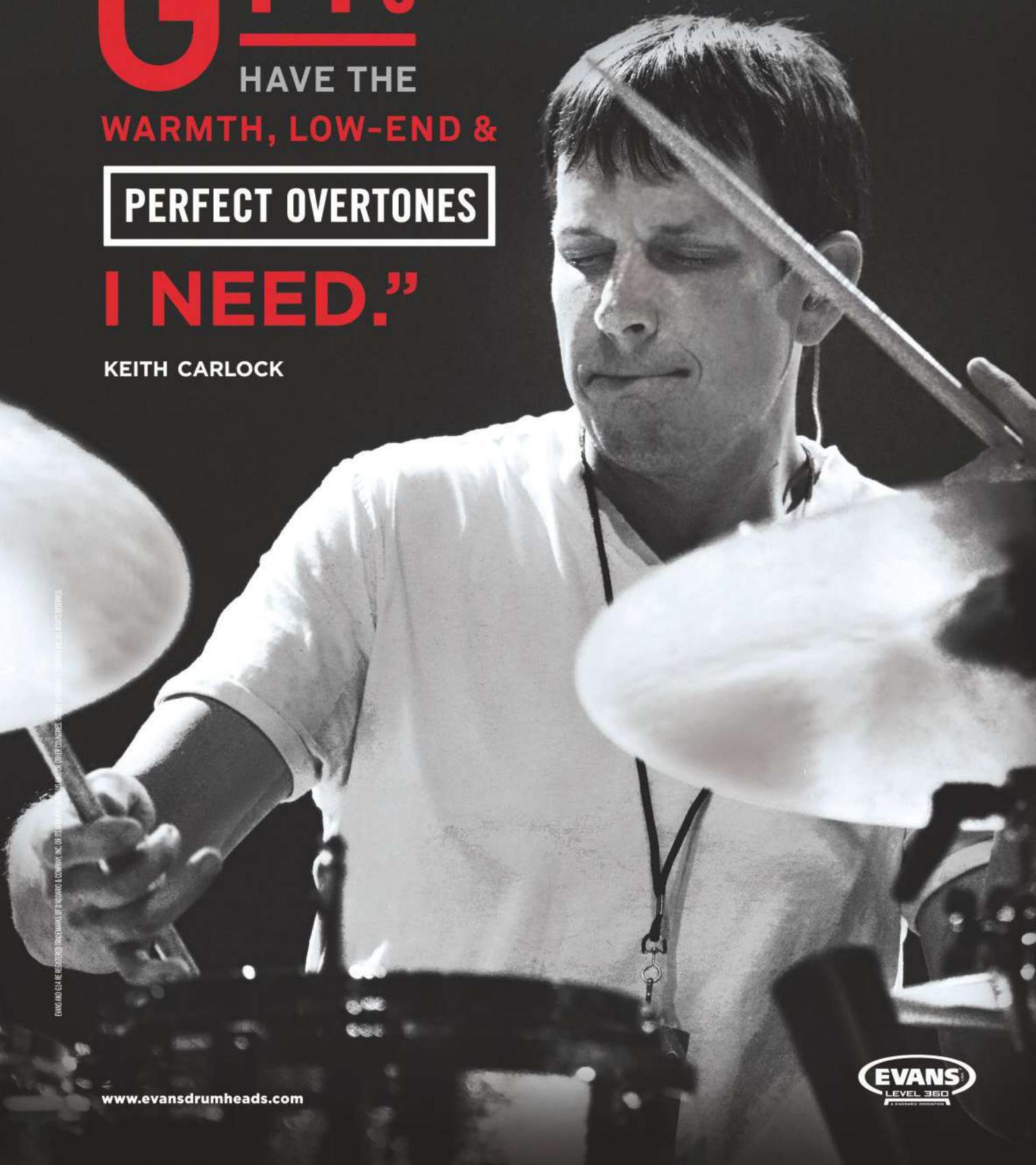
**G14's**  
HAVE THE

WARMTH, LOW-END &

PERFECT OVERTONES

I NEED.”

KEITH CARLOCK



EVANS AND G14 ARE REGISTERED TRADEMARKS OF EVANS & COMPANY, INC. OR ITS AFFILIATES. ALL RIGHTS RESERVED. © 2011 EVANS & COMPANY, INC. EVANS IS A REGISTERED TRADEMARK OF EVANS & COMPANY, INC.

[www.evansdrumheads.com](http://www.evansdrumheads.com)

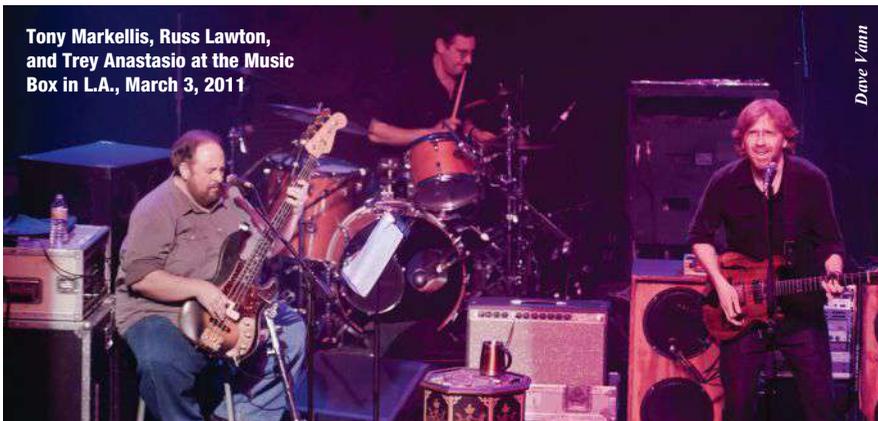


## RUSS LAWTON

**MD:** *Traveler* is more heavily produced than a lot of the stuff you've played on. The snare sound on most of the album is very low and fat, which is not your usual tone.

**Russ:** If you listen to the song "Traveler," that's my drumset, my Gretsch kit with a 6½" Supraphonic. After we did that song, the producer was like, "All right, we gotta stop!" And he brought in a Ludwig bass drum and a 5" Supraphonic, tuned way down. He was going for his thing. On "Traveler," it's me doing my thing—and needless to say, they took that sound away! [laughs] But it was really cool, because you go for a different approach. Basically I went for the low snare drum sound and played

Tony Markellis, Russ Lawton, and Trey Anastasio at the Music Box in L.A., March 3, 2011



really light. "Okay, Russ, you're hitting a little too hard." We'd just got off doing a bunch of gigs, so you're still trying to get

[heard] over the band.

**MD:** Having a popping snare sound is part of the way you play.

**Russ:** Yeah, that's my style. After a while it was cool: *Okay, I can relax a little bit more.* Sometimes you tend to try too hard. So then we banged out like fourteen songs in two days. It worked out. Sometimes, when I can get out of my element, or even my sound—if it doesn't sound like me—it's refreshing.

**MD:** When you and Tony Markellis first met with Trey in the late '90s, you wrote some songs.

**Russ:** We got together, and I played [Phish drummer Jon] Fishman's kit, and Trey goes, "Gimme some groove that's like a fifth-gear kind of thing." And I played the "First Tube" beat. It was from a Zzebra song called "Shabadoo Day."

And it kept going. "What else you got?" "What else you got?" The first tune on [Anastasio's Afrobeat-influenced album] *The Horseshoe Curve*, "Streets of San Francisco," that's a beat I had on one of my songs called "The Stranger." My [old] band was at one of our shows and was like, "Russ, is that the beat from that song we used to do?" [laughs] I was like, "Yeah, man—now it's in another tune!"

**MD:** Drummers fantasize about that: All I need is a great writer to say, "Give me a groove."

**Russ:** Yes! So lucky. I have fourteen, fifteen songs [cowritten] with him. He doesn't need me; he can write his ass off. But he was going for a concept, and it really built the foundation of what we had. I feel very fortunate. We play "First Tube" every night, and I still get the chill up my spine.

**MD:** Some of those early tunes first ended up on Phish's *Farmhouse* album.

**Russ:** Yeah. You're the struggling musician your whole life.... I got down on my knees when that guy called, man! I needed a break. I'd been bartending for twenty years. They're not really mine; they're really his songs. But that was pretty monumental, because I've had a lot of record deals and management and stuff fall apart. With Zzebra there was a lot of stuff going on. You see it all the time. It's a tough business—that's just the way it goes.



My other  
practice pad



800.255.PLAY  
TEXT MUSIC TO 64444  
WWW.MI.EDU



MUSICIANS INSTITUTE  
COLLEGE OF CONTEMPORARY MUSIC

For more information about our graduation rates, the median debt of students who completed the program, and other important information, please visit our website at [www.mi.edu/grademployment](http://www.mi.edu/grademployment).

Starclassic  
Performer B/B

WARM, ARTICULATE & INSPIRING

Ben Harclerode  
**WHITECHAPEL**

Ben's furious drumming is the driving force behind Tennessee metal titans Whitechapel. Churning out some of the genre's most punishing and extreme music on the scene, Ben electrifies with lightning fast double kicks and hand dexterity, imbued with a sense of primal groove and feel. He describes his Starclassic B/B drum kit as "The perfect blend of dark, warm, and articulate" and adds, "Bubinga/Birch embodies everything I've been looking for in a kit. Simply put, these drums inspire me."

**TAMA**



View the B/B feature at [tama.com/bb](http://tama.com/bb) or scan the QR code with your smart phone.



Official Tama Drums USA



@tama\_USA



Official Tama Drums



Tama Drums

## RUSS LAWTON

**MD:** *Soule Monde* seems to show your pure and uncut musical personality. The album has a certain looseness.

**Russ:** Yeah, it does. That was all done in one day. We just went in there, set up, and went for it.

**MD:** How did the material come together?

**Russ:** We'd go up and play a club, Slide Brook, in Sugarbush, Vermont, with no songs. Ray likes to improvise: "Hey, start a beat!" We kept playing, and I'd have a list of the beat names. I'm always writing drumbeats, and that's how a lot of that Trey stuff that I get credit on came about.

**MD:** So *Soule Monde* was basically improvised in the studio, with some structure?

**Russ:** No, by that time we had a little bit



Soule Monde at Nectar's in Burlington, Vermont, June 2012

more to work with, like we'd know there was an A and a B section. But it wasn't like I knew what fill I was gonna do to go into

the next section. We edited a little bit, but not much.

**MD:** What are some concepts you've been practicing on your own lately?

**Russ:** As I tell my students, I've always got something on the music stand. You wake up and you've got to warm up, so you might as well warm up with some rudiments, like Charley Wilcoxon. I've been doing that for years. Bernard Purdie is like, "It's all about the rudiments." You realize you've got to touch base with them every day.

I got this book a few years ago—Bill Elder's *Drummer's Guide to Hip-Hip, House, New Jack Swing, Hip House, and Soca House*. If I didn't work on that book, I wouldn't have been able to do [the Anastasio/Markellis/Lawton song] "Sand." It's a simple little beat, but it has an attitude. So I'm always trying to figure out different grooves. It's always fun to find new beats and to be creative.

I work on my time a lot too. I remember doing a tribute to *The Last Waltz*, and this singer came in. He goes, "I did this before, and the drummer was counting stuff off too fast." I looked at my notes and said, "Okay, that first one's gonna be 150 bpm, and this other one's 80." And the guy called me for like a week: "Russ, what're those tempos again?" With the Trey stuff, I know what all the tempos are.

I started doing that a while ago, because I would listen to things, like Zzebra, where you get the live tape and you're embarrassed: *Oh my God... it's really fast*. And I would play with guys who weren't like that—they weren't hyper like me—and I'd be getting my butt kicked. I'd hear stories, like, "Yeah, Russ is a good drummer, but he sounds like he's on coffee."

And if there's a song that I'm not feeling comfortable with, I'll play it until I get it right, really work with whoever I'm playing with. I work every day; I don't sit around very much.



**NEW for 2013!**  
1SKB-D3217 Conga Case

SKB Corporation Orange, CA. [www.skbcases.com/music](http://www.skbcases.com/music)



Toca makes drums that beg to be played.



Toca's revolutionary new Triple Conga Cajon is a chambered fiberglass bowl-shaped drum with a 14-inch diameter Parawood head that produces three rich and distinctive and classic conga tones. The Triple Conga Cajon comes with its own adjustable stand, making it perfect for your next "unplugged" gig.

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



**NEW**  
*and*  
**NOTABLE**



## LATIN PERCUSSION Aspire Congas and Bongos

New Aspire congas and bongos are made from jamjuree wood and feature a gold-to-walnut matte finish. The two 28"-tall congas, with 10" and 11" rawhide heads, have chrome tuning lugs and black powder-coated EZ Curve rims and side plates. Sets come with a height-adjustable, slide-mount double conga stand. Matching bongos, with 6<sup>3</sup>/<sub>4</sub>" and 8" rawhide heads and steel-bottom rims, are also available. The congas list for \$549 and the bongos for \$149.

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



## MEELECTRONICS M6 In-Ear Monitor

The MEElectronics M6 in-ear monitor, which is available in clear or black, is said to provide great sound, ambient noise reduction, and a professional look. Utilizing an over-the-ear design with memory wire, it provides a comfortable and secure fit for live performance and studio work. With the M6's proprietary dynamic driver, bass tones are full bodied and accurate.

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

## PORTER AND DAVIES Rack-Mount BC2rm Monitor System

The BC2rm is a 2U 19" rack-mountable drum monitor system and includes Porter and Davies' patented transducer-loaded throne and Stealth Monitoring technology, enabling users to feel the low end of their drums through their seat. The tactile monitors don't require speakers, and the monitor systems eliminate the need for onstage monitor subs, though a wedge or in-ears are recommended to hear other instruments.

[porteranddavies.co.uk](http://porteranddavies.co.uk)



## MAPEX Meridian Black Obsidian Limited Edition Drumset

The limited edition Meridian Black Obsidian drumset is the second in a series of player-designed kits. The birch/maple hybrid shells are said to crank out low and dark tones with a balanced attack, and the insides of the shells feature a new black finish that enhances resonance and projection. The kit includes an 8x12 rack tom, a 16x16 floor tom, and a 14x24 bass drum; a 7x14 snare is also available. The shells are wrapped in volcanic glass sparkle, fitted with chrome hardware, and topped with Remo coated single-ply UX drumheads.

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





DTX450K

## YAMAHA DTX400 Series Electronic Drumsets

The DTX electronic drum lineup now includes DTX450K and DTX400K kits. Both include the DTX400 module, which features 169 drum sounds, 128 instrument voices, and ten customizable kits. Newly designed 10" hi-hats and crash and ride cymbals are said to offer a realistic feel, and the 7 1/2" drum pads have been redesigned for greater durability and playability. The kits are upgradable with the XP80 DTX-PAD snare and include a streamlined module that offers ten interactive training functions with voice guidance.

The DTX450K drumset features newly designed drum pads, including a three-zone snare pad for head, rimshot, and rimclick sounds. The Yamaha belt-drive foot pedal is said to offer a true kick feel, and the hi-hat controller allows for half-open, pedal, and splash sounds. A steel rack is included, and the floor tom bar can accommodate an extra cymbal (purchased separately). Cymbal attachments on the DTX450K feature chrome hardware.

The DTX400 drumset comes with a steel rack and the new no-beater KU100 kick unit.

[usa.yamaha.com](http://usa.yamaha.com)

## FIDOCK Blackwood Heartbreaker Series Snares

The Heartbreaker series includes 6 1/2x14 and 9x13 Fatboy snare drums. The solid-timber drums are handmade from premium-grade, air-dried, figured blackwood that's hand selected in Tasmania and the Otway ranges of Australia and cured over a five-year period. The drums feature slightly rounded 45-degree bearing edges, sculpted reinforcement rings, 6 mm shell walls, eight lugs, a Fidock/Trick multistep throw-off, and a hand-applied orange-flake shellac finish. Snares come with slotless matching steam-bent hoops (\$1,399) or triple-flange steel hoops (\$1,099).

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



## DIXON Magnetic Drop Clutch and Ultimate Clutch Combo

As part of the new Inventor series, the two-piece Magnetic Drop Clutch is held together by magnets and attaches to the top hi-hat cymbal and pull rod. Gently striking the disk pivots the clutch and causes the top hi-hat to drop into a closed position. Stepping on the pedal engages the hi-hat. The Ultimate Clutch Combo includes a trip arm to trigger the release of the clutch without playing a stroke. Both clutches fit on any set and include an optional wash-control device to manage the spacing between the cymbals in the closed position. The MSRP is \$46.99 for the Magnetic Drop Clutch and \$84.99 for the Ultimate Clutch Combo.

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



## REACTORZ PERCUSSION Illuminer Series Die-Cast Resonant Ring

The Illuminer series bass drum resonant ring is a metal light port. The core of the reactor has a bright, neon-like illuminating strobe element that reacts to the pulse of the kick, resulting in a burst of light. The ring can also be left in solid-lit mode. The RZIT-1 trigger is capable of triggering single or dual rings simultaneously and works for double bass players.

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



**AHEAD**  
CUSTOM  
MOLDED  
EARPLUGS

SCAN THE QR CODE TO CHECK OUT A HOW-TO VIDEO

DISTRIBUTED BY BIG BANG DISTRIBUTION 800.547.6401 WWW.AHEADRUMSTICKS.COM

**PAISTE**  
IPHONE APP

Available on the App Store

DENVER'S ONLY PRO-DRUM SHOP

**RUPPS**  
DRUMS

WWW.RUPPSDRUMS.COM

**PREMIUM  
HARD  
WOOD**

**MAN**  
DRUMS.COM

**Dixon  
Bass Drum Lift**

www.bassdrumlift.com

"Bottom line, the Bass Drum Lift is the best of it's kind. In the studio or out on tour . . . I never leave home without it."

**Bob Gatzen**

**GET CONTROL!**

**Portable & Free-Standing**

**AMP ISOLATION**  
For Stage or Studio

**CLEARSONIC  
PANEL**  
Drum Shields

**SORBER**  
Absorption Baffles

\*25% off shipping with code 26\*

**1.800.888.6360**  
**clearsonic.com**

**drum  
STRONG**  
drumming to **BEAT** cancer!

... raising awareness and funds  
for important cancer initiatives  
through rhythm ...

**drumSTRONG.org**  
PRODUCED BY DrumsForCures, Inc.

**I BEAT IT! DRUMMING TO BEAT CANCER I BEAT IT!**

share your heart & talent!

**www.drumstrong.org**

SPONSORED BY **MODERNDRUMMER**

**Drum Doctors**

**Better drums,  
better drum sounds,  
better recordings.**

The world's greatest  
bands and drummers trust  
us to provide them  
with the best in gear and  
sounds. Let us bring our  
expertise to your  
next recording!

**You'll Love Our Drums!**

**818 • 244 • 8123**

**www.drumdoctors.com**

HANDCRAFTED IN AUSTRALIA

*Fidock*

WWW.FIDOCKDRUMS.COM

Byzance

**CymbalsOnly.com**

What do your  
**DREAMS**  
SOUND like?

*dream*  
Cymbals and Gongs

www.dreamcymbals.com

**Ed Shaughnessy Memoir**

**LUCKY DRUMMER**

"Great book!"  
Doc Severinsen

LUCKY DRUMMER  
From NYC Jazz to Johnny Carson  
by Ed Shaughnessy  
with Steve Tost

Leonard Mathis: "I LOVE this book!"

Call Rebeats to order 989-463-4757  
or order online www.rebeats.com

**"The Number 1  
must-have tool  
for any touring  
drummer."**

**Peter Ellard**  
of chart-topping,  
triple-platinum selling  
band 'Scouting for Girls'

**Also at  
Musician's  
Friend**

**GigGrips**

Buy now at [www.GigGrips.com](http://www.GigGrips.com)

**AEBERSOLD**

**SUMMER  
DRUM  
WORKSHOPS  
2013**

**JAZZ!**

- ALL AGES
- ALL ABILITIES
- JAZZ COMBOS
- MASTER CLASS
- IMPROV
- JAM SESSIONS
- CONCERTS

**CHOOSE FROM 2 WEEKS OF JAZZ!**  
June 30<sup>th</sup> - July 5<sup>th</sup> --OR-- July 7<sup>th</sup> - July 12<sup>th</sup>  
AT THE UNIV. OF LOUISVILLE, LOU., KY

**FEATURING DRUMMERS:**  
ED SOPH • STEVE BARNES • COLBY INZER  
JONATHAN HIGGINS • JASON TIEMANN

**You Tube** [youtube.com/aegersoldjazz](http://youtube.com/aegersoldjazz)

**ALSO PRESENTING:**  
**2-DAY DRUM** RHYTHM SECTION WORKSHOP w/BASS & GUITAR  
JUNE 29<sup>th</sup> & JUNE 30<sup>th</sup> OR JULY 6<sup>th</sup> & 7<sup>th</sup>

**1-812-944-8141**  
[www.summerjazzworkshops.com](http://www.summerjazzworkshops.com)

18 Drum Books from  
**Author and Teacher**

**HOWIE REIDER**  
Highly Recommended by Sam Ulano!

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

For more info call **845-647-3683** or  
email [howiereider@mysticdrummer.com](mailto:howiereider@mysticdrummer.com)  
[www.mysticdrummer.com](http://www.mysticdrummer.com)

**WHAT'S the  
DEAL?**

**HERE'S the DEAL!**  
**SIGN UP TODAY & BEGIN SAVING EVERYDAY!**  
You just never know what we'll come up with!

Register at What's the Deal?:  
[www.interstatemusic.com/enews](http://www.interstatemusic.com/enews)

Milwaukee, WI • 800.462.2263  
[www.interstatemusic.com](http://www.interstatemusic.com)

**Cascio**  
interstatemusic.com

**SLUG™**  
 BEATERS • BADGES • KEYS • FELTS  
 ★ MADE IN USA ★  
[slugdrums.com](http://slugdrums.com)

VATER  
 PERCUSSION  
 USA  
[VATER.COM](http://VATER.COM)

**PHILLY DRUMS**  
 THE BEAT OF THE BROTHERHOOD  
 GRETSCH ~ LUDWIG ~ DREAM...AND MORE!  
[www.phillydrums.com](http://www.phillydrums.com) (484) 213-8918

HANDCRAFTED  
**CRAVIOTTO**  
 THE CRAVIOTTO DRUM CO.  
 MADE IN U.S.A.  
[WWW.CRAVIOTTODRUMS.COM](http://WWW.CRAVIOTTODRUMS.COM)

**PAiSte**  
 GIANT BEAT  
[www.paiste.com](http://www.paiste.com)

**PETER GRECO DRUM STUDIO**  
 Private Lessons & Group Master Classes  
 Proud member and endorser of the  
 Vic Fifth Educational Resource Team.  
 Long Island, NY • 516-241-9260  
 Take a Virtual Tour at [www.petergreco.com](http://www.petergreco.com)

**Paradiddles Drum Shop**  
 the on-line drum accessory company  
[info@paradiddlesdrumshop.com](mailto:info@paradiddlesdrumshop.com)  
[www.paradiddlesdrumshop.com](http://www.paradiddlesdrumshop.com)

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

**AMDRUMPARTS.COM**  
 CUSTOM BUILDER \*DISTINGUISHED PARTS  
 MAPLE SHELLS CUSTOM LUGS PARTS CATALOG  
 FREE EDGES & HOLES w/COMPLETE DRUM!  
 CATALOG ONLINE  
 (541) 895-5563

**TOMMY LEE**  
 flips with  
**ZERO-G**  
 Anti-Gravity  
**Drumstick Holder**  
 + John Blackwell  
 Derek Roddy  
 Jason Bittner  
 Ray Luzier  
[www.MAXONIX.com](http://www.MAXONIX.com)

**VIC'S**  
**DRUM SHOP**  
[WWW.VICSDRUMSHOP.COM](http://WWW.VICSDRUMSHOP.COM)

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

**Dunnett**  
 R CLASS COMPONENTS  
 eKee  


**DRUM PICKERS**  
 .COM  
 RUMMAGE THROUGH OUR DRUMMAGE  
 765-560-DRUM (3786)

**DG**  
**DE GREGORIO**  
 QUALITY • TRADITION • INNOVATION  
 Shown above: the convertible Siroco, affordable Kiyo and exceptional Maestral Cajons by DG.  
 exclusive US distribution by Big Bang Distribution • [www.bigbangdist.com](http://www.bigbangdist.com)  
 made in SPAIN

**Bluegrass Percussion Workshop**  
 Learn Drum Building  
 Custom Stick Making!  
[BluegrassPercussionWorkshop.com](http://BluegrassPercussionWorkshop.com)  
 (859)620-5218

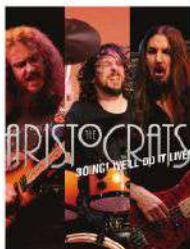
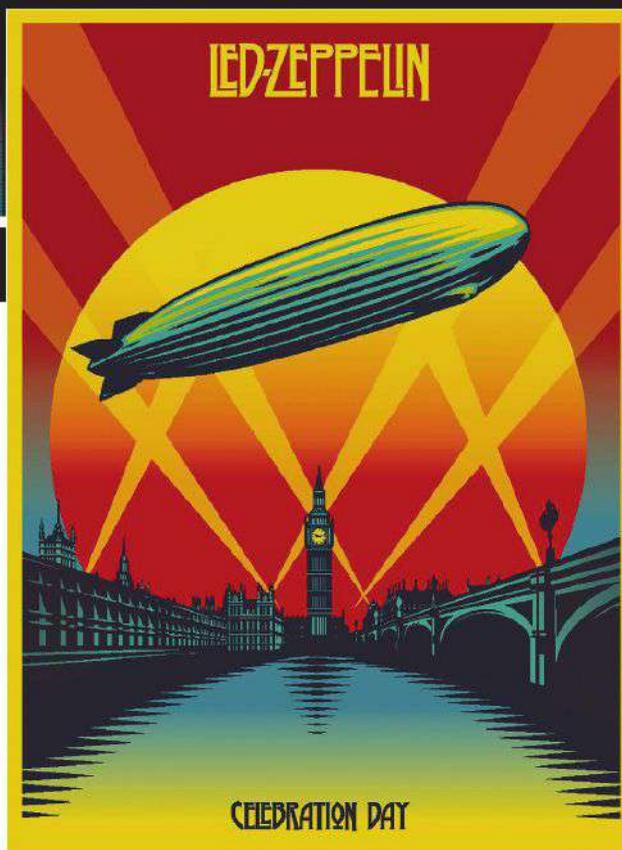


## MULTIMEDIA

### LED ZEPPELIN *CELEBRATION DAY* (DVD/CD)

**Jason Bonham's first appearance in a Led Zeppelin concert movie was a cameo as a tyke sitting behind Dad's tubs in 1976's *The Song Remains the Same*. His second such appearance is much more integral to the plot.**

Just as there wouldn't have been a Led Zeppelin without Jason Bonham's dad, John, at the drums—at least not the Zeppelin that wrote, then continually rewrote, the manual for heavy rock—the new DVD/CD combo *Celebration Day*, which chronicles Zep's one-off reunion show at London's O2 Arena on December 10, 2007, probably couldn't have worked without Jason's ability to provide the unmistakable touch and feel that Bonzo brought to everything the band did. Whether he's guiding Robert Plant, Jimmy Page, and John Paul Jones with might ("Trampled Under Foot"), piloting them through slow blues ("Since I've Been Loving You") and funky hard rock ("Nobody's Fault but Mine"), or simply cutting loose ("Kashmir"), the younger Bonham's prowess clearly isn't just a by-product of woodshedding. It's in the blood. And it's mighty, mighty impressive. (Atlantic) **Patrick Berkery**



### THE ARISTOCRATS

*BOING, WE'LL DO IT LIVE!* DELUXE EDITION DVD/CD (2)

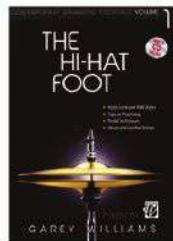
LEVEL: INTERMEDIATE TO ADVANCED

\$30 (CDs only, \$20)

**This rebellious instrumental rock/fusion power trio places an emphasis on fun and furious improvisation.**

*Boing, We'll Do It Live!* by the Aristocrats

(guitarist Guthrie Govan, bassist Bryan Beller, and drummer **Marco Minnemann**) focuses on two blistering live sets recorded in June 2012 at the Alvas Showroom in San Pedro, California. The mischievous Minnemann, always smiling, harnesses his extreme interdependence, scales down his kit, grooves hard, and solos insanely. The trio shares an entertaining variety of solo/group compositions highlighting advanced, melodic rock that often exposes Minnemann's metal roots. The deluxe edition features two additional tracks, bonus soundcheck audio, candid show footage, and interviews with each band member. This is Minnemann at his creative and unbridled best. (the-aristocrats-band.com) **Mike Haid**



### THE HI-HAT FOOT BY GAREY WILLIAMS BOOK/MP3S

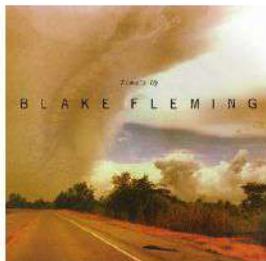
LEVEL: INTERMEDIATE \$15.99

**This book tackles the oft-neglected hoof, focusing on composing different beats while keeping hat time in various parts of the bar.**

Essentially a four-limb coordination guide, clinician/instructor Gary Williams' book doesn't really contain much in terms of new ways to use

the hi-hats but rather outlines an impressive array of rock and funk patterns and their relation to hats played on beats 1 and 3, on beats 2 and 4, or on each "&." The lengthy MP3 CD allows students to listen to a wide variety of snare and kick drum beats while they follow along visually with the book's notation, though the constant click track (strangely including a clashing offbeat hi-hat component) does tend to distract by adding audible lines to the already dense grooves. That slight hitch aside, Williams includes thoughts on experimenting with tight or sloshy hats, listening, posture, and creating practice routines. (Alfred) **Ilya Stemkovsky**

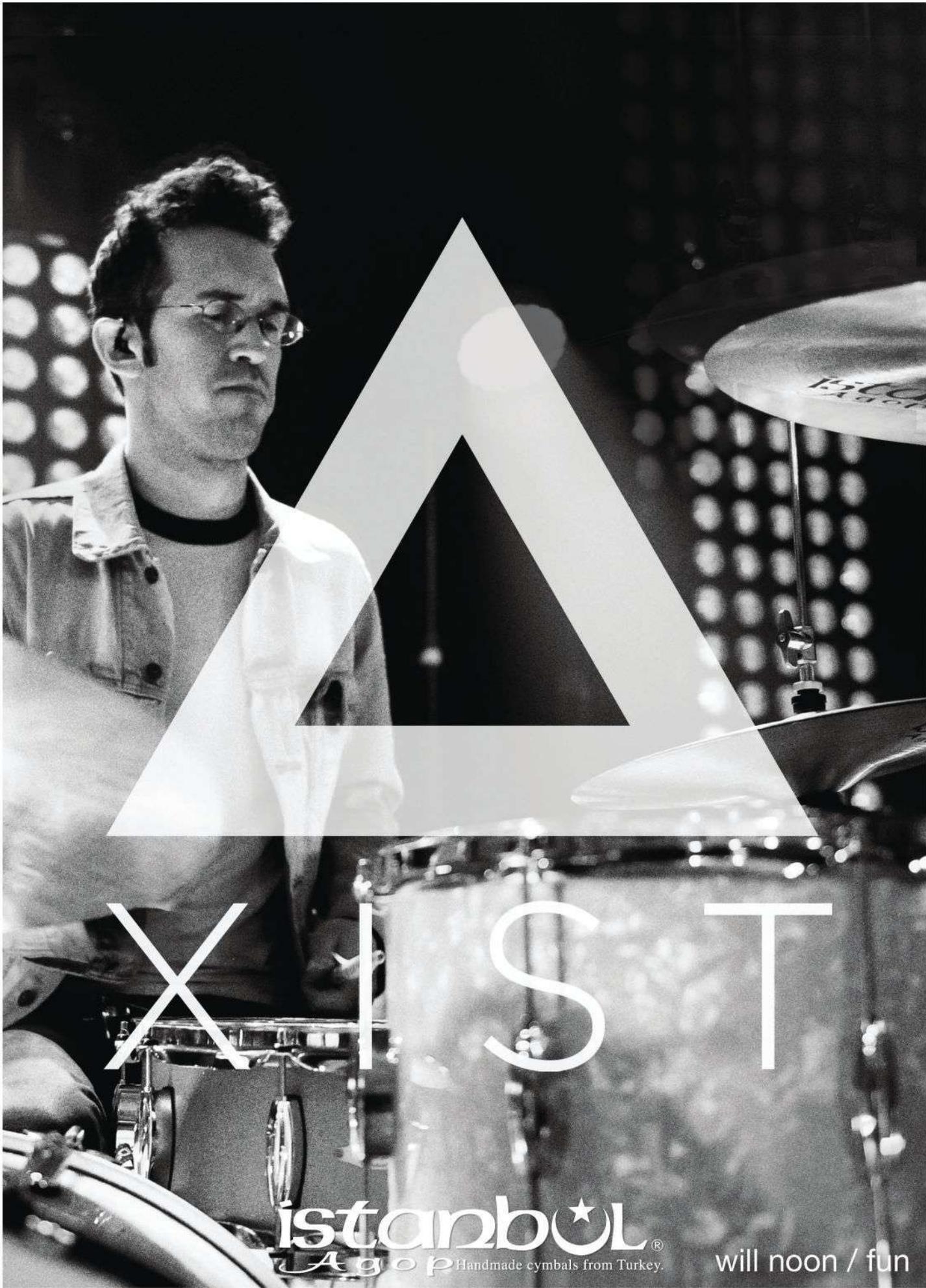
## RECORDINGS



### BLAKE FLEMING *TIME'S UP*

**The founding Mars Volta drummer takes us on a trip to the stratosphere and beyond on his newest all-drums-and-percussion release.**

Blake Fleming's stated intention here was to record short pieces that would include hooks not normally associated with such music. And he succeeds, with a dazzling collection of beat-centered compositions featuring first-rate technical execution. Also, *Time's Up* just plain rocks. On "Street Corner Throwdown," a huge Bonham-esque assault blasts from the speakers, layered on the top end with cowbells, shakers, and pure snarl. Fleming brings a dirty displaced snare pattern on "Smells Like This Heat," which could be the soundtrack to a jungle chase scene, and the alternating distorted tom overdubs on the title track are equally disorienting and amusing. Part breakbeat library for hip-hop DJs, part Westernized African drum circle workshop, Fleming's experiment is a useful cultural study and the weirdest party record of the year. (blakefleming.bandcamp.com) **Ilya Stemkovsky**



# X I S T

istanböl®  
Agop Handmade cymbals from Turkey.

will noon / fun

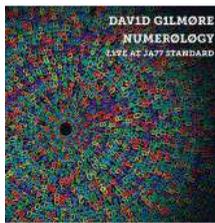


**HATEBREED**  
*THE DIVINITY OF PURPOSE*

**On its sixth studio album, the metal-core band sets out to destroy everything in its path—**

**except its well-honed sound.**

Crushing yet catchy riffs? Check. Drill-sergeant fervor and gang vocals? Check. Relentlessly pummeling backbeats? Check. Hatebreed continues to be a testament to the power of consistency, and while *The Divinity of Purpose* isn't groundbreaking, the album is infectious and ripe for crowd participation. From the opening notes of "Put It to the Torch," it's impossible *not* to see these songs set to a raucous horde of thrown bodies and hoarse voices. Drummer **Matt Byrne** continues to be the perfectly restrained yet unstoppable force behind the band's propulsive groove. Songs like "The Language" and the title track display Byrne's mastery of the backbeat and breakdown, while "Bitter Truth" enables Matt to get a bit fancier with his double kick work and tom fills, and to stretch his style from boisterous hardcore intensity to laid-back sludge-metal thickness. (Nuclear Blast) **Billy Brennan**



**DAVID GILMORE** *NUMEROLOGY: LIVE AT JAZZ STANDARD*  
**Jeff "Tain" Watts is so adept at navigating dense arrangements, you forget he's playing in the trickiest time signatures.**

On jazz guitarist David Gilmore's latest release as a leader, a 2010 live date at NYC's Jazz Standard, **Jeff Watts** locks in with pianist Luis Perdomo, bassist Christian McBride, and percussionist **Mino Cinelu** to form a solid bedrock on top of which Gilmore and saxophonist Miguel Zenón can indulge in various flights of fancy. On "Five:

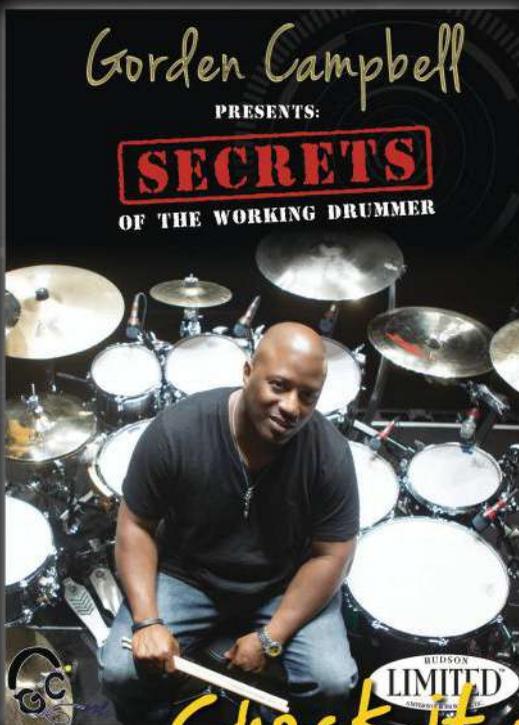
Change," Watts lays down a heavy groove in 5/4 before segueing into "Six: Balance," which raises the tempo and allows the drummer to break up the smoothness with his inimitable volcanic fills. Cinelu gets his turns as well, as on the hip kit/percussion trades during "Nine: Dispersion." The recording reveals nice instrument separation, with Watts' drums and cymbals not overly tucked into the mix but thankfully not overpowering everything else. (davidgilmore.net) **Ilya Stemkovsky**



**RIVAL SONS** *HEAD DOWN*  
**If you want nothing more than to party like it's 1972, Rival Sons got your back.**

The L.A. band Rival Sons derives its inspiration from the era when rock was the sole playground of manish boys with big-ol' bell bottoms and bigger Afros. On their second long-player, drummer **Michael Miley** and crew continue to mine the Grand Funk/Guess Who songbook with great success, heaping their soulful garage rock with wah-wah'd-out guitar leads, double-tracked vocal hooks, and an appropriate amount of sonic indulgence. Miley's hyperactive yet in-the-pocket kit work is a perfect encapsulation of the band's overall approach. Clearly he's a student of the instrument as it was approached before new wave and disco, when a drummer was allowed to *play*, dammit, and a pleasing sense of off-the-cuff looseness pervades nearly every track here. Fortunately, Miley has a nose for detail and exactitude as well, so he's not just offering period sounds and licks—he's doing it with confidence, taste, and great accuracy, and after repeated listens you might just begin appreciating his playing for what it is, not what it reminds you of. Here's to quality eclipsing familiarity. (Earache) **Adam Budofsky**

# CAN YOU KEEP A SECRET?



## GORDEN CAMPBELL

SECRETS OF THE WORKING DRUMMER

\$24.99 | Available Now!

Gorden Campbell has performed with artists such as Earth, Wind & Fire, George Duke, Jessica Simpson, Ne-Yo, Whitney Houston, American Idol Live, Mary J. Blige, Jonathan Butler & More.

In this new DVD, he breaks down basic concepts and shares some secrets that will help you become a working drummer. Includes: The basic function of the drummer, The concept of pocket, What makes a groove swing, Playing musically, Learning basic song form, Versatility, Vocabulary in a variety of styles, Soloing in a musical situation, Playing with a click track, Integrating electronics, Conducting business professionally & more...

Also includes live performances with Gorden and The E&G Band and interviews with some of the world's greatest drummers and musicians.



*Check it out!*

HUDSONMUSIC.COM HUDSON MUSIC®

“THE DRUMMER'S  
**SECRET WEAPON!**”



## SCX25A

*"I've been in recording studios surrounded by \$120,000 of mics on my kit. I was really disappointed during playback that the cymbals sounded like newspapers being torn in half. I couldn't even tell one cymbal from another!"*

*"With the Audix SCX25A's, my cymbals sound creamy, organic and natural, just the way they do sitting at ground-zero as I play. They are the most amazing overhead mics I've ever used." - **Todd Sucherman, Styx***

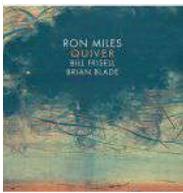
The Audix SCX25A is internally shock-mounted, perfect for stage or studio placements. With its unique capsule design and coverage pattern, the SCX25A delivers a pure, open-air sound with exceptional detail and realism. With the ability to handle SPL's in excess of 135 dB and up to 20 dB of ambient noise rejection, the SCX25A is the perfect overhead drum mic - even for hard-playing Todd Sucherman!

**AUDIX**  
MICROPHONES

[www.audixusa.com](http://www.audixusa.com)

FOR A DEALER NEAR YOU CALL 1-800-966-8261

© 2012 Audix Corporation. All rights reserved. Audix and Audix logo are trademarks of Audix Corporation.



### RON MILES *QUIVER*

**Modern Americana jazz, anyone? In these masters' hands, it's a perfectly sensible idea.**

The material on Denver-based trumpeter Ron Miles' latest offering is rooted in traditional American folk and jazz forms, but only modern thinkers can truly bring it to life. Along with the trailblazing guitarist Bill Frisell, drummer **Brian Blade** is up for that task, rounding out a bass-less trio of improvisers who do much more than finish each other's musical sentences. On "Bruise," Blade comments on the time, completely free to swing or to whip out a skittering roll over the changes. There are no extraneous gestures during his reserved solo on "Mr. Kevin," as the drummer couples delicate snare ruffs with the hazy wash of well-placed cymbal hits. Elsewhere it's a master class in small-group listening and reaction, as Blade lends funky brushes and kick drum jabs to the country-flavored "Just Married" and supports a typically idiosyncratic Frisell solo on "Rudy-Go-Round" with subtle toms and plenty of space. Exquisite. (Enja) **Ilya Stemkovsky**



### HELLOWEEN *STRAIGHT OUT OF HELL*

**Another proud notch on the belt of the German power metal pioneers.** Described by guitarist Michael Weikath as "a consequent development of the two albums before...only a little less doom bound and noticeably more positive," *Straight Out of Hell*

is Helloween's fourteenth studio album, and drummer **Dani Löble**'s fourth with the band. The seven-minute opening track, "Nabataea," which centers on the myths and legends that spring from the ancient Nabataean culture, showcases the breadth of the band. Featuring all-out thrash aggression, an incredibly catchy chorus, and multiple groove shifts, the piece shows Löble in top form covering the diverse feels and intricate changes. Another standout is "Waiting for the Thunder," which harks back to the participatory enthusiasm of old-school arena rock but is completely contemporary and irresistible. Fittingly, Löble lays hard into pure kick/snare bombast and the stripped-down accents that are the unbreakable backbone of the band. (The End Records) **Billy Brennan**



### SEAN WAYLAND *CLICK TRACK JAZZ: SLAVE TO THE MACHINE, VOLS. 1 & 2*

**A new release provides a unique launch pad for inspired, imaginative rhythm-talk.**

Australian-born pianist Sean Wayland's new two-CD jazz fusion release features a plethora of styles and an array of musicians to tackle them all, including a trio of top-flight drummers. Vol. 1's "Marshmallows" features **Keith Carlock**'s trademark funky boom-thap underneath an engaging Wayne Krantz guitar solo. **Jochen Rueckert**'s buttery ride pattern sets the stage for Wayland's piano lines on "Oh Yeah." But **Mark Guiliana**, who appears on the majority of the selections, gets the most to work with. Dig his start/stop jitter on "Neu Neu" and the beautiful snare patterns on the propulsive "Giant Steps," both from Vol. 2. On the appropriately titled synth/drums duo "Mark Is Enough," Guiliana throws down his signature unison kick-and-snare patterns before a series of 32nd-note-triplet fills gives way to decrescendo cymbal crashes and head-scratching drum breaks that end the tune. *Mark is enough*, and this is an ideal way to enjoy his brilliance. (seanwayland.com) **Ilya Stemkovsky**



## ADVERTISEMENT

# YOUR ALL-ACCESS PASS.



The Official App of  
Modern Drummer  
Magazine







## PASIC 2012

MARVIN "SMITTY" SMITH

The Percussive Arts Society's 2012 convention came to Austin, Texas, the first weekend of this past November and made for an inspiring reunion of the international drumming family. The normal festivities were bittersweet this year, however, with many artists and some of the *Modern Drummer* staff being stranded in the Northeast due to Hurricane Sandy. Jason Bittner and Billy Kilson had to cancel their clinics, while many others went to great lengths to make it to Austin.

Filling in for *MD* managing editor Michael Dawson, I did my best to check out as many clinics and performances as possible, and here are some highlights.

Straight from a European jaunt with Michel Camilo, Cliff Almond gave a great morning clinic where he discussed interacting with other players and closing the gap between the hands and the mind. He played solo and with guest bassist Janek Gwizdala, showcasing why he's been working with seemingly everyone in New York for years now.

Fidel Morales broke down Cuban bata rhythms and translated them to the drumset. Bata involves three drums, each play-

ing a different pattern. Morales played the rhythms with four limbs—while talking.

At a special father/son clinic, Roland and Richie Gajate Garcia gave a highly impressive demonstration of the possibilities for hybrid multi-percussion setups. Between the two of them, they had what looked like the bulk of the LP and Sabian catalogs on stage, split among four rigs, and they used it all tastefully, while playing to tracks and talking about how to maintain a lasting

musical career.

Todd Sucherman played with serious authority and technique over backing tracks of the Allman Brothers' "One Way Out" and Jimi Hendrix's "Manic Depression," followed by a blistering solo that strung together several time feels.

*MD* sponsored a Thursday-night show at the legendary Continental Club, which I organized. There, Marko Djordjevic and his band Sveti ripped through a set of his



TODD SUCHERMAN

# THE TAMA "NAMM-FOR-THE-PEOPLE" GIVEAWAY

## WE'RE GETTING READY FOR NAMM. ARE YOU?



NAMM can be pretty frustrating for gear junkies. "Closed to the public?" Hey! What about the musicians who buy and play these instruments? An armed insurrection isn't in the cards this year, but we wanted to say how much we at Tama appreciate those of you who check in during the show through Tama.com, Facebook, Twitter etc. to find out what's new with our drums and our artists.

### 1st PRIZE

- SC Performer B/B 5pc shell kit  
List: \$3,230.<sup>75</sup>
- Starphonic Brass snare  
List: \$923.<sup>06</sup>
- Speed Cobra double pedal  
List: \$644.<sup>98</sup>
- Speed Cobra HH stand  
List: \$383.<sup>32</sup>
- 3-HC73BWN (boom stands)  
(List: \$153.<sup>00</sup> each)  
List: \$459.<sup>00</sup>
- 1-HS700WN (snare stand)  
List: \$178.<sup>00</sup>

### 2nd PRIZE

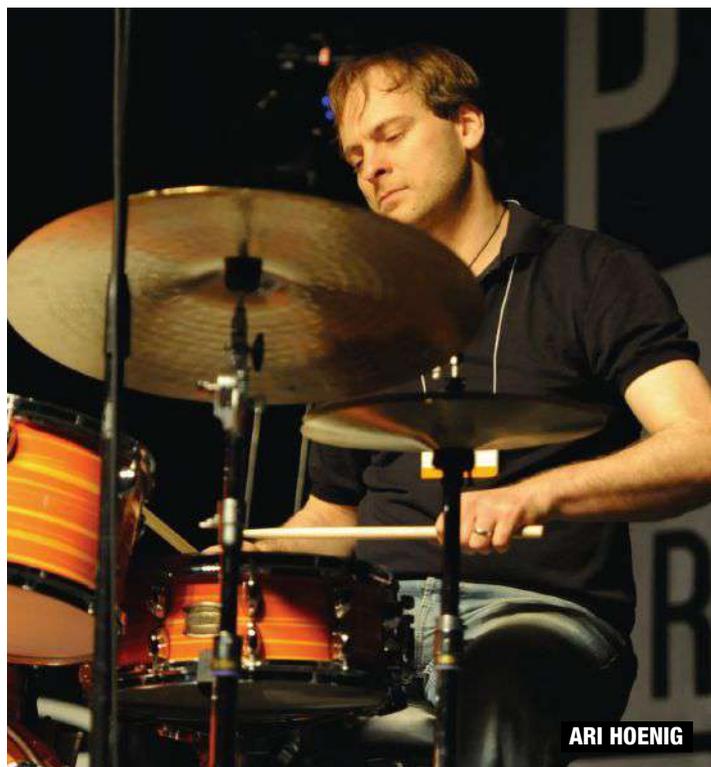
- S.L.P. G-Bubinga Snare  
List: \$583.<sup>32</sup>
- S.L.P. G-Maple Snare  
List: \$549.<sup>98</sup>

### 3rd PRIZE

- Iron Cobra 900 double pedal  
List: \$644.<sup>98</sup>

1. To enter visit [www.moderndrummer.com](http://www.moderndrummer.com) between the dates below and look for the Tama Drum Company Contest button (one entry per email address). 2. ODDS OF WINNING DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 3. CONTEST BEGINS JANUARY 1, 2013, AND ENDS MARCH 31, 2013. 4. Grand Prize Drawing: Winner will be selected by random drawing on April 10, 2013. Winner will be notified by phone or email on or about April 12, 2013. 5. Employees, and their immediate families, of Modern Drummer, Hoshino USA, Inc., 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 a Tama SC Performer B/B 5 piece shell kit, (1) one Starphonic Brass snare drum, (1) one Speed Cobra double-pedal, (1) one Speed Cobra hi-hat stand, (3) three boom stands, and (1) one snare stand. Approximate retail value of prize: \$5,819. Second Prize: One (1) winner will receive (1) one each Tama S.L.P. G-Bubinga snare drum and S.L.P. G-Maple snare. Approximate retail value of prize: \$1,133. Third Prize: One (1) winner will receive (1) one Iron Cobra 900 Double-pedal. Approximate retail value of prize: \$644. Approximate retail value of contest: \$7,596. 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/Tama Drum Company/Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

 **TAMA** .com



ARI HOENIG



TOM BRECHTLEIN

folkloric jazz. The Janek Gwizdala Group, fueled by a particularly slamming Cliff Almond, tore the paint off the place with an aggressive improvisational assault. My own Afro-funk group, Hard Proof, made the locals dance to close out the night. Austinites mingled with drumheads from the convention, and it was a truly great hang.

The next morning I managed to get back to the hall in time to catch Djordjevic's clinic, where the drummer played to tracks showcasing rhythms echoing his Balkan roots, talked about ways to encourage students to use all their limbs, and generally blew everyone's mind with his technical facility and positive spirit.

Next, I walked down the hall to catch steel pan maestro Andy Narell leading the University of North Texas steel band, featuring Luis Conte on congas and Mark Walker on drums. The three percussion greats dis-

cussed ways to shift textures in the context of long-form Panorama pan charts. Conte managed to change the whole shape of a passage simply by emphasizing the quinto (the smallest drum in a set of congas). It was also inspiring to hear Walker absolutely nail the funky Afro-Caribbean drumset grooves used in that style.

The final day began with Drummers Collective faculty member Pat Petrillo giving a master class called "Making the Beat Your Business," which combined humor with business savvy. Petrillo covered a lot of ground, from working with producers and playing on jingles to knowing the history of grooves and all types of feels.

Later, Marvin "Smitty" Smith gave a clinic on comping fundamentals. He offered pointers on drumming with taste, feathering the bass drum, and generally playing what feels good rather than throwing out licks.

Tom Brechtlein covered numerous grooves he's played throughout his career with artists like Chick Corea and Robben Ford. In his own humorous style, Brechtlein related how he absorbed Afro-Brazilian rhythms from Airtó Moreira and Alex Acuña, learned shuffles from Robben Ford bassist Roscoe Beck, and draws inspiration from New Orleans drummers.

Later that day, jazz great Ari Hoenig began his clinic with a solo full of metric trickery based on the melody of Charlie Parker's "Billie's Bounce." He talked through some concepts in his book *Systems* and then answered questions about how he's able to play bebop melodies on a four-piece kit.

To close out the weekend, Steve Gadd joined the Pedrito Martinez Group for the final evening concert. If you've ever wondered what Gadd would sound like playing with a *serious* Afro-Cuban band, this was the show to see.

Also appearing at PASIC 2012 were Stanton Moore, Tony "Thunder" Smith, Mike Mangini, Bill Bachman, Memo and Jacqueline Acevedo, Ndugu Chancler, the Joe Locke/Geoffrey Keezer Group with Terreon Gully on drums, and Marko Marcinko, among others.

PASIC 2013 returns to Indianapolis, November 13 through 16 of this year. Visit [pas.org](http://pas.org) for more details.

**Text by Stephen Bidwell**

**Photos by Jessica Alexander**



# AT: GUITAR CENTER

.....  
**STYLE, CLASS AND GROOVE  
ARE WHAT IT'S ALL ABOUT –  
and what you will get when  
you walk into your local  
Guitar Center Drum Shop**



In between recording sessions and his nightly gig with The Roots on *Late Night with Jimmy Fallon*, Questlove developed a new custom Ludwig bop kit, affectionately known as "Breakbeats." This is just one example of the many drum and accessory items that are available to you exclusively at your local Guitar Center Drum Shop. We constantly work with artists and manufacturers to bring you the latest, greatest and coolest items to play. Visit your local Guitar Center today to check out all the new, exclusive gear.

Visit [guitarcenter.com](http://guitarcenter.com) for a location near you.



**KIT**  
OF  
THE  
MONTH



## FOR KIDS OF ALL AGES

**"T**he Federal Way Senior Center is all volunteer run," says Warren Floy of Federal Way, Washington. "There is no budget for funding a house drumset. We seniors are getting too rickety to haul and set up a kit, so I had to build a bare-bones, hardscrabble kit for the house—the '\$35 Rat Trap.'

"A thrift shop provided remnants of a child's kit, a First Act Discovery model, for \$35," Floy continues. "I built a frame, and the bass drum and pedal are screwed right to it. Wheels are mounted on the leading edge of the frame, so the kit can be wheeled like a wheelbarrow. It can be flipped on the bass face for vertical storage, and the

entire kit fits with ease in the back of my Ford Focus. It's a *big* hit at the senior center."

It turns out that Floy is a guitarist, but he's working on getting his drumming together—"without much success," he says. The primary beneficiary of Floy's ingenuity is named Ed Benson, who bought his first drumset in the 1950s and played in jazz bands on the West Coast. "Here he gets a big, sophisticated sound out of a mediocre drumset," Floy says.

So why "Rat Trap"? "They used to call drums a trap set," Floy notes. "Well, this thing is so ratty.... It's not pretty, but it's practical."

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



**COMING  
UP IN  
MODERN  
DRUMMER**

**TOMMY  
IGOE**



Daughtry's **ROBIN DIAZ**

Influences: **GENE HOGLAN**

**STEPHEN PERKINS ON KEITH MOON**

Visit us at NAMM, Booth 5720.



The All-New LP Durian Wood Conga

**MAKE IT THERE.**



**MAKE IT ANYWHERE.**

LPMUSIC.COM

©2013 Avedis Zildjian Company

# LOVE RAGE ANGST

THERE'S A CYMBAL FOR THAT.

Ben Gordon - Parkway Drive

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

*Zildjian*  
GENUINE YOU.