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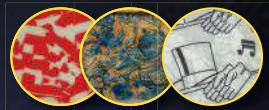
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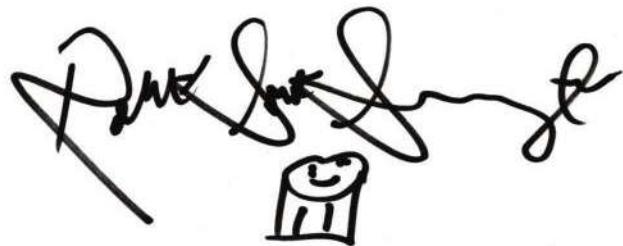
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Robert 'Sput' Searight
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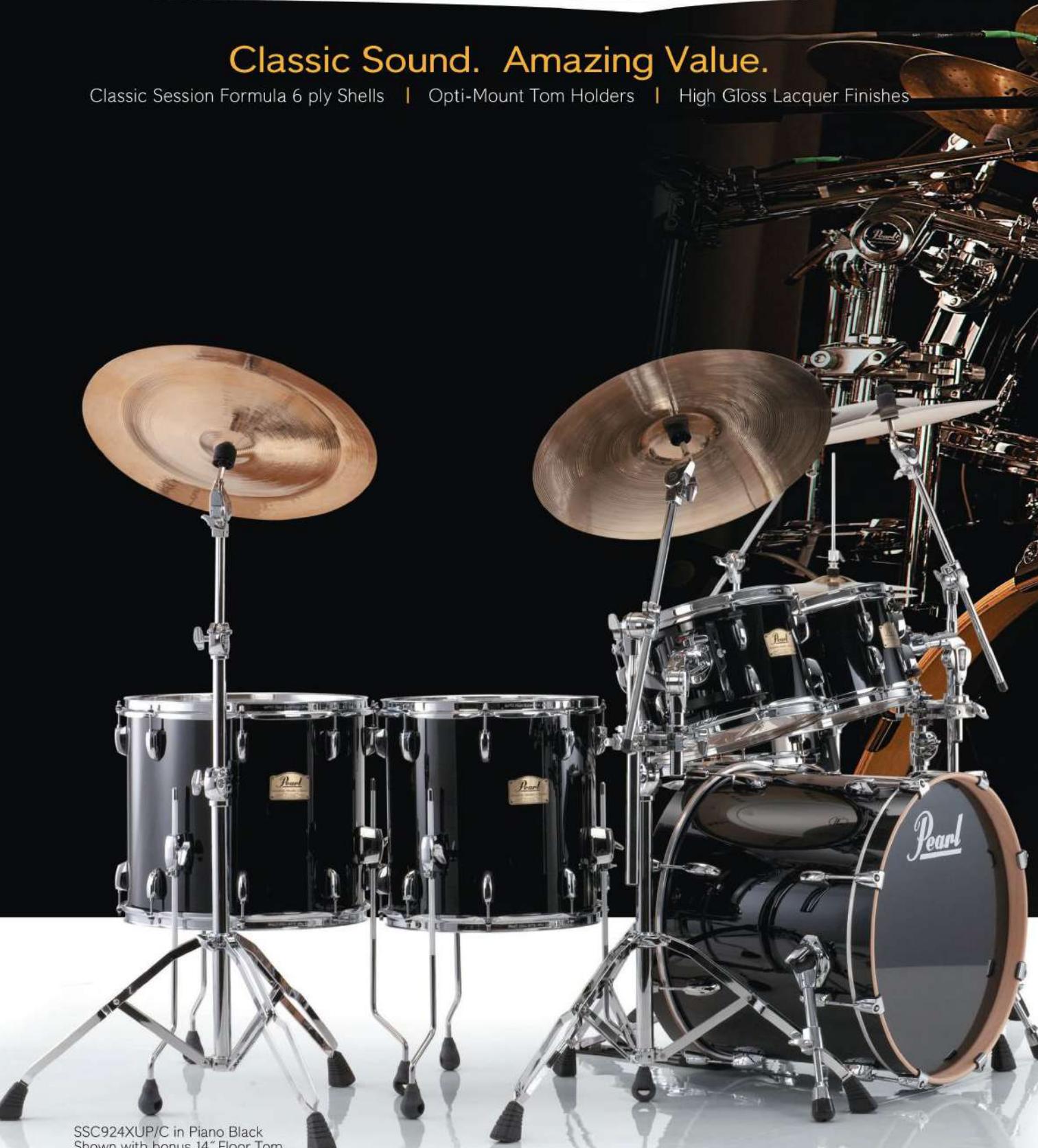


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A gentler, more mature Carter Beauford?

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by Ilya Stemkovsky

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WIN

A Custom-Built
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Believe in You!

At the beginning of guitarist Gary Clark Jr.'s hit song "Ain't Messin' Round," he sings, "I don't believe in competition, ain't nobody else like me around." Clark's being pretty cocky, right? Or is he just showing healthy confidence? In this business, sometimes we might *have* to be a bit cocky if we want to get noticed. There's a line, though. We all know that being *too* cocky can keep you from getting that callback, or, worse, get you fired from a gig. But controlled cockiness, along with the ability to back it up, can make you stand out from the crowd.



Look at this month's cover artist, Carter Beauford. He burst on the scene in the early '90s with the Dave Matthews Band. Remember when you first saw him play? He immediately stood out, and we all knew he was something special right from the first note. Honestly, I became a Carter Beauford fan before I was a Dave Matthews fan. Why? Because there he was, *going* for it, taking full advantage of being in a group that gave him the opportunity to stretch and play more notes than your average "pop band" drummer. At first, some might have looked at him like he was being a bit cocky—chewing his gum and smiling as he played some complex fill in the middle of an incredible groove. One thing was for sure: As a drummer, he was confident that he could raise the bar, and he went for it—very successfully.

Speaking of drummers raising the bar, we'd like to thank all of you who voted for your favorite players in our latest Readers Poll, the results of which you can read starting on page 52 of this issue. We'd like to congratulate not only the winners but all of the nominees. In almost every category, the voting was quite close, so it's a privilege for us to bring the news about how highly their fans think of their drumming achievements.

I'd personally like to congratulate Bernard Purdie for winning this year's *MD* Hall of Fame award. I had the pleasure of studying with Bernard back in the '80s, and I'm fortunate to have known him as a friend for many years. Talk about walking the line between confident and cocky. One of the most famous stories in drumming history tells how Bernard would bring a sign to the recording studio that said, "Pretty Purdie the Hitmaker. Call Me." With that sign, he was letting all his peers know that he meant business, and in his long career he has made his reputation for being outspoken work in his favor. Congrats, B!

Of course, every one of us has exactly the same tools at our disposal as Bernard and all the rest of the drummers who make the *MD* poll. And each of us has our own unique playing style, which is what makes us stand out and be as important to our music as the world's most famous players are to theirs. So go out there with confidence, and use that fire to rule the world. Enjoy the summer and the issue.

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MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 2013 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/

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

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

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

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

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

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

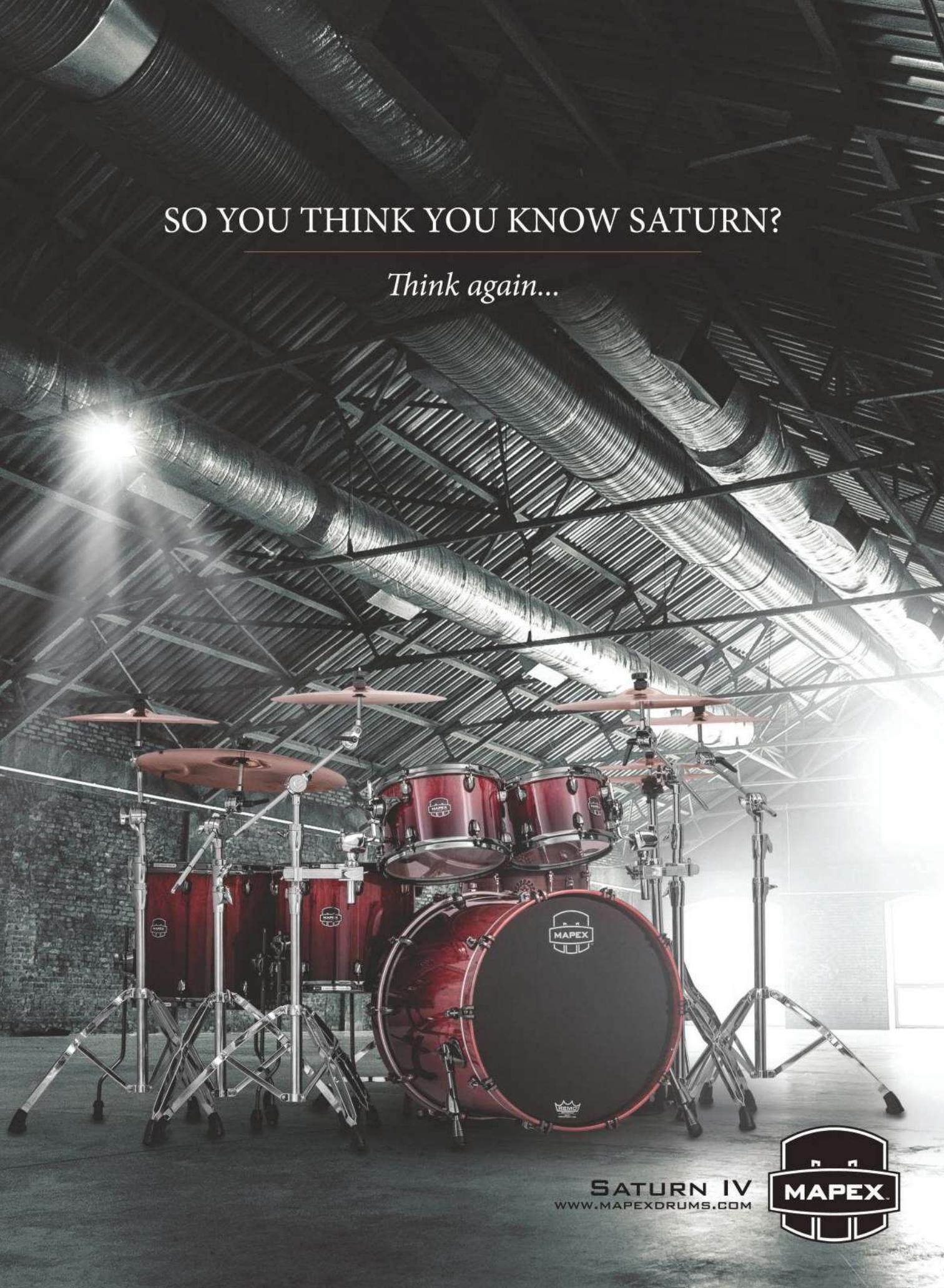
POSTMASTER: Send address changes to Modern Drummer, PO Box 274, Oregon, IL 61061-9920.

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

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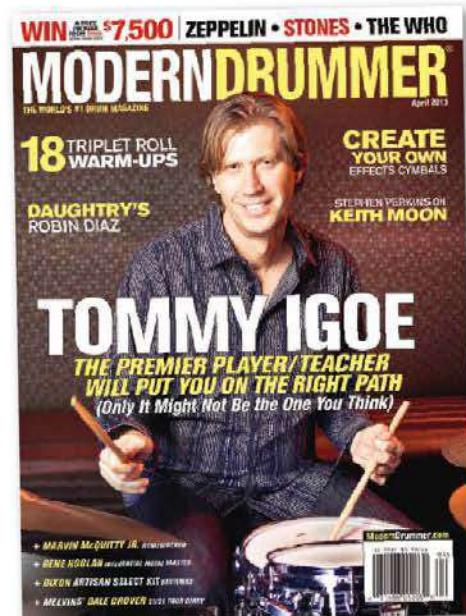
I'd like to give big congrats to *Modern Drummer* magazine. I just recently purchased a year's subscription to *Modern Drummer*'s digital edition and was blown away by the value and the amount of information available. When I registered I didn't give it a lot of thought and was very pleasantly surprised by the quality of the information and the amount of digital media. I will enjoy browsing the archived issues, catching up on missed articles.

To have my expectations so thoroughly exceeded in this day and age is such a rare thing. Well done, and thanks.

Graeme Davidson

FROM OUR APRIL COVER ARTIST

There are precious few legendary places in our brotherhood; the cover of *Modern Drummer* is perhaps the most sacred of all. To be included there amongst the giants of our instrument is both humbling and,



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let me assure you, completely terrifying. You know, I was thinking that I've never been without the magazine in my life. Because of my father's close relationship with founder Ron Spagnardi, we had every issue of *Modern Drummer* in the house going back to issue number one. Some kids grow up with *Sports Illustrated* or *Time*; I grew up with *MD*—it was, quite literally, on every table in the house!

Flipping through the pages, as I do each month, I was, once again, blown away by the quality and diversity of the content. There is something there for everyone, beginner to advanced, rudimental basics to polyrhythmic madness. As a player I can learn new things to play, and as a teacher I can learn new things to teach. Congratulations to the staff for doing what may be the most difficult thing with iconic publications: maintaining relevancy through changing times. That relevancy to the modern era is why I continue recommending a subscription to all of my students.

Tommy Igoe

HOW TO REACH US letters@moderndrummer.com



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UPDATE

MICHAEL SHRIEVE

This legendary drummer won't sacrifice soul—maybe just some sleep.

If you played with Santana at the original Woodstock festival as a teenager, got inducted into the Rock and Roll Hall of Fame in 1998, and made the top ten in a 2011 *Rolling Stone* readers' poll of the best drummers of all time, you'd be forgiven for resting on your laurels. But "at rest" isn't the preferred mode for Michael Shrieve, who recently began hosting *Notes From the Field*, a weekly interview show on the Seattle-centric online station Jet City Stream (jetcitystream.com). And while the show's focus isn't exclusively on music—Shrieve has spoken with a master chef and with Seattle Mayor Mike McGinn—recent episodes have featured the drum heroes Matt Chamberlain and Neil Peart opening up the way musicians do only with one another.

"I'm a voracious reader and have been a fan of interviews and podcasts for years," Shrieve says. "It connects me with fascinating people. *Notes* features all local people or ones coming to Seattle, and I really enjoy doing the research. I've learned to go in with fewer questions and leave room for the subject to speak and

for me to react. It's very much like music. I always approach the artists with respect and admiration for their work. I try to present *them*.

"Though we'd never met, Neil and I had a lot in common," Shrieve says of the longtime Rush drummer. "He had very specific references to records I've played on. I didn't expect that. He's a fabulous guy and full of life."

The radio show also feels fresh because Shrieve keeps it interesting by asking writers what music they're listening to—and by grilling musicians about their favorite books or films. "It turns you on to things they like outside of their own medium," he says.

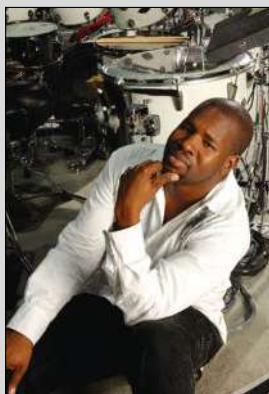
Other projects include the almost completed *Drums of Compassion*. "As a drummer," Shrieve says, "[I thought about] what kind of music I would make to listen

to at 2 A.M.—a kind of 'chill' music." To achieve the sound he imagined, Shrieve, who works with synthesist Jeff Greinke on the recording, assembled sixteen toms in a semicircle and played them standing up. "Eventually," he explains, "I started adding other drummers, like Zakir Hussain, Airto Moreira, and Jack DeJohnette. There's also a piece with [electronic musician] Amon Tobin. It's not a blowing record; it's more of a spiritual space."

Don't assume that Shrieve has given up shredding, though. Fans can still catch the drummer letting loose in a weekly residency with his fusion band, Spellbinder, at the White Rabbit club in Seattle's Fremont neighborhood. Check the group's Facebook page for its live schedule.

Ilya Stemkovsky

NEWS



Back to school. John Blackwell (Prince, Justin Timberlake, Patti LaBelle) has been named associate professor of percussion at his alma mater, Berklee College of Music.

So you want to be a rock 'n' roll star? Longtime heavy rock drummer James Michael McLester has experienced some great highs during his time in the music business, but also some extreme lows. You can read all about his tribulations—and the inspiring steps he's taken to help others avoid such pitfalls—in his book, *Wannabee Rock Star Who Finally Found the Rock*. Learn more about McLester's career on the Blog page at moderndrummer.com.



ON TOUR

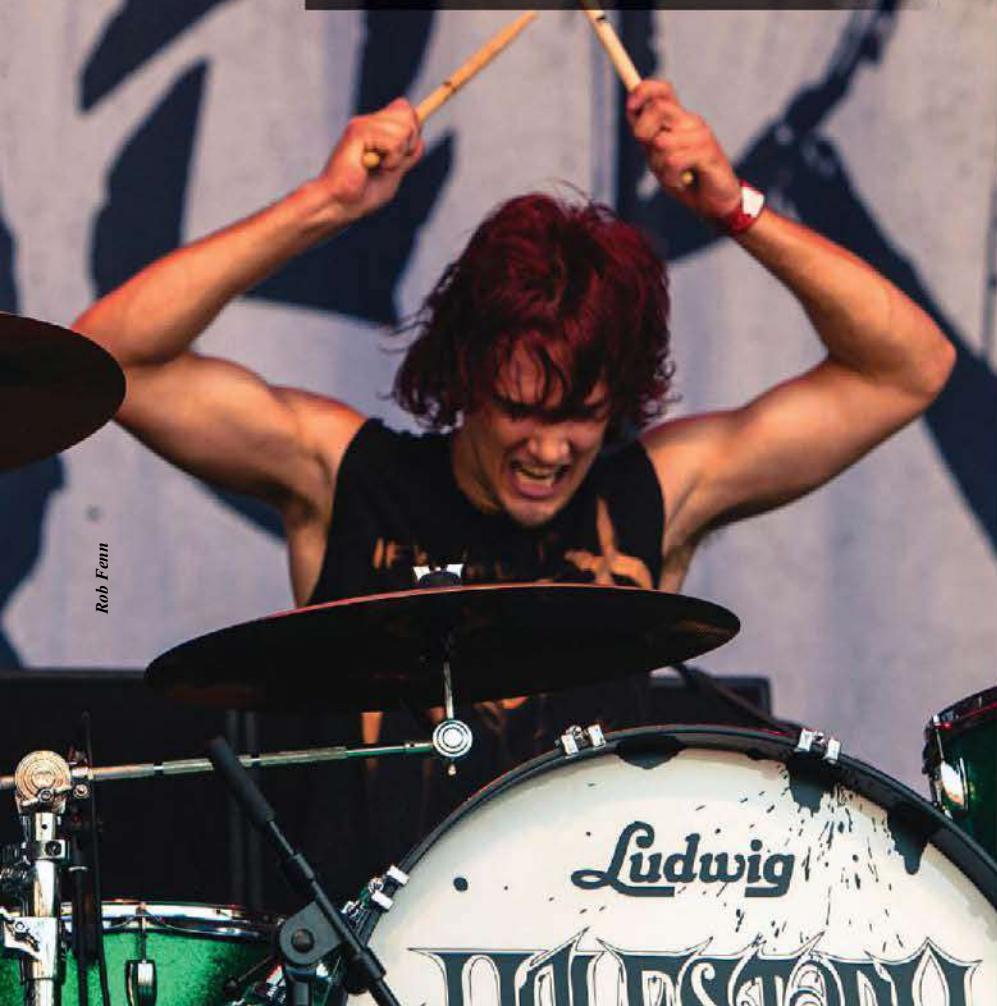


Tegan photo

Clang Quartet (Scotty Irving) is touring Japan this summer, including dates with guitarist Kawabata Makoto of Acid Mothers Temple. This shot of Irving was taken at Churchill's in Miami during the International Noise Conference's ten-year anniversary event this past February.

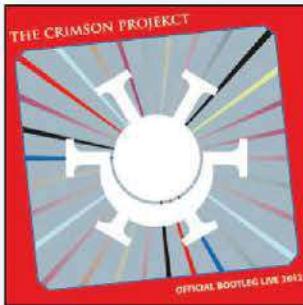
AREJAY HALE

Life's trials haven't dulled the powers of Halestorm's drummer one bit—in fact, they've only served to make the popular family band rock that much harder.



Rob Fenn

OUT NOW



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Wally Ingram, Brian
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Marivaldo dos Santos, Victor Lewis) // **Pascal Le Boeuf** Pascal's
Triangle (Justin Brown) // **Flaud Logic** Flaud Logic (Joe Bergamin)
// **Marco Iacobini** The Sky There'll Always Be (Mike Terrana,
Cristiano Micalizzi, Phil Maturano, Dave Weckl, Joel Taylor, Thomas
Lang, Keith Carlock) // **Middle Class Rut** Pick Up Your Head
(Sean Stockham)

On Halestorm's sophomore album, *The Strange Case Of...*, drummer Arejay Hale continues to offer up the type of epic drum performances that made the group's 2009 self-titled debut a surprise hit. This time out, Hale allowed a bit more spontaneity into the creative process. "It's important to listen to the guitar riff," he says, "and play something that counteracts it without stepping on it or making it sound boring."

On some *Strange Case* sessions Hale allowed the stresses of everyday life to inform the feel. "'I Miss the Misery' was completely written before I even attempted to write a drum part," Arejay recalls. "I was going through a lot personally, so I was inspired to pound out my angriest track on the whole record. I was going *completely* off of feel, and I wanted it to be as aggressive as possible."

Another big inspiration on album number two: the time-honored process of jamming. "I got the chance to jam with everyone in the studio," Hale says, "and I came up with drum parts that way, instead of already having everything laid out. The intro to 'Mz. Hyde,' for instance, came about because I was able to interact with the other instruments in a real way."

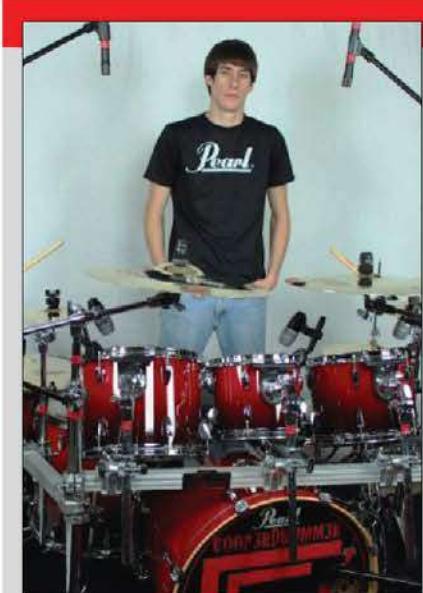
Hale has been performing with his sister, singer-songwriter Lzzy Hale, since he was ten years old, and their successful collaborative relationship was boldly underlined early this year with a Grammy win for the single "Love Bites (So Do I)." "I've always had a really good chemistry with my band," Arejay says. "That, along with the artistic freedom to play what the song needs, seems to be the right formula."

Steven Douglas Losey

WHO'S PLAYING WHAT

Pearl has added **Casey Cooper** (Georgia State University marching and athletic bands) to its artist roster. Cooper, who goes by the tag COOP3RDRUMM3R, hosts one of the most popular drum channels on YouTube.

Milton "GoGo Mickey" Freeman
(Familiar Faces, ex-Rare Essence) has joined the LP artist family.



MUST-HAVE GEAR

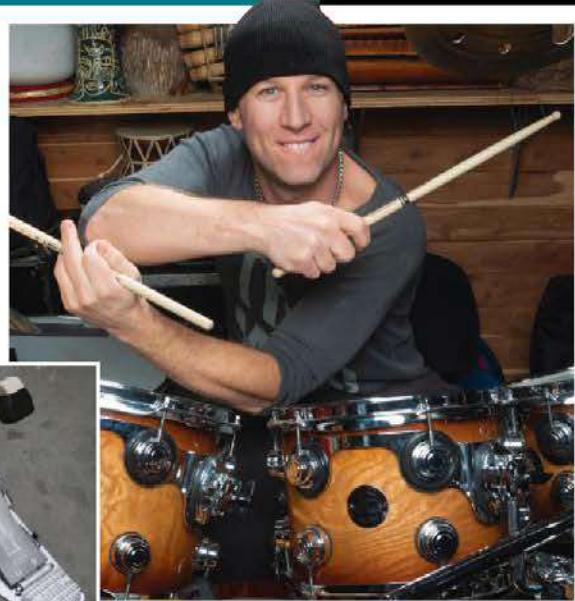
Equipment the Pros Won't Leave Home Without

This Month: **MD Pro Panelist STEPHEN PERKINS**

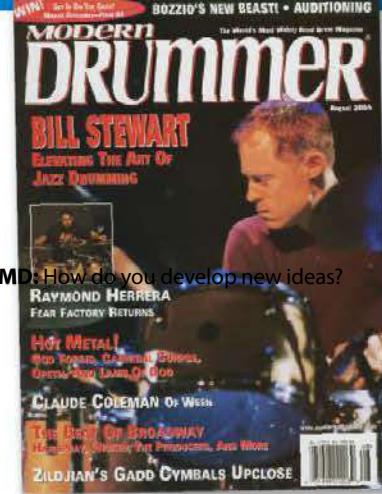
I fall in and out of love with my snare drums, toms, kicks, and cymbals; I'm constantly changing them and finding new sounds and textures to spark creation and fresh ways of playing. But what stays constant? Drumsticks and pedals.

I've been playing Pro-Mark oak drumsticks since high school—1981. I feel the bounce, the comfort zone, the exact extension of my hands and wrists and fingers. It's always the same, and it always feels right.

As for the kick drum pedal, when I was young I played the same Ludwig Speed King for fifteen years. Now I've been playing the same DW 9000 Titanium single pedal for the last decade. Just like a pair of drumsticks, my pedal is an extension of my foot, ankle, and toes. This pedal just feels right at home! Side note: I always use a 5000 spring on my 9000 pedal, because it's not as rigid as the one on the 9000.



BACK *Through the* STACK



BILL STEWART

In August of 2004 we asked the drummer about his mindset when improvising in the practice room versus on stage with artists like John Scofield.

MD: How do you develop new ideas?

RAYMOND HERRERA
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CLAUDE COLEMAN Of WEEN

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MD: Can you give an example of that process?

Bill: I'll take an idea, whatever it might be, and then play it backwards. Or if it's an idea that uses single strokes, I might play a double stroke where each single stroke is. Then I might play the same idea but change the instrumentation—where I play it on the drumset. And then, instead of a double stroke on every stroke, I might play a buzz stroke. Right there I'm up to five ideas.

That might all sound like a very organized way to go about developing ideas. But for me, when I work on things like this, the whole process is more of an intuitive thing. As William H. Macy says in *Fargo*, "I'm doing my best here." [laughs]

MD: On the third set of fours on "Wee," the opening track from the live John Scofield

Trio album *EnRoute*, you play a call-and-response phrase up and down the toms. Are you thinking of a melodic phrase? Are you commenting on something [bassist] Steve Swallow just played?

Bill: It's just a rhythm, whatever I came up with at that particular moment. Two seconds before that, I wasn't thinking about it. I didn't plan it or work it out at home. That's about letting myself go creatively.

It's very important to be relaxed in that setting. By being relaxed, you can come up with things like that. I think it's harder to be creative and be yourself if you're not relaxed or comfortable. If you're not relaxed, you're thinking about too many other things—extraneous thoughts—which gets in the way of the music.

Bill: Sometimes when I practice I just improvise. Then, if I come upon something that's interesting, I'll work with it for a while, maybe developing one or two other ideas from the initial one. Then I develop other ideas from those. If you have one idea, you should be able to come up with ten more. By the time you get to the tenth one, a listener might not think it's related to the first, but it is.

To read the entire Bill Stewart feature—and all the other great material from the August 2004 issue—go to moderndrummer.com and click on the App Store link.

AIM drummers tearin' it up!

Find out what Jerome, Chris, Pete, and Terrell discovered at the Atlanta Institute of Music!

Jerome Flood

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Travis Barker
Pastor Troy
Cantoh Jones
Ricardo Sanchez

WYNDHAM

Chris Coleman

Alumni 2002

Chaka Khan
Christina Aguilera
Babyface
Patti Labelle
New Kids on the Block

Pete Alexander

Alumni 2003

Janelle Monáe
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L&S Basement Bass Drum

I recently restored this old 10x24 single-tension marching bass drum, which dates back to sometime between 1930 and 1936. The badge indicates that the drum was made by the Leedy & Strupe Drummers Equipment Company in Indianapolis. There's some permanent water damage from sitting in my landlord's basement, but what I'm most curious about is this drum's personal history.

Erick S.

"L&S mostly made low-cost drums that were sold to music stores through catalogs," says Collector's Corner columnist Harry Cangany. "U.G. Leedy was ill and sold Leedy Manufacturing in 1929 and then left on a trip. While he was gone, he found out that the new owner, Conn, decided to close the Indianapolis factory and move operations to Elkhart, Indiana, in early 1930.

"L&S was started to give jobs to Leedy workers who didn't want to make the move, and U.G. hired his son, Edwin Hollis Leedy, to oversee the new company. Hollis was the 'L' of L&S, and the 'S' was Cecil Strupe, a former Leedy engineer. The two didn't get along well. Strupe eventually left L&S and went to WFL, where he invented the triple-flange hoop.

"L&S lasted until about 1940, when all the finished products were sold to a music store. Hollis went to work for Curtiss-Wright in the division that made propellers, and then he joined the Navy."





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RBH DRUMS

MONARCH DRUMSET

by Michael Dawson

MODERN DRUMMER
DIGITALLY ENHANCED

RBH Drums is based in Virginia Beach and is operated by Bruce Hagwood, who's a trained percussionist, retired firefighter, and master woodworker. Hagwood got into building drums in the early '90s, mainly because he couldn't afford to buy the drumset he wanted at the time. After a few years of experimentation, RBH was launched in 1998.

All RBH drums are handmade from steam-bent and ply shells formed by

Combining classic 3-ply shell construction with more exacting building methods, RBH Monarch drums provide everything you'd want from a vintage kit and more.

the company's own molds. The kit we were sent for review, which includes a 16x20 bass drum, 8x12 and 14x14 toms, and a 6x14 snare, is from the Monarch series, and it features 3-ply mahogany/poplar/mahogany shells with a curly maple veneer, brass single-flange hoops, low-mass lugs, round bearing edges, and Remo drumheads. The 8-lug

snare is outfitted with a Trick throw-off and a set of twenty-strand wires. All of the drums feature solid, steam-bent reinforcement rings.

THE SOUND OF KINGS

As stated in the accompanying brochure, "Although they are based on the drums of the 1930s, '40s, and



'50s, Monarch drums are much more than merely vintage replicas." The classic part of the formula is the mahogany/poplar/mahogany shell, which can be found in many brands' kits from the early part of the twentieth century. Unlike with many of those vintage drums, though, RBH is able to craft a much more consistent shell, using only the highest-quality materials and much more exacting machinery. The result is a flawlessly made drum that produces a deep, dark, warm, and punchy tone with a nearly limitless tuning range. Whereas most older drums have one or two sweet spots, the Monarchs sounded full, open, and highly expressive at any tuning.

We started our test by taking the toms up as high as they could go, balancing out each head, and then fine-tuning the top-to-bottom ratio so that the resonant head was a full step higher than the batter. The bass drum was tuned as tightly as it could go. For the snare, we started with a medium-tight batter head (85 on the DrumDial) with even tension all the way around, and then we tuned the bottom head a perfect fourth above the batter. This got the snare heads balanced and singing together, and then we cranked up the batter head until the drum was a minor third above the rack tom.

Even with all of the heads tuned so tightly, these drums sang beautifully and produced a clear, musical note. RBH says Monarch shells are designed to be low in pitch, which helps explain how they were able to handle the higher tuning without sounding choked. Beboppers and modern jazz drummers are unlikely to find a kit with a better combination of clean articulation and thick tone at such an extreme tuning.

As we gradually backed off the tension on all of the drums, the pitches decreased evenly, the tone remained rich and musical, and we didn't encounter any sour spots. It was super-easy to tune this kit to exact pitches, and we didn't have to do any fine-tuning to clear up overtones. We also didn't need to use any muffling, even with the head tension very low.

The bass drum, which came outfitted with a Clear Powerstroke 3 batter and a Fiberskyn front, went from sounding round and melodic at higher tunings to fat and punchy at lower tunings, and the resonance remained focused and controlled. The same was true of the toms. At higher tension they sounded pure and round, and as I loosened the heads the tone became fatter and punchier without losing pitch clarity. Tuned low, the 14" floor tom sounded bigger than its size would suggest, and the snare had a nice woody crack, followed by an even, controlled decay, at all tensions. The kit sounded stellar acoustically and recorded beautifully, regardless of how it was tuned.

Although you could get lucky and find a similarly designed vintage drumset in decent shape for a fraction of the cost of an RBH Monarch (the review kit, with snare, retails for \$6,350), chances are it's going to need some edge work or replacement hardware in order for it to be fully playable. And even then, it's very unlikely that it's going to be as versatile, responsive, or reliable as one of these meticulously well-crafted instruments. Highly recommended.

rbhdrumsusa.com

VIC FIRTH

SHOGUN SERIES AND CARTER BEAUFORD SIGNATURE DRUMSTICKS

by Michael Dawson

Vic Firth recently added Japanese white oak to its wood-tip stick options, in the Shogun series, and unveiled a new signature model for this month's cover artist, Dave Matthews Band drummer Carter Beauford. The Shogun is available in two standard sizes, 5A and 5B, and the Beauford stick comes with a yellow Vic Grip handle. We were sent pairs of each to review.

SHOGUN SERIES

Japanese white oak is a dense wood, so the Shogun 5A and 5B sticks are a bit heavier and more rigid than their hickory counterparts. Vic Firth also claims that oak produces brighter and more defined cymbal sounds, as well as more cutting rimclicks. The dimensions of the Shogun are exactly the same as the hickory versions: The 5A is .565" in diameter and 16" long, and the 5B is .595" in diameter and 16" long.

We checked out the Shoguns next to similar-size hickory sticks on a drumset outfitted with super-thin, washy cymbals. The white oak definitely produced a clearer and stronger "point" on the ride, but it didn't sound as bright or brittle as what you often get from a nylon-tip stick, and the pitch wasn't noticeably higher. Rimclicks with the Shoguns were also more prominent, producing a thicker, chunkier sound with a slightly lower pitch. If rimclicks with hickory sticks are clave-like, the Shogun's were more like a woodblock.

To test durability and feel, we used the Shoguns throughout a three-set rock gig in a moderately loud and boomy



room with no drum mics. Right away I liked the extra clarity the sticks provided, without losing the fat, natural drum and cymbal sound that wood tips produce. The extra weight of the oak wasn't drastic, and I didn't experience any atypical hand fatigue. The 5B proved to be the more balanced of the two models. The thinner 5A felt good at the beginning of the night, but after a few hours I started to notice a bit of shock going into my hands when I played rimshots. Neither pair showed signs of unusual wear, and the tips are still in pristine shape.

CARTER BEAUFORD SIGNATURE

For his new stick, the renowned pop/fusion drummer chose to start with a .595x16 5B shaft but added an extended taper and an elongated oval wood tip, as opposed to the teardrop tip found on most of the American Classic

The DMB drummer's new signature model features some nice upgrades to the classic 5B design.

series. Beauford added yellow Vic Grip to the handle, which gives the stick a slightly softer and rubbery feel. The grip also adds some extra stability when you're using the sticks with leather gloves, as Beauford often does. The extended taper provides a bit more rebound, which makes sense considering the designer's penchant for quick hi-hat diddles and roundhouse single-stroke ruffs. The elongated tip produces a bigger, fuller sound on drums and cymbals. If you usually play rimclicks using the butt end, be aware that the Vic Grip does soften the sound a bit. But otherwise these are well-balanced, all-purpose drumsticks for rock or pop drummers who prefer a bit of grip enhancement.

vicfirth.com

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BLACK WIDOW

DRUM WEB

by Miguel Monroy

MODERN DRUMMER
DIGITALLY ENHANCED

I had just finished installing a beautiful 1.75" solid hickory hardwood floor on the stage for my church and was tasked with setting up a drumset on it so we could start to make some noise. I

For obvious reasons I was excited for the opportunity to review this product and see if it could truly provide a solution.

The Drum Web comes in a lightweight carrying case and includes all the

A lightweight drum mat that folds neatly into a portable square-foot carrying case? Meet the Black Widow Drum Web.

placed my old rug down and assembled a four-piece kit, but I soon discovered that with every note I was inching closer to playing myself right off the stage. With few options and little time, I was left with no choice but to unleash every spike and spur on that drumset into the rug, and thus into the brand-new floor.

Most drummers can relate to at least part of that story, whether it's trying to preserve a nice floor, preventing a drumset from sliding, or both. It's tales just like mine that inspired the creation of the Black Widow Drum Web (\$99.95), which, according to the company's website, can "immobilize your drumset" and "protect all types of drums and floors."

necessary hook-and-loop fasteners and marking strips. When folded and in the case, the mat takes up only 12"x15". This small size, combined with the quick setup and teardown time, makes the Drum Web ideal for players who have to transport their kit between locations. The Web is essentially a durable sheet of fabric on which you strategically place strips of fastener to hold your pedals in place. The concept is that your body weight and the fasteners prevent the drums from sliding. In theory, this should eliminate the need for spikes or spurs.

I placed the fasteners on the bottom of my bass drum and hi-hat pedals, per

the instructions. I then set up my drum throne directly over the Black Widow logo and positioned my bass drum and hi-hat pedals so that they were in my natural playing position. I completed my setup by adding the rest of the drums and hardware. Included with the mat are red marking strips to outline your pedals so you can easily replicate your setup.

I invited one of my drumset students, Randal, to help me test the Drum Web. We took turns playing while the other

looked for signs of movement or sliding. The first thing we noticed was that the heel end of the hi-hat pedal would rotate from side to side while we played. After we placed an additional fastening strip on the problematic area, the pedal was secure.

We also noticed that the bass drum would flex forward at times. This flexing couldn't be felt by either of us as we played, and the bass drum never actually moved from its original position. In

fact, during our testing period, not a single drum or piece of hardware left its original position.

Another benefit of the Black Widow Drum Web is that it extends only a few inches past the edge of the bass drum and hi-hat pedals. This smaller footprint allowed for more of the hardwood floor to be exposed, which added to the overall aesthetic and sonic quality of the drumset.

blackwidowdrumweb.com

EGO DRUM SUPPLY

6x14 SINGLE-PLY MYRTLE SNARE

by David Ciauro

The initial endeavors of the Oregon-based Ego Drum Supply were aimed at using aerospace alloys and digital technology to make lugs, but the company has since expanded into other areas of drum production, including single-ply steam-bent snare shells. This looker is outfitted with Ego's own twenty-four-karat gold-plated hardware, which includes eight rounded tube lugs, a custom throw-off and butt plate, and 2.3 mm triple-flange hoops. The beautiful myrtle shell is hand-rubbed with French polish.

The shell began as a solid piece of wood measuring roughly 50"x7"x5".

You can't call your company Ego and then turn around and deliver basic production-line drums. Thankfully, nothing about this unique single-ply snare is run of the mill.

After being bent, it was shaped by a 1918 engine lathe to a core shell thickness of approximately .25". Reinforcement rings were added to help keep the shell in round. The only non-Ego parts are the Evans drumheads (coated G1 batter, Hazy 200 resonant) and PureSound snare wires.

I ran the drum through low, medium, and high tunings, starting with the batter at medium tension. The warmth of

the solid shell made for a very refined sound that integrated nicely with my maple kit. The process of steam bending puts a certain amount of tension into the wood, resulting in a naturally higher pitch, which was offset by the earthy tonality of the myrtle. To draw a com-

parison with a steam-bent cocobolo snare I own, both share traits of having a lot of presence and a rich tone, but the Ego had a subtle smoky character as well; even though this is a brand-new drum, it felt and sounded as though I'd been playing it for years.

In the high and medium tuning range, without muffling, the Ego shell's overtones were housed in the midrange frequencies from 400 to 900 Hz, with



more pronounced overtones appearing toward the edges of the spectrum. Minimal muffling helped shave off the edginess for a more focused sound. The snare response was clear and articulate but wouldn't be considered bright or snappy. Low tuning maintained a fat attack, but the tone started to warble a bit if I didn't use any muffling.

Overall, this snare had a wide tuning range and offered a diverse enough selection of tones to cover many genres of music. Ego's steam-bent snares, with chrome hardware, list for \$1,300 and come with an impressive Rock Hard road case that will surely help protect your investment.

egodrumsupply.com

BOSPHORUS

BLACK PEARL SERIES CYMBALS

by Michael Dawson

Two of Bosphorus's most popular jazz-style cymbal lines are the Master and the Master Vintage. The Master series comprises fully lathed, soft-feeling cymbals with traditional, warm, and dark tones. Master Vintage is designed similarly, but each cymbal is left unlathed, which results in a darker, drier, and more articulate timbre and an earthy look. The company

and lack nuance. If they're too thin, you lose clarity and control. The Black Pearls are a rare exception, in that they're very thin and dark sounding but still have that crisp response you need to articulate quick, quiet patterns. Their pitch is low, but they didn't sound muddy or hollow. These 15" hi-hats were surprisingly responsive, and they worked great for open/closed foot-

Black Pearl had a smoother wash, and it built up a bit easier, which made for very responsive ride patterns, explosive crashes, and rich mallet swells. All three Black Pearl models provided similar clarity and dark overtones. They're super-thin, but the wash remained controllable. These cymbals would be a good choice for situations where you want low-pitched, expressive sounds at lower volumes.

My favorite of the three Black Pearl crash/rides was the 18". Although it's smaller than what's most commonly used as a ride these days, it was equally at home when played as a crash and as a ride. The smaller diameter results in a higher pitch, which helps increase projection while also allowing for faster crashes. This model also didn't wash out as quickly as some other 18" crash/rides often do. If you're a one-cymbal guy or gal and play mostly low- to moderate-volume music, give the 18" Black Pearl a go. Or check out the entire set. They're all very finely crafted and highly musical cymbals.

bosphoruscymbals.com.tr/portal

recently decided to create a new series, Black Pearl, to bridge the gap between the rich, smooth tones of the Master line and the raw sound of the Master Vintage. We were sent a pair of 15" Black Pearl hi-hats and 18", 20", and 22" crash/rides for review.

DARK AND SIZZLING

I'm a big fan of large hi-hats. I'm also very picky about them. If the cymbals are too heavy, the hats feel sluggish

work, as well as for Philly Joe-style half-open accents. They also produced a nice, sparkling stick sound that paired well with warm, vintage drum tones.

SMOOTH AND COMPLEX

I happen to own a 22" Master Vintage ride, so I was able to test the 22" Black Pearl alongside it to see how they compared. The Master Vintage sounded a bit louder and rawer, with more stick attack and a less refined wash. The





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THE GOOD, THE BAD, AND THE UGLY

Rare Drum Finishes From 1926 to 1975

by Mark Cooper

Visually speaking, life in the early part of the twentieth century was relatively dull and colorless. Movies were silent and in black and white, most automobiles were painted black, and even clothing fashions were a bit drab, with few color choices. All that changed during the era known as the Roaring Twenties. Suddenly Technicolor and sound were being added to movies, car manufacturers began offering an array of color options, and fashion design sprang to life with a more vivid palette.

This trend was not lost on drum manufacturers. Percussion instruments like bass drums and snares, traditionally finished in natural wood or black lacquer, were now being offered in a multitude of beautiful and sometimes exotic designs. Around 1926, the Leedy Manufacturing Company of Indianapolis became the first to adorn instruments in colorful plastic finishes. Known as Pyralin or pyroxylin, this nitrocellulose-based

material was produced by the DuPont and Monsanto chemical companies and was available in a wide variety of colors. The material had been used previously in hundreds of non-musical products, including hand mirrors, toilet seats, fishing lures, picture frames, and jewelry.

THE MOTHER OF PEARLS

Pyralin was commonly referred to as pearl, as it simulated the look of authentic mother-of-pearl found in mollusk shells. Leedy was the first drum company to employ pearl finishes, which included fairly traditional colors like black diamond and white marine. Leedy also introduced "sparkling pearl" finishes in gold, green, silver, and red. These consisted of small, irregular chips of metal suspended in cellulose, with various colored backing sheets.

By 1928, all of the major drum manufacturers were

adorning their drums in beautiful and exotic pearl finishes in increasing variety. Ludwig & Ludwig of Chicago introduced stunning finishes such as peacock pearl, emerald green pearl, and lavender pearl. Not to be outdone, the Slingerland Banjo and Drum Company of Chicago offered beautiful options like the luxurious sea green pearl and rose pearl.

SAME THING, DIFFERENT NAMES

Over the next few years, various colorful finishes would come and go based on popularity, and often drum companies would refer to the same ones by different names. Slingerland used the name opal for its version of peacock pearl, while Leedy named a very similar finish rainbow pearl. Regardless of the name, this was a breathtakingly beautiful mixture of blues, reds, and browns. The 1929 Ludwig & Ludwig catalog boasted that "You can strut like the proud peacock" with the peacock pearl outfit.

FULL DRESS AND PAINTED HEADS

In addition to these flashy catalog finishes, gold or imitation gold plating was available. Multicolored sparkling diamonds were also offered at an extra cost. Known as Full Dress, these elegant diamonds were applied on top of the finish, creating a dazzling appearance. Sparkling musical notes, stars, and other designs could also be ordered.

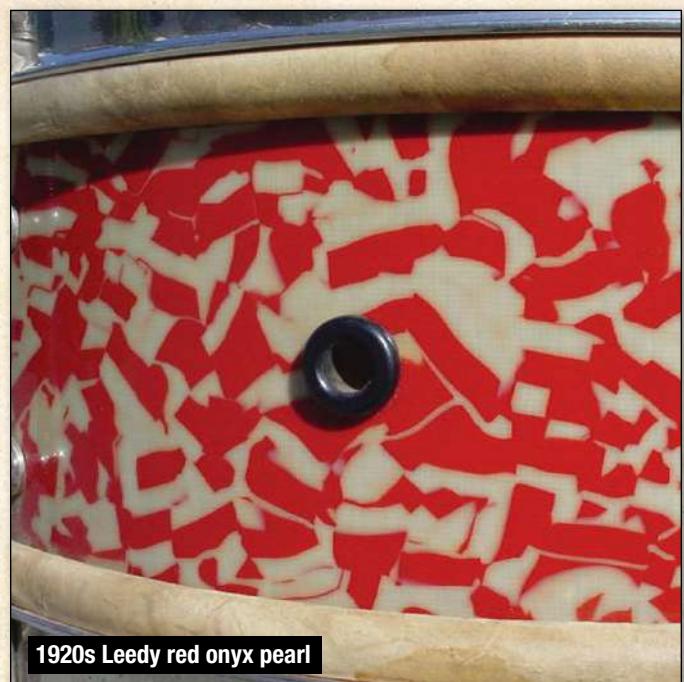
Another option for the classy drummer of the '20s and '30s was a decorative, hand-painted bass drum head. Many companies employed artists who would create beautiful, often whimsical oil paintings on heads. You could choose inspiring landscapes, dancing girls, sailing ships, or even pirates. Bass drums were often outfitted on the inside with blinking colored light bulbs to make these fanciful images spring to life. Painted drumheads were quite popular until the late '30s, when having the initials of the drummer or bandleader on the front of the bass drum was in vogue.

REINING IT IN

By 1933, with the Great Depression in full swing, drum companies had cut back on the color choices. Ludwig & Ludwig and Leedy dropped most of their more exotic finishes while retaining a few sparkles, white or black pearl, and lacquer painting. Slingerland was still producing a few fancy finishes, including sea green, coral, and opal. But the trend toward less glamorous-looking drums would continue.

In 1936, Gene Krupa, the flamboyant swing drummer for the Benny Goodman Orchestra, became a national sensation. A unique combination of style and showmanship made this Slingerland endorser a household name. Krupa's choice of equipment was a white marine pearl Radio King outfit, and drummers everywhere started buying the sets as fast as Slingerland could churn them out. The Gene Krupa kit became the standard for many players, helping to put an end to the era of fancy exotic drum finishes.

While most major drum companies had reduced their color choices, two very interesting looks were brought



1920s Leedy red onyx pearl



1920s Slingerland Artist model in opal pearl



1933 Leedy Broadway in green pearl

out in 1940. Ludwig & Ludwig released the Top Hat finish, which featured a repeating pattern of a black top hat, cane, gloves, and musical notes over a white pearl background. This wonderful option was available for only about a year, and it disappeared as World War II commenced. At the same time, Leedy offered an equally distinctive drum covering known as Autographs of the Stars. It had a backdrop of white stars on a field of blue, with dozens of Leedy endorser signatures scattered over the finish. The Autographs of the Stars wrap wasn't very popular and was produced for just about two years, so there are few surviving examples.

THE BOLD RETURN

Throughout the '40s and '50s, drummers had very few finish options. Around 1959, however, a few eye-catching colors began to make a comeback. Ludwig introduced beautiful oyster pearl finishes in pink, blue, and black, with a swirling, translucent appearance that resembled the inside of an oyster shell. In 1964, Beatles drummer Ringo Starr helped make the oyster black pearl set the new standard when he used it on *The Ed Sullivan Show*.

The '60s saw a rebirth of colorful drumkits, and companies like Rogers and Slingerland began producing beautiful sets



1940 Ludwig & Ludwig Top Hat finish



1968 Slingerland tom in yellow tiger pearl

wrapped in exciting colors. Rogers' Mardi Gras pearl and Slingerland's fiesta pearl featured a multicolored smattering of sparkling shapes that resembled confetti. Three-dimensional satin finishes became popular among jazz drummers and were offered by Gretsch, Camco, and Slingerland.

The psychedelic '60s also spawned remarkable drum finishes such as Ludwig's mod orange, citrus mod orange, and psychedelic red. These colorful creations were similar to the earlier oyster finishes but with a modern twist. Around 1968, Slingerland unveiled yellow tiger pearl, featuring vivid tiger stripes. This bold finish was offered for only about a year, so it's quite scarce today.

During the '70s, drummers' ever-changing aesthetics began to lean toward a simpler look. Gretsch did release the luxurious emerald green pearl and red wine pearl in 1971, but just as in the earlier part of the century, solid colors and natural wood finishes became more popular. Two rather bizarre exceptions introduced by Slingerland around 1975 are the Denim and Aztec drum coverings. Wrapped in actual fabric, Denim drums proved unpopular and were soon discontinued, and the Aztec was another ill-advised wrap that resembled decorative wallpaper or couch material. Relatively few of the drums were sold.

While many of these unusual finishes are extremely rare, thankfully today's drum companies are producing models featuring all types of gorgeous pearl and sparkle options, in addition to the more traditional solid colors or natural wood grain choices.



1929 Slingerland Artist models in lavender and rose pearl



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GEARING UP

DRUM KIT DETAILS, ON STAGE AND UP CLOSE

Interview by John Martinez • Photos by Alex Solca

Meshuggah's **TOMAS**

MODERN DRUMMER
DIGITALLY ENHANCED

Drums: Sonor SQ2

- | | | | | | | |
|---|---|---------------------------|--|--|--|---|
| A. 6x14 Artist series bell bronze snare | B. 13x14 tom | C. 15x16 floor tom | D. 16x19 floor tom | E. Sonor 600 series cymbal stand | F. Cymbal Sabian | G. Hardwired Sonor 600 series cymbal stand |
| A. using for the past fifteen years.
"My kit at home has a 15" floor tom instead
of a 16". That's only for ergonomic reasons.
Wish I didn't have to move them around so much." | B. as it used to be when the kit was bigger." | C. molds (made in Sweden) | D. Doodad box stand with Local delivery only | E. Hardwired Sonor 600 series cymbal stand | F. Hardwired Sonor 600 series cymbal stand | G. Hardwired Sonor 600 series cymbal stand |

Not shown: 7x14 SQ2 12-ply maple snare in

"You get a lot of crack out of the bell bronze snare," Haake says. "It's really heavy, so it's not going to jump around or anything. The hoops are Tama bell brass, which brings out a little more liveliness from the Hybrid

head. This is the same set of hoops I've been using for the past fifteen years.

"My kit at home has a 15" floor tom instead of a 16". That's only for ergonomic reasons. With a slightly smaller tom there, I can take the 18" a little further in, meaning I don't reach as far back. Over the past few years I've tried to bring everything closer in and in front of me, instead of reaching far out, which gave me a lot of shoulder issues. That's also why there's no more of the three rack toms.

"Our music involves a lot of cymbal work and not as many tom fills. So I opted to take

away some of the drums and bring all the cymbals in. It's not as hard on me physically as it used to be when the kit was bigger."

as it used to be when the kit was bigger.

Cymbals: Sabian

- 1. 14" HHX Compression hi-hats
- 2. 19" AAX X-Treme Chinese
- 3. 19" Artisan Vault crash
- 4. 20" or 21" HHX Evolution ride
(used as crash)
- 5. 19" Paragon Chinese stacked with 15" prototype Artisan Vault heavy hi-hat top
(slight separation)

A man with long, light-colored hair and a beard is captured in a dynamic pose, playing a large, multi-headed gong or chime instrument. He is wearing a dark t-shirt with a intricate graphic design on the chest. His right hand holds a long, thin mallet, which is in contact with one of the large, metallic, reflective surfaces of the instrument. His left hand is also holding a mallet, positioned lower down. The instrument itself is a complex assembly of many such heads, some of which are brightly lit by stage lights, creating a dramatic play of light and shadow. The background is dark, suggesting a concert or performance setting.

In-ear monitors: Jays with Hearu custom moulds (made in Sweden)

- Hardware:** Sonor 600 series cymbal stand
Dovek hi-hat stand with loose drilled out 10mm
molds (made in Sweden)

pedals with Big Foot footboards, Tama 1st class drums, Yamaha V-drums.

"I like the fact that you can hang two cymbals on each of these Sonor tripods, which really saves a lot of space and makes easier for me and the drum tech. I use double-sided tape to glue a piece

rubber to the pedals, because I play in socks and I need a bit of grip.

"Once I started using a backrest, I became dependent. I feel totally awkward behind kit if I don't have one."

Heads: Evans Hybrid snare batter and Hazy 300 bottom, clear G2 tom batters and clear G1 bottoms, and clear EMAD2 bass drum batters and Resonator front heads
"I keep the kick drums really muffled. There are down snares in them. I don't

"There are down pillows in them... I don't really use mics anymore for the kick drum; it's all trigger. So what I go for is to get the right feel, and I love the dead feel from the kick. I rest the beater on the head, so I don't want any bouncing going on. The toms are tuned as low as I can without having them start to sound weird. The bottom heads are a bit higher to get a good ring out of them. For recording, the tuning would go up a little bit."

Sticks: Vic Firth Tomas Haake Signature



◆ INFLUENCES ◆



Very Oakland

BILLY HIGGINS: The Great Facilitator

The year was 1959, and in New York City, Ornette Coleman's quartet was creating a bona fide controversy with its six-week run at the Five Spot. The music was rhythmically loose and had at its core a melodic and harmonic approach that aggressively defied convention. Though important musical figures of the era, including Miles Davis and Leonard Bernstein, came down on different sides of the fence regarding the validity of Coleman's approach, the appearances were a launch pad of sorts for Billy Higgins.

This music was the very definition of futuristic at the time. But Higgins' playing was laced with humanity and reflected a deep understanding of what came before—elements the drummer would be cherished for by players and audiences alike for decades thereafter, and that placed him among the most recorded and important timekeepers in jazz history. These traits included a beautiful groove, an angular swing, directness, earthiness, and a uniquely personal sense of joy.

Higgins was born in Los Angeles on October 11, 1936. He began drumming around age twelve and was influenced by players such as Max Roach, Kenny Clarke, Art Blakey, and Frank Butler. Higgins later said that listening to other instrumentalists, including pianists Art Tatum and Bud Powell and alto saxophonist Charlie Parker, was more influential on him, due to those musicians' unusual conceptions on their respective instruments.

By his late teens Higgins was playing around the L.A. area with R&B groups, including one featuring rock 'n' roll architect Bo Diddley. His gigs began to expand into jazz circles, and by age twenty-one he was working with bassist Red Mitchell's quartet, with which he made some of his earliest recordings. Billy also supported tenor saxophonist Stan Getz at the Black Hawk in San Francisco and recorded the *Cal Tjader/Stan Getz Sextet* album.

It was around this time in the late 1950s when Higgins first started rehearsing in L.A. with Ornette Coleman's quartet. Along with Coleman on sax, Don Cherry on trumpet, and Charlie Haden on bass, the drummer appears on the groundbreaking albums *Something Else* (1958), *The Shape of Jazz to Come* (1959), and *Change of the Century* (1960). Following a move to New York with the group, Higgins would record again with Coleman at the end of 1960, in the unusual context of a double quartet. With two rhythm sections playing simultaneously (Ed Blackwell was the other

drummer), the album *Free Jazz* extended Coleman's ideas while helping to inspire an entire subgenre of jazz. On the record Higgins plays with drive, and the way he and Blackwell alternately collide and conjoin in rhythm remains intriguing today. Higgins would exit Coleman's quartet soon after, although he would perform and record with Ornette on occasion in the years to come.

Meanwhile, Higgins was quickly developing a name for himself as a go-to jazz drummer. Gigs and recording dates increased, and Billy had the chance to play with many of the greatest artists of the day, including John Coltrane and Thelonious Monk. For six years starting in 1961, he appeared on many significant jazz releases. In fact, he became an unofficial house drummer for Blue Note Records, recording a dozen or more albums each year and playing a major role in the label's success during its glory days.

Higgins also began developing ongoing relationships and appearing on key albums by trumpeter Lee Morgan, tenor saxophonists Hank Mobley and Dexter Gordon, and alto saxophonist Jackie McLean, among others. One of these albums in particular, Morgan's *The Sidewinder*, became a full-blown hit. With its distinctly laid-back, hip-shaking groove, the title track was a runaway smash, selling out its initial pressing,

ings and live shows. During the '70s he developed particularly strong and lasting relationships with pianist Cedar Walton as well as with tenor saxophonists Clifford Jordan and George Coleman. In 1979 the first album under his own name, *Soweto*, appeared; a handful more would follow over the years.

Relocating back to California in the '80s, Higgins continued to freelance with a great number of musicians and would be tapped to back some of the emerging young lions of jazz as they began recording. During this time he also cofounded the World Stage, a performance space that encouraged musicians of all levels. The drum circles he led there developed a legendary status.

In the late '90s Higgins once again garnered wide acclaim, this time backing a longtime friend, reed player Charles Lloyd. A quartet album and two quintet long-players stood out among Lloyd's many releases, as did a two-CD set of duets



Clayton Call

"The emotion he uses liberates the rhythms and meters."
—Ornette Coleman, from the liner notes of *Free Jazz*

appearing in jukeboxes, and popping up in television shows and commercials. On the swinging, funky, earthy tune, Higgins provides a unique feel that simultaneously pushes while laying back in the pocket. With this success, he was called on to perform in a similar vein on subsequent albums for Morgan and other artists, playing a substantial role in developing both the groove and popularity of soul jazz.

By the end of the '60s Blue Note had been bought, and while the label continued, Higgins moved on. Now a seasoned and well-developed player, he could swing hard, play funky, and navigate the free-jazz ideas that had grown throughout the decade. He made his way freelancing, engaging in further record-

between Lloyd and Higgins, *Which Way Is East*. On these tracks Higgins plays drums but also moves to guitar, hand drums, and various world instruments along the way. They were the last recordings he would make; Higgins passed in May 2001 from liver failure.

In Billy Higgins' impressive career, the drummer helped dozens of legendary musicians realize their ideas and inspired many more with his joyful, dancing approach. Whether the vibe was driving, swinging, straight ahead, abstract, or in the pocket, musicians relied on Higgins' mastery of feel and easy ability to lift the music. When discussing their work with the master, his comrades inevitably recall Billy's playful, generous spirit.

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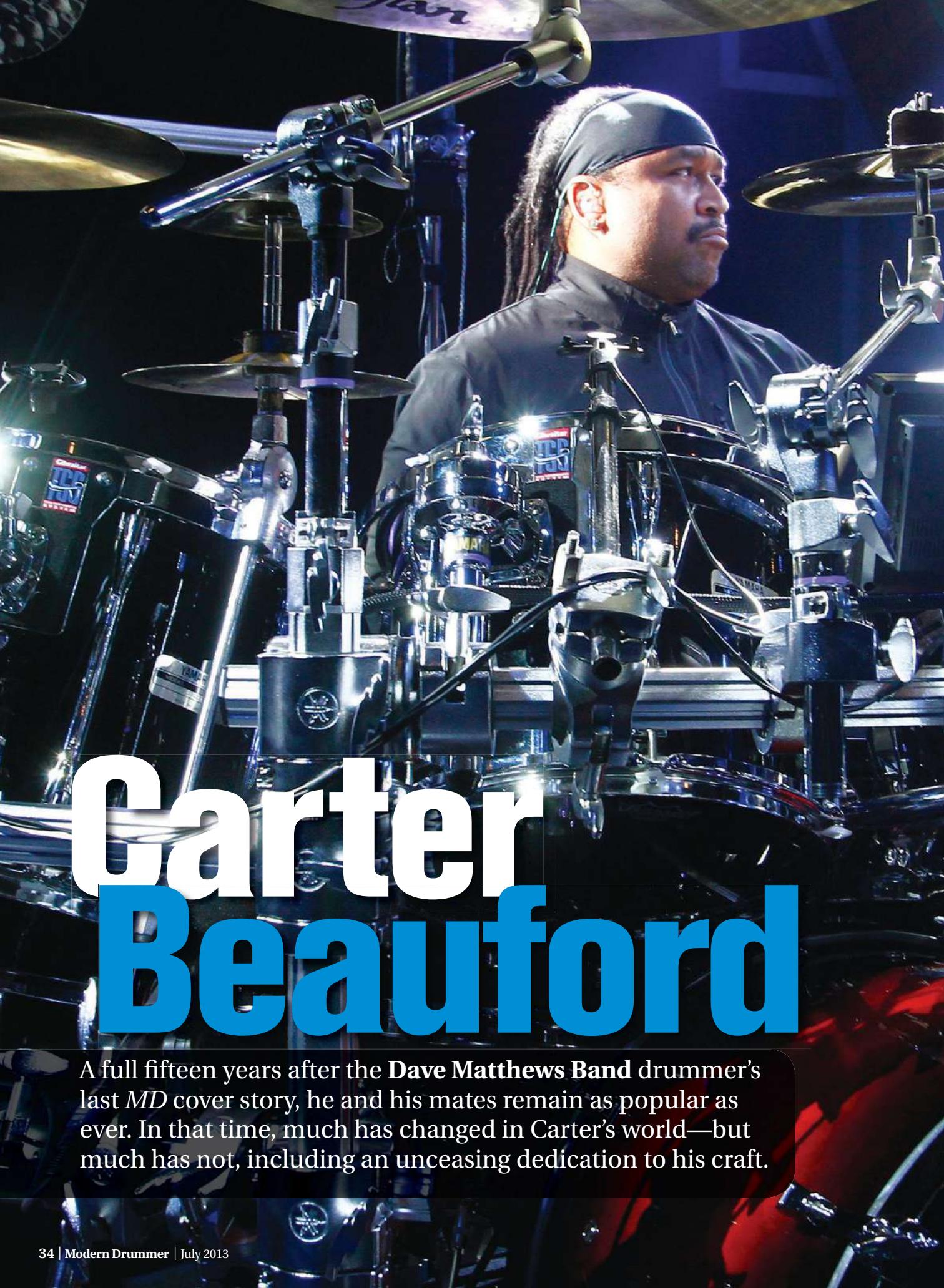
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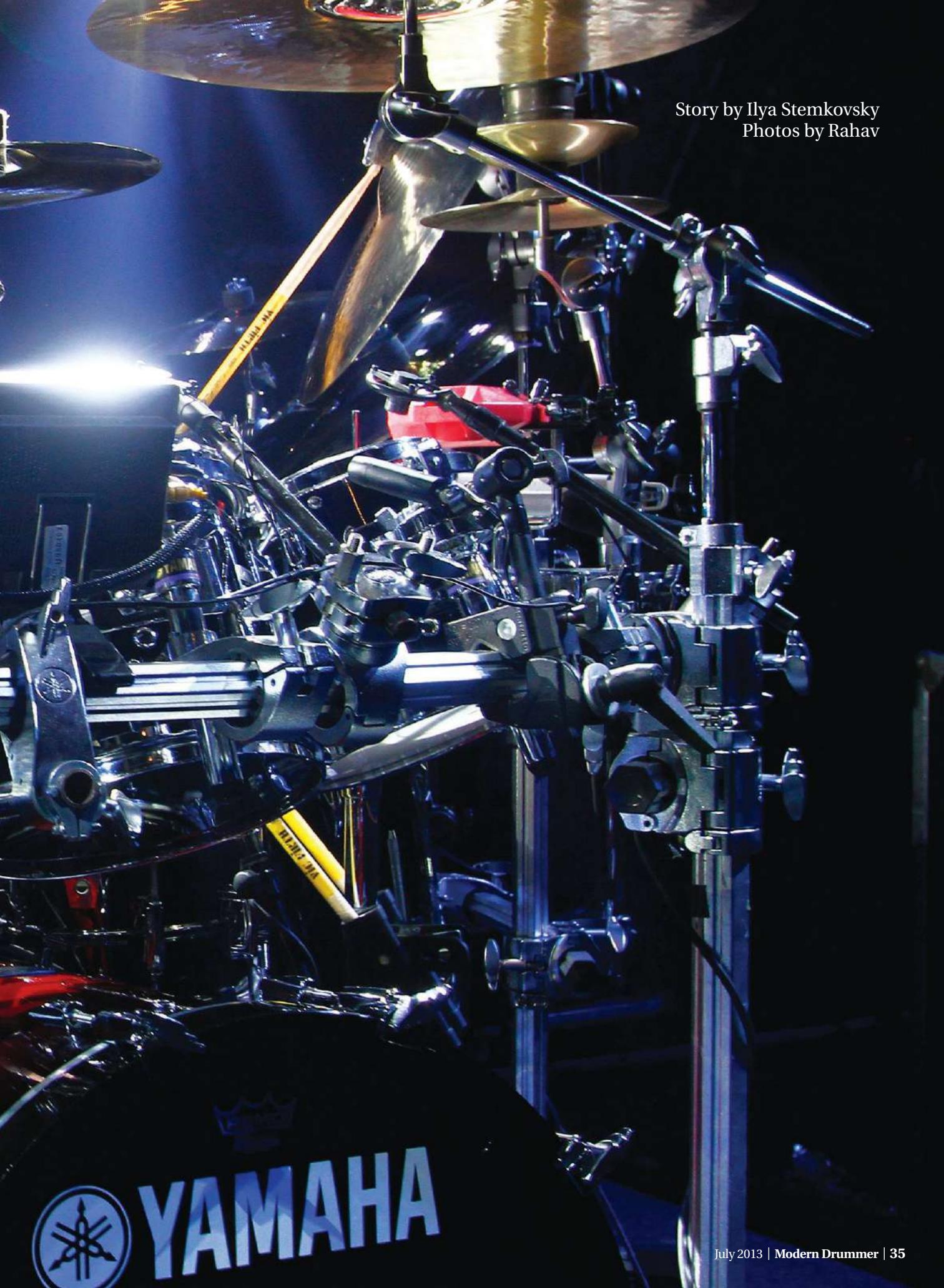
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Carter Beauford

A full fifteen years after the **Dave Matthews Band** drummer's last *MD* cover story, he and his mates remain as popular as ever. In that time, much has changed in Carter's world—but much has not, including an unceasing dedication to his craft.



Story by Ilya Stemkovsky
Photos by Rahav



YAMAHA



Carter Beauford has it made. The beats and fills he's been able to play within the essentially pop format of the Dave Matthews Band

are ones that most of us would never attempt in a three- or four-minute song, let alone think of in the first place. And not only does Beauford get away with it, he's in fact encouraged by Matthews and his bandmates to raise the stakes, to impose on the music in the very best sense, in the studio but especially in concert.

"I've worked on the idea of trying to put together a new instructional video for years. **But we get busy...."**

Actually, you could make the argument that the live setting might *not* be the ideal place to experience Beauford's drum artistry. Sure, the mix is dialed in, the kit sounds massive, and the guy is grooving like a monster, ripping tom rolls over barlines and eliciting smiles from his fellow musicians. But at a Dave Matthews show the crowd is

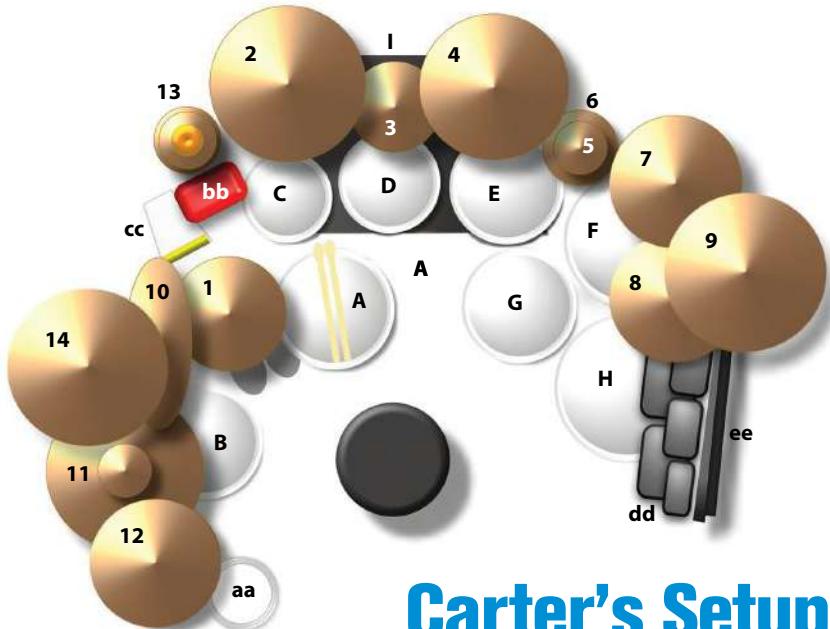
singing along to every word—not just the choruses, but each line in the verses. *Loudly.*

At a Matthews concert at Brooklyn's Barclays Center this past December, it's striking how in tune the audience is with the unique musical blend established by Beauford, guitarist/vocalist Matthews, bassist Stefan



Lessard, violinist Boyd Tinsley, guitarist Tim Reynolds, trumpeter Rashawn Ross, and saxophonist Jeff Coffin. The communal vibe is reminiscent of a Grateful Dead or Phish show: The girl next to you is busy texting the rare set list bust-out to a friend; the guy next to her is absorbed by one of the band's lengthy improvisations; and everyone, frat boys and jazz majors alike, is having a good time.

Twenty years into their career, the members of the Matthews Band can proudly point to hundreds of nights like this—not to mention career highlights



Carter's Setup

Drums: Yamaha Recording Custom in raven black lacquer finish

A. 6.5x14 Ludwig LB417T Black Beauty Supra-Phonic snare with P86 Millennium strainer and 42-strand snappy snare wires; die-cast hoop on batter side and triple-flange hoop on snare side

B. 14x15 floor tom

C. 8x8 tom

D. 9x10 tom

E. 10x12 tom

F. 12x14 tom

G. 9x13 tom

H. 16x16 tom

I. 18x20 bass drum (Yamaha PHX in cherry sunburst)

All toms are equipped with Gibraltar TSS mounts, and all drums except the bass drum are equipped with nylon lug locks on the tension rods.

Cymbals: Zildjian

1. 14" K Mastersound hi-hats

2. 18" K Dark Medium Thin crash

3. 10" A Custom splash

4. 19" K Dark Thin crash

5. 6" A Custom splash

6. 8" A Custom splash

7. 16" K Dark crash

8. 14" K Mini China

9. 21" Z3 Ultra Hammered China

10. 22" K Custom Dark ride

11. 6" A Custom splash stacked upside-down on a 20" A Custom Flat Top ride

12. 14" A Custom crash

13. Chinese wedding bell mounted inside a 6" Zil-Bel, both of which are stacked upside-down on top of an 8" K splash

14. 19" Z3 Ultra Hammered China

Percussion:

aa. 7x13 Dunnett Titanium timbale

bb. LP Jam Block (low pitch)

cc. LP Rock Classic Ridge Rider cowbell

dd. LP Granite Blocks

ee. LP Whole-Tone Bar Chimes

(aluminum, 72-bar, double row)

Beauford also uses various LP hand percussion items.

Hardware: Drum Workshop 9002 double bass pedal with Hardcore bass drum beaters, 9500TB hi-hat stand; Clark Synthesis Thunder Throne (round seat); Yamaha Hex Rack System and 900 series double-braced hardware

Heads: Remo CS Coated Ambassador X snare batter and Clear Ambassador bottom, Clear Pinstripe tom batters and Ebony Ambassador bottoms, and Clear Powerstroke 3 bass drum batter and Ebony Powerstroke 3 front head (with 5" offset hole and black Dynamo Hole Saver); LP timbale batter

Sticks: Vic Firth Carter Beauford Autograph series sticks (wood tip), mallets, rods, and brushes

Electronics: Hart Dynamics 8" Acupad (positioned between snare drum and 9x13 tom); two Clark Synthesis Platinum Tactile Sound Transducers mounted to underside of throne; Roland and ddrum acoustic bass drum triggers; Aphex Impulse trigger module; Akai Z8 sampler; Voodoo Lab Ground Control Pro MIDI foot controller

Miscellaneous: FootJoy gloves

Thanks to Justin "BeaufordBuddy" Scott for help with setup info

like multiple Grammy wins and a record-breaking six albums debuting at the very top of the charts. Through it all has been the charismatic and extremely likable Beauford, perched behind his

array of splashes and chimes, dreads neatly tucked, casually blowing bubbles as he executes intricate patterns made up on the spot, and taking a moment between songs to share a fist bump

View From the Crew



Ron Dunn

Henry Luniewski has been with the Dave Matthews Band from the very beginning, initially working the backline and later focusing on drum teching. "The band's popularity grew so quickly," Luniewski recalls. "I had to figure out how to get the violin amplified and how to prevent Carter's China from blowing Boyd's head off. I'd stack a couple of Chinas so the bottom one would act as a shield! And I'd haul a rack in a golf club case onto a plane for Europe, so at the gig all I'd need was four cymbal stands.

"To this day I don't have a huge fleet of drumkits for Carter," Luniewski continues. "It's like having one race car and optimizing it to win the race. He's always interested in experimenting with gear or tunings and will listen to my suggestions.

"The kit has morphed over time, from small modifications to major alterations and everything in between, but it's come back full circle to the classic Carter sound, with Yamaha Recording Custom toms and Remo Clear Pinstripe heads. Carter wants a big palette to work from, and he plays every bit of his kit, but you don't want too much stuff to distract from what he's doing.

"I feel very fortunate to work with Carter," Luniewski concludes. "He's fun, humble, and such a good drummer. I never get tired of watching him play. And just like the band, the crew is always striving to get better."

with a wide-eyed Matthews, who has ventured back to the kit to show his approval.

Though in the past he has worked outside the confines of the Matthews Band, including collaborations with Carlos Santana and with Flecktones bassist Victor Wooten, Beauford knows what side of his bread is buttered. Truth be told, his Matthews obligations don't leave him time for much else. "I'm not going to complain about being busy," Carter says. "I can remember the days when I couldn't buy a gig. Every gig that comes up with this band, I'm going to give it the full deal."

GOING WITH THE FLOW

MD: When you spoke with *Modern Drummer* in the late '90s, you discussed changing up tunes so that they didn't sound the same way twice. But you

were also wondering if that was a problem, because some nights everything was clicking and you wanted to redo certain things exactly the same. Where are you now in that thinking?

Carter: It's pretty much the same. It's something that works for us. We'll change stuff if it happens, and mostly it happens by accident. In some part of a tune we may fall into something cool. We'll love it and stick with it for a while until we realize that it's not hitting too well with the audience. But we haven't really changed a thing. We've gotten older and wiser and more mature about how things work on stage and how to reach an audience musically.

MD: How do you know when it's not working for the audience?

Carter: We can tell. We'll look out and see people maybe just nodding their heads and not



as enthusiastic as normal. A lot of times you see people's arms flailing and they're rocking out, but there are those nights when they're not feeling the jam. We don't have to even look; we can just feel it on stage. We try to adjust when that happens, sometimes by changing the set list during the show.

A couple of nights ago, for instance, it was going great and the audience was getting off. But during the last three songs we felt as if we were losing them. So Dave called an audible after the song "Stay (Wasting Time)" to go into "Ants Marching." I was feeling it too and thought it was the perfect call. We call it our "national Ant-em"—most fans get a big kick out of that tune, and there's a lot happening. So at the end of "Ants," the place erupted. Or sometimes Stefan will change the bass groove in a song, like the section in "Jimi Thing" where he and I will go into a funky thing with a sax solo.

So things are set, but sometimes we'll



"We're having a conversation with each other and with the audience."

That conversation has to change—even if it's the same words, we at least have to use different punctuation to make it move differently."

change gears. We'll also check out the crowd reaction to the opening act, to see if they're geared up for a show or they're just there to be part of the scene.

MD: What about when you're playing in seven or something? Do you ever

feel like bailing from that because of feedback from the audience?

Carter: You know, seven is a good one to take it out on. I like to play four against seven, and it gives you that thing where the backbeat flips every

Congratulations!

KickPort Artists

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Daniel De Los Reyes



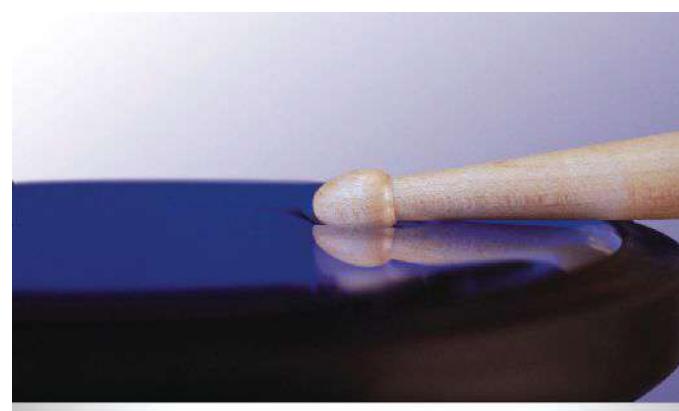
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CARTER BEAUFORD

other bar. And the fans feel that. Most of our fans are smart; they know what's happening. You have to be smooth with it. You have to keep it straight and let them fall into a groove, and then when it flips, they'll be, "Whoa, this is cool."

PULLING BACK, PUSHING FORWARD

MD: Your most recent studio album, *Away From the World*, sounds like a kinder, gentler, more mature Carter. Of course, you're stretching out these tunes live, but was it a conscious choice to play a bit less on the record?

Carter: Yes, very conscious. I wanted to step away from the busyness of my style of playing, just to see what it would feel like. I do that a lot anyway, though maybe not on recordings. So I wanted to give the audience another perspective on what we do—just something simpler, more mature, especially for new listeners, who hear us for the first time and may not quite get it because it's all over the place.

MD: "Gaucho" is not technically a half-time shuffle like the outro of "Drunken Soldier" is, because it doesn't feel dotted, but the triplets are locked and it has a 12/8 feel. And "Broken Things" is a creative way to approach a chorus. There's a lot of space and some floor tom flams. Do you work out a few approaches to arrive at those parts, or are you hearing them naturally as the first things in your head?

Carter: It's something that just happens as we go along. That's the case with almost every song we do. Dave has an idea, and as he's playing it I'm feeling a certain thing that I'll automatically just throw in there and start playing along with him. Sometimes it doesn't fit and sometimes it does, but it's always spontaneous.

MD: Do you ever play something that you don't really love but Dave's all about it?

Carter: Oh, yeah! [laughs] That happens quite a bit, often when I'm warming up and playing exercises. Dave will start yelling, "Keep doing that!" If you listen closely, a lot of tunes we've written are basically exercises, but I try to disguise them by adding things here and there and doctoring them up.

MD: Let's discuss the vibe on stage. After a particularly hot performance, Dave will turn around and acknowledge you or even come over to slap hands. What does that expression of camaraderie do for your playing?

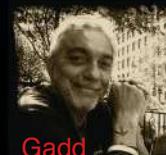
Carter: First of all, it lets me know that everyone has their ears on. The late, great LeRoi Moore [founding DMB saxophonist, who died in 2008] and I used to play a lot of gigs in different jazz groups. And the big thing was eye contact with everyone on stage. It was so important. And when the Dave Matthews Band began, that was one of the first things we instilled. When a hot lick comes from one of the guys—*boom!*—the first thing everyone does is look over and say, "Uh-huh, I hear you," or respond with their guitar or whatever instrument. But then the eye contact comes in and lets them know, "I'm checking you out." So the whole fist-bump thing is to acknowledge that and say, "Good job, and let's keep hitting." It's like a high five after a slam-dunk.

MD: Who do you hook up with on stage? Are Dave's vocals hotter in your mix, or are you paying a little more attention to Stefan's bass?

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CARTER BEAUFORD

Carter: It's as balanced as we can get it. I want to hear it like I'm out in the audience or like I'm listening to a record at home. Occasionally I'll have Dave's vocal come up when I'm singing my background, to make sure I'm on pitch. It's tough enough trying to sing when you're bouncing up and down on the drums. And Stefan's not hotter, but I have a seat thumper [Clark Synthesis Platinum Tactile Sound Transducers]. The kick drum and Stefan's bass are going through that, so I can feel the low end.

MD: What's changed in your playing since LeRoi's passing? Tim Reynolds, Rashawn Ross, and Jeff Coffin are now on stage all night. Are you approaching anything differently?

Carter: Well, they're different players. Tim and I go way back—we've known each other for thirty-plus years, so I know his moves and he knows mine. Sometimes he will shock me with



something amazing and I'll have to play steady and listen and say, "Keep bringing it!" He and Jeff both have huge ears. Anything that comes out, they're going to complement it in some kind of cool way. Jeff played with Béla Fleck and the Flecktones, so he's a seasoned veteran and knows music. Same with Tim and Rashawn. It's nice to get away

from the rock thing and hear some stuff come back at me from the music I cut my teeth on. It's easy and fun to play with them.

SMOOTH SONIC OPERATOR

MD: Songs like "Smooth Rider" and "Louisiana Bayou" [from 2005's *Stand Up*] and "When the World Ends" [from

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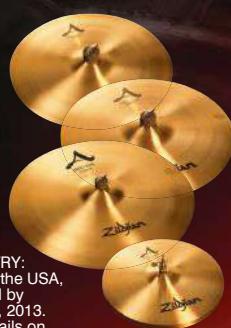
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CARTER BEAUFORD

2001's *Everyday*] feature a totally different kit sound from most other tunes in your catalog. Is that your call or a producer's?

Carter: It's kind of irritating, because for the longest time I've worked on trying to improve the sound of the drums so that they're more palatable. I don't want anything too harsh-sounding or tuned all weird, and sometimes I have to battle with the producer, because they have a certain thing in their head that they want to get across to the listener. So they have to add this, or take something away, or put some kind of effect on my kit, and I'm like, "No, no, don't mess with my sound." But then I tell myself to let it happen this time, because maybe the producer will turn it into something really great.

MD: The drum sound on *Big Whiskey & the GrooGrux King* [2009] is nice—beefy and natural.

Carter: [Producer] Rob Cavallo knows how to do drums right!

MD: DMB releases archival material, but you're also in a position to

document and release current tours as audio and video. Are you cognizant of what you're doing for posterity, and does that affect you, knowing the tapes are always rolling—even in the rehearsal space?

Carter: Yes, it's nonstop! [laughs] That used to bother me in the early days, because as soon as I knew the tapes were rolling, I was conscious of that and thinking about what people were going to hear when it was all said and done, instead of listening to the other guys on stage. It would cause me to have train wrecks, screw up and miss parts, miss grooves, beats, sections, cues.... After a certain period of time I just got my head together and forgot all about it.

MD: Do you ever walk off stage after a show that you know was hot and think that you'd like to listen back, or even that it should be released?

Carter: Sometimes, but what I've learned is that in those instances where you tell yourself it was killing and you can't wait to hear it, that's

when you find out it wasn't as killing as you thought. We let other people listen because they have different ears—the trained ear hears everything that's going on. Most people who are listening are taking in the whole picture and aren't hearing all the little things. We stopped listening to stuff years ago.

The great Miles Davis said, "It's not what you did yesterday—it's what you're going to do today." That means so much. If I do listen to something, it's to eliminate mistakes I made, not to listen to how cool it is, like I used to.

MD: Bruce Springsteen has to play "Born to Run" at every gig, and while you guys aren't obliged to play "Too Much" or "All Along the Watchtower," eventually those tunes are coming. How do you keep them fresh as a drummer?

Carter: Improvisation. And that's one of the main things that keeps people coming back. We hear fans tell us all the time that they love seeing us because it's different every time.

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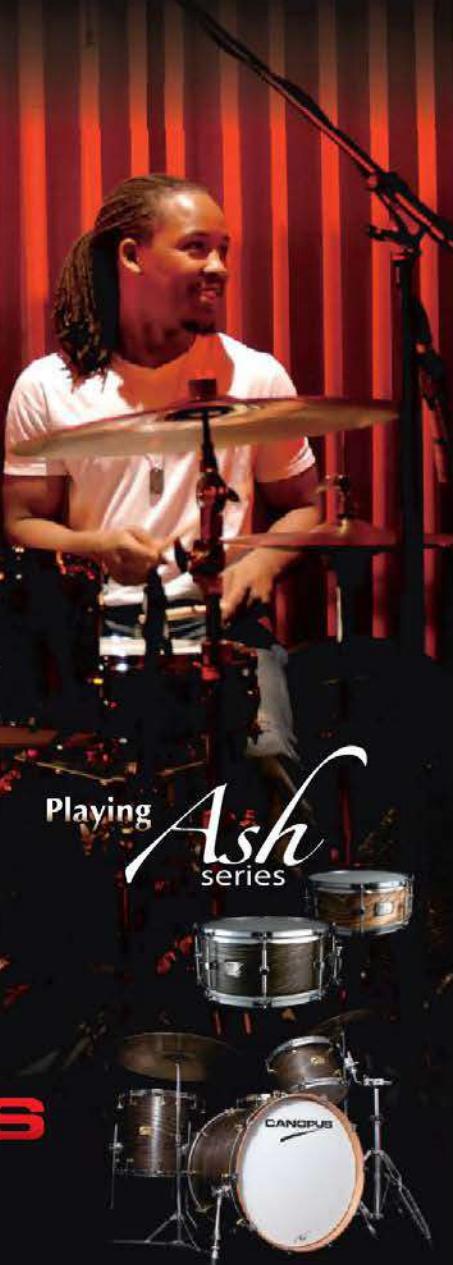
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CARTER BEAUFORD

shows and say they've never heard us play “Ants Marching” the same way twice. That's good. That means we're listening on stage.

We're making a statement, we're telling a story, having a conversation with each other and with the audience. If you say the same thing every time you speak to someone, eventually they'll get sick of hearing you. The conversation has to be different—even if it's the same words, we at least have to use different punctuation to make it move differently.

YOUR PATIENCE WILL BE REWARDED

MD: Your 2002 instructional DVD, *Under the Table and Drumming*, was very informative. So much has happened in your career since then. Any plans for a new one? Or clinics?

Carter: I've worked on the idea of trying to put together a new instructional video for years. Every year I tell my drum tech, Henry [Luniewski, see sidebar on page 38], “This year is going to be the year!” But we get busy again, and that opportunity gets ripped from under my feet.

A couple of years ago the band was going to take the entire summer off, which was the perfect chance to put it together. I wanted to do something completely different, with audience participation, incorporating several different drummers and other players to show different styles, so the audience would see how we play together as a team on stage. A lot of kids don't understand that. They'll start a band and just get up and start playing. They won't realize that you have to know how not to step on someone's toes, because they could be making a statement, and if you do that it all goes out the window.

But as we were getting that theme rolling, the Matthews Band decided to do a certain number of gigs, which was cool, but I had to shut down the video. Eventually it's going to come out, and it has to soon, because people have been waiting for it for a long time. Clinics too—Jeff Coffin and I were going to do some, and the same thing happened.

MD: When Dave takes a break, you probably want a break too, no?

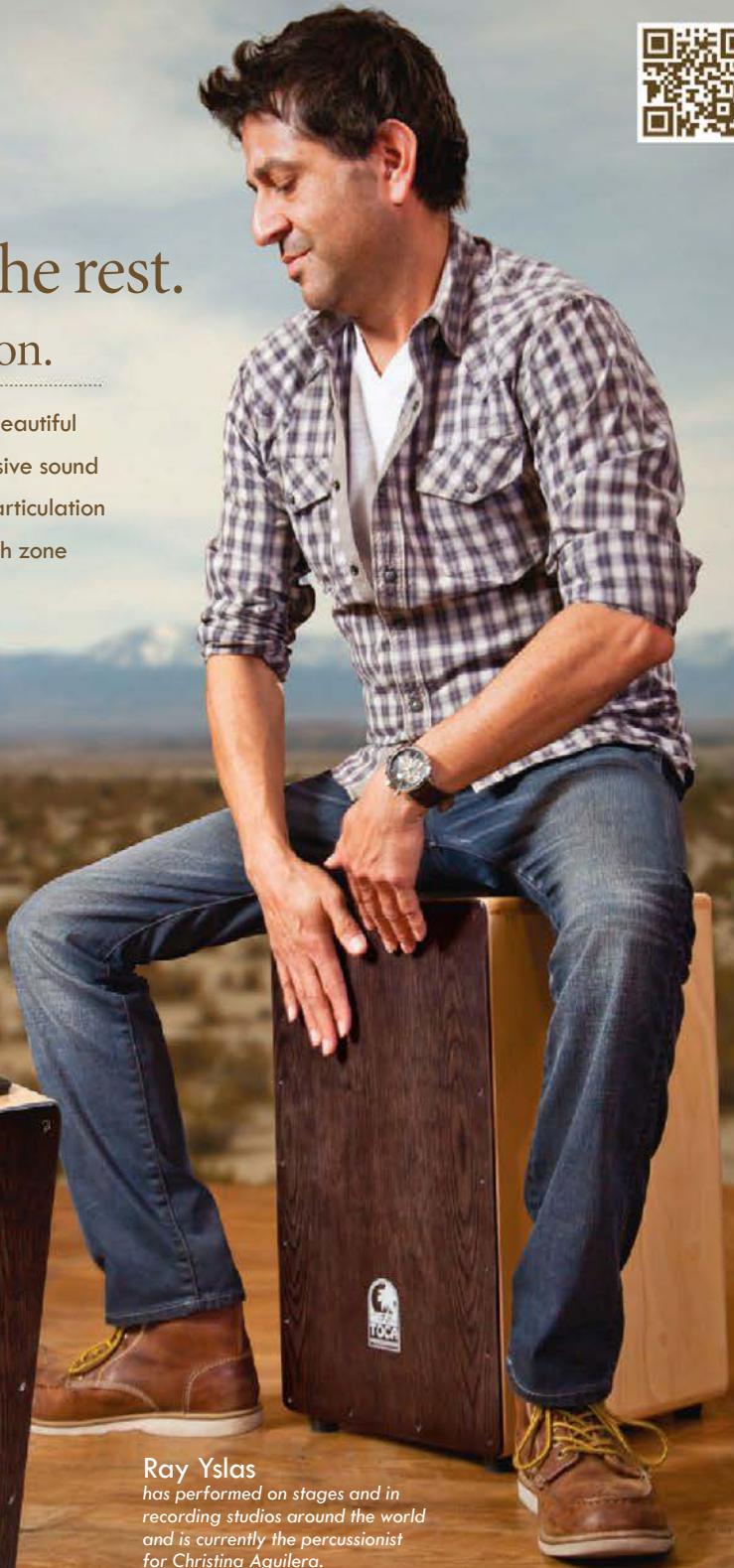
Carter: Right, but the time that I want to do these clinics is at the end of tours, when I'm feeling the most ready to go. I've got my muscle memory and chops together,



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Ray Yslas

has performed on stages and in recording studios around the world and is currently the percussionist for Christina Aguilera.

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CARTER BEAUFORD

and everything is happening. That's when I want people to see me. The last thing I want is to do a clinic before our regular tour. At home, I practice all the time, but you can't simulate game speed.

MD: How often are you practicing before a tour?

Carter: Every day. And it may not always be on a kit. It could be on a piano, just getting that psychological advantage and hearing notes and rhythms and being in the mix in that fashion. I've also been involved for

about three years with a violinist named Connell Ellisor, and we've been dabbling in orchestral music. I'm playing kit and doing some writing. Connell and I are trying to fuse the rock world with symphonic music and give these kids something to relate to, get them to lend their ear to orchestral-style music. We've done a test run, and kids are snapping and bobbing their heads.

I've also been writing commercial-break music for ESPN for about six years now. Victor Wooten and I are going to do something else together

too. We were so pressed for time before. There's a whole bunch of stuff waiting in the wings, and everybody in the Matthews Band will be incorporated.

MD: One extracurricular thing you did get to work on was Santana's *Supernatural* record.

Carter: Dave and I were working with Carlos at Electric Lady Studios on this one tune, and it was escalating and getting more intense, with percussionists Karl Perazzo and Raul Rekow, and Benny Rietveld on bass. It was unbelievable. It was starting to take off, and as we got to the end Carlos said to keep going. So we went into another section off the top of everyone's head. It was kicking so hard that Carlos started screaming and jumping up and down. We finished and looked at each other, like, "What the hell was that?" It was almost like something had touched each one of us. Clive Davis was there, recognizing what was going on. Carlos said that Jimi Hendrix just walked into the room, and I believed it! It felt like someone just gave us that vibe and we all went off. I was playing licks I'd never played before, like, "Where is this coming from?" It was crazy!

MD: Licks you've never played before? I want to hear that stuff!

Carter: [laughs] Yeah!

OLDIES AND GOODIES

MD: What's playing on the bus nowadays?

Carter: I listen to cats like Dave Weckl and Dennis Chambers, who are my idols, *all* the time. When I'm sitting on the bus getting ready for a show, I adore that stuff, I live for it. And that's what I'm trying to do on stage, incorporating that style or feel into a tune, just to make it not sound so much like a rock thing, so we wouldn't be pigeonholed. When we came out years ago, people were always trying to categorize our sound. Nobody could really figure it out, because each of us was coming from a different musical background, and we fused all that together and came up with this thing that you couldn't label. Eventually people just called it rock.

MD: So where does the band go from here?

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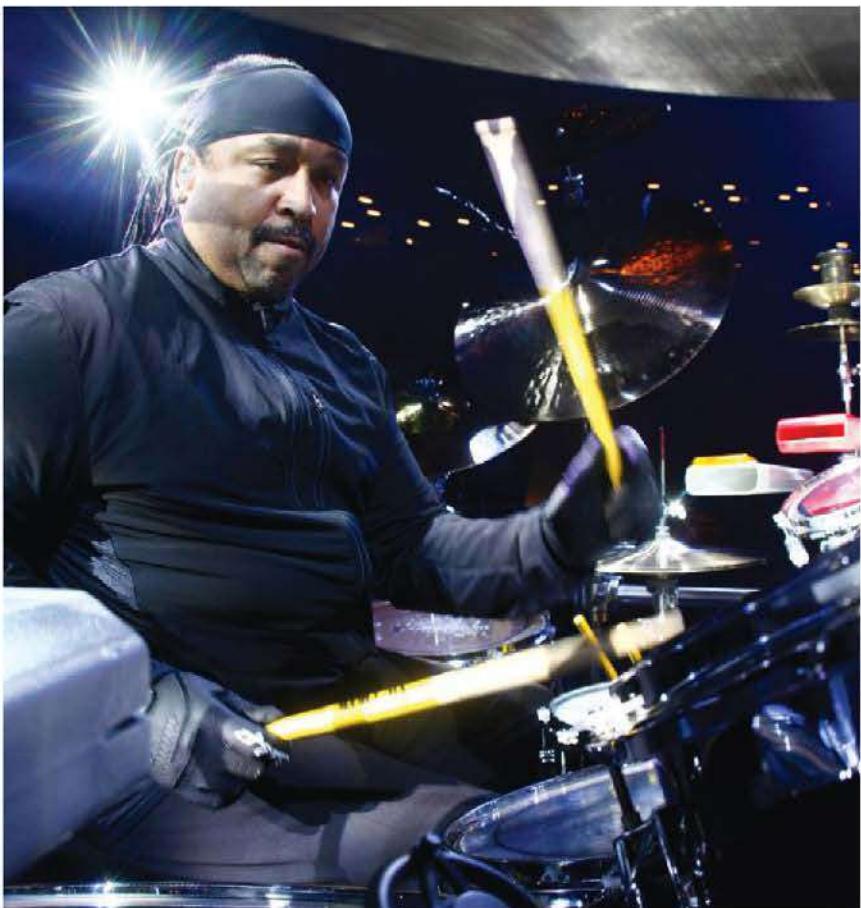
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CARTER BEAUFORD



Carter: We're just riding this wave. People put us into the jam-band category because of our crowd. Kid Rock was telling me once to have him at our show so he could make some of that "hippie money." [laughs] I guess he was thinking it was more of a Grateful Dead kind of thing, and I hear that a lot. And that's mainly due to the solos and the improvisation. And sometimes that conversation we're having can get lengthy. People just have to put an identifier on everything.

MD: You throw out sticks to the crowd before and after encores. It's to the point where signs are raised that read "Stick Me Carter," and your tech is feeding you more and more *unused* sticks that you distribute to lucky concertgoers.

Carter: It's an old-school thing. That comes from seeing concerts way back, but those guys were throwing out their broken sticks. In the beginning I'd throw out two or three pairs of frayed sticks, and then I'd walk off stage. Then I wanted to give people something physical to take home with them, more than

just a musical memory. So if I picked you out, it was something I noticed about you during the show that was really cool—maybe your sign, or I saw you letting someone have your seat. It's gotten a little out of hand now! When I see the younger kid on Dad's shoulders, I'll give them a complete pair.

MD: The drum seat in this band is pretty demanding, but your skills haven't fallen off one bit. As you get older, though, do you ever wonder how long you can keep doing this? You're not exactly in the back playing "Peaceful Easy Feeling."

Carter: It's high-octane, for sure, but it's good for the ticker. I work out before the shows, then do a three-and-a-half-hour concert where I leave everything on that stage. Nothing's guaranteed, but all we can do is our best. I try to eat right. I want to play forever. There's no stopping for me. A lot of drummers played into their later years—Elvin Jones, Max Roach—and they were still killing it. I want to do that. I want to go as far as I can possibly go, and then some.





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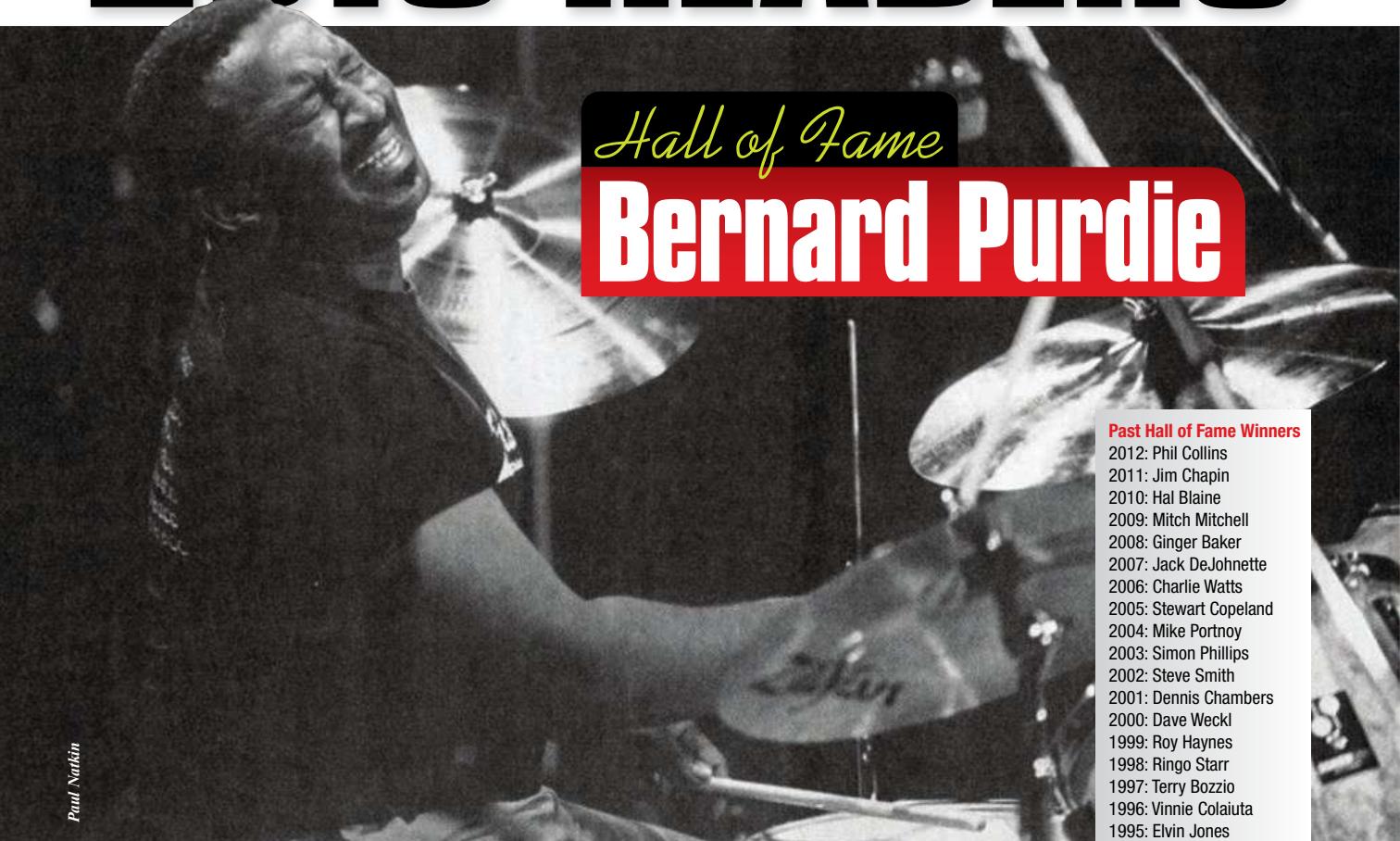


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2013 READERS



Hall of Fame
Bernard Purdie

Paul Notkin

The antithesis of a one-trick pony, Bernard "Pretty" Purdie has held his place among the most highly regarded drummers of the past fifty years by doing a great number of things exceedingly well. A certifiable hit maker, Purdie has a knack for the song that has made him a go-to player for stars ranging from Aretha Franklin and Ray Charles to Michael Bolton and Bette Midler. A groover of the highest order, he's greased the wheels of classic James Brown and Al Green cuts. A willing and able ringer across a multitude of styles, Purdie has recorded with jazz giants like Dizzy Gillespie and Miles Davis and

elevated the pop craft of Todd Rundgren, Cat Stevens, and Daryl Hall & John Oates. A renowned stylist, he patented a truly signature groove, the Purdie shuffle, which is instantly recognizable by drummers the world over—and not only in Bernard's own work with artists like Steely Dan, but also in passed-down form, such as John Bonham's playing with Led Zeppelin ("Fool in the Rain") and Jeff Porcaro's with Toto ("Rosanna"). Still active, with a full schedule of upcoming performances, Bernard Purdie continues to set an example of soulfulness and strength for drummers of every age, in countless musical genres.

Past Hall of Fame Winners

- 2012: Phil Collins
- 2011: Jim Chapin
- 2010: Hal Blaine
- 2009: Mitch Mitchell
- 2008: Ginger Baker
- 2007: Jack DeJohnette
- 2006: Charlie Watts
- 2005: Stewart Copeland
- 2004: Mike Portnoy
- 2003: Simon Phillips
- 2002: Steve Smith
- 2001: Dennis Chambers
- 2000: Dave Weckl
- 1999: Roy Haynes
- 1998: Ringo Starr
- 1997: Terry Bozzio
- 1996: Vinnie Colaiuta
- 1995: Elvin Jones
- 1994: Larrie Londin
- 1993: Jeff Porcaro
- 1992: Max Roach
- 1991: Art Blakey
- 1990: Bill Bruford
- 1989: Carl Palmer
- 1988: Joe Morello
- 1987: Billy Cobham
- 1986: Tony Williams
- 1985: Louie Bellson
- 1984: Steve Gadd
- 1983: Neil Peart
- 1982: Keith Moon
- 1981: John Bonham
- 1980: Buddy Rich
- 1979: Gene Krupa

Drummer's POLL WINNERS

2-CATEGORY WINNER

Neil Peart

MVP

- 2. Travis Barker
- 3. Vinnie Colaiuta
- 4. Gavin Harrison
- 5. Ahmir "Questlove" Thompson

Prog

- 2. Mike Portnoy
- 3. Gavin Harrison
- 4. Mike Mangini
- 5. Todd Sucherman

This is Peart's first win in the relatively new MVP category; past winners were Max Weinberg in 2010, Mike Portnoy in 2011, and Mike Mangini in 2012. It's also Neil's third year in a row taking top honors in the Prog category.

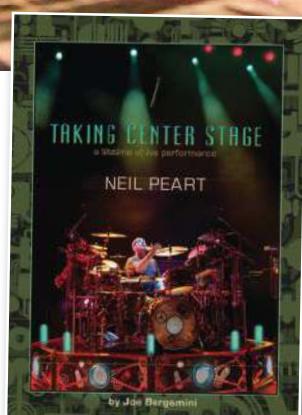


Andrew MacNaughton



Fans of the immensely popular progressive rock band Rush finally got their wish this year, as Neil Peart and bandmates Geddy Lee and Alex Lifeson have at last been inducted into the Rock and Roll Hall of Fame. Despite such nagging oversights (*Rolling Stone* cover, anyone?), the band simply continues working, and is currently in the midst of an international tour behind its nineteenth studio album, *Clockwork Angels*, accompanied by a string section.

As usual, the group's activities have dovetailed with a number of Neil-centric projects. Late last year Hudson Music released a book to accompany Peart's most recent instructional DVD, *Taking Center Stage*, and Peart, who is also Rush's longtime lyricist, collaborated with writer Kevin J. Anderson on a novel based on the *Clockwork Angels* album.



Modern Drummer's 2013 READERS POLL WINNERS

Paul LaRiva

Mainstream Rock Travis Barker

- 2. John Tempesta
- 3. Ronnie Vannucci
- 4. Alex González
- 5. Barry Kerch

"Wow, I can't even explain how honored I am," Travis Barker said upon learning about his Readers Poll win. The title comes following a year in which the drummer appeared on Blink-182's *Dogs Eating Dogs* EP, performed with the group on its twentieth-anniversary tour, and appeared on MD's cover in an illustration by the renowned tattoo artist Corey Miller. "I've read *Modern Drummer* for over thirty years," Barker went on. "I used to dream about even being mentioned in the magazine, and the Readers Poll is always such a great honor to be a part of. I promise to continue taking drumming to the next level and challenging myself for many years to come. I love my fans, and I love playing drums and music more and more every day. Much love."



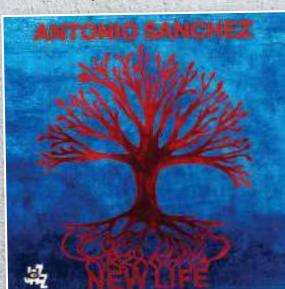
Justin Bettman

Jazz

Antonio Sanchez

- 2. Dave King
- 3. Terri Lyne Carrington
- 4. Gregory Hutchinson
- 5. Dafnis Prieto

Following a busy 2012 recording and touring with the Enrico Pieranunzi Permutation Trio and the Pat Metheny Unity Band, as well as performing internationally with the Kenny Werner Quintet and his own Migration group, Antonio Sanchez this past January released his third album as a leader, *New Life*, the first LP consisting solely of his own compositions.



2-CATEGORY WINNER

Vinnie Colaiuta

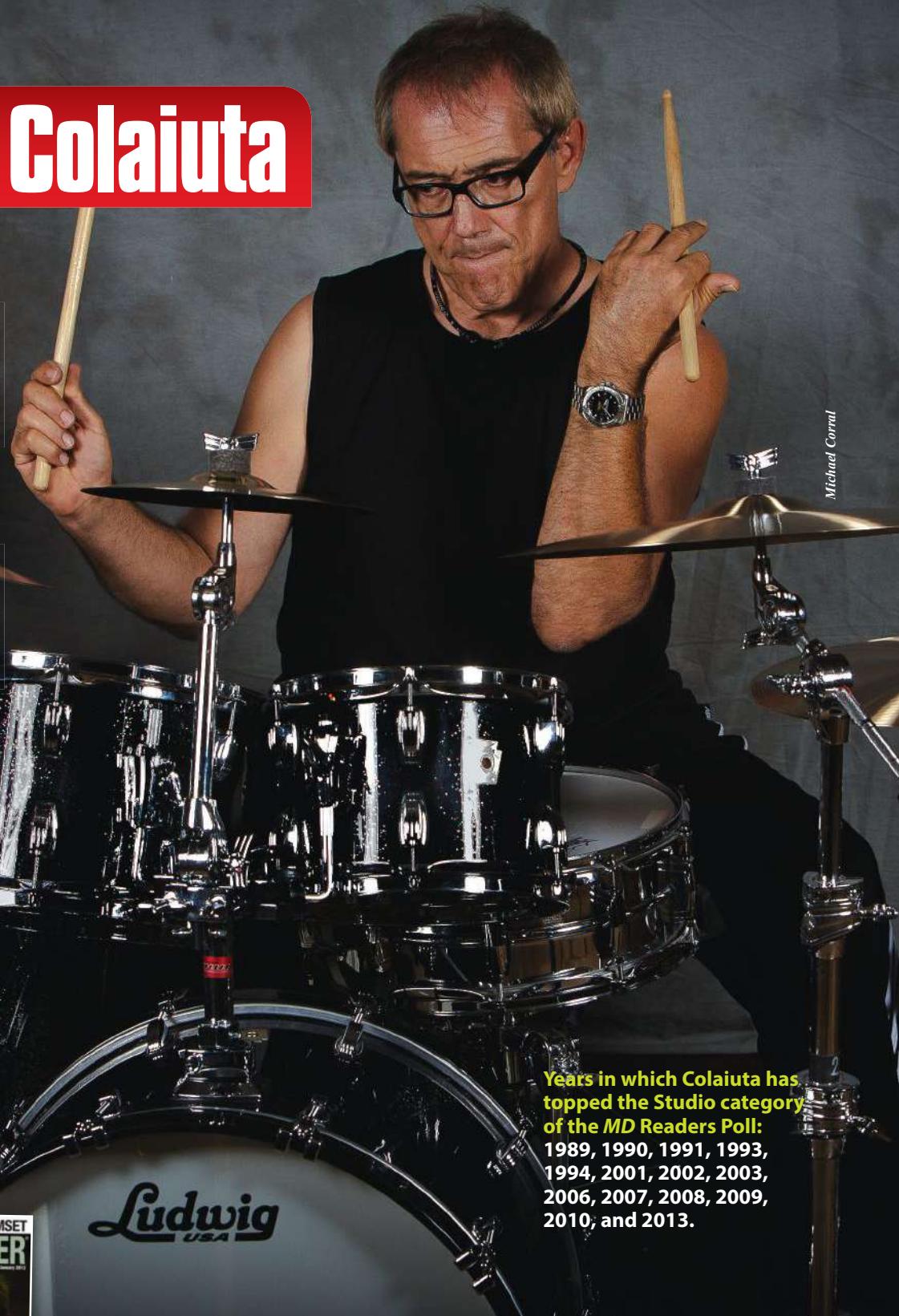
Pop

2. Abe Laboriel Jr.
3. Tony Escapa
4. Brian Frasier-Moore
5. Rexsell Hardy Jr.

Studio

2. Matt Chamberlain
3. Jim Keltner
4. Shannon Forrest
5. Chad Cromwell

Michael Corral



Years in which Colaiuta has topped the Studio category of the MD Readers Poll:
1989, 1990, 1991, 1993, 1994, 2001, 2002, 2003, 2006, 2007, 2008, 2009, 2010, and 2013.

Even in 2013, when the "studio scene" as we know it exists in a dwindling number of large pro rooms and a growing multitude of small project studios, Vinnie Colaiuta immediately comes to mind as a bona fide recording star. This past year, which was neatly capped by a January 2013 MD cover story, Vinnie contributed to Paul McCartney's *Kisses on the Bottom*, Thalía's *Habitame Siempre*, *Organic Instrumentals* by the Michael Landau Group, Brian Bromberg's *Compared to That*, *Remember* by Micky Dolenz, Lee Ritenour's *Rhythm Sessions*, Dominic Miller's *5th House*, *Howie 61* by Wayne Krantz, Chris Botti's *Impressions*, and Trevor Rabin's *Jacaranda*. As usual, Vinnie's 2012 live calendar included a variety of gigs, from Sting to Herbie Hancock.

Perry De Gennaro

Metal

Matt Halpern

- 2. Charlie Benante
- 3. Tomas Haake
- 4. Gene Hoglan
- 5. Brann Dailor

The 2013 *MD* Pro Panelist and Periphery drummer appeared in his first *MD* cover story exactly a year ago. Since then his reputation as an absolutely monstrous technical master has only grown, with the release of *Periphery II: This Time It's Personal*, widespread road work including the 2012 Summer Slaughter Tour and a European run with the Safety Fire and Between the Buried and Me, and the Common Thread clinic tour with J.P. Bouvet and Mike Johnston.

R&B

Tony Royster Jr.

- 2. Ahmir "Questlove" Thompson
- 3. Chris Dave
- 4. Lil' John Roberts
- 5. Oscar Seaton

Royster first appeared in the *MD* Readers Poll in 2000, as the winner in the Up & Coming category. That year, the drummer, all of fifteen years old, beat out Mike Mangini, Taylor Hawkins, Morgan Rose, and Marco Minnemann.

This is the second year in a row that Jay-Z drummer Tony Royster Jr. has come out on top in this category. Lately he's been appearing live with Joss Stone, whose last album, *The Soul Sessions Vol. 2*, he played on.



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Modern Drummer's 2013 READERS POLL WINNERS

Alternative

Stephen Perkins

- 2. Gil Sharone
- 3. Glenn Kotche
- 4. Mike Byrne
- 5. Deantonio Parks

The 2013 MD Pro Panelist has remained busy with Jane's Addiction on the band's ongoing Theatre of the Escapists tour. He's also been seen performing with his longtime side projects Banyan and Hellride, and MC'ing events like Guitar Center's Drum-Off Grand Finals.

Alex Soler

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MVP	ALTERNATIVE	COUNTRY	EDUCATIONAL BOOK
Neil Peart Travis Barker Vinnie Colaiuta Ahmir "Questlove" Thompson Gavin Harrison	Stephen Perkins Gil Sharone	Jim Riley Rich Redmond Chris McHugh Lil' John Roberts Oscar Sertón	<i>The Language of Drumming</i> by Benny Greb Methods & Mechanics by Todd Sucherman The Art of Latin Drumming by Jose Rosa and Hector "Pacho" Necisup
MAINSTREAM ROCK	POP	JAZZ	PERCUSSIONIST
Travis Barker John Tempesta Ronnie Vannucci Alex Gonzalez	Vinnie Colaiuta Abe Laboriel Jr. Tony Escapa Rexsell Hardy Jr.	Antonio Sanchez Terri Lyne Carrington Gregory Hutchinson	<i>Daniel de los Reyes</i> Pete Lockett Pedrito Martinez Taku Hirano Roland Gajate Garcia
CLINICIAN / EDUCATOR	PROG	UP & COMING	EDUCATIONAL DVD
Benny Greb John Riley	Neil Peart Mike Portnoy Gavin Harrison Mike Mangini Todd Sucherman	Garrett Goodwin (Carrie Underwood) Matt Garstka (Animals As Leaders) J.P. Bouvet (Helicoptra)	<i>The Time Machine</i> by John "JR" Robinson Out of Time by Narada Michael Walden
FUSION			RECORDED PERFORMANCE
			Company 23 by Matt Chamberlain

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Modern Drummer's 2013 READERS POLL WINNERS

MODERN DRUMMERS READERS POLL

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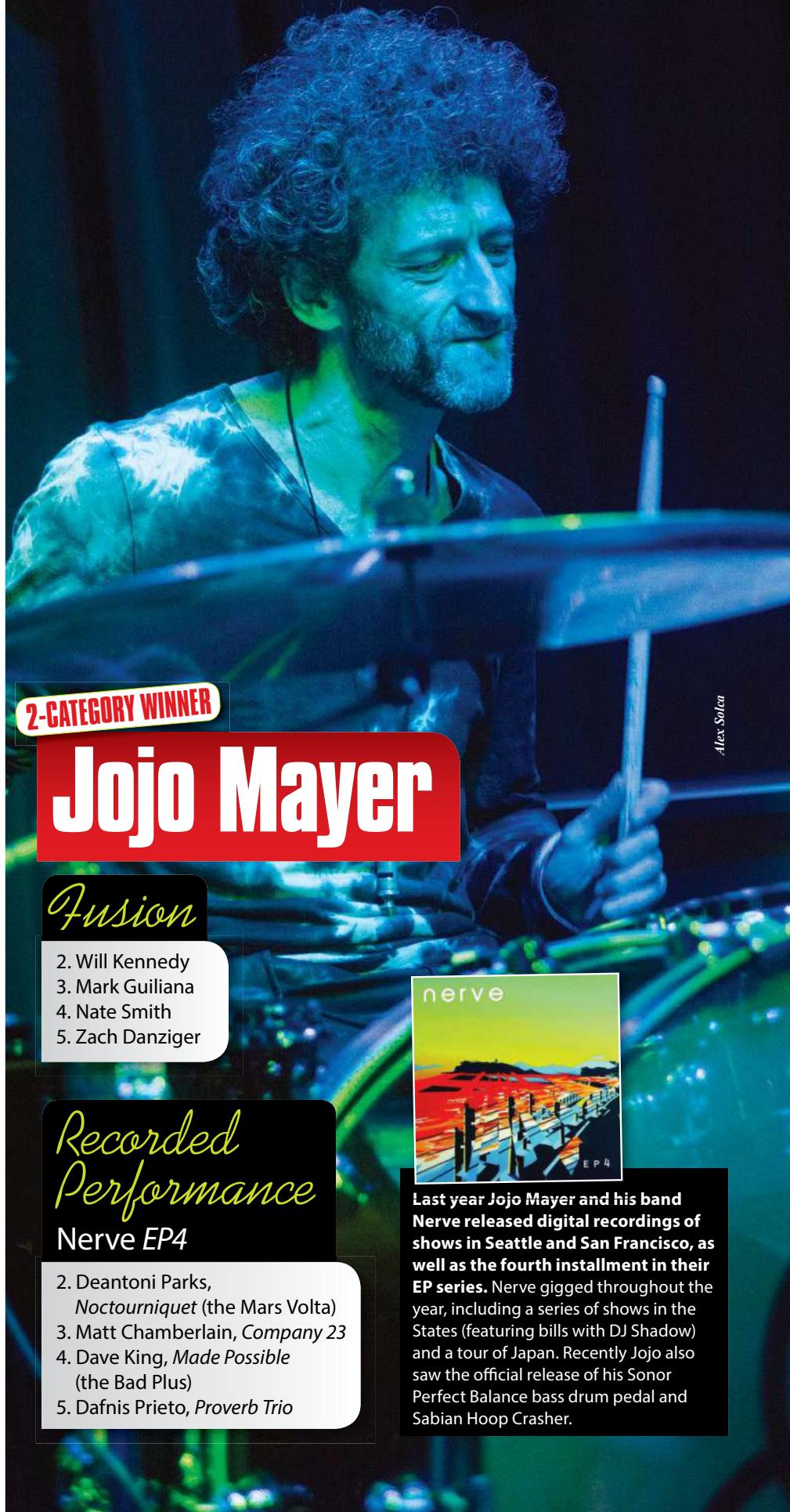
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**TRAVIS
BARKER**

JAZZ
**ANTONIO
SANCHEZ**

ALTERNATIVE
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Alex Solan

2-CATEGORY WINNER

Jojo Mayer

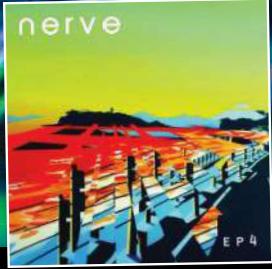
Fusion

- 2. Will Kennedy
- 3. Mark Guiliana
- 4. Nate Smith
- 5. Zach Danziger

Recorded Performance

Nerve EP4

- 2. Deantonio Parks, *Noctourniquet* (the Mars Volta)
- 3. Matt Chamberlain, *Company 23*
- 4. Dave King, *Made Possible* (the Bad Plus)
- 5. Dafnis Prieto, *Proverb Trio*



Last year Jojo Mayer and his band Nerve released digital recordings of shows in Seattle and San Francisco, as well as the fourth installment in their EP series. Nerve gigged throughout the year, including a series of shows in the States (featuring bills with DJ Shadow) and a tour of Japan. Recently Jojo also saw the official release of his Sonor Perfect Balance bass drum pedal and Sabian Hoop Crash.



Country Jim Riley

2. Rich Redmond
3. Chris Fryar
4. Chris McHugh
5. Ben Sesar

This is Jim Riley's fourth win in our **Country category**, and his third year **in a row**. As usual, Riley spent all year out on the road with the contemporary country group Rascal Flatts, this time behind the band's *Changed* album. Live highlights from the past year include performances on *The Voice* and at the Super Bowl XLVII CMT Crossroads concert at the New Orleans Sugar Mill. Rascal Flatts also released its second DVD, *All Access & Uncovered: The Making of Changed and Beyond*. In addition, Riley contributed to *Modern Drummer* in print and online, as a Pro Panelist and in conjunction with the *MD* Education Team.

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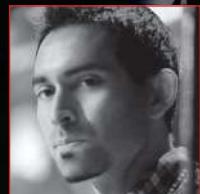
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MIKE BYRNE
Alternative



JIM RILEY
Country



ROLAND
GAJATE GARCIA
Percussionist



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MVP
Progressive



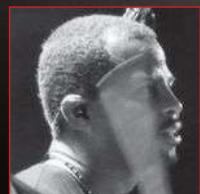
GREGORY
HUTCHINSON
Jazz



CHRIS FRYAR
Country



PEDRITO
MARTINEZ
Percussionist



LIL' JOHN
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Modern Drummer's 2013 READERS POLL WINNERS



Matthew Sperling

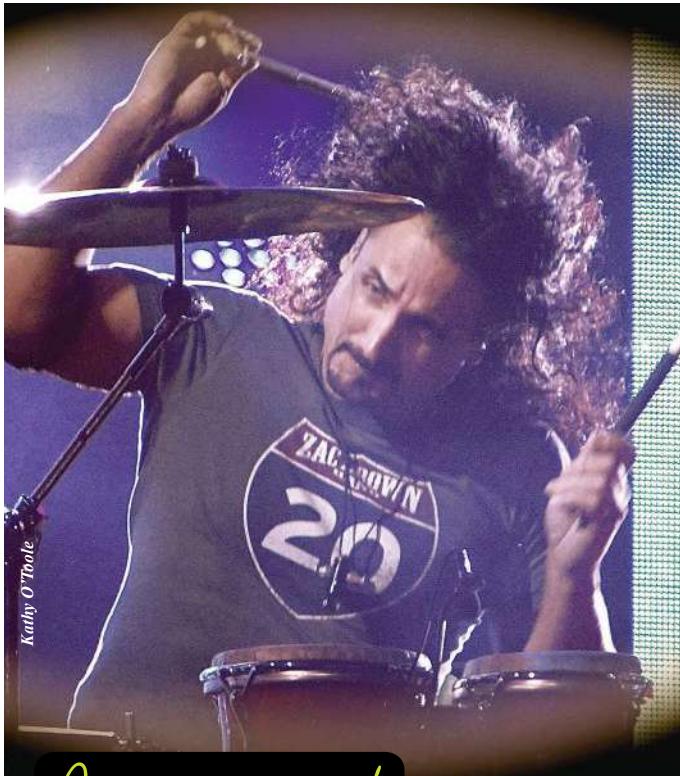
Up & Coming

Garrett Goodwin (Carrie Underwood)

2. Luke Holland (the Word Alive)
3. Matt Garstka (Animals as Leaders)
4. J.P. Bouvet (Helicopria)
5. John Sherman (Red Fang)

Since coming up through the Christian music ranks, Carrie Underwood's drummer has impressed all those who've witnessed his sure-handed yet emotionally driving approach. The image of Goodwin perched on a high drum platform, leaning into his unique but spare Ludwig set and oversize Sabians, has been an increasingly common sight in arenas and on national TV lately, and epitomizes the intense attitude of much contemporary country music.

Before joining Carrie Underwood, twenty-six-year-old Garrett Goodwin worked with top Christian acts like ZOEgirl, former Sonicflood singer Jeff Deyo, Lindell Cooley, and two-time Dove Award winner By the Tree. Since expanding his profile in the popular-music world with Underwood, Goodwin has performed around the world, including appearances with Lindsey Buckingham of Fleetwood Mac and Steven Tyler of Aerosmith, and on Saturday Night Live, Jimmy Fallon, and the Grammys and the American Music Awards.



Kathy O'Toole

Percussionist

Daniel de los Reyes

- 2. Pete Lockett
- 3. Pedrito Martínez

- 4. Taku Hirano
- 5. Roland Gajate Garcia

He's certainly got rhythm in his veins, not to mention a long list of credits as a first-call sideman with artists like **Don Henley, Jennifer Lopez, and Sting**. But becoming a full-time member of a hit crossover country-rock band was probably *not* the first thing this son of a legendary Latin-jazz drummer would have predicted for himself. That's the path Daniel de los Reyes has taken, though, and clearly percussion fans approve of his unique contributions to the Zac Brown Band.



De los Reyes can be heard on the latest Zac Brown Band recording, *Uncaged*, which won Best Country Album at the 2013 Grammys.



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Clinician/
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Mike Byrne
Alternative



Zach Danziger
Fusion



Chris Fryar
Country



Gregory Hutchinson
Jazz



Mark Guiliana
Fusion



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Modern Drummer's 2013 READERS POLL WINNERS

2-CATEGORY WINNER

Benny Greb

Clinician/Educator

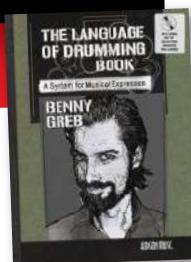
2. Matt Halpern 4. Mike Johnston
3. John Riley 5. Daniel Glass



Benny Greb is living proof that drummers are eternally hungry for fresh and effective learning opportunities. His *Language of Drumming* DVD and book, private clinics, and drum camps have helped hundreds of players realize their own unique musical strengths and at the same time tackle new and advanced methods. Inevitably drummers come away from a Greb appearance or multimedia release with a refreshed mental approach, as well as entirely new ways to improve their art.

Educational Book

The Language of Drumming



2. Todd Sucherman, *Methods & Mechanics*
3. Sandy Feldstein and Dave Black, *Alfred's Drum Method Complete*
4. Claus Hessler with Dom Famularo, *Open-Handed Playing, Vol. 2*
5. Jose Rosa and Hector "Pocho" Neciosup, *The Art of Latin Drumming*

"Congratulations"

Danny, best wishes from all us here at Protection Racket HQ on your Modern Drummer 2013 Percussionist of the year Award

An advertisement for Protection Racket featuring Daniel de los Reyes. It includes a large photo of him smiling, a "MODERN DRUMMER 2013 READERS POLL Winner" badge, and text about him being a member of the Grammy Award-winning Zac Brown Band. The Protection Racket logo and website are at the bottom.

Educational DVD

John "JR" ROBINSON

The Time Machine



2. Colin Bailey, *Bass Drum Technique*
3. Daniel Glass, *The Century Project*
4. Florian Alexandru-Zorn, *The Brush Secret*
5. Narada Michael Walden, *Out of Time*



Congratulations !!



Congratulations to ALL
2013 MODERN DRUMMER READERS POLL WINNERS
And a very special Thank you to all Modern Drummer Readers!

JOJO MAYER (Fusion, Winner; Recorded Performance, Winner) | **BENNY GREB** (Clinician, Winner; Educational Book, Winner) | **TOMAS HAAKE** (Metal, Runner Up) | **GLENN KOTCHE** (Alternative, Runner Up) | **GAVIN HARRISON** (MVP, Runner Up; Prog, Runner Up) | **FLORIAN ALEXANDRU-ZORN** (Educational DVD, Runner Up)



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NEIL PEART
#1 MVP
#1 Progressive Rock

TONY ROYSTER JR.
#1 R&B

JOJO MAYER
#1 Fusion
#1 Recorded Performance
EP4 (Nerve)

JIM RILEY
#1 Country

GARRETT GOODWIN
#1 Up & Coming

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THE MISSING STICKINGS

12 Essential Patterns Not Included in *Stick Control*

by Mat Marucci

The inspiration for this article came from years of studying out of George Lawrence Stone's *Stick Control for the Snare Drummer*. I've practiced that book over a dozen times in a variety of different ways, but I've noticed that there are some logical sticking combinations that Stone elected not to use. The most obvious omission is not having a left-hand-lead version of the last exercise of Single Beat Combinations. Many of my students have noticed this and subsequently added the missing variation.

Stick Control was based on the Arban manual, which is a classic technique method for trumpeters. Stone used eight single and double combinations, each with right- and left-hand-lead versions, as the basis for his sticking exercises. The eight combinations are RLRL/LRRL, RRLL/LLRR, RLRR/LRLL, RLLR/LRRL, RRLR/LLRR, RRRR/LLLR, RLLL/LRRR, and RRRR/LLLL. Then he juxtaposed those stickings by combining them. When I compiled the missing exercises, I used only those eight combinations, because to do otherwise would have produced an encyclopedia of stickings hundreds of pages long.

The following exercises are based on logical stickings that could have been included in the first three pages of *Stick Control*. I've made changes to the time signature. Instead of two measures of cut time, the examples are placed in one measure of 4/4, since 4/4 is more familiar, especially for younger students. This makes the exercises easier to read, and it helps you keep track of the twenty repetitions that Stone suggests.

Try practicing the stickings in this article the same way you would play the first three pages of *Stick Control*. I believe you will find some additional benefit from them. Feel free to contact me if you're interested in obtaining additional stickings from the other sections.

1

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

2

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

3

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

4

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

5

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

6

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

7

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

8

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

9

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

10

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

11

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

12

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

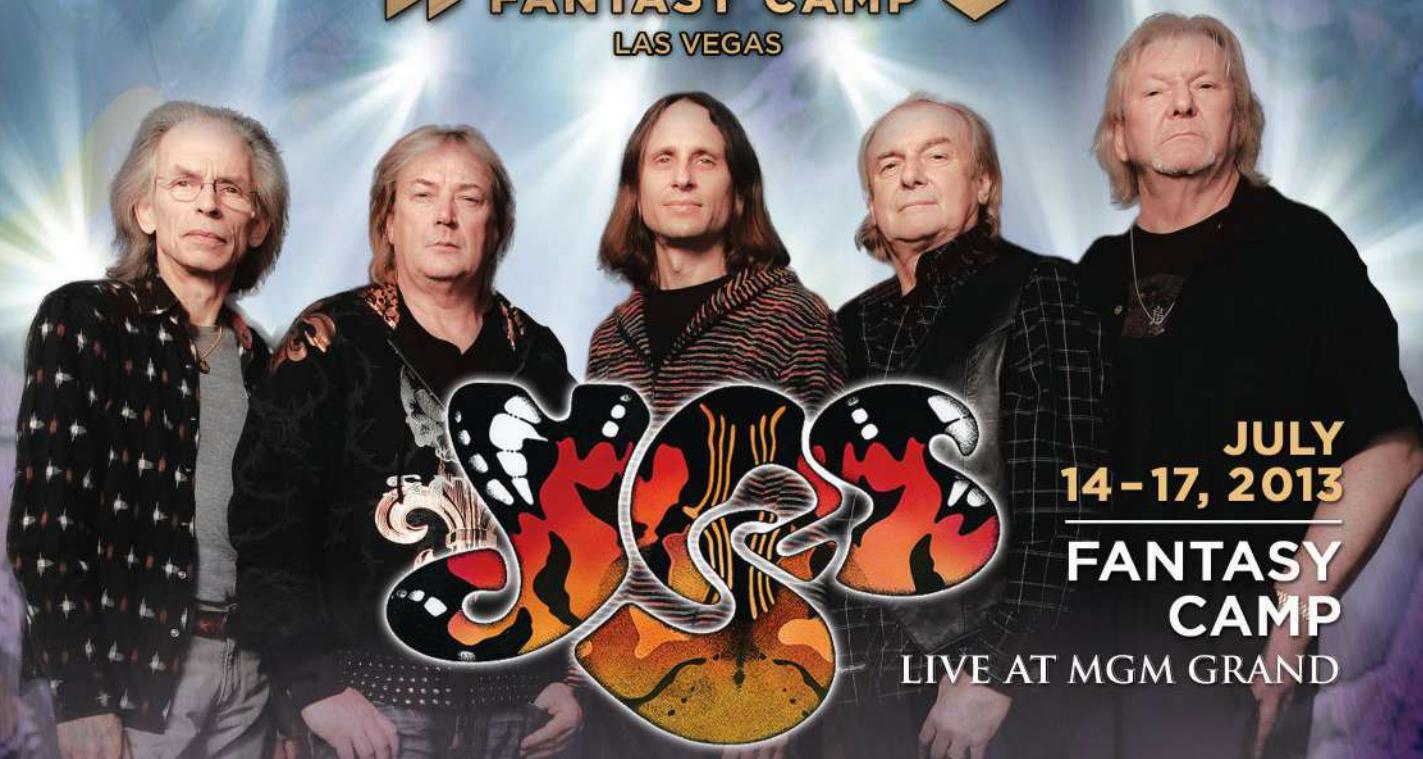


Mat Marucci is an active performer, author, educator, and clinician. His latest book, *Jazz Drumming Essentials and More*, is available through Mel Bay. For more info, visit matmarucci.com.



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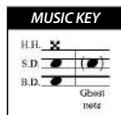


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Part 3: Originality and Flow

by Mike Adamo



In the previous two lessons (May and June 2013), we discussed the importance of groove and feel, and we covered ways to develop those concepts. This includes practicing things that are more complex than what you'll play on the gig, gaining an intimate knowledge of and feel for every 16th-note subdivision in a measure of 4/4, improving coordination, and strengthening your internal clock.

This lesson integrates those concepts, with an emphasis on developing originality and flow within your grooves. We'll utilize the same snare/hi-hat paradiddle hand patterns, as well as the bass drum patterns from part two, and we'll gradually incorporate additional snare and hi-hat parts to add variety to the exercises. The goal is to more effectively transmit ideas from your mind to your hands without getting tripped up. We want to develop a flow so that we can smoothly transition from one idea to the next.

Let's begin by taking a look at what the hands will be doing, starting with two-bar phrases. The first measure contains steady 8th notes on the hi-hat with a backbeat on 2 and 4. The second measure contains a paradiddle, or a paradiddle inversion, played between the snare and hi-hat.

The two-bar hand patterns are to be played in conjunction with different bass drum rhythms, to improve your flow and your ability to transition between ideas within the context of a groove. The trick is to maintain the rhythmic integrity of the bass drum while the hands switch patterns from one measure to the next. This can be applied to a playing situation where you keep your bass drum pattern locked in with what the bass player is doing, while you develop your snare and hi-hat parts to respond to and interact with the other musicians in the group. It's a similar approach to a jazz drummer comping and supporting a soloist, but you're also maintaining a solid, funky groove.

The included patterns are just scratching the surface. Funky drummers like Mike Clark (Headhunters), David Garibaldi (Tower of Power), and Adam Deitch (Lettuce, Break Science) are masters of this technique. Be sure to check out their recordings for ideas on how to expand on the fundamentals outlined below.

Examples 1–4 comprise the first set of hand patterns for this lesson. Pay attention to the accents on the hi-hat and snare, as well as to the ghosted snare notes. The dynamic contrast between the accents and ghost notes will add a lot of depth and flavor to the grooves. Be sure to keep the accented snare notes at the same volume in both measures.

Once you have the hand patterns down, begin adding the bass drum. The bass drum rhythms are only one measure long, so you'll need to repeat them when layering them under the two-bar hand patterns. For example, here's what hand pattern 1 looks like when played in conjunction with bass drum pattern A.

Here's the first set of bass drum figures. Play each hand pattern with each bass drum figure at least twenty times before moving on.

Here's a second, more complex set of bass drum rhythms.

The section contains 12 measures of sheet music for bass drum patterns. Measures 1-4 are labeled 'I' and 'J'. Measures 5-8 are labeled 'K' and 'L'. Measures 9-12 are labeled 'M' and 'N'. Measures 13-16 are labeled 'O' and 'P'. Each measure consists of four 8th note groups, with some groups having a bass drum stroke indicated by a vertical line or a 'x' symbol.

Let's up the ante again with some more challenging rhythms for the bass drum.

The section contains 12 measures of sheet music for bass drum patterns. Measures 1-4 are labeled 'Q' and 'R'. Measures 5-8 are labeled 'S' and 'T'. Measures 9-12 are labeled 'U' and 'V'. Measures 13-16 are labeled 'W' and 'X'. Each measure consists of four 8th note groups, with some groups having a bass drum stroke indicated by a vertical line or a 'x' symbol.

After you've mastered all that, move on to the next set of hand patterns, which are one-measure phrases that change halfway through. Mastering all the bass drum rhythms with these shorter phrases will help quicken your ability to flow between different ideas within a groove.

The section contains 8 measures of sheet music for hand patterns. Measures 1-4 are labeled '5'. Measures 5-8 are labeled '6'. Each measure consists of four 8th note groups, with some groups having a bass drum stroke indicated by a vertical line or a 'x' symbol.

To free your creativity even further, practice each of the bass drum rhythms with this third set of hand patterns, where the paradiddles and paradiddle inversions are sandwiched in the middle of the measure.

Each time you try a new pattern, start slowly and gradually increase the tempo. You should also practice the exercises with a metronome and your favorite funk records. I recommend anything by James Brown, the Meters, P-Funk, Kool and the Gang, or Average White Band. Practicing to recordings will go a long way to enhance your groove and musicality and will help you hear things in a musical context. You can also practice with the click track loops included on the CD that comes with my book, *The Breakbeat Bible*.

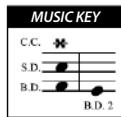
To increase the coordination value of these exercises, try playing quarter notes, steady 8th notes, or offbeat 8th notes (on the "&") with the left foot on the hi-hat. Until next time, stay funky!

Mike Adamo currently plays with 13 Kings, the Truth Cartel, the King Tide, and several other Northern California-based bands. He's also an active producer and educator, and he's the author of the critically acclaimed instructional book *The Breakbeat Bible* (Hudson Music). For more info, visit mikeadamo.com and thebreakbeatbible.com.

DOUBLE BASS FILLS

Overlapping Into the Next Phrase, Part 2

by Powell Randolph



The purpose of this lesson, which is a continuation of what we explored in part one (June 2013), is to show you how to overlap bass drum notes at the end of a phrase into a crash at the beginning of the next phrase, in order to create a continuous flow of ideas. Last month we worked with 16th-note phrases. This time we'll explore the ideas in sextuplets (16th-note triplets). First, practice each grouping individually until you're comfortable.

1 R L R L R L 2 R L R L

Now mix the groupings together to create one-bar phrases.

5 R L R L R L R L R L R L R L
6 R L R L R L R L R L R L R L R L
7 R L R L R L R L R L R L R L R L
8 R L R L R L R L R L R L R L R L

9 R L R L R L R L R L R L R L
10 R L R L R L R L R L R L R L
11 R L R L R L R L R L R L R L
12 R L R L R L R L R L R L R L
13 R L R L R L R L R L R L R L
14 R L R L R L R L R L R L R L
15 R L R L R L R L R L R L R L
16 R L R L R L R L R L R L R L



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Here are some five-, seven-, and nine-note groupings to add to the mix.

Drumming exercises 17, 18, and 19 are shown on a single staff. The first measure (17) has a bracket above it labeled "5" and includes a note at the beginning marked with an asterisk (*). The second measure (18) has a bracket above it labeled "7" and includes a note at the beginning marked with an asterisk (*). The third measure (19) has a bracket above it labeled "9" and includes a note at the beginning marked with an asterisk (*). The notes are eighth notes, and the strokes are indicated by vertical lines below the staff.

Now combine those odd note groupings with the previous groupings.

Sheet music for guitar, measures 26 and 27. The music is in common time (indicated by 'C'). Measure 26 starts with a G major chord (B, D, G) followed by an F# minor chord (A, C#, E). Measure 27 starts with a G major chord (B, D, G) followed by an F# minor chord (A, C#, E). Both measures feature a strumming pattern where the first beat is a downstroke (indicated by a vertical bar) and the second beat is an upstroke (indicated by a diagonal line). The chords are indicated by Roman numerals above the staff.

This example has groupings of threes and fours, but they're combined in such a way as to sound more like sevens.

Here are four more examples that combine everything we've discussed so far. Have fun!

Diagram showing a drum set performance for measure 29. The top row shows the left hand playing a bass drum (B) and the right hand playing a snare drum (S). The bottom row shows the left hand playing a tom (T) and the right hand playing a hi-hat (HH). The measure consists of three groups of three eighth-note strokes each, followed by a single eighth-note stroke on the hi-hat.



Powell Randolph is a drum teacher at Alpha Music in Virginia Beach, and he plays rock shows with orchestras around North America for Windborne Music Productions. Randolph, a tongue cancer survivor, can be reached through powellrandolph.com.

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THE STICK SHOT

A Unique Technique for Ultimate Articulation

by Steve Fidyk

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This month we're spotlighting the stick shot, a technique that's fairly specific to the jazz lexicon. To obtain this alternate sound, press one drumstick tip against the head at approximately 30 degrees, while striking that stick at the shoulder with the opposite stick.

Here's what the stick shot looks like when played with traditional grip.



Let's begin by playing paradiddle variations while incorporating this unique technique. Focus on the sound of each stick shot as you coordinate your hands to move between the taps and shots.

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



While experimenting with the technique, notice how clear and articulate stick shots sound. I often use them in large bands as a signaling device to delineate changes in the musical form, to help lead the group into or out of phrases, or when accompanying ensemble figures.

Here's how a stick shot can be used to punctuate the end of a four-measure phrase.

These examples demonstrate ways to use the technique to accent ensemble figures.

Jazz drumming legends Gene Krupa, Tiny Kahn, Philly Joe Jones, and Roy Haynes made good use of this technique when playing time and during solo exchanges. Here's a transcription from the bass-less track "Idaho," from the classic Buddy Rich/Gene Krupa album *The Drum Battle*. Krupa uses the stick shot in the intro, and his phrasing is in perfect unison with the alto sax.

$\text{J}=212$

This section shows three staves of drum sheet music. The first two staves are identical, featuring a continuous pattern of eighth-note pairs and sixteenth-note pairs. The third staff begins with a similar pattern but includes a dynamic instruction '2' above the second measure, followed by a '2' over the third measure, indicating a repeat or variation. The music concludes with a single eighth note.

Here's a four-measure break by Tiny Kahn on the track "Hershey Bar," from the Stan Getz compilation *At Storyville, Vols. 1 & 2*. Kahn's tasty drumming illustrates how stick shots can be used to frame solo ideas.

$\text{J}=252$

This section shows a single staff of drum sheet music. It consists of a series of eighth-note pairs and sixteenth-note pairs, with a dynamic instruction '2' above the fourth measure, indicating a repeat or variation.

Philly Joe Jones caps the trading-fours section of the tune "Billy Boy," from the Miles Davis album *Milestones*, with a slick stick-shot break.

$\text{J}=260$

This section shows a single staff of drum sheet music. It features a continuous pattern of eighth-note pairs and sixteenth-note pairs. Above the first four measures, there are six horizontal dashes, each followed by the number '3', indicating a three-beat pattern. The music concludes with a single eighth note.

The incomparable Roy Haynes often integrates the stick shot into time patterns and solos. Our final example is from the tune "Pumpkin," on pianist Andrew Hill's album *Black Fire*. Notice how Haynes creates space throughout each phrase, while using the stick shot in a deceptive and creative way.

$\text{J}=270$

This section shows four staves of drum sheet music. The first two staves consist of eighth-note pairs and sixteenth-note pairs, with a dynamic instruction '2' above the second measure, indicating a repeat or variation. The third staff begins with a single eighth note, followed by a sixteenth note, and then a series of eighth-note pairs and sixteenth-note pairs. The fourth staff concludes with a single eighth note.



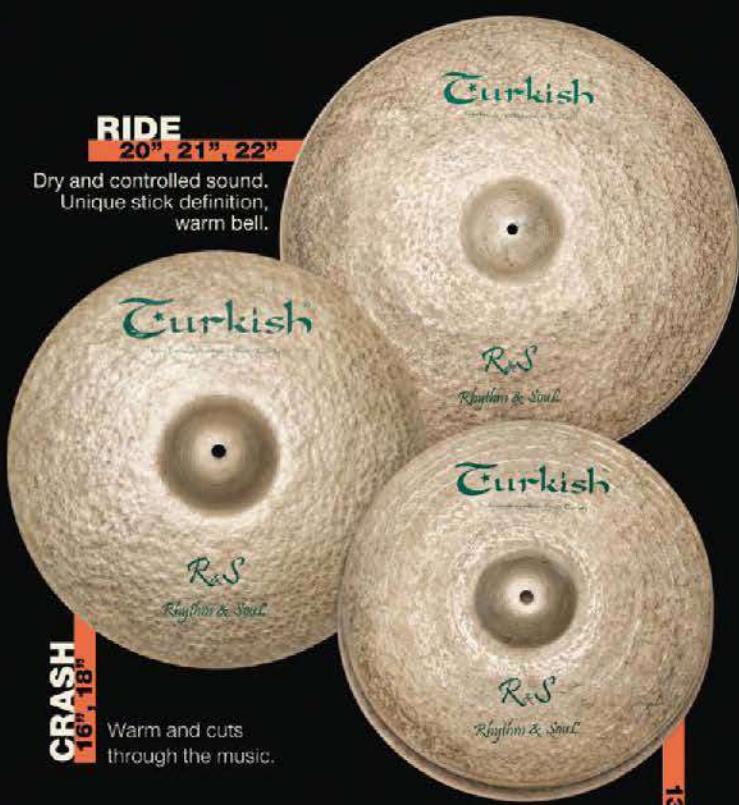
Steve Fidyk has performed with Terell Stafford, Tim Warfield, Dick Oatts, Doc Severinsen, Wayne Bergeron, Phil Wilson, and Maureen McGovern, and he's a member of the jazz studies faculty at Temple University in Philadelphia. For more info, visit stevefidyk.com.



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SEEING SOUNDS

Part 2: The Deep, Fat “Thud”

by Donny Gruendler

There's been a trend in recent years of drummers going for deep, dark, heavily muffled tones, whether in indie rock or mainstream pop. Steve Jordan did much to revive this fatter, thuddier sound—which originally appeared on albums made in the 1970s by the Eagles, P-Funk, Fleetwood Mac, Al Green, and others—during his tenure as drummer and producer for singer-songwriter John Mayer. Check out the track “Vultures” on *Continuum* and “War of My Life” on *Battle Studies* for examples of Jordan's modernized approach.

In this article we're going to take a look at how to attain these deeper, darker tones with your own kit.

BASS DRUM

A low and punchy bass drum sound is best achieved by employing a double-headed, shallow 14x22 kick, which was the standard size in the '70s. (An elongated 16x22 or 18x22 drum will work, but you'll lose some of the punch associated with the shallower 14" depth.)

Just as in last month's all-purpose setup, try a 2-ply clear batter (Remo Emperor) or a single-ply head that has a built-in muffling ring (Powerstroke 3), along with a single-ply resonant with a hole cut in it for easy mic placement. Use a dense pillow or thick packing blanket to muffle the drum, and go for a uniform medium tension on both heads. Unlike last month's microphone placement, where we had the capsule pointed directly at the beater impact point, this time we'll place a dynamic mic between the beater impact point and the shell. This position places equal emphasis on the attack and the round tone of the shell.



To capture additional low end, place a subwoofer-style mic close to the outer resonant head, and blend it alongside the internal mic until you get the right amount of “boom.” (I often mix the subwoofer slightly louder than the internal mic when going for this type of tone.)

Use a small felt beater and let it bounce off the head



after each stroke. This technique, when combined with the muffling, tuning, and mic placement discussed here, will provide a punchy sound while retaining the low fundamental tone produced by the drumheads and the shell.

SNARE DRUM

The snare is the most distinctive voice in this type of '70s drum sound, due to its low, rich, and throaty tone. I suggest you use a 14" wood drum in any standard depth (5", 5.5", 6.5", 7", or 8"). The depth of the drum isn't paramount, as the tone is more an amalgamation of the low fundamental pitch of the batter head and the microphone.

Start with a single-ply coated batter head and place a muffling ring on top. Next, loosen each tension rod until the head feels very slack. The batter shouldn't be holding much tension; it should feel papery. While hitting the drum in the center of the head, adjust the snare wires until they stop rattling extraneously. If the muffling ring jumps off the head, secure it to the rim—not to the drumhead—at various points with gaffer's tape. (If you tape the ring directly to the drumhead, you could lose the low tones that you need for this type of sound.) If the drum rings for too long, try adding Moongels or Gel Clings.



To capture the attack of the stick hitting the slack head, point a dynamic mic and a condenser mic directly at the impact point. The dynamic model will pick up the body and fundamental tone, and the condenser will pick up the high frequencies and the “snap.” Keep the mics in phase with one another by placing them close together on separate stands or by taping them together at the body, and place them at

a fairly flat angle. If they're angled steeply, more rattle and rumble will enter your mix, which probably won't sound very good.

It's likely that you'll be lacking clarity from the snare, so try placing a small-diaphragm condenser mic on the bottom of the drum. Since it's a condenser (we used a dynamic for last month's all-purpose drum sound), the bottom mic will pick up the high-end buzz of the wires very clearly. Point the mic capsule toward the snares at a 70-degree angle, and remember to invert the phase in your DAW or mixing console, or use a custom cable that has the wires inverted. Mix in a small amount of this bottom mic until you get a nice blend of low fundamental, stick impact, and sizzle.

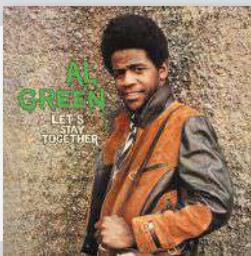


Rimshots won't sound very good when you use a slack snare tuning. Instead, try playing with the butt end of the stick, striking the drumhead in the center. This approach requires a bit more accuracy than a standard rimshot, but it can sound much stronger, especially when you add EQ and compression.

TOMS

The low, punchy tom tone associated with this type of sound is the quickest to implement on a gig or session. It's best achieved by employing double-headed, shallow-depth drums. The standard sizes of the day were either an 8x12 or a 9x13 rack tom and a 16x16 floor tom. Coated twin-ply batters and clear single-ply bottoms work best. Loosen each tension rod so that the head feels somewhat slack. This will produce the attack-laden thud we're after.

Recommended Listening



Al Green Let's Stay Together (Al Jackson Jr., Howard Grimes) ///
Eagles One of These Nights (Don Henley) /// Fleetwood Mac Rumours
(Mick Fleetwood) /// Parliament Mothership Connection (Jerome Brailey, Tiki Fulwood) /// John Mayer Continuum (Steve Jordan)

There are two muffling options to consider, and each achieves slightly different results. For a more subdued tone with less attack, cover each tom batter with a thin linen napkin (aka tea towel). Ringo Starr used this technique during many recording sessions with the Beatles. As with the snare, you'll want to aim for the center of the tom heads in order to produce the lowest, fattest tone.



For increased attack, forgo the towels and apply multiple Moongels or one large Gel Cling to the batter heads. Place them .5" to 1" in from the rim. The amount of muffling required will vary depending on your room characteristics and the size of the drum itself. You can also try muffling rings, like RemOs, or you can tape a folded tissue to the head. Use whatever muffling technique works best to make your toms sound as punchy as possible.

To capture the toms, place a dynamic mic on each drum, with the capsule pointed directly toward the impact point.

HI-HATS

Many drummers, including Steve Jordan, complement these dark, thuddy drum tones with larger, washier 16" or 17" hi-hats. Although some manufacturers are making hi-hats in those sizes, you can combine two crash cymbals of the same size. (If they have different weights, use the heavier crash on the bottom.) Larger hi-hats will get you closer to the dark, papery hi-hat tones that were often used in the '70s. For a true retro sound, don't use a separate hi-hat mic.

KEEP ON EXPERIMENTING

Playing the drums isn't just about technique. It's also about tone, touch, and sound. In addition to your usual practice routine, I suggest that you experiment with tuning and mic placement in order to discover all the sounds your kit is capable of producing. This will help tremendously when it comes time to create music that requires a specific personality, vibe, and aesthetic.



Donny Gruendler is vice president of curricular development at Musicians Institute in Hollywood, California. He has performed with DJ Logic, Rick Holmstrom, John Medeski, and Rhett Frazier Inc. For more info, visit donnygruendler.com.



Classical Roots, Part 4

Harry Partch

by Elizabeth Walsh

The invention of an entirely new musical scale is but one example of his revolutionary concepts, which also include the use of speech patterns as the basis of rhythmic ideas, **and the creation of a world of percussive instruments previously unimagined by even the most adventurous minds.**

Composers of the twentieth and twenty-first centuries have created increasingly complex and exotic sonic landscapes, often by using rhythmic elements and percussion instruments. Stravinsky's *Rite of Spring* employed rhythm as a major thematic element and triggered a riot at its 1913 premiere. Varèse's *Ionisation* brought police sirens and anvils into Carnegie Hall. And John Cage used rubber bands, paper, and other small household items to transform a piano into a gamelan-esque percussion instrument.

But few composers went to such lengths to redefine traditional classical music as Harry Partch (1901-74). Partch rejected most elements of the concert-hall tradition, even discarding the traditional diatonic scale in favor of a forty-three-tone octave based on just intonation. He also designed and built an ensemble of more than twenty new instruments; more than half of these are some form of percussion.

Partch developed his own philosophy of "corporeal music," which he explains at length in his 1947 book, *Genesis of a Music*. This music is bound to another art form, such as dance; the various forms are combined to convey some kind of meaning. Corporeal music differs from traditional Western classical music, which Partch calls "abstract," where form is dominant and conveying meaning is not the primary goal. Most folk music would fit Partch's definition of corporeality, while a Baroque cello suite would be considered abstract. Rhythm is an essential part of corporeal music, whether Partch is highlighting the natural

rhythms of human speech or telling a story through dance.

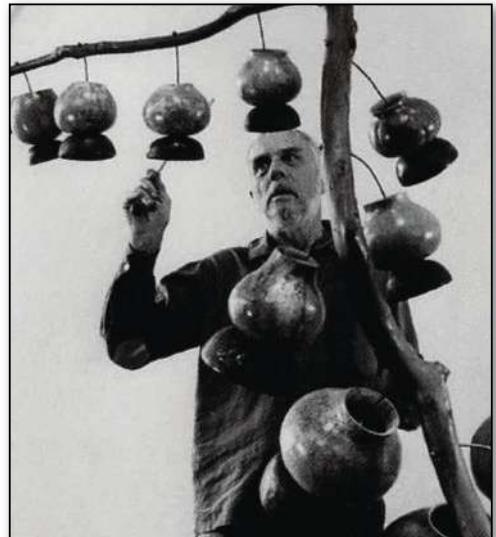
The composer attributed some of his interest in exploring the frontiers of music from his childhood, which began on the frontiers of the Wild West in Arizona. The son of former missionaries who had spent years living in China, Partch would later reference Christian hymns, Chinese lullabies, Yaqui Indian ritual, and Cantonese music hall among his influences.

The subject matter Partch chose for his works was distinctly different from that chosen by most other composers at the time. Partch was homeless for several years during the Great Depression and survived by riding the rails across America, taking any jobs he could. He would draw from these experiences in creating many of his pieces.

U.S. Highball is one such work. It was first written in 1943 and then was rewritten in 1955 with new instrumentation. Its three movements follow a homeless man in search of work as he travels the country by rail and by hitchhiking. In *Genesis of a Music*, Partch refers to the piece as a "hobo allegro form."

U.S. Highball is written for voice and nine of Partch's instruments, including diamond marimba, bamboo marimba (or "Boo"), bass marimba, cloud-chamber bowls, and Spoils of War, a multipurpose percussion instrument that combines woodblocks, guiros, whang guns, cloud-chamber bowls, and discarded shell casings.

The rhythm of spoken language is an important part of *U.S. Highball*. In most traditional music, the vocal line is dictated



by the overall rhythm of the piece—in other words, the vocal line is altered to fit the song's rhythm. *U.S. Highball* turns that around and allows the natural cadence of the spoken word to dictate the overall rhythm.

Rhythm is an extremely important element of Partch's *And on the Seventh Day, Petals Fell on Petaluma*. This work, which was written between 1963 and 1966, features a novel compositional method that's based on accretion. The foundation for the piece is twenty-three one-minute "verses," each featuring a duet or trio of Partch instruments. First, Verses 1 through 23 are performed in order. The next ten segments comprise all combinations of previous verses; for example, Verse 24 is Verse 1 (a duet for Zymo-Xyl and Crychord) and Verse 2 (a duo for surrogate kithara and bass marimba) played at the same time. The final section combines several verses at once.

Partch's instruments are currently housed at Montclair State University's Harry Partch Institute, where they are in regular use. Elizabeth Brown, John Zorn, Julia Wolfe, and institute director Dean Drummond are among the composers who have written for the instruments. In 2003, the Kronos Quartet released a version of Partch's *U.S. Highball* arranged for string quartet.

Tom Waits and Frank Zappa have been counted among Partch's fans, and Beck briefly brought the composer into the indie-rock limelight in 2009 with the song "Harry Partch." But Partch's work remains relatively unknown, due not only to its use of microtonality but also to the relative unavailability of instruments on which it can be performed. For those who take the time to seek him out, however, Partch can open the door to an extraordinary musical universe.

The first three installments of this ongoing series ran in May 2011, August 2011, and January 2012.

In 2009, Beck released the ten-plus-minute track "Harry Partch," whose cover art depicts the musical iconoclast playing his remarkable cloud-chamber bowls. Other times when the twentieth-century composer's name has crossed paths with popular music include the 1992 Hal Willner-produced album *Weird Nightmare: Meditations on Mingus*, which finds Partch's unique handmade instruments gracing tracks by Elvis Costello, Henry Rollins, Keith Richards, Robbie Robertson, Chuck D., and Dr. John, among others.



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Cari Zach

BRIAN CHIPPENDALE

by Hank Shteamer

Pretty might not be what he's aiming for. But when **Lightning Bolt**'s drummer sits behind the kit, people move, and they think. What more could you ask for?

When you think of a drummer playing dance beats, you might envision a session pro in the studio, synchronizing his or her limbs with a click track. But since the mid-'90s, one of America's foremost body-moving percussionists, Brian Chippendale, has thrived in a far less sterile setting: jam-packed DIY shows in lofts and other unconventional spaces. As half of the Providence, Rhode Island, duo Lightning Bolt, Chippendale has perfected a new kind of dance-oriented drumming, one tailored to and informed by the conditions of the modern rock underground.

Watch a clip of a Lightning Bolt show, and you'll see a roomful of twentysomethings squashed together and throbbing like a single organism in

time to thunderous noise-metal riffs furnished by Chippendale and bassist Brian Gibson. In one corner, set up on the floor in front of an enormous amp wall, Chippendale sits, wearing what looks like a colorful patchwork ski mask and firing-range earphones. He pounds on his snare, ride, and bass drum in a spastic ballet, yielding beats that sound like a cross between funk innovator Clyde Stubblefield and a runaway jackhammer. Meanwhile, giddy show-goers slam into his kit from all sides.

"Playing parties and floor shows, having to navigate around crowd members, getting knocked into—it's allowed me to look at a lot of what we do as less precious," Chippendale says. "It's allowed me to do more fluid playing. I

have to be liquidy, like a little river or something, because there's going to be obstacles that appear in my path and I have to drum my way around them or through them and still continue to play the kit."

The notion of drumming as a cartoonishly frantic struggle squares with Chippendale's image. During the past decade, Brian has taken on the role of an underground superhero, a stick-flipping dynamo in disguise who travels the world soundtracking an endless series of wild blowouts, while also finding the time to double as a successful visual artist, drawing whimsical yet hyper-detailed comics. But like many musicians who find fame operating in an extreme style, Chippendale wants to prove that there's more to his work than raw energy.

"I'm ready to step out from behind the noise a little bit," the Providence-based thirty-nine-year-old drummer

tells *MD* when we speak via phone. He's particularly excited about his solo project, Black Pus, which released its first widely distributed LP, *All My Relations*, this past March. Chippendale's vocals,

I have to get this song out of me first. That's the way most of my solo songs are written; it's just the first thing that comes out when I sit down to practice."

Chippendale has always taken

"Every day I sit down and start playing and singing. It seems like there's one song in my head every day that needs to be extricated from my psyche."

delivered into a telephone mic that he built into his mask, have been a part of Lightning Bolt for years, but here they take on a more central role. Tracks like "1,000 Years" pair playfully theatrical singing with stripped-down, hard-grooving beats. Black Pus is still far too noisy to be mistaken for pop, but on *All My Relations* you hear Chippendale

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TOOLS OF THE TRADE



Chippendale plays a Pearl Export kit of unknown date with a 22" bass drum, two 12" toms, and a 16" floor tom, along with a '70s-era Ludwig 5x14 Supraphonic snare. He currently favors a 22" Zildjian A Custom Ping ride and an 18" Sabian AA Rocktagon. Chippendale's preferred heads are Remos, including a Clear Pinstripe bass drum batter, a Coated Emperor snare batter, and Coated Ambassador tom batters. He uses a DW 9000 bass drum pedal, a DW throne, and Zildjian Absolute Rock sticks.

exploring his innate love of song.

The Black Pus repertoire springs from the drummer's regular practice sessions—lengthy, free-form workouts at the kit, with vocals and electronics at the ready. "Every day I sit down and start playing and singing, and some weird new song comes out," Chippendale says. "It seems like there's one song in my head every day that needs to be extricated from my psyche.

to sing, so they drew straws for the privilege; Chippendale lost and ended up on drums.

At first, equipment was an issue. "For the first couple practices, I had one drumstick and an old leather boot," Brian recalls. Eventually, he upgraded to a Roland electronic kit. "I didn't even know how to program the brain, so I just made laser sounds." He eventually saved up and bought a proper kit. "I

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BRIAN CHIPPENDALE

was pretty instantly able to hold down a straight 4/4 beat. A really exciting moment was when I was able to do a double hit [consecutive 8th notes] on the bass drum. I remember that being this amazing step. When I did that, my bandmate was like, ‘Wow, you just graduated.’”

Chippendale formed Lightning Bolt with Gibson in 1994, when both were attending the Rhode Island School of Design. They soon recruited a guitarist/

Chippendale developed an unorthodox setup—sans hi-hat or left-side crash cymbal, and with a floor tom to the left of the snare—that helped him navigate the kit efficiently. “Because I was trying to play so fast, I couldn’t get over to the other side of the bass drum,” he explains. “So I’ve got this triangle of drums—floor tom, high tom, snare—right in front of me, and then I never have to leave that area.”

Chippendale’s ability to merge



singer but parted ways with him by the time of their self-titled debut, which consisted mostly of raw live recordings from 1997 and 1998. The duo began touring extensively, avoiding proper stages whenever possible and building up a mythic reputation.

In 2003, Chippendale and Gibson issued *Wonderful Rainbow*, their third full-length and, arguably, their definitive statement to date. It’s a magical record, an overdriven riff fest that combines the speed and density of thrash metal with childlike whimsy. Here Chippendale established his signature sound, marked by rapid-fire bass drum thuds and scrambling, high-pitched snare work.

Whether he’s navigating a series of fiendish syncopations on “Dracula Mountain” or slamming out a simple backbeat on “Crown of Storms,” Chippendale has an unmistakable voice on the kit. “It has to be something that I can get mentally and physically involved in and feel good in,” he says, describing his main criteria for evaluating a particular pattern.

machinelike precision with a very human kind of chaos sparked interest from various high-profile eccentrics, and the drummer would go on to appear in the Boredoms’ 77 Boadrum performance in Brooklyn in 2007, and on records by the Flaming Lips, Lee “Scratch” Perry, and Björk. Working with Björk inspired Brian to pay more attention to tuning. “I was so used to playing loud stuff,” he says. “With Björk, I went in with my kit and played this stuff that [used] a way wider vocabulary of loudness to softness. And my drums sounded like a snare drum and three wet socks. I realized there was just no note! Playing with her made me want to add a little bit more notes.”

Given his range of experiences, it’s hardly a shock to find that Chippendale draws inspiration from all across the aesthetic spectrum. One of his first major influences was Charlie Ondras, former drummer for the veteran NYC noise-rock trio Unsane, who worked with that band from its 1988 founding until his untimely death

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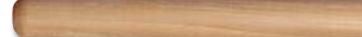
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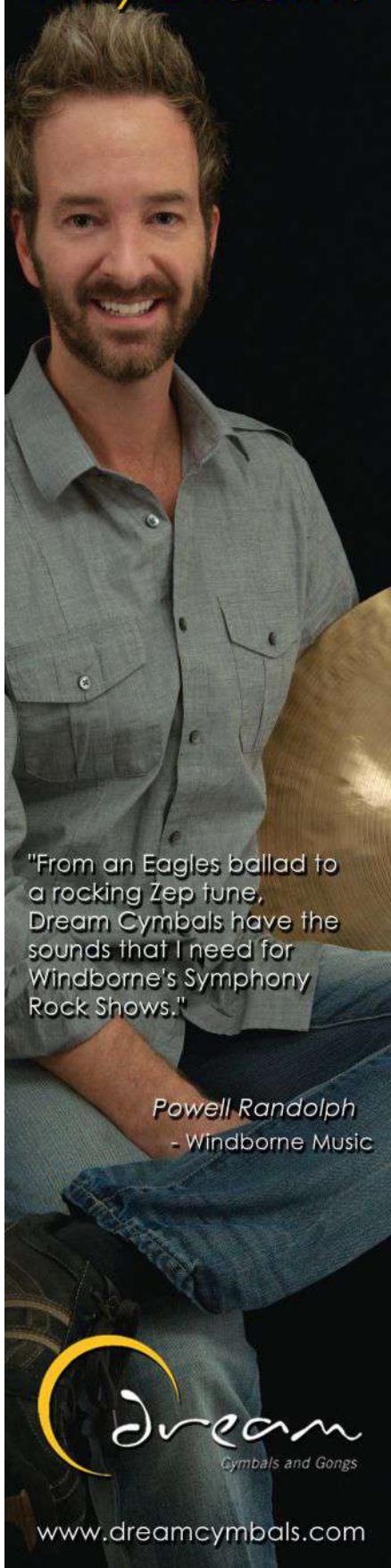
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in 1992. "I saw them play with him, and he was like a wind-up Energizer bunny," Chippendale recalls. "The set would start, and he would just start pounding on the bass drum: *bap-bap-bap-bap-bap*. That hit me really hard, and I definitely adopted doing that."

Chippendale later gravitated toward first-wave free-jazz drummers such as Rashied Ali and Milford Graves. "There's just these waves of rolls," Brian says of Ali's playing on John Coltrane's *Interstellar Space*. "I really like the way he rolls and crescendos and crashes. It's so not rock, in a way; there's a level of fluidity that feels like nature."

On a practical level, though, it's often contemporary pop that finds its way most directly into Chippendale's playing. "I'll be sitting there watching a Rihanna song on YouTube," the drummer says. "I'm not watching, like, math-rock stuff and thinking, *Wow, that's really complicated*. It's more like simplistic groove stuff that usually gets me excited to go play drums."

And it's those same basic grooves that sometimes trip Chippendale up. When asked what about his playing he hopes to improve, he cites an unlikely technique. "There's a new Lightning Bolt song that's kind of like a blues beat [sings simple shuffle pattern], and I constantly obliterate it—I think because I try to play it too fast. It's so stupid, and it's probably what the majority of drummers know exactly how to do, but I'm so shitty at it. I'll end up just filling in [the spaces] because it's easier. After drumming for twenty-something years, I want to learn blues beats!"

But that desire goes hand in hand with a drive to move listeners in new ways. "I just want to be able to work out some rad dance beats," Chippendale says. "Clean, interesting, maybe more pop beats." For a drummer who's devoted so much of his life to honing a frenetic style, that sounds like an admirable goal.

5 Key Chippendale Performances



"Assassins"

Lightning Bolt,
Wonderful Rainbow (2003)

This track lays out the core elements of the Brian Chippendale style: a jackhammer bass drum pulse offset by scrambling snare cracks. Throughout the piece, Chippendale builds tension by omitting the snare and then adding it back, homing in on Brian Gibson's bass riffs like an angry wasp.



"Mega Ghost"

Lightning Bolt,
Hypermagic Mountain (2005)

The unaccompanied drum intro here, a frenzied, accent-riddled dance beat gone haywire, demonstrates Chippendale's ability to flirt with utter chaos while maintaining a strong sense of groove. During the chorus, the drummer unites with Gibson to form a single blunt instrument: a cartoon-metal battering ram that rattles your skull and mashes on your pleasure buttons.



"Rotator"

Lightning Bolt,
Ride the Skies (2001)

In this early-period Lightning Bolt endurance test, Chippendale takes on the role of a drum machine stuck in the "on" position. Underneath Gibson's warped-beyond-recognition bass, he pounds out a series of snare-kick patterns that sound at once robotic and supremely funky. Bonus: The stop-time passage in the middle features a rare example of Chippendale playing hi-hat.



"Dracula Mountain"

Lightning Bolt,
Wonderful Rainbow (2003)

Chippendale has an aesthetic that's more punk than prog, but he doesn't shy away from mathy rhythmic obstacle courses, as heard in this live Lightning Bolt favorite. The accents of the central riff mutate and slide with each successive repetition, falling later and later in the bar. It's a tricky pattern, yet as is often the case with the Gibson/Chippendale tandem, they loop it enough to make it feel like a mantra. Later in the song Chippendale indulges in bite-size blast-beat freak-outs and a party-rocking shimmy—his version of a '50s-style backbeat.



"1,000 Years"

Black Pus, *All My Relations* (2013)
Chippendale plays the role of merry troubadour in this standout from his first widely released solo LP, layering a singsongy vocal pattern

over a sloshy swing beat—a ringer for Fab Moretti's intro to the Strokes' "Last Nite" (and, by extension, Hunt Sales' beat on Iggy Pop's "Lust for Life"). The drums play an accompanying role; contrasting the maximal aesthetic he favors in Lightning Bolt, Chippendale lays back here, letting his voice take center stage.



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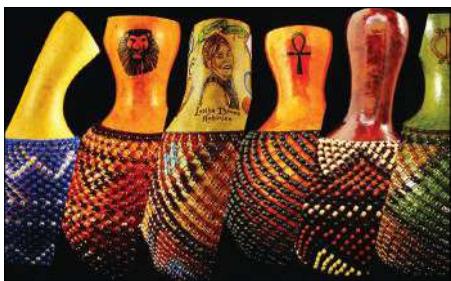
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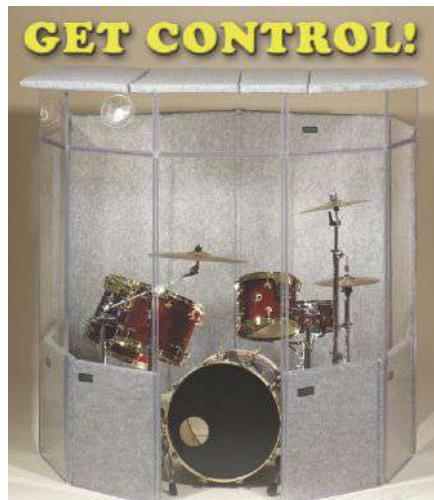
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The Ludwig Book! by Rob Cook. Business history and dating guide, 300 pages (64 color), Wm. F. Ludwig II autobiography, books on Rogers, Leedy, Slingerland, calfskin heads, gut snares, and more. Contact Rebeats, tel: 989-463-4757, Rob@rebeats.com, Web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

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CRITIQUE

RECORDINGS



PEDRITO MARTÍNEZ

RUMBA DE LA ISLA

The first studio album led by one of the hottest percussionists on the scene does not disappoint. Since arriving from Cuba in 2000, Pedrito Martínez has become an MVP percussionist/

vocalist, gracing sessions with top jazz, Latin, and pop artists. On this solo outing, rhythm reigns. Aided by star guests, Martínez pays tribute to Camarón de la Isla, the late, great Spanish singer revered as an architect of modern flamenco. Interpreting numbers from the vocalist's canon, Martínez sings soulfully, and his congas and percussion soar with ease. Bringing together the rumbas—the rhythms and sounds of Afro-Cuban music and Spanish flamenco sharing a long history of crosspollination—the ensemble infuses a seamless, vibrant beauty into the complex layers, with a gorgeous transparency of sound. Percussion ferries the flow (with brilliant interplay by bassist John Benitez), while guitar and violin comment with well-placed punctuating phrases, letting the rhythms prevail. Martínez's congas never bark above the ensemble—they're always one with the interlocked, breathtaking grooves. An inspiring nod to shared traditions. (Sony Masterworks) **Jeff Potter**



MT. VARNUM

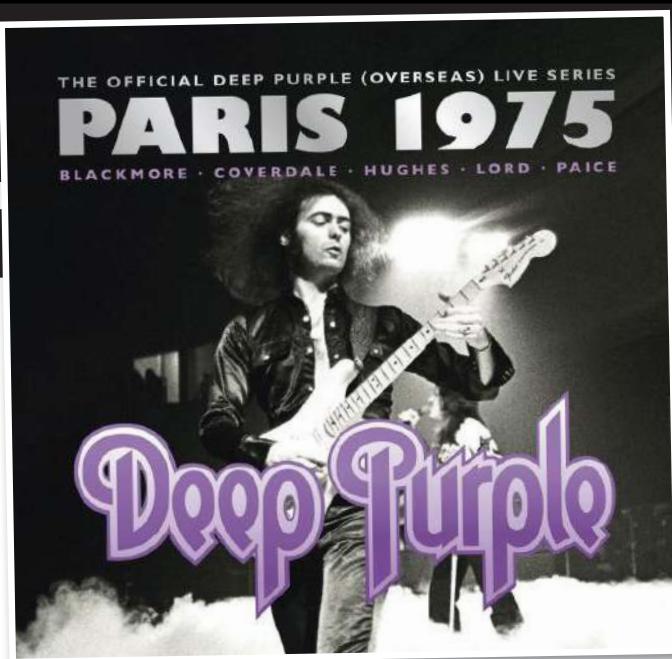
WOUNDED CAROLINE

Helmed by busy jazz drummer Ted Poor, this band surprises with subtle charms.

Mt. Varnum's *Wounded Caroline* album, **Ted Poor**'s first as a leader, may not do much to push the

drummer into the limelight. Poor's playing and Mt. Varnum's material are exceptional; that's not the issue. Rather, it's Poor's selfless demeanor—he doesn't take a solo until the album's midpoint, "The Preacher's Ophelia"—that could keep him and his group from being noticed by the masses as much as they deserve to be. Poor, who's worked with, among others, Ben Monder, Bill Frisell, and Kurt Rosenwinkel, is so masterfully subtle and musical throughout that you tend to forget who's performing and simply surrender to the sounds. This beautiful, bluesy, dreamy recording draws on influences as diverse as Frisell's '90s-era bands, Germany's ECM Records, and Mississippi Delta bluesmen, the music flowing and free-ish via Poor's tumbling playing and his band's practically rural approach. Despite the cool vibe, Poor's poignant, always buoyant style is refreshing and should not be missed. (mtvarnum.com)

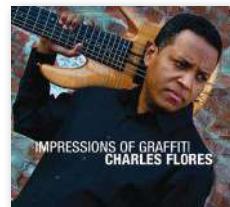
Ken Micallef



DEEP PURPLE PARIS 1975

This reissue reminds us why Ian Paice holds legendary status in rock drumming history. Deep Purple features a playful improvisational element that few heavy bands have ever achieved in a live setting. Famously, **Ian Paice** brings an unbridled energy to his performances, where his swinging rock chops are somehow even more devastating than they are on the group's furious studio albums. Paice's solo on the version of "You Fool No One" included here is a perfect example, featuring blistering hand/foot speed, dynamics, groove, and rudimental dexterity. This historic recording—a reissue of the 2001 double disc, with a newly added half-hour interview segment—represents guitarist Ritchie Blackmore's final performance with Purple, at least until the band re-formed in 1984. That also makes it the last performance of DP's Mach III lineup, with bassist Glenn Hughes and vocalist David Coverdale. The revamped vocal interpretations of earlier classics such as "Space Truckin'," "Highway Star," and "Smoke on the Water" may not appeal to fans of the earlier, Ian Gillan-led lineups, but the band's masterful interplay and improv more than make up for the difference. (Eagle Rock)

Mike Haid



CHARLES FLORES

IMPRESSIONS OF GRAFFITI

Fire and introspection coexist on this final statement from the renowned Cuban bassist.

Drummer **Cliff Almond** and bassist Charles Flores—the latter tragically died of cancer in 2012, at age forty-one—spent good time together as pianist Michel Camilo's rhythm section, so it's no surprise how effortlessly they finish each other's sentences on the wide variety of Latin- and fusion-based flavors gathered here. Almond employs understated drum programming on certain tunes but plays involved, complementary kit on top, to interesting effect. Check out his two-handed hi-hat work and guitarist Wayne Krantz's burning, ring-modulated solo on "Driving Through" and the extended drum dynamics closing out "Back on the Wall." (Dafnison Music) **Ilya Stemkovsky**



BLEED FROM WITHIN UPRISING

The third album could be the one to put this Scottish metal band over the top. "III" opens *Uprising* with monolithic intent, layering eerie melodies and distant vocals over drummer **Ali Richardson**'s momentous snare/double kick march before seamlessly exploding into the track "Colony." Continuing strongly with the cyclone riff and rhythm of "It Lives in Me," the band might begin to remind you of a fine-tuned army: Martyn Evans and Craig "Goonzi" Gowans' guitars are the front line, Davie Provan's bass a battering ram, Scott Kennedy's vocals the drill sergeant, and Richardson's pummeling kick and snare the galloping cavalry. "Speechless" provides an intermission of sorts before the band launches right back into the mad rush with "Our Divide" and the clearly Lamb of God-inspired title track—all staccato bass drum flurries and howling dual guitars, plus a very cool bridge that features some nice gymnastics from the drummer. (Century Media) **Billy Brennan**

MULTIMEDIA

RATINGS SCALE

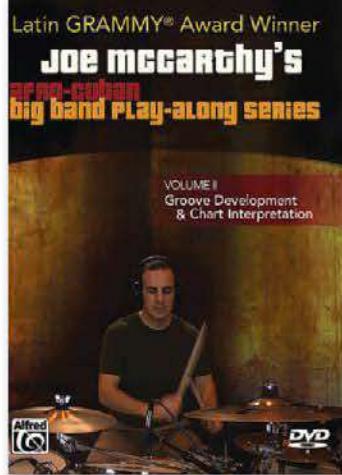
Classic

Excellent

Good

Fair

Poor



JOE McCARTHY'S AFRO-CUBAN BIG BAND PLAY-ALONG SERIES, VOLUME II

DVD LEVEL: ADVANCED \$19.95

Discussing skill development, Joe McCarthy cites concentration as an additional "limb" that requires equal exercise. And, man, this drummer's fifth limb is *muscle-bound*—McCarthy's astonishing independence and disciplined groove focus are a thrill to behold. Showcasing his modern Afro-Cuban-jazz big band drumming, McCarthy focuses here on groove development and chart interpretation. The master plays along to three challenging tracks from his Afro Bop Alliance album *Una Más* and explains how he divined ideal parts from the charts. Groove transcriptions, chart PDFs, exercises, and play-along tracks are included. The visuals employ a multiple-angle/four-panel screen at intervals, which can be somewhat cluttered in performance sequences, occasionally detracting from the full-body flow. But this format does prove very effective in the breakdown segments. The tenacious will find much to love. Consider the treatment of the classic "Along Came Betty" in a 12/8-like bembe feel retrofit into alternating bars of seven and five. Better start pumping those concentration barbells. (Alfred) **Jeff Potter**

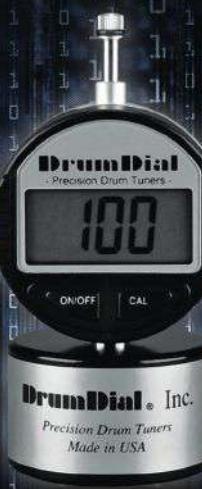


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CRITIQUE

The book cover for "I Drum, Therefore I Am: BEING AND BECOMING A DRUMMER" by Gareth Dylan Smith features a purple header with the title and subtitle. Below the title is a small photo of a drummer in action. The footer includes the publisher's logo and the text "SEMPEK Studies in The Psychology of Music".



I DRUM, THEREFORE I AM: BEING AND BECOMING A DRUMMER

BY GARETH DYLAN SMITH
BOOK LEVEL: INTERMEDIATE TO ADVANCED \$99.95

Gareth Dylan Smith, a drummer, teacher, and blogger from London, has published an intriguing albeit challenging—and decidedly *not* inexpensive—book that considers what it means to be a drummer. Smith

interviewed nearly thirty drummers and surveyed another hundred at various stages of their careers, from young students to established professionals like Deep Purple's Ian Paice. With engaging writing and a dose of wit, Smith tells the stories of how the players came to think of themselves as drummers, while considering the place drummers hold in popular culture. Smith sheds light on what Bill Bruford, who wrote the book's foreword, calls the most "ill understood" of professions, of cultures, really. Due to a fair amount of sociocultural theory—the book was derived from Smith's 2011 PhD dissertation—*I Drum, Therefore I Am* would most likely appeal to ambitious readers, to college-level drummers and their instructors, and to faculty teaching courses on popular musicianship. (Ashgate) **Joe Pignato**



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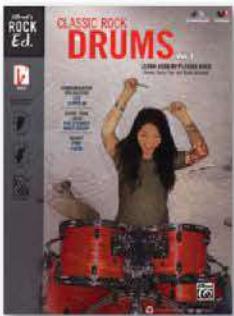
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CLASSIC ROCK DRUMS VOL. I

BOOK/CD LEVEL: BEGINNER TO INTERMEDIATE \$14.99

Learning to play rock drums is always more fun and inspiring when you can jam along with classic tracks. This fifty-page instructional opens the door with three classic-rock staples, the Spencer Davis Group's "Gimme Some Lovin,'" Pink Floyd's "Money," and Led Zeppelin's "Communication Breakdown." For the most part the grooves are relatively simple, but knowledge of rhythmic notation and time signatures is crucial to utilize the book to its full potential. The well-produced accompanying CD tracks and TNT2 audio

software program add to the ease of understanding song structures and help students break down each section's drum parts. The book includes notation for guitar, bass, vocals (a PDF of lyrics is included), and drums, making the package an affordable and effective instructional for the entire band. (Alfred) **Mike Haid**



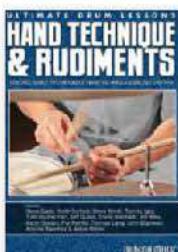
LOVE FOR LEVON: A BENEFIT TO SAVE THE BARN

DVDS (2) LEVEL: ALL \$24.99

When Levon Helm left us last year, mourners hoped to preserve his legacy by sustaining the Barn. In this beloved venue, Helm hosted Midnight Rambles, where top musicians gathered for homespun concerts in a communal setting. The outreach was overwhelming, resulting in this rousing multi-star arena benefit celebrating Levon's life and music. Concert guests include Roger Waters, Gregg Allman, John Mayer, My Morning Jacket, Warren Haynes, Bruce Hornsby, Amy Helm, Dierks Bentley, Joe Walsh, Grace Potter, Eric Church, John Hiatt, Marc Cohn, Jakob Dylan, Robert Randolph, the Levon Helm Band, Lucinda Williams, Garth Hudson, and many others.

Musical codirectors Don Was and Larry Campbell lead an all-star house band anchored by the axis-steady drumming of **Kenny Aronoff**. Also honoring the Levon throne—alone and in double-drumming tandem—are **Jaimoe Johanson**, **Shawn Pelton**, **Steve Jordan**, and Levon Helm Band member **Justin Guip**. Highlights include Mavis Staples blowing off the arena top on "Move Along Train," Allen Toussaint sparking a deep New Orleans groove on "When I Paint My Masterpiece," and John Mayer's Strat channeling the Band's Robbie Robertson on "Tears of Rage."

A bonus disc includes rehearsal footage and interviews, with performers reminiscing about Helm. Campbell says of the man, "He's the most honest person you're ever gonna meet." And of the music: "He is ground zero of what's now called Americana music." Daughter Amy tells us, "The most important thing that he taught me and everyone else he played music with was, 'Stay as close to the center of the joy in the song as you can.'" (Star Vista) **Jeff Potter**

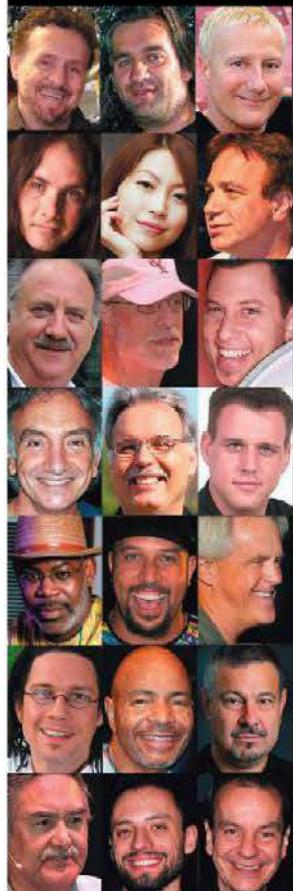


ULTIMATE DRUM LESSONS: HAND TECHNIQUE AND RUDIMENTS

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Marching percussion expert **Dennis DeLucia** ties together enlightening clips from Hudson Music's library, the thematic bridge being a focus on hand technique. **Thomas Lang** and **Jason Bittner** examine the athletic nature of the instrument, and rudimental champion **Jeff Queen** preaches a technical foundation. **Tommy Igoe** shares exercises taught by DeLucia, and **John Blackwell** demonstrates a one-handed roll. Others get more theoretical. **David Garibaldi**'s analysis of ghosted notes and dynamics features a history lesson, and **Steve Gadd**'s declaration, "I like to take one thing and try to vary it as many different ways as I can," is a valuable revelation. **Keith Carlock** is all about using bounce, while **Antonio Sanchez** stresses not relying on bounce. (Carlock does the heavy lifting with his fingers; with Sanchez it's about readying the hands for each individual playing surface. Contrasting approaches, each tremendously effective.) Other drummer/instructors featured include **Jim Riley**, **Todd Sucherman**, **Aaron Spears**, **Steve Smith**, and **Pat Petrillo**. As with all releases in this series, you trade a certain amount of production continuity for the ability to get hand-picked segments from a selection of high-quality Hudson catalog items. (Hudson) **Robin Tolleson**

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In Memoriam

Herb Brochstein

July 14, 1927–January 16, 2013

Irvin "Herb" Brochstein, the founder of Pro-Mark Drumsticks, passed away this past January at the age of eighty-five. A native of Houston, Texas, Brochstein moved to Chicago to study with PAS Hall of Fame member Bobby Christian at his School for Percussion. While in the Windy City, Herb met Buddy Rich and began a lifelong friendship.

When he returned to Houston, Brochstein opened his first drum studio, in his house on Chenevert Street, next door to his childhood home. "One day in 1956," remembers daughter Bari Brochstein-Ruggeri, "Elvis Presley, who was playing at a club in nearby Pasadena, came over to buy his drummer, D.J. Fontana, a drumset. My father, being a big band jazz player, thought he was a hillbilly! Elvis didn't like any of the sets Dad had on display but noticed his personal Gretsch set in the dining room. Elvis paid him cash and took the drums. A couple of months later, Dad opened up *Life* magazine, and the centerfold picture was Elvis, D.J., and the band on *The Ed Sullivan Show*—featuring Dad's old drumset, complete with the unshaven calfskin head on the front of the bass drum."

Brochstein's studio grew into a full-line store, Brochstein Music, which sold instruments to schools across southeast Texas. Herb continued to teach during the day and play in a big band almost every

night. During the '50s, he played with saxophonist Ed Gerlach and also formed his own big band, the Gulf Coast Giants of Jazz.

Also in the '50s, Brochstein came across a pair of handmade oak drumsticks from Japan. After tracking down their origin, he confirmed a deal—with nothing but a handshake—with Tat Kosaka and began importing and selling those Japanese white oak drumsticks through Pro-Mark in 1957. The name, based on "the mark of a professional," was also a reference to his two daughters: *Pro* for Bari, who wanted to be a professional, and *Mark* for Marka. The business grew into one of the largest drumstick companies in the world, selling its products in more than 110 countries. Brochstein would send instructions to the factory in Japan—make this model thinner here, make this one thicker there—to create the Pro-Mark line.

"Our dad was a true pioneer in the industry," son Maury Brochstein says. "Being a drummer, he was concerned that the quality of drumsticks available during the late '50s and early '60s was subpar, so he decided to focus his attention on making the finest-quality sticks in the world. I would consider my dad and Joe Calato Sr. [inventor of the nylon-tip drumstick, manufactured as Regal Tip] as the true pioneers in the drumstick industry."

As sales increased, mainly by word of mouth, Brochstein soon expanded his Houston business to include manufacturing facilities, and he added hickory and maple sticks to the now-famous oak models. Mallets, brushes, and other percussion products soon followed. Pro-Mark was the first American drumstick company to market sustainable Japanese Shira Kashi oak sticks, in its



modern 90,000-square-foot facility, which used state-of-the-art machinery. The family-run business was purchased from then-president Maury Brochstein in 2011 by D'Addario & Company and continues to operate from its Houston location.

"[Herb's] family was important to him," adds Bari Brochstein-Ruggeri, who worked at Pro-Mark for nearly two decades, from reception to sales. "But he always had time and a place for drummers, both the famous and the not-yet famous. Drummers from all over the world were part of Herb Brochstein's extended family, and he passed that caring and respect on to two generations of his own family."

Liberty DeVitto, a longtime Pro-Mark endorser and the drummer for Billy Joel for three decades, recalls his old friend. "Herb was a giant. He shaped and changed the drumstick industry forever, and his legacy will continue to live on for future drummers everywhere. Pro-Mark was family, and that's why I proudly use Herb's sticks each and every time I play. He created a company that didn't act or feel like a company. I spent hours listening and learning from Herb and will miss him."

Brochstein was featured as a member of the Percussion Originators Ensemble—along with Roy Burns, Vic Firth, Don Lombardi, and *Modern Drummer* founder Ron Spagnardi—at the 1997 MD Festival. (A video clip of the performance can be seen on YouTube; search for "Percussion Originators Ensemble.") He may even have been playing with his longtime favorite stick, the wood-tip Texas hickory 5A, or a more recent favorite, the 733 model designed by jazz great Michael Carvin.

"My experience as a drumset player has been channeled directly into the creation of new drumstick designs," Brochstein said on the Pro-Mark website, "and it has given me a common language with which to talk to drummers about their own design ideas." Sticks made by a drummer, for drummers.

Lauren Vogel Weiss



Left: Herb in the 1950s. Right: With Ed Shaughnessy at a 2005 Brochstein tribute in Houston.





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Way to go, Travis!

Orange County Drum and Percussion congratulates Travis Barker for being recognized as Best Mainstream Rock Drummer in the *Modern Drummer* Readers Poll. Barker, who has a long relationship with OCDP, has had a distinguished career playing with such acts as Blink-182, The Transplants, Boxcar Racer and others. He currently endorses Orange County Drum and Percussion and Zildjian—available now at Guitar Center.



HALE, ANIMAL!

"Animal from the Muppets was my first favorite drummer," says Neal Hale of the band Halemerry. "And I've adapted his mentality and approach to playing drums." Each piece of Hale's DMR Custom kit bears an image of the wildly hyper Muppet basher, using paint that reacts to black lights. The cage and hardware are powder coated in fluorescent color as well.

"The kit sits on its own specially built riser, with permanently mounted lights and a mixer for a complete separate mix," the lefty Hale explains. "All of the drums are internally miked and triggered so that when each drum is hit, it lights up. The lights are adjustable in sensitivity, color, and decay time. The mixer and cables run underneath the riser, so no cables are visible."

"The whole kit takes fifteen to twenty minutes to set up," Hale adds, "and ten minutes or less to break down. The cables, mixer, and light controller stay in the riser, which folds in half, with wheels mounted at the bottom of the fold so it rolls very easily."

"I've been playing drums for forty years—I'm forty-four—and have never seen, let alone owned, a complete setup with all the luxuries this kit has. It took over a year to get it completed, but I'm extremely happy and love playing it now that it's finally finished."



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BEAUFORD IS LEGACY

A black and white close-up photograph of Carter Beauford, a member of the Dave Matthews Band. He is wearing a dark baseball cap and a light-colored zip-up hoodie. He is smiling broadly, showing his teeth. In the background, drumsticks and parts of a drum set are visible, though slightly out of focus.

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Carter Beauford of Dave Matthews Band plays A Custom

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