

WIN A DIXON KIT VALUED OVER **\$9,250** • DRUM-OFF FINALS • ZZ TOP

MODERN DRUMMER

THE WORLD'S #1 DRUM MAGAZINE

June 2014

The Rhythm of
The Voice

Nate Morton

Jaimeo Brown
Takes Jazz to Church

Steve Goulding
Pub-Rocking Hollywood

Hot
New Gear!
150+ Photos
From Winter
NAMM

GEARING UP WITH **THE EAGLES'** SCOTT CRAGO

ON REVIEW: **PORK PIE** ROSEWOOD/ZEBRAWOOD KIT

JAZZ DRUMMER'S WORKSHOP: **SYNCOPATION** REVISITED

MODERNDRUMMER.com

\$5.99US \$5.99CAN



0 71486 01203 0

INTRODUCING THE

Signet 105

Series Drums

MADE IN AMERICA BY LUDWIG AND YOU.



BUILD YOUR SIGNATURE SOUND

PROFESSIONAL SOUND • AFFORDABLE PRICE • PURE MAPLE TONE

Ludwig continues its 105 year heritage of American drum craftsmanship with Signet 105 Series Drums. Hand-made at Ludwig USA in Monroe, NC., Signet 105 drums are engineered to deliver professional Maple tone at an unbeatable value. Cutting-edge features and exotic touches make it vital for today's active scene, but it is the drummer's personal touch that makes Signet 105 Series Drums come alive. Now, professional quality and sound is no longer the destination, it is part of the journey!



Ludwig | BE A LEGEND. JOIN THE FAMILY.

CONNECT WITH US: [FACEBOOK/SIGNET105](https://www.facebook.com/signet105)



percussion without repercussion.

Introducing Play. Plant. Preserve. In association with the Tennessee Department of Agriculture, Promark is now planting 5 trees for every 1 we use to manufacture sticks. In 5 years, we hope to have replaced every tree used by Promark since its inception in 1957. This ensures superior quality for generations to come, from the ground up.

That's how we show our stripes. Now show yours.
#SHOWYOURSTRIPES

Justin Coble | Prospect, Tennessee

PROMARK[™]
BY D'ADDARIO

promark.com

STANDING OUT NEVER SOUNDED SO GOOD

Orange County Drum and Percussion

Venice kits continue OCDP's legacy of high-performance drum kits, offering lots of loud, tons of tone, and no-compromise features so you can play your best.

Features like 45-degree bearing edges for sharp attack, 20 kick drum lugs for precise tuning, and OCDP's standard suspension system for full tone and natural resonance make these Venice kits ideal for any musical genre.



Available at these preferred resellers.



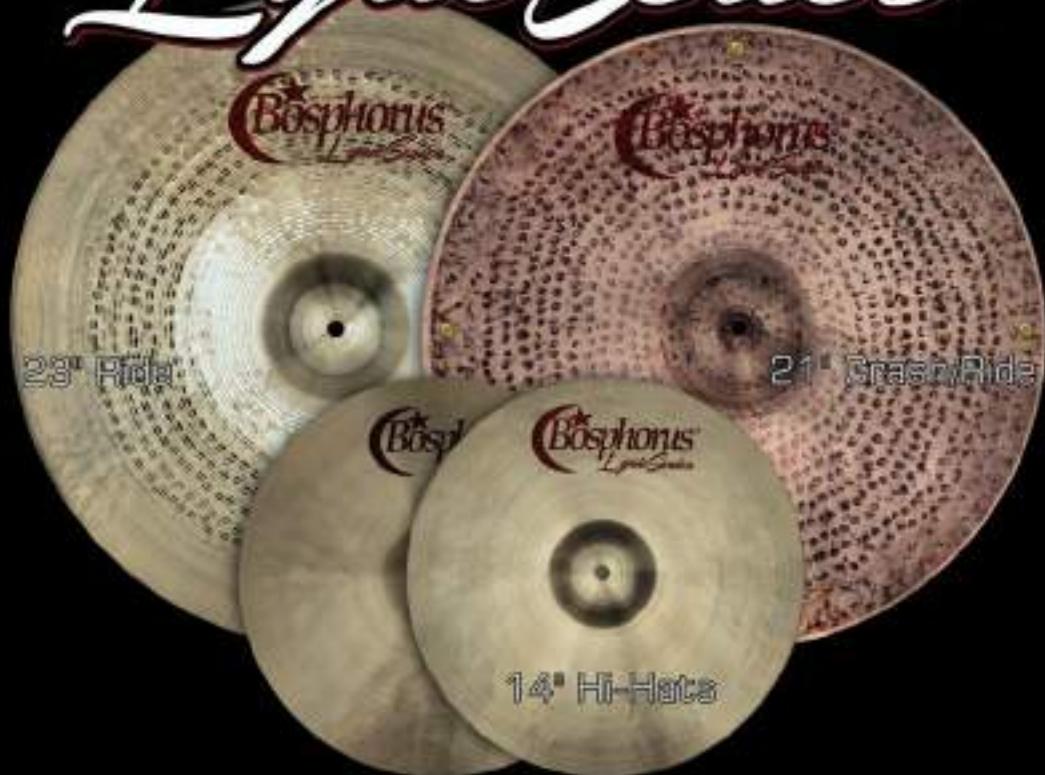
VENICE KIT in TUSCAN RED (also available in DESERT SAND)



Ari Hoenig

SIGNATURE LINE

Lyric Series



Available at Prime Dealers

www.bosphoruscymbals.com

Facebook: Bosphoruscymbal Instagram: Bosphorus_TR Twitter: BosphorusTurkey

Distributed by

Direct Music Supply

www.directmusicsupply.com

1-800-828-1601

Your Passion. Our Commitment.



Helping musicians for over 30 years.

Over 85,000 Unique Products.

Free Shipping, No Minimum.

45-Day Returns.

45-Day Lowest Price Guarantee.

Call 855-272-1088

musiciansfriend.com



Pearl®

EXPORT OWN IT!



I DO.

JASON BITTNER
SHADOWS FALL

IT STARTS HERE.

“During my formative years, one of my first kits was a Pearl Export. I learned how to play on it, jammed in a few of my first bands with it, and now many years later I teach my own students on a new Pearl Export kit, and it still lights me up when I hear them! I’ve played every brand of drums out there and now I’ve come home to where it all started... Pearl.”

- Jason Bittner

Join the Export family
at pearldrums.com.



Pearl®

On the Cover

34 Nate Morton

by Billy Amendola

Ever wonder what it's like to play in the band on a high-stakes competitive TV show? Us too—so we asked! The heartbeat of *The Voice* opens his daily journal and tells a tale that you definitely won't read anywhere else. And, in an exclusive interview, he reveals his equally intriguing backstory.



Features

28 Catching Up With... Thompson Square's **Angelo Collura** /// Robert Wyatt /// Mogwai's **Martin Bulloch**

30 Jaimeo Brown The drummer/leader has something many of his peers don't: a concept. by Robin Tolleson

50 Steve Goulding New wave's best singer-songwriters knew who to turn to for a great groove and a smart drum part. by Patrick Berkery

68 New at NAMM 2014 Ten packed pages covering all of this year's buzz-worthy drum gear.

92 Encore **ZZ Top *Tres Hombres*** Let's just pretend we never heard those criminal '90s remixes, okay? Because this one's a monster. by Patrick Berkery

Education

- 52 Strictly Technique**
Rhythm and Timing Part 4: 8th-Note Triplets
by Bill Bachman
- 56 Around the World**
Belly Dance Rhythms for Drumset
Traditional and Modern Applications
by Ruben van Rompaey
- 58 Rock 'n' Jazz Clinic**
Groove Freedom Part 1: One-, Two-, and
Three-Note Permutations
by Mike Johnston
- 60 In the Pocket**
Dubstep Drumming Part 2: Essential Tracks
by Donny Gruendler
- 64 Jazz Drummer's Workshop**
Syncopation Revisited
Part 1: Basic Applications
by Steve Fidyk
- 66 Classical Roots**
Part 6: Iannis Xenakis
by Elizabeth Walsh

Equipment

- 18 Collector's Corner**
G&M Custom
- 20 Product Close-Up**
 - **Pork Pie** Rosewood/Zebrawood Drumkit
 - **Maxonix** StickARK Kick-Mount Drumstick Holder
 - **Sabian** XS20 Additions
 - **Dixon Drums & Hardware** Cajon Pedal Plus
 - **Geo. H. Way** Tradition Series Snare Drums
- 26 Gearing Up**
The Eagles' **Scott Crago**



page 67

Departments

- 8 An Editor's Overview**
Here Comes the Sun!
by Billy Amendola
- 10 Readers' Platform**
- 12 News**
- 14 Ask a Pro**
Joe Bergamini, Alex Van Halen
- 16 It's Questionable**
Mind Matters: Dad's Sick, but I'm Scheduled to Tour
- 84 Showcase**
Featuring Drum Market
- 88 Critique**
- 90 Inside Methods**
Peter Erskine Apps
- 94 Backbeats**
Guitar Center Drum-Off Grand Finals
- 96 Kit of the Month**
Steel Drums



GIVE YOUR KICK DRUM A KICK START.

Level 360. The revolution continues with your bass drum.

From the highest toms down to the depths of your bass drum, Level 360 Technology has started a revolution. Over the last year, Level 360 has set a new standard for the tuning experience and tonal capabilities of tom and snare heads. Now, that same innovation is here for your bass drum. Logical, no-hassle tuning with deeper tones that shake the ground you play on. Focus on your bass drum technique, not teching your bass drum.

daddario.com



Here Comes the Sun!

Hi, everyone, and happy spring—my favorite time of the year. Winter has finally come to an end—all of you on the East Coast know what I'm talking about. Back in January my colleagues Mike, Adam, Bob, and Kevin actually got a chance to enjoy a break from the deep chill when they represented *Modern Drummer* at the annual NAMM convention in Anaheim, California. You can check out all the great new drum gear they got to see in our giant photo-essay starting on page 68.



This month we're also excited to feature the charismatic, talented Nate Morton, house drummer for NBC's popular TV show *The Voice*. Nate and I immediately hit it off when we met nearly twenty years ago, and I couldn't be more proud of him for the accomplishments he's had in the music industry since then. I was especially happy for him in 2005, when everyone started buzzing about his powerhouse drumming on the reality shows *Rock Star: INXS* and *Rock Star: Supernova*. At *MD* we've always been interested in learning about the inner workings of music-based TV shows, and we know many of you find that kind of insight fascinating as well. So we asked Nate to keep a detailed journal starting at the beginning of this year's *Voice* run and then share it with all you *MD* readers. His behind-the-scenes experiences make for a perfect window into what it takes to prepare to perform in front of millions of people every week on national television.

As we went to press there were still a few weeks left in this year's *Voice* run, but as you're reading this the season will be coming to a close. So after checking out Morton's cover story you'll definitely want to go to our YouTube channel, where Nate lets us all in on the show's exciting conclusion. While you're there, be sure to watch our video coverage of the Winter NAMM Show, and then take the opportunity to explore our growing collection of exclusive educational, interview, and product-review videos. We've been working hard to create original content that you won't find anywhere else online, and we think you'll really dig where we're going with our channel. And don't forget to become a subscriber while you're there!

Back to the issue in your hands, we're sure you'll get a lot out of this month's articles, including educational pieces by Bill Bachman, Steve Fidyk, and last month's cover star, Mike Johnston; reviews of new Pork Pie and George Way drums and Sabian cymbals; an exclusive interview with Peter Erskine about his drumming apps; a report on Guitar Center's 2013 Drum-Off finals; and much, much more.

So enjoy the issue, have a safe and fun beginning to your summer, and I'll see you on the flipside.

MODERN DRUMMER

Founder
Ronald Spagnardi
1943–2003

Publisher/CEO
Isabel Spagnardi

Senior Vice President
Lori Spagnardi

Vice President
Kevin W. Kearns

Associate Publisher
Tracy A. Kearns

Editorial Director
Adam J. Budofsky

Managing Editor
Michael Dawson

Associate Editor
Billy Amendola

Associate Editor
Michael Parillo

Senior Art Director
Scott G. Bienstock

Advertising Director
Bob Berenson

Advertising Assistant
LaShanda Gibson

Digital Media Director
EJ DeCoske

Music Engraver
Willie Rose

The MD Pro Panel:
Chris Adler, Gregg Bissonette, Jason Bittner, Will Calhoun, Terri Lyne Carrington, Matt Chamberlain, Jeff Davis, Peter Erskine, Bob Gatzen, Daniel Glass, Benny Greb, Matt Halpern, Horacio Hernandez, Gerald Heyward, Taku Hirano, Susie Ibarra, Jim Keltner, Pat Mastelotto, Allison Miller, Rod Morgenstein, Chris Pennie, Stephen Perkins, Dafnis Prieto, Rich Redmond, Brian Reitzell, Jim Riley, Antonio Sanchez, Gil Sharone, Chad Smith, Steve Smith, Todd Sucherman, Billy Ward, Kenny Washington, Paul Wertico

The *Modern Drummer* Pro Panel is an open-ended group of professional drummers who contribute regularly to the magazine's content. It represents an unparalleled amount of musical experience, which members share with readers across the spectrum of the magazine's editorial mix. The Pro Panel was established in 2011, with multiple players added to its ranks during each of its first three years. Beginning in 2014, players are being added one at a time.

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

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

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 271 Route 46 West, Suite H-212, Fairfield, NJ 07004. PERIODICALS MAIL POSTAGE paid at Fairfield, NJ 07004 and at additional mailing offices. Copyright 2014 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ ADMINISTRATIVE OFFICES:
MODERN DRUMMER Publications, Inc., 271 Route 46 West, Suite H-212, Fairfield, NJ 07004. 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: U.S. \$29.95, Canada \$33.95, other international \$44.95 per year. For two- and three-year subscription prices go to www.moderndrummer.com. Single copies \$5.99.

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

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

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

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

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

MEMBER: National Association for Music Development, National Association of Music Merchants, Percussive Arts Society

MODERN DRUMMER ONLINE:
www.moderndrummer.com

PRINTED IN THE UNITED STATES

Frequent
FLYER
EST. 2013

drums
DW
DESIGN SERIES™



dw

THE NEW DESIGN SERIES™ FREQUENT FLYER™, GO PLACES.

Introducing the Design Series™ Frequent Flyer™, a compact kit that's designed to take you anywhere you want to go. Available in White Onyx FinishPly™ or Tobacco Burst Lacquer, the 4-piece Frequent Flyer™ offers up a travel-friendly configuration that doesn't sacrifice sound or features for portability. Designed with jazz legend, Peter Erskine, it's the perfect kit for working drummers and frequent flyers everywhere. To hear Peter playing the Frequent Flyer™ and for complete specifications, travel to www.dwdrums.com.

For MD's March cover story, thousands of readers voted online to choose the 50 Greatest Drummers of All Time. As you can imagine, the final list sparked passionate conversation among drum fans. Here's a sampling of the waves of feedback that have come through the office. Many thanks to everyone who voted in the poll—once again, the results are yours!

Naturally, every drummer is going to have his own "greatest drummers of all time." Rather than debating this list of fifty greats, I would propose an issue dedicated to the next fifty. I would look to see names like Carmine Appice, Ian Paice, and Chad Wackerman.

Christopher Garcia

The fifty greatest. No Earl Palmer. Really.

Joe Crowley

I loved the 50 Greatest Drummers of All Time issue. Not to discredit any of the worthy named, but I would have included Stevie Wonder, Mick Fleetwood, Nigel Olsson, and Pick Withers.

Dan Lucas

Love the 50 Greatest Drummers article. Agree with most...but how do you leave Russ Kunkel off this list?

Dave Harris

First of all let me say that I enjoy your magazine and wait eagerly each month for it. Having said that, while I am in agreement with most of your choices I was very disappointed in not having the great Chicago drummer Daniel Seraphine in your selections. The song "Make Me Smile," with those choice fills alone, should about warrant it, but there are plenty of other songs in his body of work that show his prowess. Drum on!

William Hawks

I really did have to go through the section three times hoping I'd missed the inclusion of Earl Palmer. Not only did Palmer help invent the rock 'n' roll beat in New Orleans, but his playing in L.A. on hundreds of incredible songs should make it a no-brainer to include him. I bet half of those mentioned would give up their spot if they knew he was going to be overlooked. Maybe start by asking Charlie Watts and Jim Keltner. They know!

Bill Bentley

I was sorry to see that one of the greatest hard-rock drummers and pioneers of double bass drumming did not make the list: Tommy Aldridge. His playing, style, and power are unmatched, and he is still amazing. How many of us had his video *Rock Drum Soloing & Double Bass Workout* back in the day? I know I did and studied many hours! Thanks for the great mag.

Mark Markowitz

I've been reading and enjoying *MD* since 1977. Sometimes I just get amazed at how things work out. John Bonham voted over Peart, Cobham, Palmer, Chambers, Bozzio, etc., as the second best drummer of all time? I love Bonham, but I think some readers vote with their hearts instead of their ears.

John

You didn't think this topic would fly under the radar, did you? I agree with all of your choices but not necessarily the placement. In my eyes, any drummer out there doing what we do is a great drummer, but it sure would have been nice to see the likes of Chad Smith, JR Robinson, and Ed Shaughnessy. Louie Bellson at number forty-six seems a bit overlooked to me also. Regardless, this is a matter-of-opinion topic, and I think you hit the mark with the cream of the crop. Great job.

R.C. Peterson

One glaring omission: Jim Gordon.

Richard Freeman

I was shocked by the omission of jazz/rock pioneer and Chicago cofounder Danny Seraphine in your 50 Greatest Drummers issue. So, guys, next time do the 51 Greatest, okay?

Stan Serwon

I didn't submit my top ten drummers for your poll, so I don't have much room to complain, but I was surprised that Tommy Aldridge was not in the top fifty. Considering the length of his career, the roster of artists with whom he's worked, the millions of people he's entertained, and the fact that he's an amazing player and soloist, he deserves to be on that list.

Tony Menendez

I'm a longtime reader and have some issues with the 50 Greatest Drummers. Two omissions come to mind. Chick Webb was mentioned in the article as an inspiration but not included. Ed Shaughnessy was the *Tonight Show* drummer for thirty years. He must have done something right. I will keep reading in spite of these omissions.

Jeff Smoler

Just got the 50 Greatest Drummers edition. My God but did you guys commit a grievous sin. You neglected one of the most proficient and prolific contributors ever, Earl Palmer. Mr. Palmer is known as Mr. Backbeat. His body of

work is on par with Hal Blaine or any of the other drummers on your list. Shame on you, *Modern Drummer*.

Charlie Fisher

I like this special edition with the 50 Greatest Drummers, but how can you not include Kenny Aronoff? Kenny has played with so many people and is so talented and in demand, and he also won awards with your magazine in the past. What is wrong with you?

Scott from NJ

I just read the 50 Greatest Drummers issue. No doubt there will be lots of feedback: Why this guy and not that guy? How come no women drummers? Where is so-and-so? I'm sure the mail will come. But to me the issue seems to be a summation of opinion from our current generation of drummers. I don't think there are ten guys on this list that will still be on it fifty years from now. Just the way the world turns. So before we all go crazy about who was missed and why him and not the other, remember—it's just a point in time.

Louis Contino



Xs²⁰
MADE FROM B20 BRONZE

A SOUND VALUE

THESE ARE NOT BUDGET CYMBALS
They are cymbals designed to better fit within the average drummer's budget.

NEW
21" MEDIUM RIDE

A tasty balance of stick definition and wash, this killer new 21" Ride offers clean, musical tone at all volumes. Redesigned from the ground up to be your "go-to" Ride.

NEW
16" dB CONTROL CRASH

Designed for low-volume settings like house-of-worship, small clubs and home studios, these bright, extra-thin models are quick, quiet and get out of the way fast! Think less decibels, short sustain, and huge tone.

NEW
18" dB CONTROL CRASH

NEW
14" X-CELERATOR HATS

Best-selling SABIAN X-Celerator design now available in our smartly-priced Xs20 series. Crisp and accurate, our innovative air-wave bottom design eliminates air lock for maximum clarity.



NEWS

Mike Portnoy and the Winery Dogs Host Camp for Aspiring Musicians



Mike Portnoy, Billy Sheehan, and Richie Kotzen of the Winery Dogs have announced Dog Camp, their first immersive program for aspiring musicians of all ages and levels. The event will be held this coming July 21 through 25 at Full Moon Resort in Big Indian, New York. Dog Camp is designed to offer attendees the opportunity to get up close and personal with the band members during instrument-specific clinics, learn songwriting mechanics, and attend intimate performances and jam sessions featuring the Winery Dogs and special guests. For more, check out the News section at modern drummer.com.

Beatles Memorabilia at Lincoln Center

Ringo Starr's iconic Beatles-logo bass drum head from the band's 1964 *Ed Sullivan Show* debut was one of the many artifacts on display at an exhibit titled Ladies and Gentlemen...the Beatles! The free exhibit, which ran this past February 6 through May 10 at the New York Public Library for the Performing Arts at Lincoln Center, celebrated the much-ballyhooed fiftieth anniversary of the group's U.S. arrival. The vibrant show featured rare artifacts, memorabilia, installations, film screenings, and symposiums.



Jonathan Blum/New York Public Library

On Tour



Sean Kinney with Alice in Chains /// **Matt Walker** with Morrissey /// **Kate Schellenbach** with Luscious Jackson /// **Frank Ferrer** with Guns n' Roses /// **Arin Ilejay** with Avenged Sevenfold /// **Carter Beauford** with the Dave Matthews Band /// **Steve Johnson** with Alabama Shakes /// **Wayne "C-Sharp" Clarke** with Steel Pulse /// **the PSM** with Damon Albarn

Two Drummers Musing

Percussionist and longtime *Modern Drummer* contributor **Pete Lockett** has penned a novel, *A Survivor's Guide to Eternity*.

According to the publisher, the book "confronts the reader with a creative and tantalizing array of philosophical and theological ideas set to a frantic timeline." In other news, drummer **Bob Henrit**, who was a founding member of Argent ("Hold Your Head Up") and who replaced Mick Avory in the Kinks in 1984, appearing on the band's albums *Word of Mouth*, *Think Visual*, *UK Jive*, and *Phobia*, has released an autobiography, *Banging On!*



A New Member of the Family

Congrats to Styx drummer Todd Sucherman and his wife, former Brian Wilson Band singer Taylor Mills, on the arrival of their first child, daughter Teagan Everly Sucherman, who was born on February 7 in Austin, Texas.



Who's Playing What



Kenny Aronoff is using Evans heads, PureSound Custom Pro snare wires, and Planet Waves cables.

Performer, author, and *MD* contributor **Steve Fidyk** has joined the Mapex artist family.



Out Now



Toto 35th Anniversary Tour: Live in Poland (Simon Phillips) /// **Leon Russell** Life Journey (Abe Laboriel Jr.) /// **Jaco Pastorius** Modern American Music... Period! The Criteria Sessions (Bob Economou) /// **Jon Langford** Here Be Monsters (Joe Camarillo) /// **Mark Rivera** Common Bond (Jimmy Bralower, Charley



Dream (Patrick Berkery, Charlie Hall, Mike Sneeringer, Jon Ashley) /// **Steve Cardenas** Melody in a Dream (Joey Baron) /// **Prong** Ruining Lives (Ted Parsons) /// **Janice Borla Group** Promises to Burn (Jack Mouse) /// **Jim Oblon** Sunset (Jim Keltner) /// **Mike Oldfield** Man on the Rocks (John Robinson) /// **Brian Eno and Karl**



Drayton, Ringo Starr) /// **The Birds of Satan** The Birds of Satan (Taylor Hawkins) /// **The Wayne Escoffery Quintet** Live at Firehouse 12 (Jason Brown) /// **Crowbar** Symmetry in Black (Tommy Buckley) /// **The War on Drugs** Lost in the

Hyde Someday World (Chris Vatalaro, Will Champion, John Reynolds) /// **Sweet Apple** The Golden Age of Glitter (J. Mascis) /// **Oran Etkin** Gathering Light (Nasheet Waits)



NAVENEK

TOOLS FOR THE OPEN MIND

navene K

Pegged as a drummer with heavyweight technical chops for his work with *Animosity* & *Animals As Leaders*, Navene K is now turning heads for his ability to seamlessly merge acoustic and electronic elements.

TAMA VK46 COCKTAIL JAM KIT



- Sit-down or stand-up player positioning
- Close configuration enables excellent drum-to-drum control
- Real 16" bass drum (NOT modified floor tom!)
- Customize with optional cymbal clamps

2 BOX

MUSIC APPLICATIONS

- 4 GB onboard memory
- USB connectivity
- PC or Mac
- Quick drag-and-drop edits
- Create custom kits from scratch
- Build your own loops
- Import 3rd party drum sounds
- High quality multi-layered sounds from DrumIt Sound Library



Check out Navene's Digital album Warrior/Secret Police @ navenek.bandcamp.com

Must-Have Gear

Equipment the Pros
Won't Leave Home Without



This Month: JOE BERGAMINI

I find myself in various situations, including Broadway shows, my own progressive-rock projects, and sideman work with other artists. Because of this, my must-have gear has to be versatile and sound great in different settings. For situations where I'm using my own equipment, that's easy. It's the Tama S.L.P. Vintage Steel snare, which has become my favorite drum. It has a classic sound. I've used it for everything from jazz to progressive rock, and it sounds amazing.

When you're subbing on Broadway, you don't use your own drumkit. Luckily, my Vic Firth Dave Weckl Evolution sticks make me feel at home

no matter what I'm playing on. Although the Evolution is not a very large stick, the way it's balanced makes it very powerful, yet it's thin enough to play soft dynamics.

Whatever musical situation I find myself in, the Tama Rhythm Watch is a must-have. It is an indispensable tool for starting songs at the right tempo and making the band comfortable.

I must also mention Evans' Power Center Reverse Dot snare head, LP's Mambo cowbell, and Sabian's 13" HHX Evolution hi-hats. I don't leave home without them!



BACK *Through the* STACK

In July 1993, we asked **Alex Van Halen** about his drum sound.

Ever since I can remember, it wasn't only somebody's playing style that really impressed me, it was also their sound. Ginger Baker's drums sounded like Ginger Baker's drums. Bonham sounded like Bonham, even though there was a change from the third record to the fourth.

Your instrument is like your second voice. It's the way you communicate. I think the way that an instrument sounds is as important as what you're playing on it. I've spent a lot of time with the guys for the live shows to get it how I like it, and it's difficult because on record it's not always been recorded the way I like it. On the earlier records the drums were the last thing that anybody ever checked for sound. It's something I wasn't happy with, but it's something you deal with.

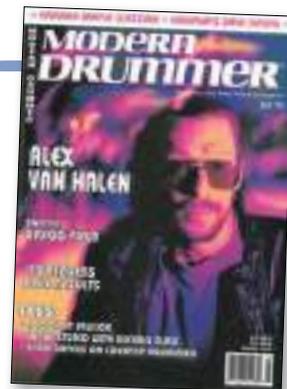
Having never made a record or been in a bona fide studio [prior to recording Van Halen's self-titled debut album], I had all these dreams: *Wow, this is going to be amazing! The drums are going to sound like I never heard before.* I get there and the first thing [producer] Ted Templeman says is, "Take that front head off the kick drum and the bottom heads off the toms." My jaw dropped. I was ready to explode, but it was not my place to do that. I knew enough about myself to say, *Just leave the room, calm down, then come back in.* And when I came back in, sure enough, the drumheads had been pulled.

Be flexible. Your time will come. If you're really a musician, you have your whole life in front of you to get your sound. And I think part of the

fun is that whatever it is you're reaching for, it's always just a little bit out of reach. That not only provides the motivation, but it keeps the dream alive. If everything was perfect, then what would you do?

I don't mean to say [recording *Van Halen*] wasn't fun. It was an honor and a pleasure to work with somebody like Ted Templeman, because he was very well respected, and rightly so. He really knew how to put things together. But the drum sound was not what I wanted. Now, of course, the problem is that everybody has heard that album, and they say, "Oh, I love that drum sound!" and I say, "Well, it is what it is."

I had the opportunity to meet Jim Keltner and Ringo, and Jim started to talk about the record *5150*. I was just about to tell him what I didn't like about it, and he told me how unique and interesting it was and how much he loved it. So I shut my mouth [laughs] and thought, *This shows me something.* Once it's on record and somebody else has heard it, their interpretation is as important as what you thought you wanted. There's this old Zen saying: There are no inherently good or bad things; it's just your interpretation. So something I was initially extremely dissatisfied with turned out for the better.

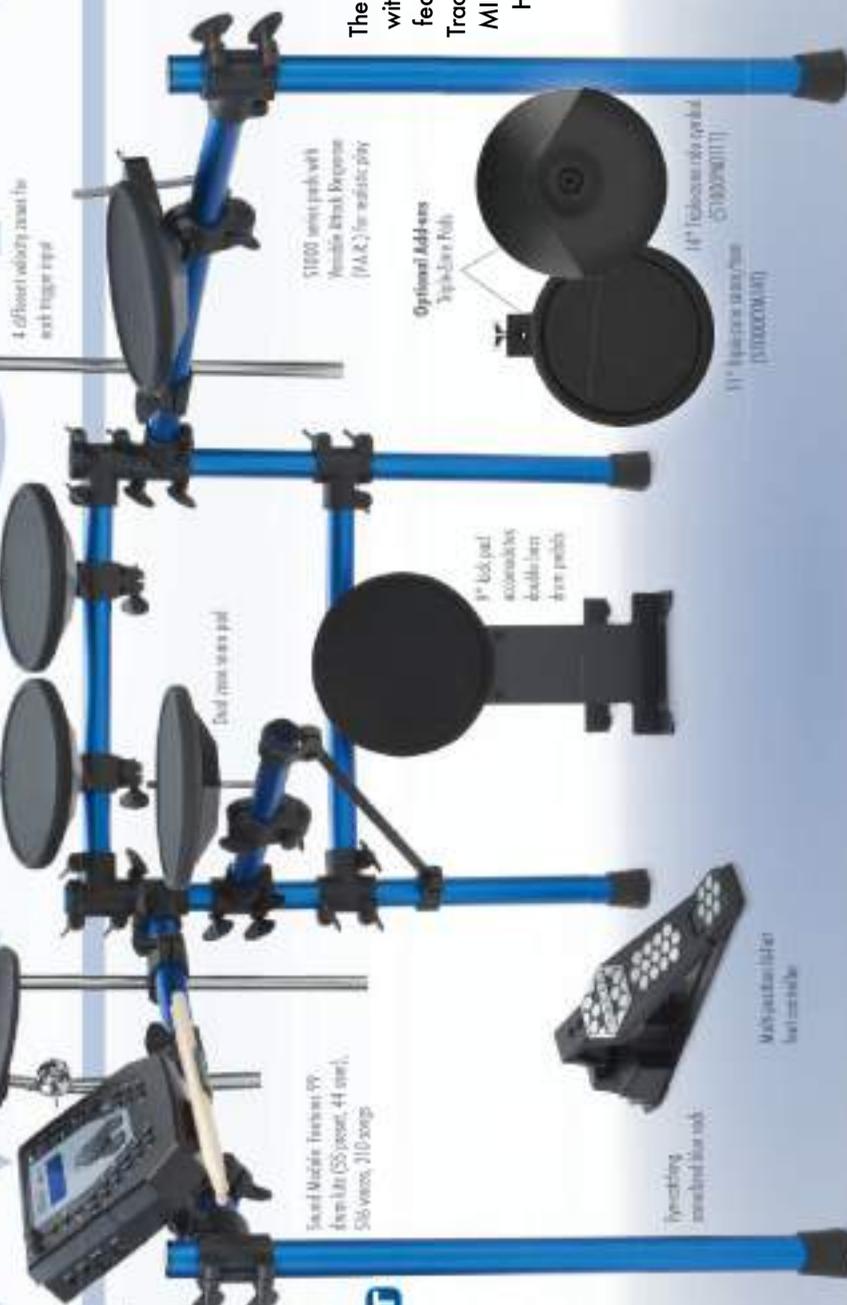


To read the entire Alex Van Halen feature—and all the other great material from the July 1993 issue—go to moderndrummer.com and click on the App Store link.



SIMMONS

Simple new interface, large touch LCD screen, and quick access buttons



4 efficient velocity zones for each trigger cymbal

51000 notes per hit with Variable Attack Response (V.A.R.) for realistic play

Optional Addressable Triple-Play Pads

3\"/>

Foot-pedal mounted floor rack

MAX-just-in-time for consistent play

14\"/>

SD1000KIT

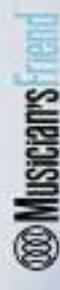
The Simmons **SD1000KIT** electronic drum kit takes a giant leap forward with its best-in-class sounds, advanced feature sets and affordable price.

You get a full 5-piece drum kit with an expansive, hi-res sample bank, including modern and vintage kits.

Plus, its **V.A.R.** technology combines more internal memory, custom hi-res sounds, intelligent sample triggering and multi-position hi-hat control for increased natural dynamics.

The **SD1000KIT** comes loaded with connectivity and rehearsal features like MP3 Aux In, Click Track, 7-Track Sequencer, USB/MIDI connection, and separate Headphone and Audio Outs.

Check out the **NEW SD1000KIT** at these preferred resellers.



\$699⁹⁹

FROM THE FIRST NAME IN ELECTRONIC DRUMS

Mind Matters

by Bernie Schallehn

Dad's Sick, but I'm Scheduled to Tour

My band has scheduled a cross-country tour this summer. We've worked really hard to get it together, and I was totally psyched until a week ago, when my dad sat the whole family down and told us he had cancer. When my sister asked him how much time he had, he said the doctors weren't sure. Later, he took me aside and told me how proud he was of me for what I was doing with my drumming. I told him I wanted to cancel the tour so I could stay home and take him to treatments. He insisted that's not what he wanted. I feel incredibly conflicted. How should I handle this? A.N.

Author Stephen Batchelor asks a similar question in his book *Buddhism Without Beliefs*: "Since death alone is certain and the time of death uncertain, what should I do?"

You should tour. You have your father's blessing. He loves you and wants you to pursue your passion. So let's talk about how you can cope with your feelings of conflict.

I'm sure I'll anger a few oncologists, but I think death comes on its own schedule. Physician predictions of a cancer patient's "life time" are often grossly inaccurate. I speak from experience. My dad passed away sixteen years ago. At the time of his diagnosis, the doctor gave him approximately six months to live. He died two weeks later. My mom, diagnosed with stage 4 cancer, was given one or two years to live. Four years later she's still with us, alive and managing her disease.

Your dad said his doctor gave no prediction of how much time he has left. Understand that your dad may indeed know but wants to protect you from further information until you've had some time to adjust to the initial shock.

I know how devastating this news can be; I've been there twice. But assuming you go on tour, there is one thing you can do that is even more essential than remembering to bring your stick bag: communicate.

If you and Dad don't have computers or smartphones, get them, preferably ones with cameras. Procure anything that will keep you in touch with your father. Emails, FaceTime, texts, phone calls, and photo messages will allow you to see, hear, and *feel* your dad as you trek across the country.

If Dad needs some training in how to use these tools, give him a crash course. If you lack digital savvy, find an IT expert who can teach you how to use your new equipment. (I'll bet one of your bandmates would be able to show you what you need to know.)

Doubts and Distractions

Even if you have contact with your dad daily, don't be surprised if you have the occasional doubt about your decision to tour. That's normal. We're truly talking about a life-and-death situation here. Respect your dad's desire that you take this career opportunity to bring your music to a wider audience. I'm sure there are others—family or friends—who can take him for treatments.

If you stayed home, I'm guessing Dad would feel bad about his disease keeping you from furthering your musical goals. Unless your management company canceled the tour, they'd probably find a temporary replacement for you. And with that, you might find yourself replaced permanently once the tour ends. If Dad did start to feel that you stayed home to wait for him to die, this would be the ultimate lose-lose situation. Your father would feel guilty about your opting out of your tour, and you'd be daydreaming—sadly—about the fun and

fulfillment your bandmates were having while traversing America.

There may be times when you can't stop thinking about your father and his situation. But you have a job to do. On cue, you'll need to climb up onto that riser and play. Strong emotions of sadness and/or anger may arise within you at any time, but you'll need to stay on task when you're performing. To do this, steer your mind toward the current surroundings. Focus on the venue when you arrive, its appearance and the faces of the staff. Then comes the task of setting up your kit, tuning, and sound-check. If there's any free time, occupy yourself with a video game, a magazine, or conversation. When your time to take the stage arrives, think about being in service to your audience. They came out—and perhaps paid a cover charge or bought tickets—to see your show. Reward them with your best performance.

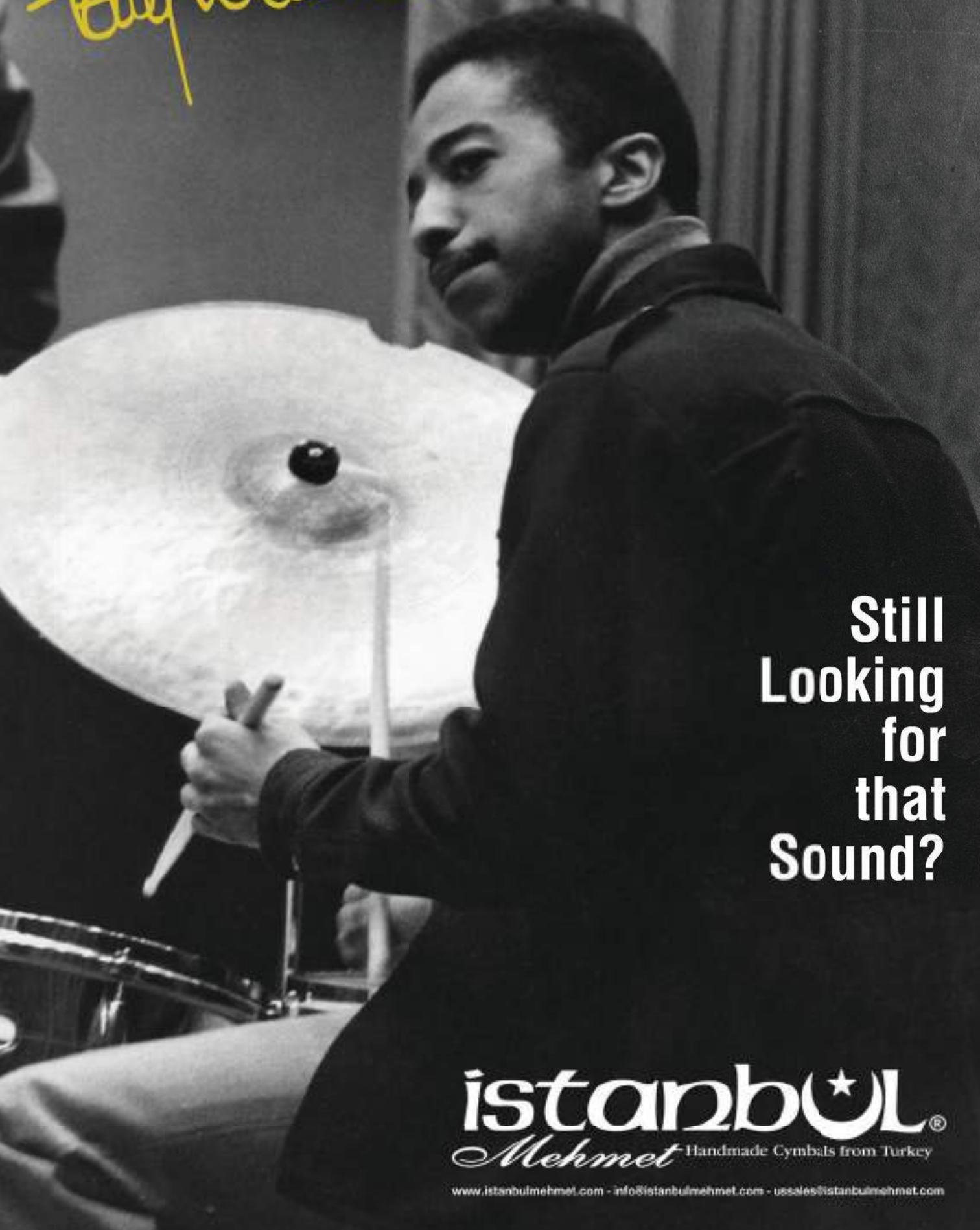
Later, at the right time and in the right place, express those emotions. Shed tears, work out at the gym, or bash away on a practice pad when you get back to the hotel.

Let me be blunt: Your dad may die while you're on the road. Alert management that you might need to leave the tour for a couple days if that were to happen. Before you hit the road, hug your dad and express to him—in whatever way feels best to you—how much you love him.

Bernie Schallehn has been a drummer and percussionist for over forty-five years. He holds a master's degree in counseling psychology and, while in private practice, held the credentials of a certified clinical mental health counselor and a certified alcohol and substance abuse counselor.



Buy Williams



**Still
Looking
for
that
Sound?**

istanbul  [®]
Mehmet Handmade Cymbals from Turkey

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

COLLECTOR'S CORNER



G&M Custom The Snare That Buddy Had to Have

by Harry Cangany

There are a few priceless snares, including original Billy Gladstones, Slingerland Black Beautys, Ludwig DFS Black Beautys, and this month's featured drum—the one that Buddy Rich simply *had* to have. From 1962 to 1968, Rich was the number-one endorser for Rogers. For four of those years, Rogers was owned by Grossman Music of Cleveland. Rich was so important to the company that its sales manager Ben Strauss personally weighed the drumsticks that were to be sent to the great drummer, to ensure that they matched. Ben and I became friends after he retired. He was a true gentleman and was easy-going, except for one day when he caught Buddy playing a counterfeit Rogers snare drum—the G&M Custom shown here.

For many years, Rich lived and played in Las Vegas, and many Vegas drummers often hung out together into the wee hours of the morning. One of those drummers was Bob Grauso, who had a snare drum that was the talk of the group. It was special because of the shell material. Instead of a typical maple, mahogany, brass, or aluminum shell, it was made of fiberglass. Grauso and his friend John Morena, a chemical engineer whose expertise was in composites, made that drum, so they branded it using the first letters of their last names: G&M.

Buddy wanted Grauso's snare, and in his wonderfully brash style, he wanted it *now*. The first problem was that there



wasn't another fiberglass shell available. The second problem was that Grauso's drum was drilled for its own hardware, and the third problem was that Buddy was supposed to play only Rogers.

Obviously, Grauso gave Rich his shell, but first he removed the hardware and added a chrome wrap. Then he took the hardware off Buddy's donor Dyna-Sonic and drilled new holes into the G&M.

From a distance, the "new" drum looked like a metal Dyna-Sonic that could fool anyone...except Ben Strauss, who visited his top endorser and shamed him for using it. Rich put the drum in a trap case until Strauss calmed down and left town.

I first saw this G&M Custom drum in the early 1990s, when I lifted it out of a case to sell it, along with a mid-'60s Rogers set that Rich played on a Tony Bennett television special. Buddy gave the set—and this snare—to the producer's young son. Twenty-five years later, they sold the drums.

So what happened to G&M? The year after Bob Grauso and John Morena made this drum, in 1965, they went into full production and changed the company name to Fibes. Fibes, under Grauso and Morena as well as under others, subsequently made thousands of fiberglass drums. And the legend is that Rich preferred the fiberglass snare because, with no pores in the shell to absorb sound, it had no dead spots and was articulate at any volume.

I thank my good friend Allen Gentry, master percussionist and teacher, who cared for the drum for twenty years and allowed us access for this story. We can report that the G&M Custom snare was sent to another excellent caregiver and fan of Buddy Rich, who has placed it alongside Buddy's Rogers Holiday Celebrity set from the Tony Bennett special. So these old drums stand together again, in tribute to the master who played them.



THE NEWEST SOUND IN
EBONY
DRUMHEADS

EMPEROR[®]
EBONY

- 2 PLYS 7.5-MIL EBONY[®] AND 7-MIL CLEAR FILMS
- PROVIDES WARMTH, VOLUME AND CLARITY
- MAXIMUM STICK ARTICULATION
- AVAILABLE IN SIZES 6" - 18"

ERIC HERNANDEZ
BRUNO MARS



remo.com



PORK PIE

ROSEWOOD/ZEBRAWOOD DRUMKIT

by Nick Amoroso

Since its arrival on the scene in 1987, Pork Pie Percussion has become synonymous with high-quality drums that have dazzling lacquer finishes to rival those on the finest hot rods. Pork Pie is also

Top-notch tones and a killer new look from one of the world's longest-running and most consistent custom shops.

known for making large drums; I've seen a 36" kick drum at the company's NAMM booth in the past. What Pork Pie isn't as known for, however, is smaller, jazz-size setups with intricate wood veneers—at least not until now.

WHAT WE GOT

The kit we have for review comprises an 8x12 rack tom (\$730), 14x14 floor tom

(\$980), 14x18 bass drum (\$1,470), and 5x14 snare (\$570). Each shell is 8-ply maple with a veneer of rosewood and zebra wood. The veneer is formed from full sheets that are cut to size and laminated to the shells.

It's not an easy process, according to the company, but it has yielded fantastic results.

The veneers are applied perfectly, with careful attention to fit and finish. No gaps or dips are to be found, and each drum is hand rubbed with an oil finish. The shells are beautiful, with a warm, delicate look complemented by Pork Pie's own lugs. The kit came fitted with Remo Coated Ambassador batters on the toms and snare and a Powerstroke 3 batter and resonant head on the bass drum.

TASTY TOMS

With just a few little tweaks to the head tension, the toms produced a dark, warm, complex tone that was very pleasing to the ear. At loose tensions, they growled, grumbled, and packed a ton of depth with very little flabbiness. At high tensions, they sang with pure tone, without any signs of choking. In the middle range, they were utterly gorgeous, producing a great sound that was fat, round, deep, and lush. If you're like me, you'll probably find yourself wanting to hit them a lot, if not *too* often.

The bearing edges are cut to 45 degrees on the inside, with a roundover counter-cut on the toms and snare. This allows for a bit more of the shell to come into contact with the heads, which I believe explains the drums' full, complex tonal characteristics.

BEEFY BASS DRUM

With no muffling, the bass drum was quite big sounding and round in tone for its diminutive size. During my time with the kit, I needed to mike the front head only once, and that was in a loud situation in which I'd be using a microphone on pretty much any kick drum. All things considered, this was a powerful little drum. It continued the lush, complex tone of the toms and had a 60-degree inside edge with a slightly larger roundover counter-cut to accommodate the larger collar found on bass drum heads.

SURPRISING SNARE

Out of all the drums in this kit, I was most pleasantly surprised by the snare. I tend not to like shallow drums, as I prefer the meatier tone and feel of a deeper snare. This drum had a lot more of those qualities than I expected, along with the crack, snap, and sensitivity that you'd expect from a shallow shell. Plus it possessed

a round, fat tone at every tension, even cranked way up high. And it fit in remarkably well with the rest of the kit. It came with Pork Pie's own throw-off, which did the job just fine, but it can be ordered with a Trick or Dunnett version at an additional charge.

WRAP-UP

If there's any kind of "con" to these drums, it could be in the durability of the finish. If your gigging life involves entrusting your gear to gruff stagehands, you might want to consider going with a harder, more protective lacquer finish, which Pork Pie is known for. But if you really love this veneer, you'll want to baby the drums. They're beautiful, for sure, but they're also a bit delicate. Setting that one detail aside, the rosewood/zebra wood kit exceeded nearly all of my expectations, which isn't necessarily a surprise from a company that never fails to deliver.

porkpiedrums.com



MAXONIX

STICKARK KICK-MOUNT DRUMSTICK HOLDER

by Michael Dawson

Maxonix is a U.S.-based company offering a variety of simple but practical accessories, like the Zero-G anti-gravity drumstick holder and QwikSpin cymbal nuts.

Simple and effective, the StickARK keeps spare sticks right where you need them.

Its latest product is the StickARK (\$11.99), which is a slotted-foam drumstick holder designed to slide under two adjacent bass drum tension-rod screws, between the lug casing and the hoop. The StickARK holds up to four sticks and places them in a super-convenient spot right above the bass drum pedal.

We tried the StickARK on different-size bass drums (18", 20", 22", and 24"), and it fit easily yet snugly on each. It took only a few seconds to attach and remove, since it's not affixed in place with any glue or tape. It held average- to large-diameter sticks securely, with no movement during bass-drum-heavy playing, and there was little noticeable resistance when pulling sticks out of the slots, which made quick changes as seamless as possible. The StickARK also has a very low profile, so you don't have to remove it from the drum when packing your kit in cases or bags. The only potential issues we found would be for drummers who use very thin sticks, which tended to move around in the StickARK a bit more, and for those who use a bulky bass drum tom mount that could poten-



tially block some of the slots. Other than that, it's pretty much a no-brainer purchase, especially for players who often store spare sticks loosely on top of the bass drum.

maxonix.com

SABIAN

XS20 ADDITIONS

by Ben Meyer

Expanding its popular budget-minded Xs20 line, Sabian is now offering 14" X-Celerator hi-hats, a 21" Medium ride, and two sizes of the innovative dB Control crash. The company made waves with its introduction of the Xs20 family in 2013 by offering a variety of models made of professional-quality B20 alloy, at prices usually associated with entry-level models made with less expensive metals and manufacturing techniques.

Grown-up B20 tones for drummers on a B8 budget.

The Xs20 line has since grown to include four models of 13" and 14" hi-hats; 10" and 12" splashes; 14", 16", and 18" crashes in three different weights; four rides from 18" to 21"; an 18" Chinese; and a 16" O-Zone. Popular among students, hobbyists, and even some pros, Xs20s can be found in the expected settings for cymbals in this price bracket. Let's have a closer look at the new kids on the Xs20 block.

CONTROLLED BUT BRIGHT

The most interesting Xs20 models of those we received for review were the 16" and 18" dB Control crashes. Designed to produce less volume and sustain than the Medium-Thin and Rock models, these cymbals are noticeably thinner and lighter than most other Sabian crashes I've come across over the years. Both models opened up and spoke at a low volume, and I found the 18" to be particularly pleasing when played softly. I was able to use both of the dB Control crashes at a bar gig where volume was an issue. I usually address this type of situation with small drums and dark, thin cymbals that don't cut your head off, even at higher volumes. The dB Control crashes fit right in with the Top 40 rock and country covers we played, perhaps even more than my cool-guy jazz cymbals do, and were easy to control with sticks and rods alike. Of the two, I preferred the 18" model, mostly due to its less pronounced gonginess and less defined pitch.

I was able to have a few other drummers play these crashes on gigs where I was playing bass. The cymbals definitely held up the claim of less sustain and lower volume potential, including at one gig where a wedding planner walked around with a dB meter all night and was waiting to pounce on us if we crossed the 72 dB threshold. She never had the chance. I also got to hear these crashes away from

the kit in a fully miked setting where stage volume wasn't really an issue. The front-of-house engineer said the cymbals sounded great in the mix, but they were a little bright for his taste. Being that he's used to our drummer using larger, darker cymbals, and thus having the overheads EQ'ed for that sound, this wasn't surprising. At least he didn't say they were too loud.

FAST HATS

The Xs20 14" X-Celerator hi-hats join the already-popular X-Celerator models in the AAX and HHX lines. Featuring Sabian's Air-Wave bottom cymbal, which prevents tone-robbing airlock



by employing a scalloped edge, these hats were bright, crisp, crunchy, and loud. I'd expect to find the cymbals most at home in rock and metal settings, but they'd be applicable in most situations where it's necessary to cut through the mix. The foot "chick" sound was consistent and the splash was high-pitched, though not as smooth and "sizzly" as that of traditional hi-hats. The Air-Wave design seems to be a positive and potentially negative feature all at once. Though it helps you achieve extreme consistency with both stick and foot, it can take some of the personality and variance out of your performance. This really comes down to the style of music you'll be playing and how much vibe you require from your hi-hats.

RIDE ALONG

The 21" Medium ride is the most "standard" of the new Xs20 offerings, which was the idea, according to Sabian; the company describes this cymbal as "designed from the ground up to be your bread-and-butter ride." There was plenty of shimmering stick attack as well as a controlled wash and even response across

the bow. The 21" model didn't open up into a full wash like its 20" sibling did, so it would be a great choice for someone who wants a more controlled ride. The bell was high-pitched and not much louder than the bow, due to its smaller size. This cymbal would be best used in rock and pop settings where a clear stick attack and not too much wash are required.

CUT TO THE CHASE

Available in both natural and brilliant finishes, and with street prices starting at \$99.99 for crashes, \$179.99 for hi-hats and rides, and \$479.99 for complete sets, the Xs20 line has raised the bar on "budget" cymbals. The addition of some cool free extras, like cymbal bags and stackers, makes the series a very strong contender for entry-level players and beyond. Folks of my age and older will remember what \$150 would have gotten you in the late '80s and early '90s, and the Xs20 are worlds better—to say the least.

sabian.com

DIXON DRUMS & HARDWARE

CAJON PEDAL PLUS

by Miguel Monroy

Wilco's Glenn Kotche gave an interview in the January 2013 issue of *Percussive Notes*, in which he cited Max Roach as an influence on his multi-percussion approach to the drumset: "[Roach] called drumset the original multicultural and multiple percussion instrument, and that's exactly what it is." If you ever have the good fortune to watch Kotche play, you'll learn quickly that the only limit to what he strikes, hits, scrapes, or taps is his imagination.

Every once in a while a product comes along that provides just the inspiration we need to explore new musical territory.

All of us drummers, or rather multi-percussionists, are free to explore a similar level of creative music making, and if you're looking for something to fuel your imagination, consider checking out Dixon's new Cajon Pedal Plus (\$199). You're probably thinking, *How is a cajon pedal going to inspire me to do anything but play cajon?* It's that little word *plus* in the name that should clue you in. In addition to its functionality as a cable-driven cajon pedal, this handy piece of hardware boasts the ability to have the beater post removed from the base and mounted to any tube from 10.5 mm to 38.10 mm in diameter. What does that mean for you? Well, during our testing of the Cajon Pedal Plus we were able to mount the beater to a tambourine, a cowbell, a Zildjian 18" Spiral cymbal, and the bottom of a floor tom to convert it to a cocktail-style bass drum. Almost anything we wanted to strike with a beater was now a possibility.

The Cajon Pedal Plus comes standard with a 4' cable, a soft foam beater, heavy-duty spurs, and the typical spring adjustment that you find on most bass drum pedals. The foam beater was perfect



for use on a cajon. The foam was dense enough to get the right amount of projection and articulation without compromising the bass frequencies. As we explored the possibilities of the pedal on other playing surfaces, we ended up switching out the beater for a dense felt version. That harder beater provided the extra attack we were looking for when playing a cowbell, crash cymbal, or floor tom.

To attach a cajon to the pedal, simply place it in the L-shaped bracket of the Dixon base. The pedal also comes with ten rubber guards to protect the cajon from getting scratched and to allow you to build up the height of the base to sit flush with the bottom of your cajon. We were able to fine-tune the feel and response of the pedal by adjusting the spring tension and the angle of the beater. After considering all of the possibilities of the Cajon Pedal Plus, it's hard to imagine getting a better bang for the buck.

playdixon.com

GEO. H. WAY

TRADITION SERIES SNARE DRUMS

by Michael Dawson

George Way is a legendary figure in American drum manufacturing. He started his first drum company, Advance, in the early twentieth century and began working with Leedy in 1921, where he had a hand in a number of innovations, including pearl drum coverings and self-aligning lug inserts. Way later moved on to Slingerland and then Leedy & Ludwig before starting another company, George Way Drums, in the mid-'50s. George Way Drums was eventually acquired by Camco, and Way moved on to work for Rogers. In 1962, George took another stab at business ownership, with a venture called GHW. He passed away in 1969.

Elegantly designed and affordably priced, 4-ply birch, cherry, or walnut Tradition snares blend classic tone with contemporary response for excellent all-purpose sounds.

In 2007, Ronn Dunnett, a great contemporary drum builder in his own right, acquired trademarks for the brand and began building classic-inspired/modern-made instruments in honor of George Way, including the three Tradition series snares we have for review. These drums are available with a birch, cherry, or walnut shell, in 5x14 and 6.5x14 sizes. We were sent 6.5"-deep versions of each.

THE SAME BUT DIFFERENT

All Tradition snares come with eight lugs, triple-flange hoops (die-cast and single-flange versions are available at an additional cost), Remo Ambassador heads (coated batter and Hazy bottom), and a super-simple single-bolt Dunnett "beer tap" throw-off, which features a basic lever for engaging and disengaging the wires and a notched snare-tension screw on the butt end. (This throw-off is a modernized version of Way's 845.) The shells, which come only in natural finish, are similar to the out-of-stock maple/milkwood Way Studio model, which is 4-ply with 4-ply reinforcing rings.

The three Tradition snares we tested had great sensitivity and a smooth, open voice with rich, clean overtones and a wide tuning range. Each one spoke naturally tuned high and tight, low and fat, or anywhere in between. The difference in timbre between the birch, cherry, and walnut shells was subtle but noticeable, especially when I listened to the drums side by side.

The birch Tradition model was the most focused sounding, with a strong, snappy "crack" that hit and got out of the way quickly. I preferred the sound of this drum when tuned at the extreme ends of its range, for either a high and dry pop or a deep, punchy fatback. The cherry version was the liveliest, with longer sustain and a slightly brighter overall tone. I liked this drum best tuned in the medium to medium-high range, where its musical overtones were most prominent. The walnut Tradition sounded the most "aged" of the three, possessing a darker and dustier voice reminiscent of older drums that have been around the block a few times. This would be my choice for jazz and acoustic music, and I'd go to it often on recordings where I'm looking for an earthier, more mature tone. The birch would be my choice for more contemporary styles, while the cherry would be a go-to in more energetic situations. But then again, each drum would sound great in any of those applications. The list price for a 6.5x14 Tradition snare is \$795.

waydrums.com



Cherry

Birch

Walnut





YOU PROBABLY WON'T LIKE THIS



*The Vintage
Pure Ride
from Meinl.*

If you're looking for an explosive sounding cymbal—you can stop reading now. If you want plenty of cut, this is not for you. It's not a great all-around cymbal. It's not good for all musical styles. This cymbal has a very specific sound. It's extremely dry. There is no wash at all. It has a lot of knock and it's ugly. By the way, we named it the Vintage Pure Ride.

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



Interview by John Martinez • Photos by Alex Solca

The Eagles' **SCOTT CRAGO**



Drums: DW Collector's series maple in matte black finish

- A.** 6.5x14 custom snare (half Edge model) with African feather veneer
- B.** 9x12 tom
- C.** 10x13 tom
- D.** 16x16 floor tom
- E.** 16x18 floor tom
- F.** 18x22 bass drum

"We've been using this kit for about three years," Crago says. "Don [Henley] is obviously the original drummer in the band. My job is to support the band in any way I can as

a drummer and a percussionist. This kit is set up with Don's configuration of how he wants to sit and feel. Then I've added the splash and China, which are needed for certain songs.

"Don has his snare and I have mine, and we tune them for the specific songs we're playing at the time. Don has his sound and unique style of play, and I should have a little bit of mine, but it shouldn't take away or be like two separate drummers up there. My job is to blend in. I'm not there to outshine anybody."



Cymbals: Paiste 602 Modern Essentials

1. 14" hi-hats
2. 10" splash
3. 16" crash
4. 18" crash
5. 20" ride
6. 18" 602 Classic Sounds Thin crash
7. 18" China

"I went to Don and said, 'I threw some new cymbals up there, so see what you think.' During a set break that night, Don and I agreed that those cymbals are awesome. They feel great, they're soft to the touch, and they have a nice warmth, but they're still crisp."

Hardware: DW 9000 series, including two-leg hi-hat stand (all stands have custom matte black powder-coat finish)

Heads: Evans ST Dry snare batter and HD 300 bottom, G2 Coated tom batters and Onyx bottoms, and EQ3 Coated bass drum batter with black DW front head

Sticks: Vic Firth SD1 General with strip of grip tape, Crago Stick Bags Earth model

Congas: Gon Bops Alex Acuña series quinto and conga

Timbales: 5x12, 5x14, and 5x15 DW maple (custom)

Percussion cymbals:

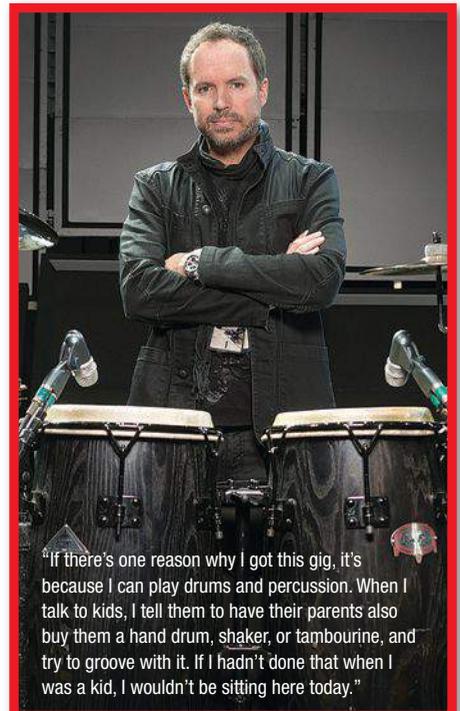
8. 10" Paiste Twenty series splash
9. 16" Paiste Twenty series crash
10. 18" Factory Metal Cross Benderz effects cymbal

Electronics: Roland SPD-S sampling pad; Boss FS-5U foot switches to start and stop click tracks, located by drumset and by percussion

Percussion sticks: Vic Firth Alex Acuña El Palo timbale model and SD6 Swizzle B with customized foam sleeve, Crago Stick Bags Asphalt model

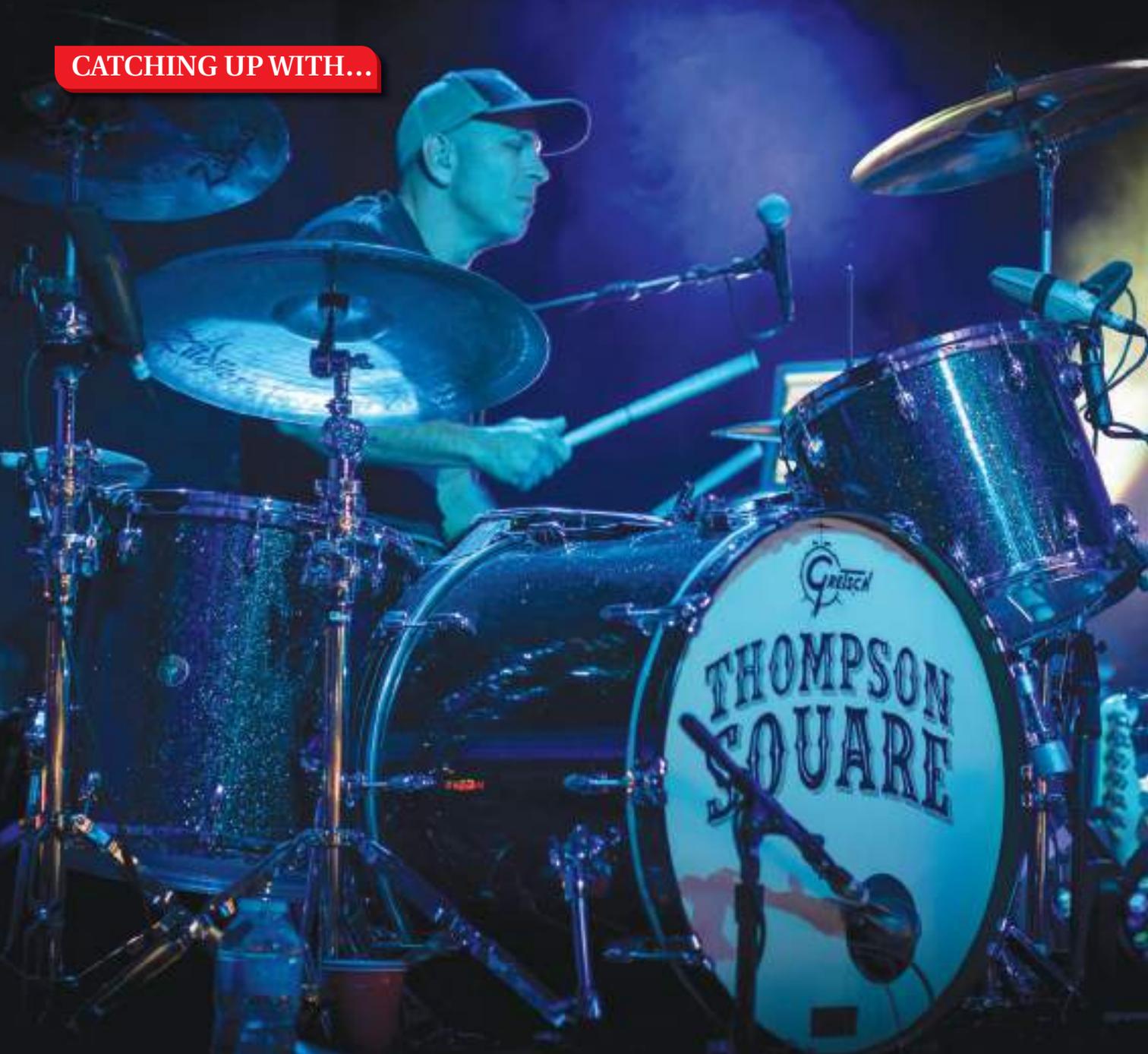
Auxiliary items: John Deere cowbell, triple-banded LP Soft Shake, LP Cyclops tambourines (handheld model with brass jingles, two mounted models with brass jingles, and one steel-jingle model mounted vertically with custom foam for

less attack), small and large cowbell, castanet machine, car horn (used for "Life's Been Good"), cigarette tray holding butterscotch or lemon candy



"If there's one reason why I got this gig, it's because I can play drums and percussion. When I talk to kids, I tell them to have their parents also buy them a hand drum, shaker, or tambourine, and try to groove with it. If I hadn't done that when I was a kid, I wouldn't be sitting here today."





Angelo Collura

Navigating Thompson Square's country-pop—and Nashville's deceptively mellow vibe

Angelo Collura has been kicking it in Nashville for twenty years, with artists like LeAnn Rimes, Deana Carter, and, most recently, Thompson Square. "I think being able to mold myself to whatever live, touring, or session gig that I'm working has been the key for me," Collura says. "Being able to understand what a gig requires and what the people hiring you are looking for is so important. And of course being a reliable, agreeable, easygoing dude helps you get called back."

Collura says that his drumming style is rooted in R&B, which he feels helps him stand out among other players in Nashville. "I take a no-frills approach," he adds. "Basically, it's groove first, and if

you're going to do a fill, make it speak—have something to say on the drums. But if the music doesn't need it, don't play it." Collura suggests that this approach is vital in Nashville, and for him it really comes into play when he's translating Thompson Square's hit singles to a live situation. "Overplaying is *not* my thing," he insists.

Angelo aspired to be a pro from an early age, and he recalls an elder musician telling him that all one has to do to make it in the business is work hard, act cool, and be a good player. But big-city reality soon set in, and Collura had to learn his own lessons. "The perception of Nashville being this shiny, ethical, happy little Southern music town is not always spot on," he says. "Don't get me wrong, I love Nashville. It's a great city. But it can be as cutthroat as New York or L.A. You just have to navigate your way through it, keep your integrity intact, and try to make good music."

Steven Douglas Losey

Robert Wyatt

Taking a rare peek in the rear-view



Robert Wyatt is having a bit of trouble remembering all the details surrounding the music on '68, a collection of recently unearthed demos he recorded while his band, Soft Machine, was on hiatus. But he's having no problem recalling what it felt like being left to his own devices in the studio for the first time, which he likens to "the child in the proverbial sweetshop—just the joy of playing, of building tracks from scratch without either following instructions or explaining to other musicians, except a patient engineer, what I was after."

Fans of British psychedelia's influential Canterbury wing, of which the Soft Machine was a pillar, are viewing '68 as a sort of minor musical holy grail, containing as it does fully realized versions of two future side-long Soft Machine classics, "Rivmic Melodies" and "Moon in June," as well as a pair of shorter tracks that would eventually find their way into the multi-instrumentalist's deep catalog. The epic tracks in particular are stunning, due in part to the way Wyatt smoothly

connects seemingly disparate sections into a unified whole. "I like the way streams flow from springs, and rivers from streams," Robert shares, "sometimes slowing down over plains, then tumbling around rocks, gushing over the occasional waterfall, on down to a fertile delta, and disappearing into the sea."

Writing captivating and complex extended pieces was one thing. Capturing them on tape, on his own—especially considering the technical limitations of recording studios in 1968—was quite another. "I hardly used metronomes back then," recalls Wyatt, who sang and played guitar, bass, keyboards, and drums on the tracks. (Jimi Hendrix, who reportedly footed the bill for the recording, played bass on "Slow Walkin' Talk," and the second half of "Moon in June" features Soft Machine's Hugh Hopper on bass and Mike Ratledge on keyboards.) "I remember later reading that Stevie Wonder would do his drum tracks without a metronome, and when he got [a take] with the right feel,

he'd listen to it enough times to be ready for naturally occurring tempo fluctuations, so that the added tracks could coincide naturally. I do find that tempo fluctuations can help a piece become more organic. There is not an eleventh commandment which says 'Thou shalt keep arithmetically perfect time at all times.'"

As far ranging as Wyatt's subsequent work has been, the commitment to making music with an inarguably human feel remains. This attitude is exemplified by recent, bracing collaborations with the exploratory British duo Grasscut and with reed player Gilad Atzmon and string player Ros Stephen, and on Wyatt's last proper solo album, 2007's *Comicopera*. "Sometimes I'll start from a bit of home recording which may be technically dodgy but has a spontaneous feel—which is, after all, what I'm always after," Wyatt says. "This is a recurring preoccupation in what I do. I want music that lives and breathes, not a machine-tooled artifact."

Adam Budofsky

Martin Bulloch

Mogwai's stately pacesetter on getting electric

Like the soundtrack to a movie about interstellar space travel, the music made by the Scottish rockers Mogwai is expansive, enigmatic, and, on the band's latest album, *Rave Tapes*, a bit deranged. Inspired by such horror-film composers as Goblin, Fabio Frizzi, and John Carpenter, on *Rave Tapes* the group, which was founded in Glasgow in 1996, acknowledges the more subtle sounds of its recent soundtrack work for the film *Zidane: A 21st Century Portrait* and the TV show *Les Revenants*, while showing that the members haven't forgotten about their famously dynamic rock grandiosity. Drummer Martin Bulloch follows Mogwai's curious melodic chem-trails like a sloth energized by Red Bull and John Bonham that still plays it cool.

Some have noted Mogwai's embrace of electronics on *Rave Tapes*, but the band's approach doesn't hit you over the head. Opening track "Heard About You Last Night," as tremulous as mating fireflies, is classic Mogwai, deliberately moving forward with a palpable tension. Elsewhere, "Simon Ferocious" grooves ethereally, and "Remurdered" shimmers and quakes.

"The tracks with electronics were originally played on Roland SPD-SX pads using generic 808 sounds," Bulloch explains, "and then we started messing about. We didn't want to 'draw in' the drum parts, so I played on the pads to give it a more human feel.



"The Lord Is Out of Control" was entirely on the Roland pads, but "Remurdered" was done with a mixture of the Roland and an acoustic kit without any cymbals." Bulloch adds that his outfit of choice is a Tama bubinga set, including a 9x13 mounted tom, 16x16 and 18x18 floor toms, and a 20x22 bass drum, with a 6x14 maple snare.

Mogwai's approach is largely premeditated, leaving little to chance. "I like to have my parts finished by the time we get to the studio," Bulloch says, "but they always change from what my first idea was, whether it's band direction or me deciding that I can make it better. I prefer to have a decent idea of what I want to achieve before I get to the studio. The only drawback of that is once the drums have been printed, someone might come up with a little tune that I could have worked more with. That can be a bit frustrating. But sometimes it's great to lock yourself away and just keep at it." **Ken Micallef**





Rebecca Meek

Jaimeo Brown

To those who feel that the future of jazz is linked to its ability to absorb other styles, this drummer, who has worked extensively with leaders such as Bobby Hutcherson and Geri Allen, is beating a path full of promise.

by Robin Tolleson

Exploring common musical denominators is something that seems to come naturally to Jaimeo Brown. On his unforgettable debut album as a leader, *Transcendence*, the drummer and his handpicked crew produce an organically blended, emotionally charged sampling of Alabama spirituals, Deep South blues, flavors of Indian raga, and flights of free jazz, with hints of hip-hop.

“Digging into the early black church, I eventually came across the Gee’s Bend Quilters. It felt like they were singing my story.”

Brown, thirty-four, grew up around music. His mother and father, pianist/flutist Marcia Miget and bassist Dartanyan Brown, are active players and educators in

northern California. But it wasn’t until his junior year at San Rafael High School that Jaimeo even considered music as a career path. “In high school,” he says, “music became a social thing for me. I had friends who listened to jazz in their free time. I didn’t know that people my age did that.” Brown smiles. “It was huge to be in an environment where I could see young people playing it.”

The drummer in the school jazz ensemble at the time was Ryan Moran, now behind the kit with the band Slightly Stoopid. “Seeing Ryan studying because

he wanted to study—that gave me a work ethic that I still hold on to today,” Brown recalls. “My ears were really developed because of what I’d heard, but I had to catch up in terms of technique, to get my body to do the things that I was hearing.”

Brown’s parents arranged for lessons with the respected Bay Area drummer Sly Randolph. “Sly instilled the power of groove in me right away,” Jaimeo says.

“And those lessons eventually made me a lot of money, because, especially for a young drummer, it’s easy to not understand the importance of groove.”

Guru’s 1993 *Jazzmatazz* album showed Brown the possibilities of fusing hip-hop and jazz. “That record began the process of really starting to get into the music that

my parents were so experienced in," Jaimeo says. "I had this history that I'd listened to growing up, inadvertently, just being around my parents. All that was able to come out, but in my own way of hearing it."

Brown studied for a year with George Marsh at Sonoma State University. In 1998 he transferred to William Paterson University in New Jersey, where Rufus Reid chaired the jazz studies department and Horace Arnold taught drums. After that, Brown applied for and received a scholarship to do masters work at Rutgers University with drummer/composer Victor Lewis. He dove headfirst into research on his thesis, "How the Black Church Affected Jazz."

"Digging into the early black church gave me a deep insight into the origin of the blues," Brown says. "Within that journey I eventually came across the Gee's Bend Quilters out of Alabama. On a personal and musical level, a lot of their songs felt like they were singing my own story. That experience gave me a lot to explore, a lot of fundamental building blocks in those old spirituals that I could apply to my drumming, no matter what style of music I'm playing."

Brown's move to New York was, in his words, "kind of liberating. There were so many interpretations of rhythms. It caused me to discover who I was on the drums. Every night I would see something very different, and it would continually give me a new way of looking at the instrument or thinking about music, period."

After encountering some tough times, and having to briefly live out of his car, Brown found that faith began playing an important role in everything he did on the drums. "Things I was learning about patience or wisdom were things that I was immediately excited to apply to what I was exploring musically," he says.

Brown gained entrée to the New York scene through gigs he had cultivated on the West Coast, with artists such as pianist Ed Kelly and mallet man Bobby Hutcherson. "Bobby was extremely influential, even just in how he lives his life," Brown says. "He has a real

balance—he'd play very serious music on a super-high level, but then he also knows how to live, how to enjoy his family and life in general."

While playing gigs in New York with the Mingus Big Band, Geri Allen, Joe Locke, and others, Brown stayed in close touch with his former William Paterson classmate Chris Sholar. Well versed in jazz, Sholar had found success as a producer with Kanye West, Jay-Z, and others. Brown enlisted Sholar to help him orchestrate around the Gee's Bend Quilters samples and realize the sound of *Transcendence*. "Having a jazz background and the hip-hop sensibility seemed applicable to what I wanted to do



with this project," Brown says. "I first came to him wanting almost a live producer, in a sense similar to a DJ."

Tenor saxophonist JD Allen lived next door to Brown, and long before *Transcendence* the two were experimenting with music on a daily basis. "The nature of the record in general is based around family and community," Brown says, "and Chris and JD are like family to me."

Brown, Sholar, and Allen put the music together for a live show first. "We performed live before we even knew we were going to record," Brown says. "The things that we developed to have all of these elements together in a trio or quartet on stage, we eventually brought into the studio—that mentality. We were triggering samples while we were actually

TOOLS OF THE TRADE

Brown plays Sonor drums, including a 5.5x14 snare, 8x10 and 9x12 toms, a 14x14 floor tom, and a 16x18 bass drum. His Sabian cymbals include 14" Vault Artisan hi-hats, a 22" prototype ride, an 18" Fierce crash, a 22" Artisan crash, and a 16" Evolution crash. He uses Remo Coated Ambassador heads and Vic Firth 5A sticks.

recording. There is some postproduction stuff in there, but the majority of it is live. With all of the samples and the soundscapes and the things that we trigger, we really wanted to have some organic interaction with the acoustic quality of jazz—improvisational music. That

interaction between the computers and man, or the technology and man, is something I'm continually thinking about."

To Brown there is a sacred quality to the vocal samples he uses. "I really wanted to honor the music and the place where the music came from," he says. "Even though all this modern technology was used, there's also something very old that I was trying to preserve, which I think reflects truthful interaction between human beings—real communication that creates real community."

"The way the Gee's Bend Quilters sing together is for a purpose beyond just performing, and it came about by being with each other and going through difficulties with each other. It's music they made to support and encourage each other, and for worship—music for things

Jaimeo Brown

that really have human value.”

What made everything come together on *Transcendence* was the fact that Brown was experimenting daily with the concepts in his practice. “I was already studying tabla,” he explains, “and I had already done a lot of research on the history of the spirituals, so it was very much of an organic product. It was these things that I was already living and breathing, and I could just hear the

music. The technology came as a way to express the things that we were hearing first, the important things. Without that it seems overwhelming, because there are so many options of things you can do. If you don’t hear the idea clearly in your head first, then you’re just moving your hands and your legs, and it’ll only have so much of an impact.”

The drumming was actually the last piece of the *Transcendence* puzzle. “I was

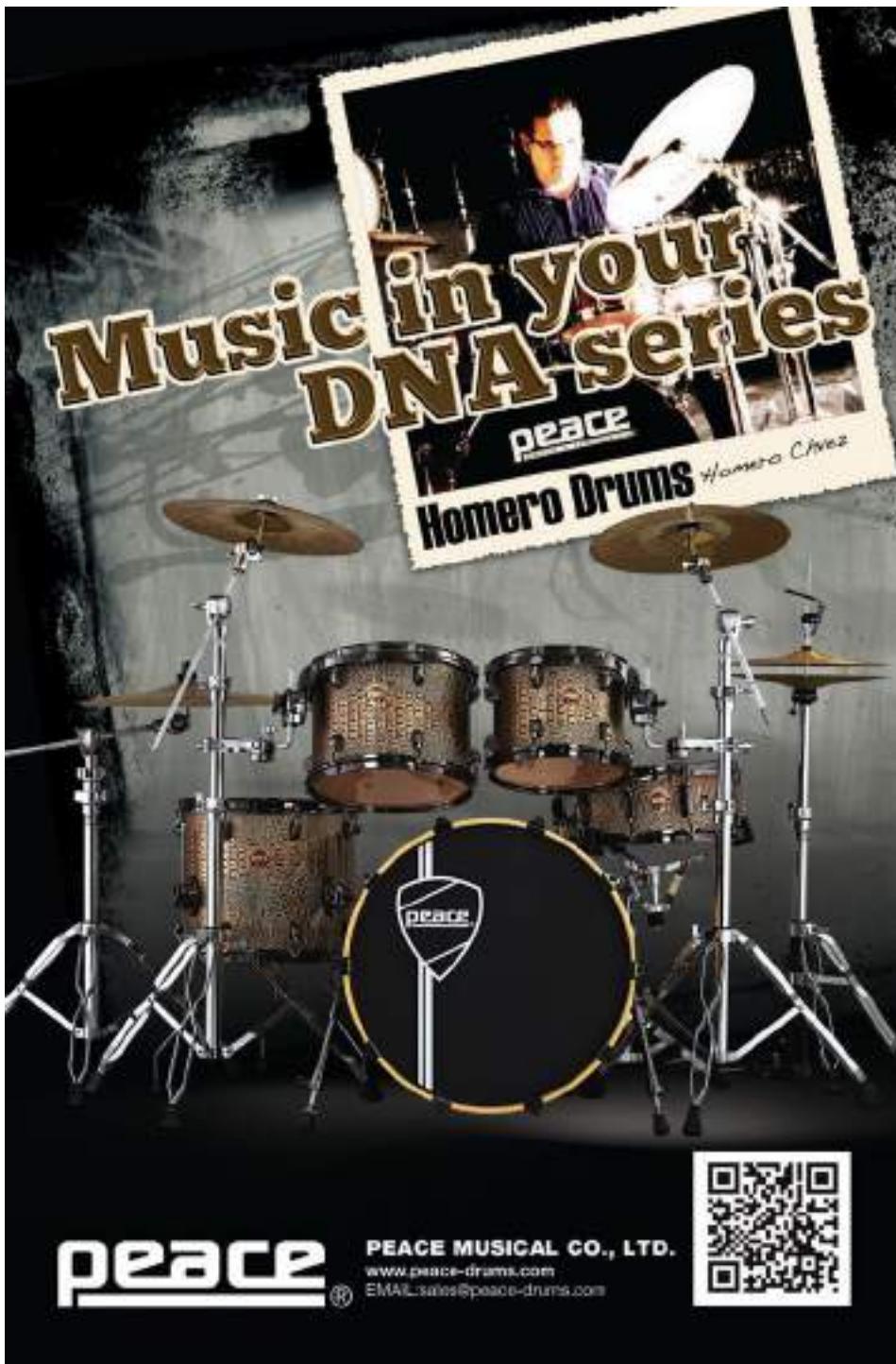
hearing all these soundscapes involving different elements, and there were so many different options of what I could play,” Brown says. “I eventually just tried to honestly support the music in a way that connects, that tried to combine all the elements. The blues, the *deep blues*, then some of the ideas that have to do with Indian music—just being in New York and seeing all of the different styles, that’s kind of what the music drew out of me.

“The most important thing is the composition,” Brown continues. “That trumps all other needs or desires of the drummer. To have the technical ability and humility to serve the song, that is what I practice. To be sensitive, to be able to adapt, to hear outside of my own drumming is extremely important to me.”

A trip to Africa before the recording of *Transcendence* inspired Brown to, as he calls it, “keep those big-picture ears. I was able to perform and see music there and be a part of the atmosphere. That affected the drumming on the record a lot, brought out a lot of African elements that I wasn’t able to really recognize in myself until I was there. That was also a route to other elements within the music, because a lot of the music that’s rich around the blues, spirituals, jazz, or hip-hop really has roots in African music—they’re African rhythms.”

Brown tries to get in four hours of practice every day, always calming himself first with a cup of tea. “Even though it’s easy to sit down and want to move your arms and legs and just play, I try to identify the things that need to be worked on and adjusted, or the things that I just want to explore and develop,” he explains. “So I’ll sit down and force myself not to touch the drums, just try to think about things from a strategic standpoint. And if I’m disciplined to do that for like fifteen minutes before I start practicing, practice is always infinitely richer and more directed. When I’m developing on my drums, it feels like I’m able to give back to everyone around me better too.

“I’m excited about continuing to dig and learn more about the roots of the music that *Transcendence* started to scratch the surface of,” Brown adds. “There’s so much more in these ideas, from a historical standpoint, a technological standpoint, and a philosophical standpoint.”



The advertisement features a central image of a drum set with a large framed photo of a drummer. The photo is titled "Music in your DNA series" and "Homero Drums Homero Chavez". The Peace Drums logo is visible on the bass drum and the photo frame. At the bottom left is the "peace" logo, and at the bottom center is the text "PEACE MUSICAL CO., LTD." with website and email information. A QR code is located at the bottom right.

peace PEACE MUSICAL CO., LTD.
www.peace-drums.com
EMAIL:sales@peace-drums.com

Vinnie Colaiuta
Model SVC



DESIGNED TO TRANSCEND.

THE NEW VINNIE COLAIUTA SIGNATURE STICK

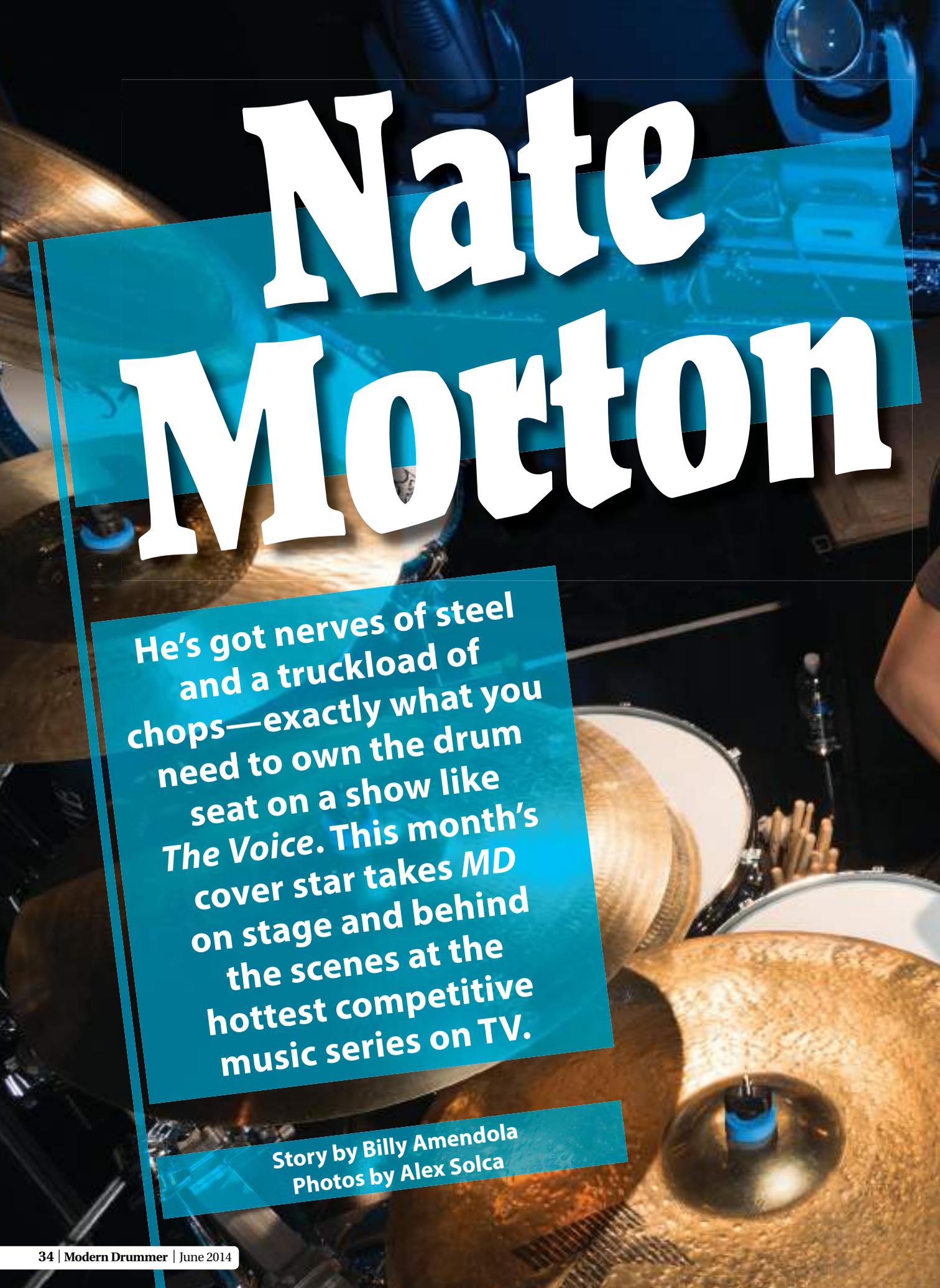
Vinnie and the Vic design team worked together to create a stick that lets Vinnie do what he does best. Everything. As one of the most honored and celebrated drummers of all time, Vinnie Colaiuta's drumming vocabulary is extraordinary. Pick up a pair of his new signature sticks and you'll discover how perfectly balanced and transparent they feel—like they're an extension of you—enabling your purest musical expression. So whether you play aggressively, or with a light touch, prepare to transcend.

Check out the precise design features of Vinnie's stick, and all of Vic's Signature Series collaborations with the world's top players at VICFIRTH.COM

Photo: Michael Corral

VIC FIRTH
THE PERFECT PAIR™

©2011 VIC FIRTH COMPANY



Nate Morton

He's got nerves of steel and a truckload of chops—exactly what you need to own the drum seat on a show like *The Voice*. This month's cover star takes *MD* on stage and behind the scenes at the hottest competitive music series on TV.

Story by Billy Amendola
Photos by Alex Solca



In February 2006, when *MD* last featured Nate Morton, the drummer was playing in the house band for *Rock Star: INXS*, a reality show that documented the popular group's audition process for a replacement for its late singer, Michael Hutchence. Not only did Morton impress the surviving members of INXS, who judged the would-be frontmen and frontwomen, but he made a huge impression on the show's live and TV audience—even non-musicians took notice. The following year Nate was back on the set, this time supporting contestants as they vied for the role of lead singer for Supernova, a group made up of Mötley Crüe's Tommy Lee, Metallica's Jason Newsted, and Guns n' Roses' Gilby Clarke.

At the time it seemed as if Morton had come out of nowhere, but the Berklee College of Music graduate, whose classmates included fellow future drumming greats John Blackwell, John Roberts, and Abe Laboriel Jr., had already amassed road chops with Vanessa Carlton, Chaka Khan, Natalie Cole, and the 2003 *American Idol* tour. *Rock Star* was where the serious buzz began, though, and Morton's subsequent career has been watched closely by drumming fans across the globe.

After *Rock Star* went off the air, Morton was a hot property, and he took advantage of opportunities to tour with Cher and with Paul Stanley and record with Latin pop star Thalía, teen heartthrob Mitchel Musso, and TV on the Radio multi-instrumentalist David Sitek. He also got to keep his TV chops



sharp during stints on *The Bonnie Hunt Show* and MTV's *Rock the Cradle*. In 2011 he was invited to join the house band for *The Voice*, which is wrapping up its sixth season as you read this. The show has since become the most popular singing reality series on TV, even eclipsing *American Idol*. *Last Call* host Carson Daly leads the on-air proceedings, while four superstar judges choose their favorite singers and then coach them in their bids to win the competition.

The show's original judges were Blake Shelton, CeeLo Green, Christina Aguilera, and Maroon 5's Adam Levine; Shakira and Usher have twice replaced Aguilera and Green when touring schedules created conflicts. Other guest musicians act as mentors to the contestants. The show's star power is off the charts—and yet Morton's magnetism is

undeniable, even in this setting. This season in particular, Nate and a variety of his Pearl drumkits have been featured front and center on the *Voice* stage. It's well-deserved attention and proof positive that a musically and visually exciting drummer is as compelling to TV audiences today as any other type of performer.

A fan of all genres of music since he was young—Van Halen, Nirvana, Kiss, Jimi Hendrix, Stevie Wonder, and Earth, Wind & Fire were all in heavy rotation at home—Morton gets to flex his arsenal of musical know-how on camera every week. Such wide-ranging taste and knowledge are a given with all of the show's musicians, because the material they have to tackle can range from country to rock to pop to R&B and beyond. Good portions of the show are broadcast live, so there's no room for error, and song after song these guys are spot on. The workload is serious; the band's very long days include rehearsals, taped segments, live performances, and recording tracks for iTunes—which at this point number more than *six hundred*.

Discussing Morton's super-demanding gig at the *MD* offices one day, we wondered: What if Nate kept a journal during an entire *Voice* season, detailing all the aspects of the gig that make it so unusual and intense, and then shared the highlights in the pages of the magazine? This would provide readers with a rare insider's view of the very highest levels of music production and performance—and offer a perfect opportunity to understand just how the work gets done. Nate, always up for a challenge, was totally on board, and you can read his journal entries starting on page 43. But first, let's talk some drums.



“As a five-year-old I wanted to flail around and hit stuff—what five-year-old doesn’t? Animal from *The Muppet Show* showed me that I could channel that desire in a direction that made it okay to be a little out of control and over the top.”



MD: You're playing all the time, and we know that's the best form of practice. But are there any technical challenges you're working on now?

Nate: When we're working on the show, I spend eight- to twelve-hour days on the drums. Some days I'm playing nonstop, other days less so. If I'm not actually playing the drums, I may just be doing some rudiments or patterns on the pad to stay warm. Either way, that's a lot of time with sticks in my hands, so the truth is, when we're not in production, I try to grant myself a little time off. I make it a point to play chess, ride bikes, or go to the movies with my family. Family time helps me recharge and be ready to return with renewed enthusiasm.

Having said that, when I do find the time to sit down at the drums for myself, I usually just play along to songs on my iPod, or I play time in different genres. Sometimes I'll just set up a ride cymbal and play "spang, spang-a-lang" to Miles Davis's *Kind of Blue*. I've never had the most disciplined practice routine, but I've always spent lots of time playing along to songs. That's what I enjoyed most when I started playing, and that's still what I enjoy most today.

MD: What drummers did you admire when you first started?

Nate: When I was a kid I was primarily influenced by two sources. My parents attended Tennessee State University,

Nate's Setup

Drums: Pearl Reference Pure in ocean sparkle finish

- A. 14x14 floor tom
- B. 7x13 Reference snare (granite sparkle)
- C. 6.5x14 DTS brass "Heavy Hitter" snare
- D. 7x10 tom
- E. 8x12 tom
- F. 9x13 tom
- G. 16x16 floor tom
- H. 16x18 floor tom
- I. 16x20 bass drum (used as an electronic trigger)
- J. 14x20 gong drum
- K. 18x22 bass drum

Cymbals: Zildjian

- 1. 14" A Custom Mastersound hi-hats
- 2. 11" K Custom Hybrid splash
- 3. 20" Oriental China Trash
- 4. 18" A Custom crash
- 5. 19" A Custom Projection crash
- 6. 12" A Custom splash
- 7. 22" K Custom ride
- 8. 20" A Custom crash
- 9. 11" K Custom Hybrid splash (inverted) stacked on 16" Oriental China Trash
- 10. 19" K Custom Hybrid crash
- 11. 20" A Custom China



Hardware: Pearl, including ICON rack and Eliminator bass drum pedals with chain drive and red cog; Cympad cymbal felts (blue)

Heads: Remo Coated Ambassador snare and tom batters, Smooth White Ambassador gong drum batter, and Power Sonic bass drum batters

Sticks: Zildjian Nate Morton signature model

Percussion: Rhythm Tech tambourine and shaker (in a cup holder located below A Custom China)

Electronics: Behringer mixer (with click, band mix, electronics, and computer on separate channels), Apple MacBook laptop (used for notes), Roland SPD-30 multi-pad unit and PD-8 pads, ePad, Sennheiser mics and Amperior headphones

which is an HBCU [historically black college or university], and their marching band, the Aristocrats, was awesome. I enjoyed going to the games purely for the halftime show, and after the games I'd go home, strap a pillow around my waist with a belt, and march up and down the hallway for hours, playing my pillow with serving spoons and pretending I was in the marching band.

In addition to the TSU band, as a five-year-old my day was made when I got to see Animal play on *The Muppet Show*. More than anything, the amount of energy and enthusiasm and joy was enough to push me over the edge. I wanted to flail around and hit stuff, yell, and have fun—what five-year-old doesn't? Animal showed me that I could channel that desire in a direction that made it okay to be a little out of control and over the top. Driving the band is high on my list of drumming job requirements. It's our responsibility to be the impetus that pushes the machine forward, and to this day Animal continues to inspire me to always keep that in mind.

As far as other influences, in college I wanted to be Omar Hakim. I admired the fact that he could play pop and rock gigs but also had credibility from the jazz gigs he'd done. Moreover, I wanted to look like Omar when I played. I tried to imitate his long, relaxed, flowing stroke. There are too many other influences to name, though I remember being particularly inspired by Dennis Chambers, because he was so powerful and he epitomized driving the band. Then there's Vinnie Colaiuta—listening to him felt like watching a magician.

I also really enjoyed Will Kennedy. I thought his phrasing was so creative. There's a tune on the Yellowjackets album *Four Corners* called "Sightseeing," and the fill at 2:15 going into the piano solo gets me every time. It has nothing to do with complexity and everything to do with musicality. I've always admired and marveled at speed, chops, and drum acrobatics, but I've been more inspired by taste and creativity. I don't know if that comes through in my playing, but it's what I'm going for.

MD: You're also a singer-songwriter, and you play piano. Do you have time these days to work on your own material? I really dug your 2006 solo album, *Playground Philosophy*.

Nate: Thank you! At the moment the

show is all encompassing, but I definitely have ideas floating around in my brain. I look forward to making the time to flesh them out and create a permanent record of their existence, so to speak.

MD: What's the best drumming advice you've ever gotten?

Nate: When I attended Berklee College of Music, I had the privilege of studying with Ian Froman. During one of my first lessons with Ian, he asked me to sit down and play something, and the first thing I did was start moving and adjusting parts of the kit—Ian used to play with his hi-hat and snare drum level with one another. But he stopped

me and asked what I was doing. I was like, "What do you mean?" He said, "Listen, you're going to be on tour in Copenhagen or someplace, and you're going to land, go straight to the venue, and have to walk right on stage. You're barely going to have time to tune the drums, much less adjust them to your exact specs. You're going to have to learn how to sit down and make music at whatever kit you're on." That's why I've never been that guy who has to tweak and tweak and move a tom a sixteenth of an inch this way or that. That was a valuable lesson that has served me well.

MD: What's the biggest difference



Nate Morton

between performing live on TV and playing concerts?

Nate: One big difference is the duration of each song—roughly ninety seconds on TV as opposed to a four-minute full-length song in concert—and the length of time between when you're actually playing. For example, touring with Paul Stanley, we did an hour-and-forty-minute set of twenty-two songs, with space for a little crowd banter between and sometimes not. Sometimes one song segues straight into the next, and maybe even into a third, so it feels like constant playing, with the occasional pause to breathe.

My experience with TV has been the exact opposite. Some days we make it through twenty-two of our scheduled twenty-five performances. Each artist only gets one crack at it, so at roughly ninety seconds per song, that's thirty-three minutes of actual playing. So over the course of our ten-hour day, thirty-three minutes—or approximately one twentieth of that time—was actually spent playing. I'm not knocking it; I'm just pointing out the stark contrast to touring or playing club gigs. The rest of the time in that day might be taken up



TYCOON **BRAZILIAN** PERCUSSION

The Party Has Just Arrived.



Pandeiros

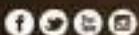
- 10" wood version
- 10" & 12" ABS model
- Tunable with limitless sound options

Surdos

- Roaming bass with deep tones
- 10 lugs for precision tuning
- Available in 16", 18", 20" & 22" head diameters

Tamborims

- High, sharp timbre with little sustain
- 6" head diameter
- Wood & ABS models



www.tycoonpercussion.com

MADE WITH HEART. PLAYED WITH HEART.

tycoon
PERCUSSION

getting crowd shots, coach shots, Carson Daly line readings, post-performance coach feedback to the artist, or the coaches attempting to persuade an artist to join their team.

And you can't forget "glam." Between many of the segments that are shot, the coaches have their respective hair, makeup, and personal assistants in to fluff hair, blush cheeks, and touch up eyeliner. We refer to them as the coaches' pit crews—in fact, Michael Bernard, our Pro Tools tech, actually plays samples of NASCAR pit crews changing tires and such in our in-ear monitors while it's happening! [laughs] I pass some of this time surfing the Web, bidding on eBay items, playing video and word games, texting, sending emails to friends, and stuffing my face at the craft services table. I have a drum pad mounted on the rack, so I also make it a point to play some rudiments to stay warm throughout the day.

MD: Can you talk about the recording process for the iTunes tracks?

Nate: For each of the songs performed by contestants on the show, the band goes into the studio and makes a full-length recording—actually, a three-and-a-half-minute version. We usually shorten or remove portions of the song that don't contain vocals. The contestant tracks the vocal and the song is released on iTunes, concurrent with his or her performance on the show. The purchases of these iTunes singles factor into the voting process on the show. Sometime last season I lost track of how many recordings we've made, but we were approaching six hundred then.

The actual process goes like this: A three-minute-and-thirty-second musical template is created by [Voice musical director] Paul Mirkovich or someone else within the music department who is delegated to do so. That edit is usually made by cutting together parts of our stage performance with other parts of the original version that were omitted to create the ninety-second version for the show. That template is played back, and Paul sings down a guide vocal for us to record to. This is usually my first time hearing the three-and-a-half-minute arrangement, because, while I've become more proficient at scribbling down an arrangement after one listen, I've also become increasingly remiss about doing my homework. [laughs] For the show and ease of access, I use my

algebraic notation for charts, but in the studio I like to actually write a bona fide chart on music paper as Paul sings his scratch vocal. Still, I usually just mark sections and bars. Occasionally I'll write in a figure or a kick pattern to remind myself to get something right with bassist Sasha Krivtsov.

Once everyone is tuned up and has their sounds, we're ready to carve. We usually do three takes down. This gives the producer and his staff options. After the third pass, we'll all call out our favorite passes for ourselves. "Use my second take!" "Third take for me," etc. Sometimes we work in a staggered time structure with the artist. In other words, we might be scheduled to track the music for a song at 11 A.M., and that artist may be scheduled to come into another studio next door and cut the vocal. When this is the case, it's important for us to get down all the overdubs and such as we go along, which means I get a fifteen- or twenty-minute break between tracks. When there are no singers scheduled, we blast through and get the final rhythm tracks, and keyboard and guitar overdubs are saved for the end of the day. For obvious reasons, Sasha and I enjoy the latter method. In a normal day, we tackle as many as twelve tracks.

MD: Are there any songs that you've found particularly challenging to play on the show?

Nate: The material is primarily mainstream, so there aren't many odd meters or complex unison band figures. Lucky for me, it's not *The Voice India*, or I'd be in trouble! "This one is in 17/16...." That said, one song does stick out. Terry McDermott performed the Kansas song "Carry On Wayward Son" during season three. "Carry On" already has a few metric modulations and such, but coming out of the guitar solo [3:10 on the iTunes recording] there's a particular odd bar that to this day gives me fits. It became one of those things where the more you try to reach it, the farther away it gets—which becomes even more frustrating, because you know it shouldn't be *that* difficult. This particular brain glitch was compounded by the fact that, when we track iTunes, we give ourselves three takes to nail it, tops. I remember Paul Mirkovich saying, "What's the matter, Nate, you tired? We've only played thirty-seven songs this week!"

MY 22 YEARS WITH VATER

I gotta say... I've been pretty lucky! Over the years I've gotten a lot of offers from companies asking me to endorse their product. My own rule has always been that I would never endorse any product that I wouldn't buy myself, if endorsements weren't an option. That's exactly how I ended up with Vater in 1992.

Together we developed the Funkmaster model using kick-ass production techniques and great quality control. The sticks always feel good and they never let me down.

I just love how it's still a family business, starting with grandpa Jack, then going to Clary and down to Alan and Ron. No corporate sell-outs here, folks...in fact, they're the only major stick company that isn't owned by a 'parent company' now. Awesome right?

These guys live, sleep, breathe, eat, and dream of drumsticks. They get good wood about good wood and are totally obsessed with making the best sticks possible. They better keep it up, cause I plan to keep playing until the wheels fall off!!



FIND YOUR VOICE.

INTRODUCING MASTERS BIRCH.

Masters Birch brings all the features of Masters Maple but with a 6-ply all Birch shell. Backing everything from vocal acrobats to an orchestra in front of a national TV audience requires a drumming voice that speaks with authority. A tonally flexible rig that can shift as quickly as the player behind it. Nate Morton has a voice, Masters Birch series drums make his voice heard. You be the judge, make your drumming voice heard with the Masters.

nateMORTON
NBC's "THE VOICE"

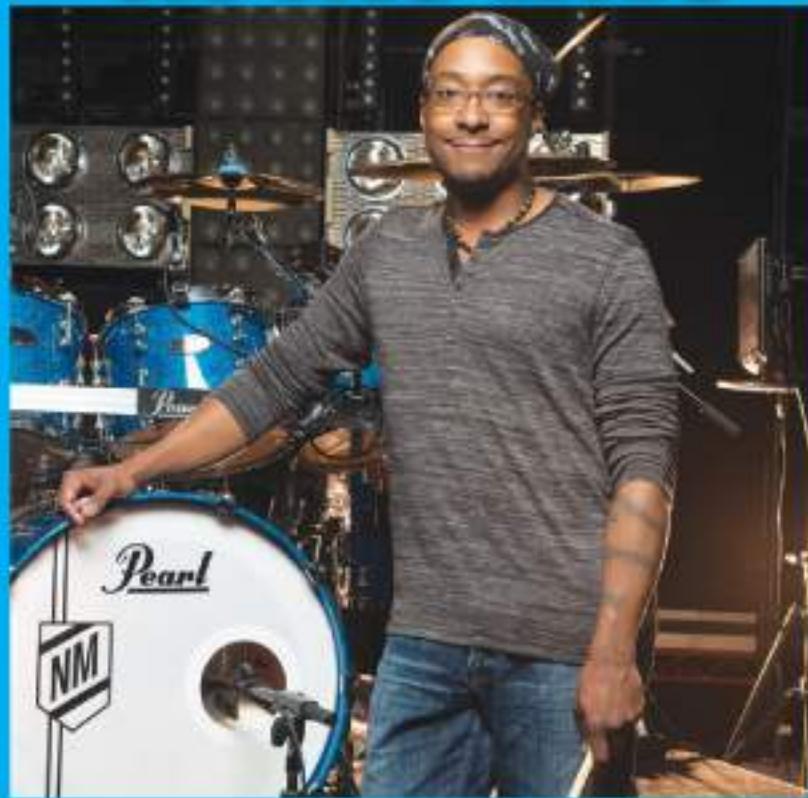
3 HIGH GLOSS
FINISHES

#357 GOLDEN BRONZE GLITTER
#358 SILVER GLITTER
#818 LAVA BUBINGA

Pearl

Pearl®

Nate Morton: A Season in the Life



Sunday, September 22, 2013

At this point we've just started production on season six. I think it's amazing that the show is still going strong, and every day I realize how fortunate I am to have this opportunity.

One of the things that makes this writing assignment challenging, though, is that I'm not certain what I'm allowed to write about and what I'm not. I mean, I'm under contract with the show, and that contract does include an extensive nondisclosure agreement. To be honest, I can't remember the last time I read all the fine print in a contract. (Note to self, and advice to you, the reader: Start reading the fine print in contracts.) But I'll do my best to share as much as I can without putting myself on the hook.

The first phase of the show that airs is called blind auditions. The name of the series is actually derived in great part from these performances, because the coaches listen to the singers the first

time with their backs to them, giving the judges nothing to assess but "the voice." And based only on their assessment of that performer's vocal, they either turn their chair or they don't. Getting a chair turn determines whether or not a contestant makes it to a team to continue forward in the competition. The blind-audition performances are rehearsed and shot over the course of several weeks, and then the individual performances are edited into the episodes that air at the beginning of the season. Songs are prepared and rehearsed with as many as 140 contestants, but before we see those contestants we have a period of two to three weeks of only band rehearsals to prepare the songs—and that's the phase we're in now.

A week ago we learned fifteen songs a day—seventy-five songs. At the end of the week Paul [Mirkovich, musical director] said, "Excellent work—seventy-five songs down. Next week we only have seventy."

NEW PRODUCTS 2014

HICKORY



Power 3A

L 16 5/8" • 42.23cm D .600" • 1.52cm
Wood **VHP3AW** Nylon **VHP3AN**



Heartbeater

L 16 1/8" • 40.95cm D .580" • 1.47cm
VHBBW

PLAYER'S DESIGN



Chad Sexton's Custom Model

L 16" • 40.64cm D .580" • 1.47cm
VHSEXTON



Craig Blundell

L 16" • 40.64cm D .540" • 1.37cm
VHCBW



Stephen Creighton Pipe Band

L 16" • 40.64cm D .765" • 1.94cm
VMPBSC-1

SUGAR MAPLE



Pianissimo

L 16" • 40.64cm D .635" • 1.61cm
VSMPIANW

VIBRAPHONE MALLETS



V-M9

L 15 1/4" • 48.74cm
V-M9



Nate Morton A Season in the Life

Not sure if I ever thought that phrase would apply to my life.

Everyone in the band has different methods for digesting the material. I create road maps—for instance, intro, verse, chorus, bridge, solo, outro, tag, drive, and whatever other sections a song might include—and each section has a corresponding initial, in this case I, V, C, B, S, O, T, D. Each initial is followed by a numeral, which represents the number of bars of that section. So my chart to our arrangement of “Hey Jealousy” looks like this: fill - I2 - V8 + 8 - C8 - T4 - V8 - C8 - D8 (rit) crash. A plus sign means a continuation of the same section, a minus sign denotes a new section, and “rit” equals ritard.

I usually only have to hear a song once before I create my road map. Because I’m relatively familiar with “Hey Jealousy,” I know the basic groove, so this road map gets me through. From there I can season to taste. I try to write as little as possible, because the less dependent I am on my eyes, the more I can rely on my ears.

Here’s an example of a slightly more

involved chart, for “How Country Feels”: I2 - V8 - PC4 (crash 1) - C8 - B2 - PC (kik) 4 (crash 1 - 4&) - C9 - D4 (4&).

Monday, September 23, 2013

Today’s short five-hour workday concluded our band-only rehearsals. Tomorrow we start seeing twenty-one contestants. Each will be allotted a thirty-minute initial rehearsal with the band. Many will be well prepared and won’t need that much time. Others won’t be prepared, but in the interest of fairness they’ll still get thirty minutes max. Twenty-one contestants times thirty minutes each equals ten and a half hours. Add to that an hour lunch break and time between contestants, and it’s probably going to be a twelve-hour day. But there’s nothing else I’d rather spend twelve hours doing.

Tuesday, September 24, 2013

Today went off with no major arrangement snafus—a few touch-ups here and there, but nothing blew up in our faces. There were a few awkward key transpositions, and while my

bandmates’ brains were exploding calculating those, I clasped my hands together, looked toward the sky, and thought, *Thank God I play drums!*

We tackle everything from country to old soul, neo soul to punk-pop, classic rock to coffeehouse. It’s a challenge that I once considered daunting, but now I rely on it to feed my ADDemons. A baseball infielder doesn’t think, *Oh, no, the batter might hit the ball, and it could go anywhere! What shall I do?* They think, *If that ball comes anywhere near me, I’m going to grab it and make the play!* In fact, I doubt they even think about it—it’s instinctual. To an extent this gig is like that: You have to be ready to dive left or right, climb the stairs, or get in the dirt to make the grab.

Wednesday, September 25, 2013

Today was another relatively smooth one. There were a couple of interesting flips, but they came about fairly easily. With some contestants there’s an underlying desire to reinvent the wheel; they may want to take a legendary classic-rock song and re-create it as a reggae jam, or take a

JEFF
HAMILTON

Nuance

LISTEN TO YOUR EARS.

In a World of compromise experience a family of cymbals with none. Hammertone cymbals speak with warm definition and silky finesse while holding the power of explosive cut and projection at the ready when needed.

Could this be the sound for you?

Only your ears can know.

Hear them at crescentcymbals.com

RESCENT
CYMBALS
The Mastery of Tone.



bubblegum pop song and give it depth by “stripping it down” and adding strings. They might be coffeehouse singer-songwriters who believe the strongest presentation of “Enter Sandman” is a single guitar and voice. One past contestant, Nicholas David, did a *great* job creating hip flips of tunes. Check out his arrangement of “You Are So Beautiful” on iTunes, for instance. Another contestant, Judith Hill, would come in with fully conceived ideas, charts for the band, and a specific concept. Others, though, will be more like, “Umm...could we, like, change it up? Like...let’s try something *else*.” This is usually when I roll my eyes and shoot my bass player a glance that says, *Seriously?*

Monday, September 30, 2013

Today should be interesting. I arrived at work to find that we have seventeen songs to learn/review—some of which we’ve played before, some that we haven’t. Then we’re seeing ten contestants for their first blind-audition rehearsal.

Tuesday, October 8, 2013

Today concluded day two of season-six blind-audition rehearsals with the contestants. It’s been a long couple of days. Yesterday, after a brief sound-check, we worked with thirty-five contestants, and at the end of the night we found out that one of the contestants’ songs had changed. So after those thirty-five rehearsals, with our collective remaining brain cells, the band had to learn a song and then do a first rehearsal with that contestant. They’ll come through again in the next couple of days of main-stage rehearsals, in order to get their second rehearsal on the stage, like the artists we saw during the day.

These rehearsals are really onstage run-throughs. We play each song with the performers three times—once as a soundcheck, after which they make any necessary audio adjustments, and then two more run-throughs for audio, camera, and lights. These are long days—we had a 10:45 A.M. call time with a scheduled 11:15 P.M. wrap—but they tend to go by fairly quickly,



SAKAE
THE ART OF SOUND CREATION

JAPANESE BIRCH IS BACK.

AND ONLY SAKAE HAS IT!

Japanese Birch has been used on some of the world’s most recorded drums in history. Being intimately familiar with this wood, the artisans at Sakae fill a recent sound void with the new **Almighty Birch** kit, which captures and redefines that quintessential sound, whether you’re in the studio or performing live.



sakaedrums.com
©2013 Sakae Drums

Nate Morton A Season in the Life

because we're playing almost constantly and moving through different songs with the singers. It's a fun challenge seeing how quickly and effectively we can change hats.

One of the current challenges is that the band is divided by a large set piece that limits our sight lines. This creates logistical challenges when things like song endings need to be cued. A funny thing has happened with me and my musical director, Paul, though: Oftentimes Paul cues the end and everybody follows, or the ends are left up to the drummer and everybody

follows. With Paul and me, I can't honestly tell who's cuing endings anymore—we just intuitively do it simultaneously. Because of this, any of the other band members can choose to watch either of us.

Tuesday, October 15, 2013

Today concluded the third of five scheduled days of blind auditions. I must admit, the talent level never ceases to amaze me. Don't get me wrong—not every singer is ready to drop a record tomorrow. But with as many as there are who participate from

season to season, it's spectacular that more and more outstanding vocalists keep turning up.

I'll usually get the songs and the order of performances the previous night, along with a link to where I can download recordings of our stage rehearsals with those contestants. I'll download the songs from the previous three days; there have been twenty-five per day. From there I create an iTunes playlist, titled something like V6 Blind Auditions Main Stage, Day 3.

Without getting too technical, I've developed a system within iTunes that allows me to quickly pair the stage rehearsal with our previous rehearsal studio recording, so then I can copy my algebraic chart from one to the other. After that, I arrange the songs in the order that they will be performed according to my production schedule. And, finally, I listen down to each song, reading through my chart and double-checking that it's accurate. At that point I'm prepared for the next day's tasks.

In addition to the band, running the Pro Tools rig behind the scenes is Michael Bernard. He's the wizard behind the curtain, responsible for adding the elements that we just don't have enough limbs or fingers to perform 100 percent live. If there's more than one guitar part, or multiple horns, strings, percussion, or loops of any kind, they get recorded or programmed; Michael is in charge of creating Pro Tools sessions and recording, adding, editing, mixing, and playing back those various other elements. Country songs tend to have layer upon layer of guitar tracks, banjo, mandolin, fiddle, and more. Dance songs tend to have multiple synth pads and sequenced arpeggios, as well as specifically programmed and/or effected drum loops. Michael is responsible for the playback of all of these elements. It's also from Michael's rig that I receive the count-offs and click tracks in my ear. Michael's the unsung hero.

Wednesday, October 16, 2013

Today concluded our final day of shooting season-six blind auditions at Manhattan Beach Studios. It seems crazy that we're already in season-six production and we haven't even reached the conclusion of season five yet. Soon we will travel back in time to complete the live shows for season five,

The advertisement features a man, Mike Johnston, wearing a green jacket and blue jeans, carrying two large black duffel bags. He is smiling and looking to the right. The background is dark and industrial, possibly a backstage area. The text 'THE NEXT LEVEL IN PROTECTION' is written in large, bold, white and red letters at the top left. The 'AHEAD ARMOR CASES' logo is in the top right. A signature 'Mike Johnston MIKE JOHNSTON' is in the center. At the bottom, it says 'AHEADARMORCASES.COM' and 'DISTRIBUTED BY BIG BANG DISTRIBUTION | 818.727.1127'. On the left edge, there is vertical text: 'PHOTO: ELLIE JAY'.

after which we'll go "back to the future" to return to the battles, knockouts, and live shows for season six.

In the end it took a hundred performances of the 130 prepared for the coaches to fill their season-six teams. Even though on TV you barely catch glimpses of the band during this phase of the show, I still like to do stick spins and visuals because the studio audience can see us. I keep the antics to a minimum until a chair turns, though. The thing is, the singer is pouring his or her heart out. If a chair does turn, there's a collective "Yay!" from the room and the energy level goes through the roof. But if there's no chair turn, there's a collective "Aw..." and the energy level deflates. I'd feel bad if I'm going crazy like a lunatic behind the drums and nobody turns their chair, like, "Woo-hoo! Rock out! By the way, you're not on the show." It just seems inconsiderate. Having said that, if there is a chair turn on a rock song, it has the reverse effect. A song that was supposed to have a short-button ending might suddenly have a big held chord at the end, as I throw the drums down the longest flight of stairs *ever*.

The last singer filled the final spot around 8:30 tonight, at which time the audience was cleared and we were scheduled to rehearse and camera block the coaches' medley. After we'd already turned in a twelve-hour day, rehearsal got under way around 9:30. By this point everyone was more than a little fried. There comes a time when, even though physically you are still present in the room, your brain just decides, *Okay, since you clearly aren't capable of making good decisions, I'm just going to shut it down right now*. The band and coaches collectively hit the spot around 10:30, after accomplishing little more than figuring out all the things about the arrangement that weren't working.

When a musical number is created, you don't always know if the coaches are going to agree with all the choices, and because the show works on such a tight schedule, consulting them on every arrangement *as it's being assembled* would be impossible. As a result, sometimes rehearsals end with a "back to the drawing board," as this one did. And a "back to the drawing board" usually means that what was your 11 A.M. call time just became 9 A.M. Doing

this show, the philosophy "Be like water" often comes into play. See you at 9 A.M.!

Thursday, October 17, 2013

9 A.M. arrival and proceed straight to craft services. Attempt to make healthy choices with fruit and veggies. 10 A.M., rehearsal of new coaches' medley arrangement. 10:20 A.M., return to craft services, eat more veggies; take first required sampling of the seven-layer dip, which is to *die* for. 10:30 A.M., rehearsal with the coaches. 10:45 A.M., during rehearsal, I politely ask my drum tech, Steevo, to return to craft services to procure more chips and seven-layer dip. 11 A.M., rehearse and camera block with coaches. 12 noon, try to assuage my guilt by eating even more veggies. 1 P.M., load in audience. 2 P.M., audience warm-up guy takes the stage. 2:30 P.M., I'm saddened to find there is no more seven-layer dip. 3 P.M., I must regain focus; time to shoot the coaches' medley. 3:30 P.M., shoot coaches' medley. We generally do multiple passes, a few for warm-up and making sure everyone hits their marks—not just the band and coaches, but also the camera and lighting crew. Then we shoot a few "for real," with the pyro. 5:30 P.M., show wraps. I drive home, still pondering the seven-layer dip and when we might again be reunited. Note to self: Tomorrow we're in the studio starting at 11 A.M., with fifteen songs to track.

Wednesday, October 23, 2013

The previous two days were spent learning/reviewing twenty songs per day for the upcoming rehearsals and reality shoots, when we rehearse the artist's song with the coach present and they offer their feedback and insight. Today was a reality-shoot day for Team Adam.

Saturday, January 25, 2014

Okay, we're back! Several weeks ago *The Voice* reached its exciting conclusion when Tessanne Chin was crowned champion of the show's fifth season. It was an incredible journey, and she is certainly a worthy victor. I wish her the best of luck.

With every season, the level of contestant talent, production, and competition intensifies. I don't expect the season-six live shows to be any



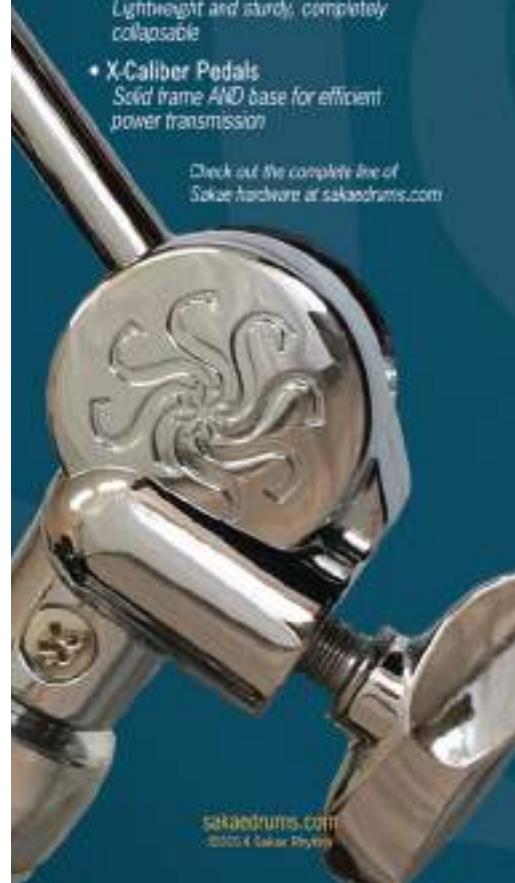
SAKAE
THE ART OF SOUND CREATION

ENGINEERED TO
SUPPORT
YOUR
SOUND.

Meticulously crafted
HARDWARE from SAKAE.
For the way you play.

- Single Braced
Durable, stable and lightweight
- Double Braced
The ultimate in durability and stability
- Flat Base
Lightweight and sturdy, completely collapsible
- X-Caliber Pedals
Solid frame AND base for efficient power transmission

Check out the complete line of
Sakae hardware at sakaedrums.com



sakaedrums.com
©2013 SAKAE Drum Co.

Nate Morton A Season in the Life

different, but before we get there we have to pick up where we left off, with the battle rounds.

After four weeks off, today felt like the first day back in school after summer break. Once we'd exchanged vacation stories, it was back to work with Team Blake, with six songs and six battles to rehearse. At this point it's fairly typical that we would walk in with six songs to play, having never rehearsed them as a band, and, in some cases, having never even heard them. When that happens, we generally allow ourselves fifteen to twenty minutes to get it together. Granted, we start with an already cut-down arrangement and charts for the guys who read them. Paul sings a scratch vocal, which Michael Bernard records for us to play to, and that represents our one "listen down." Then it's time to play it. Generally, two or three run-throughs is what we get, and then it's on to the next track. Starting around 10 A.M., the first two hours were spent learning the six songs for the day, and after a little break it's time to shoot the rehearsals with Team Blake.

10 A.M. to noon, learn six songs, then it's, Lights...camera...*WAIT!* Jay, one of our reality producers, calls, "Okay, everybody—going in ten minutes!" Sometimes the time Jay calls is closer to the square root of our actual downbeat, but it's TV, after all. *Be like water...be like water...be like water....*

One of the coolest aspects of this show is getting to meet the guests who come to play and/or mentor. Today Blake's guest mentors are Neil, Kimberly, and Reid of the Band Perry. They're an amazing group whose musical talents are equaled only by their great personalities and down-to-earth attitudes. The more I learn about the world of country music, the more I like it.

A reality-shoot day generally means I play less and spend more time being a prop in the background, but on this day I spent a fair amount of time watching live videos of the Band Perry. Once the shoot portion of the day got rolling, it was smooth sailing. We did six duets in all, and Blake, Neil, Kimberly, and Reid gave some great feedback.

Monday, January 27, 2014

Easy day—it's a second-rehearsal day, which means we're seeing the contestants for the second time. The first was with their coach/mentors, and the second is usually a review/refresher with just the contestant(s) and the band. It's their last chance to rehearse their song before the main-stage run-throughs for camera and lights. We already shot our battle-rounds reality segment with Shakira, her guest mentor, and six battle pairings—that was before we shifted back to season five. Today, second rehearsals with Team Shakira and Team Blake.

From time to time, when I'm reasonably familiar with the songs, it's fun to create challenges. Nothing crazy, just something different to break my mind from what might be its most familiar or comfortable mode of operating.

Today I recalled a recording I played on. The producer was Tom Rothrock, and during preproduction I was playing along to some guitar/vocal demos. At first I approached them in a very typical way, playing fills and crashes to

THE NEW PRO 1-V HI-HAT AVAILABLE NOW!

The Pro 1-V Hi-Hat featuring heavy-duty adjustable/removable legs, a folding and locking mechanism for transport, memory locks for height adjustment, and built of the same durable AL13 aluminum as the rest of the great Trick products.



DrumDial
Drum Tuner

"The DrumDial is a great tool which can make any drummer's life easier. It is indispensable for quickly tuning a drumset. I carry it with me on all of my travels and for all of my gigs" -Peter Erskine

Peter Erskine

BIG BANG DISTRIBUTION
9420 Reseda Blvd., PMB 350, Northridge, CA. 91324
Ph. 800-547-6401 www.bigbangdist.com



turn around the sections, verse to pre-chorus to chorus, etc. After one or two passes, Tom said, "Okay, this time don't play any crashes." So we played down the song a couple of times with no crashes, and whenever I'd play a fill I'd just return on the downbeat to the hats or the ride. Then he asked me to play the entire track with no fills. That sounds fairly simple, but you'd be surprised. It's so easy to become completely ingrained in the dogma of "fill every eight bars, crash" that when you have to do exactly *not* that, you might actually have to concentrate on making yourself do nothing. Tom explained that sometimes it's important to focus on playing the track down with nothing, to see where the song actually *needs* a fill or crash and where it doesn't. It's a simple idea, but it's not always one's first instinct.

So one of today's challenges was seeing if I could play an entire song without one single fill or crash. When you remove adornments from your playing, you're forced to concentrate on the purest elements of your time. "Does this pocket feel good?" "Can I bury the click?" (In my case, generally no.) "Are my ghost notes all at the same dynamic level?" "How consistently can I strike the snare in the exact same location?"

Ideally, you want to think less and just play music, but occasional challenges like these help me assess my bad habits or inconsistencies.

Wednesday, January 29, 2014

Besides me, the person on the show who plays my drums the most is Adam Levine. I think he'd build a drumkit on the platform with his twirly red chair if he could. It's to the point where if I stand up off the drum throne to go to the bathroom, Adam is literally on it before my second foot is off the riser. You know those spiky things across the tops of billboards to keep birds from landing there? It's been suggested that I look into something like that for my throne. Trap doors, ejector seats, and hiding the drumsticks have also been suggested. But seriously, it's pretty hilarious. Adam is actually a very good drummer, so it's not like he's just pounding away. He's a song guy, so even if he's playing alone, he's playing the groove to a song, so that's cool. And besides, when Adam plays, that's just more time for me to go see if there's any more seven-layer dip at craft services.

To read Morton's journal entries for the final weeks of The Voice, season six, go to modern drummer.com.



Freedom to
DREAM

5 Cymbal Lines,
One Sound Price!

*"Versatile, dependable and affordable....
These are my Dream Cymbals!"*

Chad Garrble
- Jason Isbell
& the 400 Unit

www.dreamcymbals.com

STEVE GOULDING

London's historic '70s pub-rock scene was the starting point. Today, forty years into his career, the drummer has left his mark on dozens of albums, tours with numerous hit groups—and now a popular Hollywood movie.

by Patrick Berkery

London's pub-rock movement of the mid-'70s, whose rejection of the increasingly "progressive" nature of classic rock set the stage for the punk revolution, produced some of the greatest songwriters in pop history, including Elvis Costello, Nick Lowe, and Graham Parker. Another graduate of the scene, Steve Goulding, holds the distinction of having played drums with all three of those revered artists.

Goulding's name might not spring to mind as instantly as that of other time-keepers who graduated from the pub scene, like the Attractions' Pete Thomas or Rockpile's Terry Williams. (The latter left that pub-rock supergroup to join the late-'70s/early-'80s hit-makers Dire Straits.) But if you're a fan of pub rock, new wave, or Americana, it's likely that somewhere in your record collection there's an album featuring Goulding's drumming.

Though he's primarily known for his work with Graham Parker and the Rumour, the band that *almost* broke big in the late '70s on the strength of influential albums like *Squeezing Out Sparks* (which came in at 334 on *Rolling Stone's* Top 500 Albums of All Time list) and *Heat Treatment*, Goulding has worked with an impressive and varied array of artists over his nearly forty-year career, playing on some truly classic records along the way. That's Steve providing the hypnotic pulse on the Cure's "Let's Go to Bed" and laying down the grooves for early Nick Lowe singles like "(I Love the Sound of) Breaking Glass," for which he received a cowriting credit, and "So It Goes," where the lighting-fast buildups he plays on the snare and rack tom make your wrists burn just listening to them.

It's also Goulding—not Thomas—slashing his way through Costello's early hit "Watching the Detectives." Goulding ended up on the track after subbing for Thomas (who was in the U.S. playing with John Stewart at the time) at tryouts



Costello was holding to find a keyboardist and bassist to round out the Attractions.

"We spent all day auditioning bass and keyboard players," Goulding recalls from his home in New York City, where he's lived since the early 2000s. "Watching the Detectives" was one of the tunes they had the people learn to see if they could play reggae. Most people couldn't. I was quite conversant with reggae. I'd been listening to it since before I started playing. Where I grew up in Streatham, South London, that's where all the Jamaicans came and set up shop, basically. You just had that music all the time. It was one of the first things I ever played on the kit. [Bob Marley's] Carlton Barrett and [Peter Tosh's] Sly Dunbar were both huge influences.

"Elvis wanted to record the song as a single," Goulding continues, "and since they didn't have Pete around, Andrew [Bodnar, Rumour bass player], Elvis, and I did it, and [Attractions keyboardist] Steve Nieve put the keyboards on it afterward. I wanted to combine Ringo Starr with a Lee Perry/Carlton Barrett kind of thing. I'd had

the part worked up because we'd done it so many times during the auditions.

[Costello manager] Jake Riviera was in the studio, and after an early take he was like, 'That's the one, that's the one.' I said, 'I can do it better,' so we did it again. And it was *technically* better, but it didn't have the feel. So we just kept the previous take, warts and all."

Peruse Goulding's C.V. further and you'll find credits ranging from Carlene Carter to Poi Dog Pondering to Freakwater to a long-standing membership with the punk-country anarchists the Mekons, as well as Mekons offshoots like the Waco Brothers and the Pine Valley Cosmonauts. You'll also learn that Goulding backed David Bowie on Johnny Carson's *Tonight Show* in September 1980, playing "Life on Mars" and "Ashes to Ashes." (YouTube "Tonight Show David Bowie" and brace yourself for the booming sound of Goulding's Rogers kit.) That one-off engagement came about after guitarist G.E. Smith asked Goulding what he was doing over the weekend while they were

in New York recording an album with Garland Jeffreys.

"He said, 'I'm going to L.A. to play with David Bowie—do you want to come?'" Goulding remembers with a laugh. "Then we went and rehearsed one afternoon at the RCA studios in midtown Manhattan. It was really amazing. It was a bit odd playing with one of your pop idols. But he was very approachable and very funny—as normal as someone like that can be."

The '80s also found Goulding touring the world with the Thompson Twins, Gang of Four, and Lene Lovich, and appearing in the video for Roxy Music's "Avalon." Though studio ace Andy Newmark was Roxy's drummer at the time, Goulding played with the band on multiple European television shows to promote the *Avalon* album, and he ended up in



too—his sound and feel on those Staple Singers records was so great. You'd listen to different albums, read the liner notes, and say, 'Oh, it's got *him* playing on it; I'll buy this,' which is how I got into Bernard Purdie. I bought a record by Esther Phillips called *From a Whisper to a Scream*. His playing on that is incredible. I practiced along to that record religiously for about two years."

Dig into the Graham Parker and the Rumour catalog and you'll find that Goulding's taste for feel-oriented players,

A smart fill here and there perfectly accentuates Parker's snarling delivery.

"The original feel of 'Local Girls' was more straight ahead," Goulding recalls. "But [producer] Jack Nitzsche told me to try to play off the vocal a bit. I still don't think I played what he meant me to play, though. [laughs] He had such a depth of experience that when he told you to do something or said, 'Why don't you play it like this?' you'd go, 'Sure!' And what he basically told us was, 'Stop playing so much.' The message was stop trying to be such clever dicks and just play off each other. Play *the song*—the song, the song, the song."

In 2012, thirty years after Parker and the Rumour parted ways, they regrouped to record the critically acclaimed album *Three Chords Good*. The reunion came with an interesting twist, as writer/director Judd Apatow, a longtime fan of the band, used it as a plot point in his comically dark look at married life, *This Is 40*. In the film, the owner of a small independent record label, played by Paul Rudd, pins his financial hopes on the band's first album in three decades. (Spoiler alert: It doesn't end well.) Parker has some hilarious exchanges with Rudd's character, and the band is featured in performance, captured during a day of filming that was edited into the DVD *This Is Live*, released last summer.

"It was pretty surreal," Goulding says of the *This Is 40* experience. "We had pretty much made the record when Graham started talking to Apatow about us being in the movie. And it was like, 'Okay, great, but can we concentrate on finishing the first record we've made together in over thirty years, please?' Then off you go to L.A., getting chauffeured around, and it's all very nice. We had quite a respectable amount of time on camera, and the DVD came out of it from the gig we did. We basically played that set twelve times over a period of a day. All of that is just taken from different parts of the set. What you see in the film is the first time we were on stage together in thirty years.

"But you start these movie things at seven in the morning. You're playing 'Don't Ask Me Questions' before you've finished your first cup of coffee. That's why it's called *acting*, I guess."



"We spent all day auditioning bass and keyboard players. 'Watching the Detectives' was one of the tunes they had the people learn to see if they could play reggae. Most people couldn't."

the video. "I guess I had the right image for the time," Goulding says with a chuckle, noting his specs-and-string-tie look in the stylish clip.

Long before Goulding was playing on defining hits of the new-wave movement and performing on TV with his idols, he was a kid banging on whatever he could get his hands on in his family's home, pounding along to the way-out sounds he heard on John Peel's radio show, like T. Rex and the Third Ear Band.

"Those bands all used bongos, which appealed to me because I was using my hands," Goulding says. "I had a tin of nails on a sideboard that sounded like a snare drum, and my bed would be the kick drum. Eventually, around 1969, I got a kit and started playing along to Ginger Baker and Keith Moon. Once I started to get into it more seriously, I met Andrew Bodnar. We'd hang out and listen to records and boil it down to the crew of people that played with Delaney and Bonnie, Leon Russell, and Eric Clapton, which was Jim Gordon, Carl Radle, and Jim Keltner—those kinds of people. Roger Hawkins

and all that woodshedding along with Pretty Purdie, served him well. He's rock solid on those albums, completely at ease while delivering whatever a particular song requires. When the Rumour bash it out on "Mercury Poisoning" and "Discovering Japan" as if they're still gigging at London's Hope and Anchor bar (ground zero for the pub scene), Goulding ignites the band while keeping everyone on point.

It sounds like the same scrappy pub combo—albeit one with a serious pocket, thanks to Goulding—covering Ann Peebles' "I'm Gonna Tear Your Playhouse Down" and the Jackson Five's "I Want You Back" (the latter from the excellent *Live in San Francisco 1979* set). And when a tune calls for staying out of the way and letting Parker's gifts as a songwriter shine, Goulding knows exactly where to dig in and where to lay back. The band's U.S. breakthrough, "Local Girls," is an excellent example, as Goulding's hands play it straight while his kick pattern and Bodnar's bass line dance playfully around one another and around Parker's melody.

RHYTHM AND TIMING

Part 4: 8th-Note Triplets

by Bill Bachman

This month we're going to make the switch to 8th-note-triplet rhythms. Within the sets of three notes, we're first going to get into the three available two-note groupings. I've found that the best way to count triplets is "one-trip-let, two-trip-let, three-trip-let, four-trip-let." With that, the three possible two-note groupings are "one-trip," "two-trip," and so on. Then, when we move it back, there's a rest on the down-beat ("rest-trip-let"), and then it loops back around to "one-(rest)-let," "two-(rest)-let," and so on.

After those first three variations, we'll do separate exercises for the last two two-note groupings, which occur when you isolate every other 8th-note triplet over two counts. These end up being quarter-note triplets and upbeat quarter-note triplets. As usual, the exercises will focus first on the broken-up rhythms played as accents among taps, and then we'll play the same rhythms with the spaces in between left open.

Instead of a simple alternating sticking, we need to go with a natural sticking so that we can flow into and out of each check pattern. It may seem to be an unnecessary burden at first, but you'll be glad you learned the proper stickings, since

they'll help you attain rhythmic accuracy going into and out of the check patterns.

As always, be sure to use a metronome, tap your foot, and count out loud, first with all of the notes played and then with just the quarter notes. Be sure to play the exercises with the left hand leading as well, to help you maintain balanced hands and confidence playing with the weaker hand. It'll take thousands of perfect repetitions to program these rhythms into your musical vocabulary so that they're comfortable.

The first exercise has an accented check pattern leading into the first three broken-up rhythms (played as accents), with all of the subdivisions filled in as taps. Use the taps to guide the accented rhythms to their correct places. The key to playing the first exercise well is mastery and control over the four basic strokes (full, down, tap, and up). For maximum stick height/dynamic contrast and a relaxed flow, you must know exactly which stroke type is played. To help, we've labeled the stroke type over each note (F = full, D = down, T = tap, and U = up.) Don't be afraid to practice extremely slowly in order to train your hands to play the appropriate stroke types. The exercise is in a 4-2-1 format, where you play four of each variation, then two, and finally one, and repeat it.

Check:

Check:

Check:

Check:

Here's a short exercise for the remaining two two-note groupings: the quarter-note triplet and the upbeat quarter-note triplet. Make sure not to stiffen up on the upbeat quarter-note triplets. Don't let the counting and mental processing grind you into tension, which leads to dragging the tempo. Just trust your hands to flow through with free strokes.

Check:

Check:

Now it's time to play those same exercises at one dynamic level/stick height with the rhythms isolated. The check patterns will flow into the first broken-up rhythm, and the last broken-up rhythm will flow back into the check pattern. Once your free strokes are flowing, let the sticks go over the barlines, as they will want to glide right into the next rhythm. The hard part will be keeping the rhythms accurate in the middle of the bar, as you negotiate the space while your hands stop and start. Learn how to play the space in your head by subdividing the partials that were played as taps in the first exercise.

I recommend playing this exercise with the free strokes flowing up to the greatest stick height that is comfortable and easily sustainable. There's rhythmic safety in having a continual, flowing motion, so use that to your advantage initially, and later play the exercises at a soft (piano) dynamic level, where more finesse is required.

THE ARMORY SERIES

CHOOSE YOUR WEAPON

The **Armory Snare Series** is an arsenal that contains drums that can blow the roof off any venue when fired properly. Handle with care.



TOMAHAWK [ARST4551CEB]
14" X 5.5" STEEL



DILLINGER [ARML4550KCWT]
14" X 5.5" MAPLE



PEACEMAKER [ARMW4550KCA1]
14" X 5.5" MAPLE/WALNUT



DAISY CUTTER [ARST465HCEB]
14" X 6.5" HAMMERED STEEL



EXTERMINATOR [ARBW4650RCTK]
14" X 6.5" BIRCH/WALNUT



FOLLOW THE URL OR SCAN THIS QR CODE
TO DISCOVER A NEW ARSENAL OF SOUNDS.

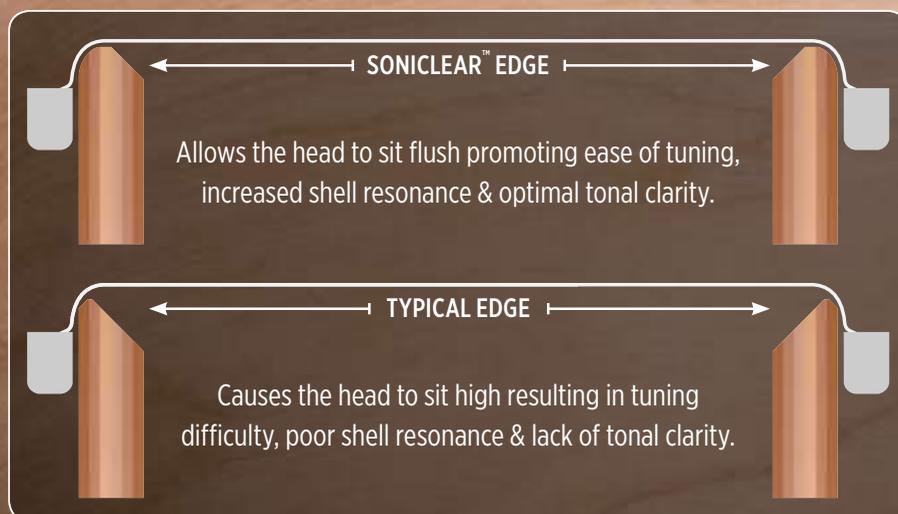
www.MapexDrums.com/ArmorySnares



#playmore

TUNE LESS

PLAY MORE



THE NEW MAPEX ARMORY SERIES FEATURING THE SONICLEAR™ BEARING EDGE

All Armory Series drums feature the **SONIClear™ Bearing Edge**, which allows the drumhead to sit flatter and make better contact with the shell. The result is a stronger and deeper fundamental pitch, effortless and consistent tuning, and a significantly expanded tuning range. The Armory Series includes an arsenal of premium features and add-on options, including a range of pro-level snare drums, and a line of hardware available in chrome, black-plated, or a unique black and chrome hybrid finish.

Experience The Edge of Innovation.



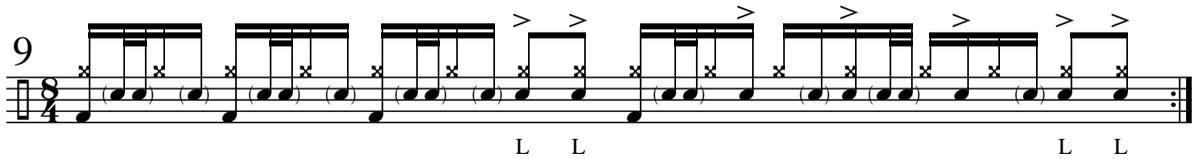
Follow the URL or scan this QR code to learn more about the new SONIClear Bearing Edge.

www.MapexDrums.com/SonicClear



#PLAYMORE

masmudi originates from the Masmooda Berber tribes in North Africa/Morocco. *Kabir* means “big,” referring to the fact that it’s a long rhythm played at slow speeds in a laid-back way.



LISTENER'S GUIDE

Ruben van Rompaey Eastern Expressions 1, 2, 3; Mozaic /// **Solace** Rhythm of the Dance /// **Hossam Ramzy** Sabla Tolo, Classical Egyptian Bellydance /// **Harem** Harem I, II, III, IV /// **Bellydance Superstars** The Art of Bellydance /// **various artists** Beginner's Guide to Bellydance, Tribal Beats for the Urban Streets /// **Hüseyin Türkmenler** Turkish Bellydance



Ruben van Rompaey is a solo artist and workshop leader who has performed at a variety of national and international jazz and belly dance festivals. He has released two instructional DVDs and is the author of a method book for darbuka. For more, visit magnatune.com/artists/rompaey.



JIM KELTNER
Studio Great

“I love the way the Hybrid’s feel in my hands. They are the 1st choice out of my stick bag.” — Jim Keltner
Ahead Drumsticks provide the perfect blend of Power, Control, Consistency, Durability and Tone.



Ahead 5ABS Hybrid Studio Drumstick Model



GROOVE FREEDOM

Part 1: One-, Two-, and Three-Note Permutations

by Mike Johnston

MUSIC KEY

H.H. 
 S.D. 
 B.D. 

Welcome to the first of three articles based on my new book, *Groove Freedom*. I wrote the book for my own practice after realizing how limited I was in certain grooves—in other words, how little “freedom” I had. Playing a groove is one thing, but having absolute freedom inside that groove... well, that’s a different thing altogether, and it’s something that I want for myself and for all of you.

Here’s an example of how I found this deficiency in my playing. A music director wanted me to play Clyde Stubblefield’s famous groove from James Brown’s “Funky Drummer.” No problem. I’ve worked it out, I’ve practiced it for hours, and I can play it like a loop. Now, when the director wanted me to change the kick pattern a bit to give it more space and less low end... problem!

I didn’t have freedom in this groove. I knew it only as an exact replica of Stubblefield’s pattern. As soon as I had to change one little bit, everything fell apart. I realized this was a huge weak link in my drumming armor, and it needed to be fixed. I decided to adapt ideas from books that I grew up with, like David Garibaldi’s *Future Sounds* and Gary Chester’s *The New Breed*, as well as modern books like Benny Greb’s *The Language of Drumming*, to help me overcome my lack of true freedom with all grooves.

The concept is simple. Start with an ostinato (a repeated pattern), like a basic groove between your hi-hat and snare. Then add a variable, which in this case is the bass drum. The bass drum will go through three different permutation cycles, shifting over one 16th note every measure. The first exercise will be single-note bass drum permutations. Play one measure with the kick on the downbeats, one measure with the kick on the “e,” one measure with the kick on the “&,” and one measure with the kick on the “a.”

The second exercise follows the same permutations, but this time it’s with two 16th notes. The third exercise uses three 16ths. If you’re anything like me, you might be surprised by the way that isolating the kicks like this will flush out weak links in certain grooves.

I chose a hi-hat/snare groove that should be familiar to most drummers, simply so you can get used to the system. At this moment, understanding the system is far more important than the notes on the page. Play through the exercises so that you can internalize the concept. If it’s easy for you, just wait until the next article, when things get a bit spicier. If it’s not easy and you need time to work it out, then you’re like me. Just be happy that you’re finding this out in your practicing and not in a high-pressure audition!

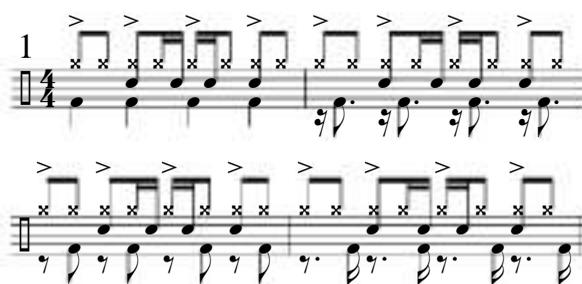
THE OSTINATO AND THE PERMUTATIONS

Here’s the hi-hat/snare pattern that we’ll be using to build bass drum freedom underneath.



In the beginning, treat each measure as its own separate exercise. Once you have each measure down, try playing the entire sequence.

Single Notes



Double Notes



Triple Notes



THE HEAT CHECK

This section is designed to test the skills you've built up through the permutation exercises. There are ten syncopated bass drum patterns made up using the downbeat, "e," "&," and "a." If you're able to play all of the rhythms in Examples 1-3, then you have the physical ability to play everything on this page. The only thing standing in your way is your ability to hear the new patterns. Take each one very slowly—even one note at a time if necessary. It will sound random at first, but soon you'll be able to hear the groove, and then you'll be able to take advantage of your well-deserved groove freedom.



Mike Johnston runs the educational website mikeslessons.com, where he offers prerecorded videos as well as real-time online lessons. He also hosts weeklong drum camps at the mikeslessons.com facility each year.



Drumsets | Pedals | Sticks | Heads & Much More!

Everything You Need.

Cascio

interstatemusic.com

Where The Nation's Drummers Shop & Save!

Online
www.interstatemusic.com
 Superstore
 138th & National | 262.789.7600
 Call Center
 1.800.462.2263

Sean Carey
Bon Iver
 Cascio Artist

FREE SHIPPING • FAST DELIVERY • FREE COMPLETE CATALOG

DUBSTEP DRUMMING

Part 2: Essential Tracks

by Donny Gruendler

MUSIC KEY

HH	X
SD	●
BD	●

In the last article we examined the various components used in dubstep, including the 2-step groove, the wobble bass, and the rewind. Now let's take a look at some influential and real-world dubstep patterns and tunes. The following transcriptions are meant not to be an all-inclusive list but rather a good entrance point for the genre. I've included early innovators alongside many of today's more pop-infused tracks.

As you're reading through each example, keep in mind that the notated grooves are just the basic structure of what to play. It would be impossible to notate every little sound and texture within a dubstep track. Therefore it's open to interpretation.

THE INNOVATORS

In this section I have transcribed many of the early innovators of the dubstep style. These grooves feature dubstep's hallmark rigid half-time beats and syncopated hi-hats, as well as the occasional quarter-note triplet. Each producer is very playful with sonic textures as well. Where appropriate, I've done my best to notate the additional sounds.

Digital Mystikz, "Earth a Run Red" (139 bpm)

This track is influenced by Jamaican dub and features an extremely heavy groove. There's a hi-hat accent notated on the "&" of beats 2 and 4, which is actually a white-noise type of sound. As the track progresses, the groove expands with additional hi-hat variations and subtle kick drum additions. Here's the main pattern. (0:27)

Digital Mystikz, "Anti War Dub" (140 bpm)

This track has a heavy two feel, and the half note is at 140 bpm. The second staff is a bongo-esque sound, which you could also voice on a second snare, conga, or other percussion instrument. (0:41)

Benga, "Killer Step" (139 bpm)

Here, Benga utilizes multiple hi-hat parts alongside a heavy half-note kick/snare pattern. The lower staff outlines a quiet second kick drum and synth bass part. (0:54)

Benga, "I Will Never Change" (140 bpm)

In this groove, Benga employs a very heavy and dub-like kick and snare sound. He also substitutes an electronic ride cymbal for the hi-hat. You should use a high-pitched, washy cymbal when playing this pattern. (0:55)

Burial, "Wounder" (141 bpm)

This eight-bar phrase is quite interesting yet repetitive. The lower staff features a very quiet and distant-sounding rimclick part. (0:10)

Coki, “Mood Dub” (136 bpm)

“Mood Dub” is very repetitive but sonically diverse. In both measures, the “&” of beat 2 features a powerful synthetic clap. The last 8th note in the second bar employs a dry, staccato clap as well. (1:41)



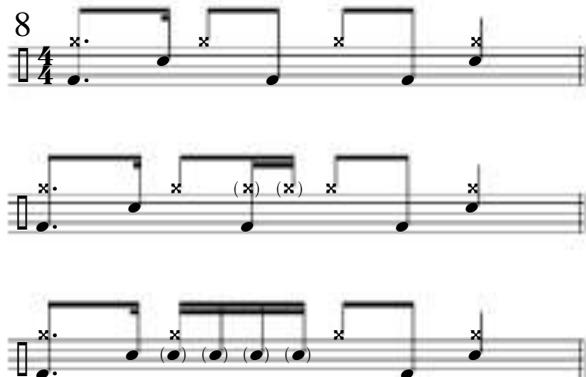
Kode9, “Black Sun” (130 bpm)

This cyclical pattern features rimclick and snare hits in each measure. (0:00)



Kode9, “Magnetic City” (141 bpm)

Kode9 keeps the same structure throughout this groove, while intermittently adding additional hi-hats and snare fills that decay into the background. (1:27)



N-Type, “Early Door Jaw” (140 bpm)

Multiple sounds are used in the intro of this tune, including three hi-hat tones and two distortion variants. A long, gated white-noise distortion is used on beat 3, which is layered with a snare. There’s also a scrape-like distortion on beat 2 of measure 1 and on the “&” of beat 4 in measure 2. These devices continue during the bass drop, but the hi-hat remains on one pitch and employs 8th notes throughout. (0:00)



N-Type, “Tolerance” (139 bpm)

Here, N-Type maintains the same kick and snare structure while adding hi-hat rhythms. (1:12)

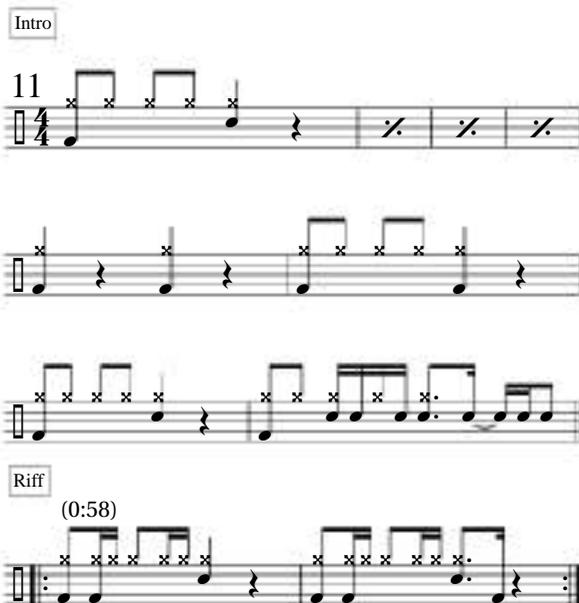


At 4:22, a bongo-type sound is placed on top of the established groove that begins at 4:02.



Skream, “Midnight Request Line” (140 bpm)

Skream employs rests within the intro. In the riff sections, the “a” of beat 3 is placed on a second synthetic 808-inspired kick. In the second riff section, a second hi-hat is added on beats 3 and 4. These are straight and robotic compared with the rest of the groove. (0:24)



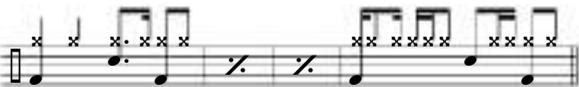
Skream, "Rutten" (140 bpm)

Skream programs the intro drums in this track in a very hip-hop-like manner. The 16th notes are neither straight nor swung but are rather in the cracks between. During the bass drop, the semi-shuffled dotted-8th/16th fragment is moved to beat 3.

Intro (0:00)



Drop (0:28)



POP-INFUSED TRACKS

These grooves feature many of dubstep's hallmark rigid half-time beats and syncopated hi-hats alongside popular mainstream verses, choruses, and hooks.

12th Planet and Juakali, "Reasons" (Dr. P Remix) (141 bpm)

This vocal composition features four distinct sections and groove variations. Fat kicks are used alongside wide clap samples, and a ride cymbal is employed during the riff section.

Verse (0:14)



Bass Drop (0:55)



Riff



The Bug and Warrior Queen, "Poison Dart" (143 bpm)

This static groove has a winding hi-hat pattern and a snare-decay fill on beat 3 of each bar. In addition, the snare pitches upward in bar 1 and downward in bar 2. (0:17)



Pitched-up snare

Pitched-down snare

Katy B, "Katy on a Mission" (138 bpm)

This tune utilizes two hi-hat pitches and employs a slightly swung 16th-note fragment on beat 4. The hi-hat on beat 4 should be played as a long, slightly open note. (0:41)



La Roux, "In for the Kill" (Skream's "Let's Get Ravey" Remix) (138 bpm)

Here, there's a static groove alongside a gated snare and punchy kick. (1:49)



Skrillex, "Scary Monsters and Nice Sprites" (141 bpm)

Although most purists may consider this song "brostep," it did make US listeners aware of the dubstep genre. The intro and bass drop grooves are very traditional, with their 8th-note hi-hat, gated snare, and slightly syncopated kick patterns.

Intro



At 2:52, the hi-hats alternate pitches and become busier.

Intro Reprise



HERITAGE

I hope you continue to explore the historical lineage of electronic music. Just as we study the evolution of Dixieland, swing, blues, and jazz, I suggest that you also delve into Jamaican dub and see how it influenced hip-hop, house, techno, U.K. garage, and dubstep. As in those more traditional styles, each dub-influenced artist borrows from the previous generation. Plus, each new stylistic development is often linked to an advancement in technology. In short, electronic music has traceable roots and a deep lineage worthy of exploration by drummers of all genres. Have fun!



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.



Resonator

Outburst Spring Design

Replaces traditional cymbal felts
Enhances cymbal resonance and sustain
Minimizes resonance transfer to stands
Disperses impact, improves cymbal life

AVAILABLE NOW!

TRICK
DRUMS & Cymbals • 1976
WWW.TRICKDRUMS.COM

MOONGEL

Simply the best damping device ever created.
Drummers #1 choice around the world...

RTOM.com
Distribution: bigbangdist.com

SYNCOPIATION REVISITED

Part 1: Basic Applications

by Steve Fidyk

MUSIC KEY	
R.C.	✕
S.D.	●
B.D.	○
H.H.	✕
w/ foot	○

This month's Jazz Drummer's Workshop features some of my favorite applications of the classic Ted Reed book *Progressive Steps to Syncopation for the Modern Drummer*. *Syncopation* has been a staple since it was first published in 1958 and is regarded as one of the most versatile and practical drum books ever written.

I first studied from it with my teacher Angelo Stella in 1975, strictly as a snare drum method with bass drum accompaniment. Angelo later had me add the hi-hat on beats 2 and 4 (three-way independence), and eventually I worked up to four-way independence while reading from pages 29–44 (from the original printing). Legendary teachers such as Alan Dawson, Joe Morello, Jim Chapin, Bob Grauso, Ed Soph, and John Riley use *Syncopation* with their students as a means for developing coordination, dynamic balance, and phrasing around the kit.

The following applications can be used with any of the repetitive one-measure reading materials from pages 29, 30, and 33–36, or from the thirty-two-measure rhythm melodies from pages 37–44.

ACCENTING THE INK

This first example works great as a warm-up with accents. Apply alternating 8th-note triplets over the written line. Below is example 1 from page 29 interpreted that way.

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

Once you have control of that, try starting with your left hand. Here's example 22 from page 30.

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

Once you have control of the rhythms with your hands, try adding your feet with the following bass drum and hi-hat ostinatos.

A

B

C

D

When you have that down, make use of the following triplet sticking schemes with the reading material from *Syncopation*:

1. RLL
2. LRR
3. RRL
4. LLR
5. RLR, RLR
6. LRL, LRL
7. RRL, LRR
8. LLR, RLL

For example, here's sticking example 1 (RLL) with exercise 21 from page 34.

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

Now try sticking example 6 with exercise 28 from page 35.

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

SWING COORDINATION

Below are five ostinatos to experiment with in a variety of ways, by assigning each to one limb and reading the ink with another.

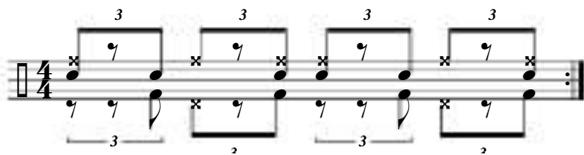
1

2

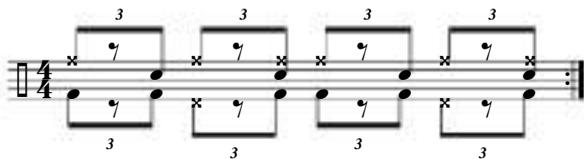
3



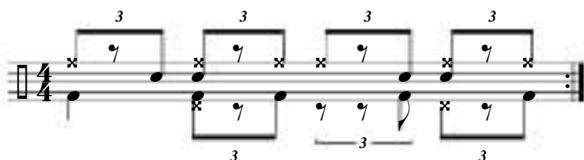
Here's ostinato 1 played on the bass drum while you read example 4 from page 33 on the snare.



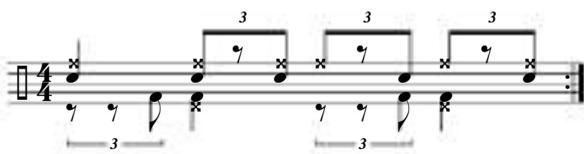
Now reverse it.



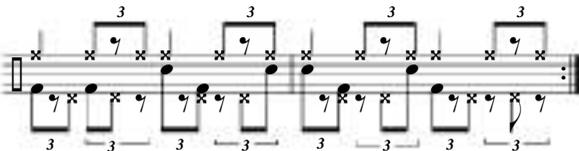
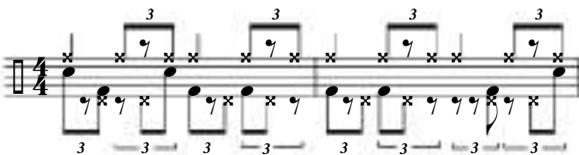
Next, try playing ostinato 2 on the snare while reading example 24 from page 34 on the bass drum.



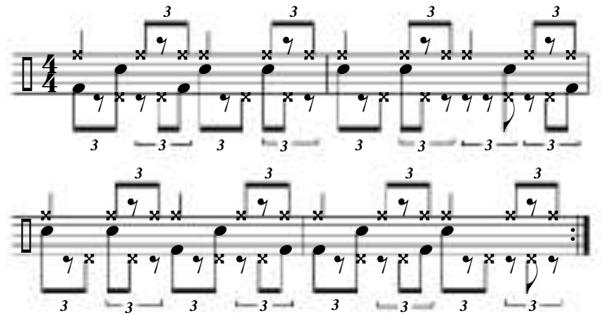
And reverse it.



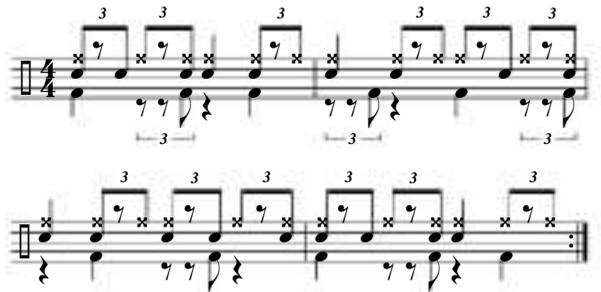
Here's ostinato 3 played on the hi-hat while you read the first four measures of the melody from page 37, broken between the snare and bass drum.



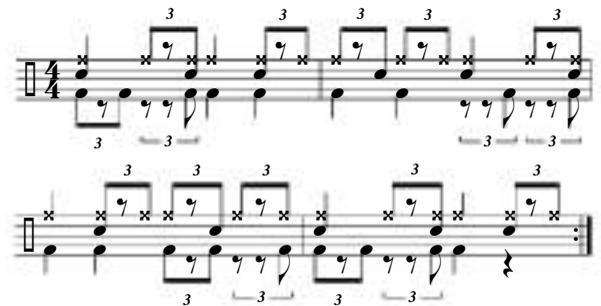
And reverse it.



Finally, try playing ostinato 5 on the bass drum while reading the first four measures of the melody from page 37 on the snare.



And reverse it.



As you work through these *Syncopation* applications, concentrate on the sound you're producing. Work on each example with a metronome, a drum machine, or your favorite recordings, at a wide range of tempos from very slow to very fast. Also experiment and try coming up with your own variations. Part two of this series will explore ways to use *Syncopation* in 3/4.



Steve Fidyk has performed with Terrell 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, including how to sign up for lessons via Skype, visit stevefidyk.com.

Part 6:

IANNIS XENAKIS

by Elizabeth Walsh

A composer as well as an architect, he applied mathematical principles to his groundbreaking compositions and drew on music to create stunning physical structures.

In late eighteenth-century Europe, music was written using a complex set of rules, or theory, that dictated how long a piece would be, what key it would be in, and what rhythm it would adapt. For example, if a piece was in sonata form, the first movement had to consist of an exposition, a development, and a recapitulation. By the late nineteenth and early twentieth centuries, composers began to look at alternative ways to generate ideas. Schoenberg created an entirely new music theory, serialism. John Cage used the technique of throwing the *I Ching*, an ancient Chinese divination text, to determine the next step in his works. Brian Eno co-created the “Oblique Strategies” deck of cards; each card features a suggestion meant to help you out of a creative bind.

Iannis Xenakis (1922–2001) eschewed music theory altogether and used mathematics to create his works. Calculus, probability theory, and other mathematical processes allowed him to generate random events within a composed piece. The number of instruments playing at any given time, which instruments are playing, and the length of the piece are all determined by math. Xenakis called this “free stochastic music” and discussed it in his book *Formalized Music*.

In the composer’s percussion writing, the result sounds basic at first but reveals itself to be filled with subtle complexities. Xenakis used a wide variety of objects as percussion instruments, and he also created his own, the sixxen. He used the instruments in nontraditional ways, to add a touch of color or a melody. The result is percussion music that gets more out of the instruments; it’s powerful yet surprisingly expressive.

Born to Greek parents in Romania, Xenakis moved to Greece at the age of ten. He joined the Greek resistance during World War II and became heavily involved in politics. After being condemned to death for his activities, he secretly fled the country and settled in Paris.

In his new home, Xenakis began working for the famed architect Le Corbusier while he studied composition with the legendary composer Olivier Messiaen. Messiaen encouraged his pupil’s passion for architecture and advised him to incorporate ideas from the field into his music. Xenakis would do so throughout his career, as he borrowed concepts from his musical structures to make buildings and used three-dimensional space as a compositional element.

“Metastasis” (1955), Xenakis’s first published orchestral work, was based on a mathematical structure called a hyperbolic paraboloid. Combining his musical and architectural



explorations, Xenakis then incorporated ideas from “Metastasis” into the design of the Philips Pavilion at the 1958 Brussels World’s Fair (background image).

Just as an architect shapes space with his buildings, Xenakis used space to shape his music. “Persephassa” (1969), for six percussionists, calls for whistles, sirens, pebbles, gongs, and metal sheets, along with more traditional instruments like cymbals, tam-tams, and congas. The performers are placed around the perimeter of the audience; members experience the music in 3-D. In 2010, the piece was performed around a lake in New York’s Central Park as the audience sat in the middle, in rowboats.

At first listen, Xenakis’s works for percussion are surprisingly simple. All that math seems to lead to nothing more than a very even, regular pulse. But within this simple rhythm, subtleties gradually emerge. The space between the beats feels organic, rather than pre-measured. The beats begin to blur and shift.

Xenakis’s percussion music is very emotionally expressive; the composer is similar to Bartók in this way. He is able to exploit the full rhythmic, harmonic, and timbral qualities of percussion instruments. He’s also willing to place the percussionist in an unexpected role, with often surprisingly subtle results.

“Idmen,” written in 1985 for a choir and percussionists, is one example. In the first of two parts that make up the work (usually referred to as “Idmen A”), Xenakis turns around the traditional roles of both choir and percussionist. While a thirty-two-piece choir carries much of the piece’s rhythm, six mallet percussionists, nearly buried by the strident vocal harmonies, are mainly used to add color or ornamentation to the overall sound.

Xenakis allows timbre to drive “Métaux,” one of four “elemental” sections that make up *Pléiades* (1978). Six percussionists employ Xenakis’s sixxen instrument, which has tuned metal plates and is played with metal hammers. As the piece progresses, harmonics begin to emerge. Overtones come to the forefront, linger, and then recede into a shimmering cloud of sound.

Xenakis died in February 2001. His last completed piece, “O-Mega,” was for a solo percussionist playing eight drums, along with an ensemble of string, wind, and brass instruments. Evelyn Glennie performed the piece at its 1997 premiere. Perhaps this was a fitting career finale for a composer who brought a new level of expressiveness to the percussion ensemble.





Win This Wild Dixon Drumkit

Get your hands on this 9-piece Dixon Artisan Limited Wild Zebra Black Fade kit with hardware!

Dixon Artisan Limited encourages innovation and advancement in the art of shell making by challenging its craftsmen with custom orders and the purchase of limited hardwoods, combining design, resources, and craftsmanship to produce these masterpiece outfits. Artisan Limited Wild Zebra combines 100% North American maple with zebrawood cut on a spiral, resulting in an erratic grain pattern in lieu of its familiar vertical look.

Dixon Artisan Limited kit includes: 18x22 bass drum, 8x10 and 9x12 toms, 12x14 and 14x16 floor toms, 14x18 gong bass, 6.5x14 snare drum, and 11x6 and 13x6 shot toms. Dixon K-Series hardware includes: snare stand, straight cymbal stand, three (3) boom cymbal stands, double tom stand, hi-hat stand, single pedal, throne, and four (4) single tom adapters. Cymbals not included.

Enter today!

Consumer Disclosure: 1. To enter, visit www.moderndrummer.com between the dates below and look for the Dixon Drums Contest button (one entry per email address). 2. ODDS OF WINNING DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 3. CONTEST BEGINS MARCH 1, 2014, AND ENDS MAY 31, 2014. 4. Grand Prize Drawing: Winner will be selected by random drawing on June 11, 2014. Winner will be notified by phone or email on or about June 13, 2014. 5. Employees, and their immediate families, of Modern Drummer, Dixon Drums, St. Louis Music, and their affiliates are ineligible. 6. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 7. Open to residents of the U.S. and Canada, 18 years of age or older. Void in Quebec, Canada; Florida; and where prohibited by law. 8. One prize awarded per household per contest. 9. Prizes: Grand Prize – One (1) winner will receive the Dixon Artisan Limited Wild Zebra Fade with hardware as described above. Approximate retail value of prize: \$9,250. Approximate retail value of contest: \$9,250. 10. Sponsored by Modern Drummer Publications, Inc., 271 Route 46 W, H-212, Fairfield, NJ 07004, 973-239-4140. 11. This game subject to the complete Official Rules. For a copy of the complete Official Rules or the winner's name, send a self-addressed, stamped envelope to: Modern Drummer Publications/Dixon Drums/Official Rules/Winners List, 271 Route 46 W, H-212, Fairfield, NJ 07004.

New at NAMM 2014



This year's Winter NAMM Show was full of interesting and practical product launches in all categories of drums and percussion. Here's a rundown of some of our favorites.



ACOUTIN

Featuring some of the classiest-looking drums at the show, Acoutin continues to impress with its hybrid metal/solid-shell snares.

ALESIS

New drum-related products from Alesis include the eight-pad SamplePad Pro, with onboard sound storage, and the Sample Rack percussion module, which has eight trigger inputs.



AMEDIA

Once again, Amedia brought out interesting cymbal designs, like this huge 26" crash/ride with big, wide hammer marks.



ANCIENT TREE

Here's a unique snare built from river-reclaimed heartwood with matching wood hoops.



ANGEL

This drum from Angel features a segmented shell and the company's patent-pending single-flange hoops.

AQUARIAN

The big buzz at Aquarian was the new Modern Vintage II and Deep Vintage II 2-ply calfskin-style coated drumheads.



AXIS

New hardware ideas from Axis include a few signature bass drum pedals, a detachable snare strainer, and a snare stand with a removable basket.



AYOTTE

Ayotte made another strong showing with a range of wood-hoop snares and kits.



BIG BANG

Ahead Armor cases, the Dunnett R-Class floor tom conversion kit, Ahead practice pads, Kasza cymbals, and powerful-sounding Hendrix stove-shell drums were featured at Big Bang's booth.



BONE CSTMS

Here's an eye-catching kit in deep blue ocean finish.

BOSPHORUS

Now available from Bosphorus is a set of Lyric series 14" hi-hats, a 21" rivet ride, and a 23" thin ride, designed for jazz drummer Ari Hoenig.



BRADY

This one-of-a-kind jarrah ply/blackheart gloss drumset was the highlight among many gorgeous kits and snares at Brady's booth.



CANOPUS

Canopus is expanding its more affordable Yaiba series to include compact Bop kits.

CHICAGO CUSTOM PERCUSSION

This great-sounding, great-looking kit features 8-ply birch shells and an outer cedar veneer.



CRAVIOTTO

To commemorate its tenth anniversary, Craviotto is releasing limited Private Reserve kits and Diamond series black-nickel Masters Brass snares.



CRUSH

The most outlandish drumset on display at NAMM was this lighted acrylic kit built into a custom tree-sculpture riser.



DDRUM

On the acoustic side, oversize Reflex Powerhouse kits are now available in satin red finish. For electronics, ddrum's Chrome Elite triggers can be used in conjunction with a DD2X brain or DDTI interface for combining acoustic and electronic drum sounds.

DIXON

Dixon offers a lot of great acoustic drums, including the affordable but sturdy Spark series, the intermediate hybrid cherry/mahogany shell, the satin-finish Fuse series, the gloss-finish Fuse Pro, the higher-end Blaze, and the top-level Artisan line. In hardware, Dixon has the multi-use remote Cajon Pedal Plus (see the review on page 23).





DOJO

These Crossbones and Beer models are just two options for unique drum keys from Dojo.



DREAM

Dream had some cool Stacker effects and also released a new hi-hat, crash, and ride starter pack, called Ignition.



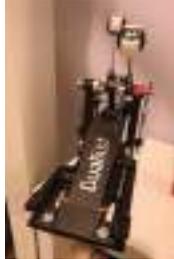
DRUMCLIP

This plastic accessory attaches to the rim and presses on the drumhead to dampen excessive ring.



DRUMLITE

DrumLite offers a practical solution for adding a visual element to the drumset.



DUALLIST

The D4 pedal features a second beater that can be activated by a heel switch to play double bass patterns from a single footboard.

DUNNETT/GEORGE WAY

In addition to some downright stunning-looking custom snare drums, Dunnett displayed a sleek R-Class mic clip, and George Way is offering the Tuxedo kit in a variety of shell types and sizes.



DW/PDP

New additions from DW and PDP include the 6710 flush-base Ultralight cymbal stand, cherry/gum and mahogany/gum Collector's series kits, a Design series Frequent Flyer travel-friendly drumset, MDD direct-drive bass drum pedals, a PDP wood-hoop snare, and a True Sonic snare featuring a bridge with pre-tensioned snare wires.



DYNAMICX

A division of Black Swamp Percussion, Dynamicx makes some very creative and classy snare drums, like the etched titanium and Tybrid maple/titanium hybrid models shown here.



EARASERS

These musician earplugs provide hearing protection without compromising clarity.



EVANS

The Heavyweight snare batter combines two plies of 10 mil film with a 3 mil reverse dot, and the EMAD Heavyweight features two plies of 10 mil film. Both offer supreme durability plus extra sensitivity, thanks to Evans' Level 360 design, which allows the head to sit flush on the bearing edge.

GAAL

The unique hand-cut finish on this kit is called V-Neck.



GIBRALTAR

Gibraltar now offers a nice double-tom stand, a rack tom basket stand with a ball-and-socket joint for better positioning, and G-Class cases that unfold completely for super-easy use.



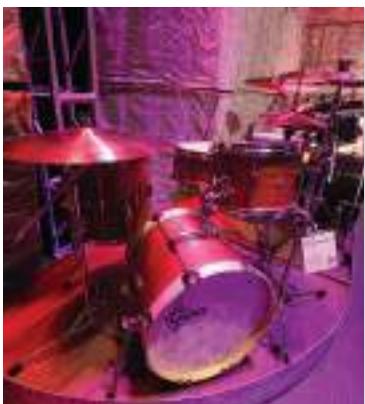
GMS

Revolution series snares feature maple shells sprayed with metallic interiors. This one has aluminum on the inside. GMS is also updating its SE series with a new badge and some new manufacturing techniques.



GON BOPS

New cajons from Gon Bops include the Tumbao Pro and the flamenco-style Rumbero, which comes with a backpack gig bag.



JON CROSS

Jon Cross specializes in segmented and stave shell drums.

GRETSCH

Gretsch went old school with a Playboy ribbon mahogany center-lug kit, black oyster and vintage white finishes for the Brooklyn series, and a vintage pearl finish for Renown drumsets. Also new are Inside Out snares that feature the company's Silver Sealer on the outside and various nitron finishes on the inside.



INNOVATIVE PERCUSSION

In addition to several new keyboard mallets, Innovative Percussion has released the Joey Waronker Studio stick and a Chris McHugh signature model.



ISTANBUL AGOP

The Xist line has expanded to include larger hi-hats, crashes, and rides, and smaller 10" special-effects hi-hats, while the 30th Anniversary series continues to be the benchmark for vintage-style cymbals.

ISTANBUL MEHMET

Here's a nice Erik Smith signature 22" Xperience series swish with rivets and the entire El Negro series.



JOYFUL NOISE

Joyful Noise's seamless metal snares, like the custom-finish Luminary aluminum model shown here, are some of the finest on the market.



KAT

The KT3 six-piece digital drumkit comes with 11" floor tom and snare pads, a 12" hi-hat, two 12" crashes, and a 14" ride. Also new is the KTMP1 multi-pad, which has four triggers plus inputs for hi-hat and bass drum controllers.



KICKPORT

The popular drumhead-port tone enhancer is now available in even more cool colors.



LIBERTY

This Avant series kit comprises small drums (16" kick, 14" floor tom, 10" rack tom) with big sounds, thanks to the Finnish birch shells and proprietary Opex bearing edge.



LOS CABOS

Los Cabos introduced Jive and Swing maple sticks, as well as a Richie Ramone signature model and the Duo mallet/drumstick combo.



LP

Latin Percussion is commemorating its fiftieth anniversary with hickory congas and bongos with gold-tone hardware. The company also released Richie Gajate Garcia Signature series congas.

LUDWIG

The new Signet 105 line features 6-ply Ludwig USA maple shells and a new Instalite lug that installs with no tools or screws. The entire kit comes shipped unassembled in one box, which helps bring down the price.



MAPEX

The new Armory line from Mapex features the SONIClear bearing edge for easier tuning, the SONIClear tom suspension system and floor tom feet, five snare models, and hardware in three different finishes. Armory toms and bass drums feature hybrid maple/birch shells. Mid-price Mars series drums feature SONIClear edges on all-birch shells.

*stella mozgawa
warpaint*



istanbUL[®]
Agop Handmade cymbals from Turkey.



MCD

MCD brought out a gorgeous orange-finish solid-maple kit and various solid-shell snares. The company also announced that it would be producing solid shells for other manufacturers, in partnership with Joyful Noise, under the name Bent Tree Innovations.



MEINL

New rides from Meinl include old-school Byzance Jazz and Jazz Light Tradition models, the crashable yet articulate Byzance Extra Dry Transition, the super-dry Byzance Vintage Pure and Pure Light, and the dark-finish MB10 Classics Custom Dark. Meinl also released a bunch of new string, snare, and Woodcraft cajons.



MORTON MICROPHONE SYSTEMS

The KickTone bass drum microphone attaches directly to the resonant head and is designed to capture sub-bass frequencies.

NATAL

Pure Stave snares are made from ash, walnut, and maple and are available in 5.5x14 and 6.5x14 sizes. Natal also displayed a slick maple kit in black sparkle finish with brushed-nickel hardware.



OVERTONE LABS

The Tune-bot digital drum tuner still ranks high on our list of essential tuning aides.



PAISTE

The latest, greatest cymbals from Paiste include the aggressive-sounding Rude Basher line and the thin, jazzy Masters Dark series.



PEARL

This natural-finish drumset features skull artwork and metal charms.

PEARL

Pearl is celebrating the thirtieth anniversary of the free-floating snare with a bunch of new metal and wood models. The company also introduced a new ARL arched tube lug for its SensiTone snares, like those featured on the patina-finish brass drums shown here, as well as new Hybrid Exotic wood-shell drums. In percussion, Pearl launched Havana series congas and bongos, Hip Kit snare and carrying-strap attachments for frame drums, and the multipurpose Inner Circle cajon, which can be played like a cajon, conga, timbao, or djembe.



Audix DP7 Drum Mic Pack

In a Class of Its Own

Every microphone in the Audix DP7 Drum Mic Pack has become an industry standard: The D6 (kick), i5 (snare), D2 and D4 (toms) and ADX51 pencil condenser (overhead) mics are each recognized for clarity and accuracy under high SPLs.

Audix is the only company to combine all of these award-winning drum microphones into one package. The DP7 mics can satisfy the most demanding ears in the industry on stage and in the studio. The DP7 Drum Mic Pack includes a rugged aluminum carrying case, and DVICE and DCLIP mounts for secure and repeatable mic placement.

The DP7 Drum Mic Pack includes:

- 1 - D6 Kick Drum Mic
- 1 - i5 Snare Drum Mic
- 2 - D2 Rack Tom Mics
- 1 - D4 Floor Tom Mic
- 2 - ADX51 Condenser Overhead Mics
- 4 - DVICE Rim-mount Mic Holders
- 3 - DCLIP Mic Clips
- 1 - Rugged Aluminum Carrying Case

"I have used the D6 on ALL my recordings for Steely Dan and live shows with them and The Dukers of September."

**Charles A Martinez, producer/
engineer/FOH - Steely Dan**

"I challenge you to use the i5 on your snare... the sound is so real you can touch it. Use the i5 on your snare and it makes you smile as you hear exactly what you want."

**Richard ' Dickie' Chappell -
Peter Gabriel**



"The Audix DP7 drum mics are versatile, sound super musical, and provide exceptional value as well. I love these mics and use them every day."

**Chris DeNogean - Chief
Engineer, drumchannel.com**



AUDIX
MICROPHONES

www.audixusa.com

Tel: 503-682-6933 Fax: 503-682-7114
Audix Corporation, P.O. Box 4010 Wilsonville, Or 97070
2013 Audix Corporation All Right Reserved.
Audix and the Audix Logo are trademarks
of Audix Corporation

PHOENIX

Here's an eye-catching custom-painted metal snare from PDC.



PORK PIE

The Hip Pig drumset has a vintage vibe and is made from Asian hardwood. Pork Pie also showed maple/rosewood and cherry/bubinga drumsets and a variety of unique snares and thrones.



PREMIER

Premier brought back the '70s with some single-headed toms, and it featured a unique-looking kit with an asymmetrical finish.



PRENTICE PADS

These popular old-school practice pads are now available in a variety of colors.



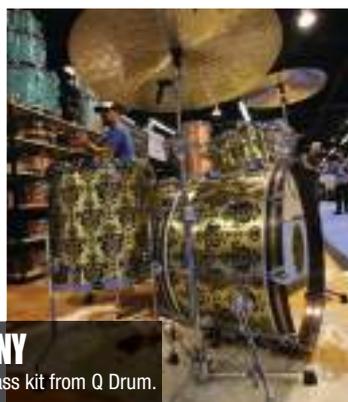
PRO CYMBAL

The Orb is a portable, mechanical solution for cleaning cymbals.



PROMARK

The Select Balance series strives to streamline the drumstick classification system down to five diameters and two rebound types.



Q DRUM COMPANY

Here's a killer-looking brass kit from Q Drum.



RBH

This 3-ply Monarch kit features a bird's-eye maple outer veneer with a curly cherry inlay, a cherry interior veneer, and cherry reinforcing rings.



REGAL TIP

Regal Tip added signature sticks and brushes for Jason Sutter, a taiko stick for Taku Hirano, and Swish and Wave cajon brushes.



RHYTHM TECH

The Hat Shake G2 allows drummers to play shaker sounds with a stick or with the hi-hat foot.

REMO

Silentstroke mesh heads make drums much quieter for practicing and teaching, while new Ebony Emperors add a snappier attack and a shiny black look to the popular 2-ply Emperor line.



Buy!
Sell!

Clinics, Presentations, Master Classes! Bring your old drums, cymbals, parts, catalogs, memorabilia!

Trade!
Consign!

24th Annual

CHICAGO DRUM SHOW

May 17 and 18, 2014 Kane County Fairgrounds, St Charles, Illinois 989-463-4757

Curt Bisquera

DTX/Paste/Mor/Mic, DTX/Suona
Regal Tip, Remo, Shu



Chip Ritter

Trick, Paste, ProMark, Aquarian
Premiere, Mel Bay



JoJo Mayer

Sonor, Sabian, Firth, Evans



Mike Semerau

Ludwig, Zildjian, Aquarian, Premier
Korner, S&B



Stanton Moore

Gretsch, Crescent, DW, Firth,
Puresound, Stanton Moore Drum Co.



Jason Sutter

Paste, Regal Tip, Ludwig, Remo,
DW, Kelly Shu, Puresound



Special Presentations:

Roundtable: Careers in The Percussion Industry
moderated by Karl Dustman with Jim Catalano and Andy Doerschuk

Rick Gier: Dating vintage Ludwig and Gretsch drums

Gary Astridge: Ringo's Gear On The Road, Ringo's Gear at Abbey Road



Potts and Pans

Rebeats



Hip Pickles

Paste, ProMark, Sabian, Remo, Gibraltar

EXHIBITORS:

Amedia Cymbals, Ken Anderson & Susan Jevens, Angel Drums, Baker Drums, Michael Balkom, Baltimore Drum Company, Beat Boogie Drums, BeME!!UP STUFF, Boom Alley Drums, Rob Birenbaum & Marty Monson, Bum Wrap Drums, Canopus, Bun E Carlos & Randy Rainwater, Carolina Classics, Carolina Drumworks, Chicago's #1 Drum Lessons, Chicago Custom Percussion, Chicago Drum and Restoration, Chicago Drum Exchange, Andy Chrisler, Classic Drummer, Cold Mountain Drums, Ct. Pro Percussion, Cooper Percussion, Cooper's Vintage Drums, Crash Boom Bam, Craviotto Drum Company, Crescent Cymbals, Andy Chrisler, Custom Tank Drums, Cymclip, DedDrums, daVillie Drumworks, Detroit Custom Drum Company, Brian Drugan, DrumClip External Drum Ring Control, Drum Factory, Drum Supply House, Drumforum.org, Drumtone, Gary Dulock, Dynamixx Drums USA, Ellis Drum Shop, Evans, Fugate Instruments, Gauger Percussion, Explorer's Percussion, Great Lakes Trader, Guitar Center, Hit Drum, Holland Drums, Holloman Custom Drums, Nick Hopkin Drums, Humes & Berg, JC's Drummin Music, J.D. Music, J.D.'s Drum & Percussion Enterprises, JamTec, Jenkins-Martin Drum Company, Jorma & Sven, Kelly Shu, Klash Drums, Jim Krutz, Kumu Drums, Tony Lewis, Ludwig Drum Company, Joe Luoma, MCD Percussion, Matt's Vintage Drums, Steve Maxwell, Mid Atlantic Drum, Jim Murray, NotSoModernDrummer, Tim O'Hara, On The Ropes (Brian Hill), Ottaviano Cymbals, Out Of The Drawer Percussion, Outlaw Drums, Palmetto Drum Company, Past Time Drums, Pearl Drum Company, Phoenix Drumshop, Pintech, PLAYDRUMS, David Poradzisz, Power Wrist Builders, RB Drumsticks, RBH Drum Company, Rathkamp Drums, Rebeats, Rockin Rudy, Lee Ruff, Sabian, Anthony Scott, Chuck Scallia, Bob Sharp, Skins N Tins, Southern Thumb Music, The Steelpan Store, Sticks N Tones, Stone Custom Drum, Tays Drums, ThunderEcho, Trick Drums, Unix, Vintage Cymbals, Wornstar Clothing, Xcel Sticks, Yamaha, Zion Cymbals, Zomac Publications, Frank Zumwalt & Andy Dwyer



INFO: WWW.REBEATS.COM, or call Rob Cook 989-463-4757

ROC-N-SOC

Colorful throne tops are now an option from Rock-n-Soc.



ROLAND

The TM-2 module provides high-quality Roland sounds for use with two external triggers, like the new KT-10 kick pedal. Roland also introduced Noise Eater pads that are designed to minimize floor vibrations from bass drum and hi-hat pedals.



SABIAN

In addition to revealing its Cymbal Vote 2014 winners, Sabian showcased a few new accessories, including Quiet Tone Mesh pads, Hybrid snare wires that combine phosphor bronze and steel strands, and the Fast Hat case that allows you to keep the hi-hat clutch attached to the cymbal.



SAKAE

The Trilogy series features 3-ply maple/poplar/maple shells. The Almighty has studio-ready all-birch shells. And the Celestial is made with maple and bubinga.



SCHLAGWERK

Schlagwerk cajons are tunable, and the company offers a range of cajon accessories, like the Flap XL Jingle.



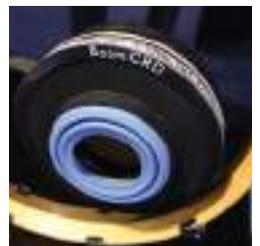
SJC

SJC is celebrating the addition of Green Day's Tré Cool to its roster with some limited vintage-inspired Bunny kits and twenty Dookie snares.



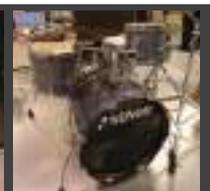
SOCAL

Here's another cool stove-shell drumkit.



SONIC REVISION

The Boom CRD bass drum port accessory allows you to adjust the amount of low end and attack via different attachments.



SONOR

Compact kits, like the Martini and Player setups shown here, were Sonor's main focus. The company also displayed an amazing "nebula" finish on an SQ2 drumset and some limited-edition snares.

MODERN DRUMMER®

A male drummer with a black mohawk hairstyle and large black headphones is captured in a dynamic pose, playing a drum set. He is wearing a black t-shirt and blue jeans. The background features a wood-paneled wall and a brick wall. The overall scene is lit with warm, studio-style lighting.

"I've been an avid reader of *Modern Drummer* since my childhood.

There has never been a time that I haven't stopped anything I was doing to read it cover to cover as soon as it arrived. With all of the information and insights, it serves as a constant source of inspiration and motivation. Thank you, *Modern Drummer!*"

—**Rich Redmond,**
Jason Aldean/sessions

**DRUMMERS
WHO KNOW**

READ MD.

KEEP YOURSELF IN THE KNOW. SUBSCRIBE AT MODERNDRUMMER.COM.

SOULTONE

Soultone always has some one-off gems and new production items to try out at the show, like these heavy-patina 16" Vintage Old School hi-hats.



STONE CUSTOM

Stone Custom is reviving the look and sound of classic Slingerland drums, thanks in part to the fact that the company uses the legendary manufacturer's tools from its Niles-era factory.



TAMA

To celebrate its fortieth anniversary, Tama reissued a selection of classic snares, including rosewood and bell brass models. It also had a new satin bubinga finish for the Starclassic series and limited black-and-copper Speed Cobra pedals.



TAYE

Taye added single-headed StudioMaple concert toms, along with a silver sparkle finish for the compact GoKit.



T-CYMBALS

New models from the Turkish-based T-Cymbals include the Metalshop series, Dancin' Devil rides, and Nefer effects.



TREEWORKS

New chime dampener attachments, the 4' InfiniTree, the TRE3d triple triangle (shown), three-piece triangle packages, and other triangle models were highlights from TreeWorks.

TRICK

The Pro 1-V hi-hat stand comes with removable legs and sharp spikes for extra stability.



TRUTH

Here's a vintage-inspired kit with beavertail lugs and a classic pearl wrap.



TRX

TRX added Thunder and Lightning splashes, Chinas, and hi-hats (called Storm), and it expanded the Chinese-made B20 CRX line to include brilliant-finish Extreme models. Also in the TRX booth was a set of fat-sounding fiberglass drums by Pure.



Win a Scholarship to the **KoSA 19** International Percussion Workshop, Drum Camp & Festival!



KoSA is awarding two scholarships to its International Percussion Workshop, Drum Camp & Festival. The winners will receive a week of intense hands-on drum and percussion training with some of the finest artists in the world. **KoSA 19** will be held at Vermont's beautiful Castleton State College, July 22 through 27, 2014.

The scholarships are generously sponsored by:

KOSA



At **KoSA** we believe a genuine focus on education is crucial to making a difference in the world. Tell us in fewer than 200 words how attending **KoSA** will aid in your education and help you achieve your goals.

**FOR MORE INFORMATION ABOUT KOSA,
PLEASE VISIT KOSAMUSIC.COM. ENTER TODAY!**

1. Send your entry describing your educational goals along with your name, address, email address, age, and telephone number to: MD/KOSA 19 Scholarship, 271 Route 46 West, Suite H-212, Fairfield, NJ 07004. 2. A distinguished panel of judges will evaluate each written entry and determine the winners. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE QUALITY OF THE WRITING. 4. CONTEST BEGINS 4/15/14 AND ENDS 5/31/14. LETTERS MUST BE POSTMARKED BY 6/2/14 AND RECEIVED BY 6/5/14. 5. Prize Drawing: Two (2) winners will be selected on or before June 9, 2014. Winners will be notified by phone on or about June 10, 2014. 6. Employees and their immediate families of Modern Drummer, KoSA, Sabian, and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to residents of the US and Canada, 18 years of age or older. Void in Florida; Quebec, Canada, and where prohibited by law. 9. Prizes — Two (2) scholarships to KoSA 19 Percussion Workshop, Drum Camp & Festival. Prize includes tuition and room (double occupancy) and food for the one-week workshop. Transportation to and from Castleton, Vermont is the winner's responsibility. Approximate retail value of contest: \$2,000. 10. The judge's decisions are final. No prize substitutions will be permitted. 11. Sponsored by Modern Drummer Publications, Inc., 271 Route 46 West, Suite H-212, Fairfield, NJ 07004, (973) 239-4140. 12. This game subject to the complete Official Rules. For a copy of the complete Official Rules or the winners' names, send a self-addressed, stamped envelope to: Modern Drummer Publications/KoSA 19/Official Rules/Winners List, 271 Route 46 West, Suite H-212, Fairfield, NJ 07004.

TURKISH

The NJG ("new jazzy generation") series comprises three rides (flat, thin, and medium), a riveted splash, 13" hi-hats, and two crashes (17" and 18").



2BOX

DrumIt Five US Edition electronic drums feature rubber drumheads.



TYCOON

Tycoon added a string-less Criollo Peruvian-style cajon, a cajon stand, the DOHC cajon with snares on the top section only, Pro series Dancing Drum djembes, Robert Viera signature timbales with a purple finish and blue cowbells, and a variety of Brazilian drums and percussion instruments.

UFIP

The Extatic is made from B20 bronze and is designed to have a controlled midrange sound for players who blur the lines between jazz and rock.



VATER

Vater added Chad Sexton and Craig Blundell signature models, as well as Power 3A hickory and Pianissimo maple sticks.



VECTOR

The Vector pedal features an offset footboard for more comfortable, natural positioning of the bass drum foot.

VIC FIRTH

In addition to new drumstick models and educational apps, Vic Firth released felt, wood, and fleece VickKick bass drum beaters.



WORLDMAX

WorldMax not only makes drum shells and hardware for other builders' use, but it also offers its own range of great-looking drums, like these various metal snares.

YAMAHA

Absolute Hybrid Maple series drums feature an inner core of wenge for extra clarity. Also new is the YESS III suspension mount, which is designed to allow the shell to vibrate as freely as possible.



ZILDJIAN

Gen16 AE electronic cymbals are now offered in a traditional bronze finish. The Kerope series is Zildjian's latest foray, in collaboration with session great Zach Danziger, into capturing classic K sounds from the '50s and '60s for use in contemporary situations.



**NOT ONLY
WILL YOU
SOUND
GOOD,
YOU'LL
LOOK
GOOD!**

Introducing four all-new
T-shirt designs from *MD*.

Order now at moderndrummer.com



A revolutionary design in bass drum lifts.

Dixon Bass Drum Lift

www.bassdrumlift.com



"Bottom line, the Bass Drum Lift is the best of it's kind. In the studio or out on tour... I never leave home without it."

-Bob Gatzen

"I always use it on my 18" drum."

-Horacio "el negro" Hernandez

Cymbal Crown

CYMBAL HOLDER

FAST SET-UP



- Built-in soft rubber cushion
- Slows protection
- No screws to remove
- Better cymbal sound
- No metal to metal
- Stick professional appearance
- Fits all stands

© Home Sweet Home & More

Big Bass Distribution • 9475 Reynolds Blvd., PMB 370
Northridge, CA 91324 • Ph. 800.542.6401 • www.bigbass.com



SLUG THAT DRUM!

Batter Badge®
Armourphragm™

www.slugdrums.com

StickARK

Kick Mount Drumstick 4x Holder

- ✓ Instantly Adapts - to all popular stick sizes
- Custom Fit - auto-forms perfect fit on drum
- Dual Locking Wings - doubly secure
- Accurate - sticks stay lined up
- Quiet - stops stick rattle
- Shock Mounted - stable

See more, visit MAXONIX.com

AMDRUMPARTS.COM

CUSTOM BUILDER • DISTINGUISHED PARTS



MAPLE SHELLS
CUSTOM LUGS -
PARTS CATALOG

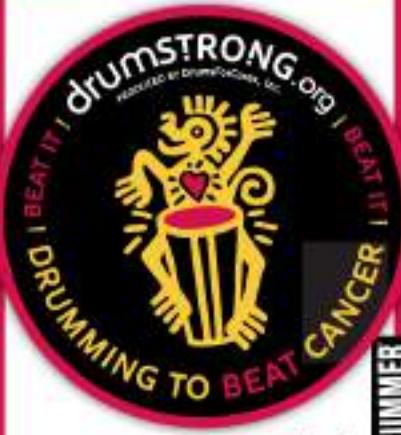
FREE EDGES &
HOLES w/COMPLETE
DRUM!

CATALOG ONLINE
(541) 935-5555

drum STRONG

drumming to BEAT cancer

... raising awareness and funds for important cancer initiatives through rhythm ...



share your heart & talent!

www.drumstrong.org

SPONSORED by MODERNDRUMMER



DRUM CLIP

EXTERNAL DRUM RING CONTROL

www.TheDrumClip.com

REGAL TIP

#winregaltip to win drumsticks

Alternate Mode KAT

trapKAT 5KS



26 piece e-drum kit with sounds by Kurzweil

18 Drum Books from Author and Teacher

HOWIE REIDER

Highly Recommended by Sam Ulano!

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

For more info call 845-847-3683 or email howlereider@mysticdrummer.com

www.mysticdrummer.com

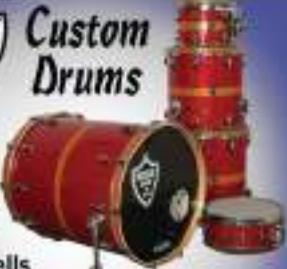


RBH
DRUMS
RBHdrumsUSA.com



Custom Drums

Wrap
Repairs
Hardware
Keller Shells



Precision Drum Company, Inc.
2012 Route 44, Pleasant Valley, NY 12569



VIC'S
DRUM SHOP
WWW.VICSDRUMSHOP.COM



AHEAD
CUSTOM MOLDED EARPLUGS

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

DISTRIBUTED BY: BIG BANG DISTRIBUTION • 860.547.6603 • WWW.AHEADDRUMSTICKS.COM

Drums ON SALE.com

GIGANTIC SAVINGS

11375 Robinwood Drive
(College Plaza)
Hagerstown, MD 21742
www.drumsonsale.com
1-301-733-DRUM (3786)

BASIC STEPS TO READING RHYTHM
BY JAMES GURNIERI

Only \$19.95 (was \$30.00 S&H)

Teachers: a complete guide to reading rhythms!
Enclosed by the late, legendary educator Sam Urbano

Call: 631-456-1676
drum@jgmusic1.com • jgmusic1.com

AYOTTE
is here!



>Bop<
THE CHAMPAGNE!

www.ayottedrums.com



For Over 40 Years People Have Been Asking Me:

WHAT IS THAT DRUM?™
—Vinnie Colaiuta

LONGO Custom GOLD SHELLS

570.788.5820 Longodrums.com

Stone Custom Drum
LADYB DREAM
For Wayne, Indiana USA

Custom American made drums & shells built on the original Slingerland® tools and molds!
Quality You Can Hear!

260.403.7519 • stonecustomdrum.com

DRUM LESSONS With Award Winning Drummer, Author & Educator SWISS CHRIS.

Private or Group Lessons, Beginners to Advanced



Call: 718-801-2604
Swisschris777@gmail.com • swisschris777.com

GET CONTROL!



IsoPac A

Portable & Free-Standing

ISOPACS
For Drums, Amps, Vocals, & More!

CLEARSONIC PANEL
Acrylic Shields

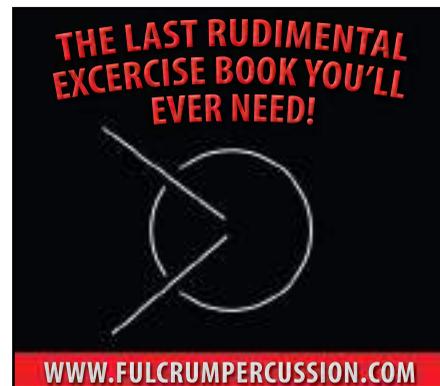
SORBER
Absorption Beffies



AmpPac 400
CLEARSONIC

800.888.6360
clearsonic.com





DRUM MARKET

FOR SALE

A fun and colorful picture book to teach young children the drum set.
www.TheDrumSetBook.com.

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

INSTRUCTION

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

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

NYC-Long Island-Study extreme hand technique, reading and drum set applications. Vic Firth endorsed studio, Hudson Music TIP member, featured clinician for the DrumSummit.com. Take a virtual tour at **PeterGreco.com**. 516-241-9260.

CHUCK KERRIGAN accepting students in Florida. Author, Berklee Alumnus, student of Dawson & Morello. 386-263-7329.

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

Quadragrip.com | Notes of a Young Drummer | JazzPlusYou | Video + Podcast + more @ www.michaelwelchpublications.com

WANTED

Career Opportunity: Gretsch Foundation seeks experienced operations manager with good financial skills. Send résumé

& cover letter outlining experience, education & salary requirements to hr@gretsch.com.

MISCELLANEOUS

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

Matt Bettis: Independent Cymbal Smith

Chuck Kerrigan on www.google.com & www.u-tube.com. 386-263-7329.

VINTAGE SHOWCASE

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, website: www.rebeats.com





ROCK 'n' ROLL™ FANTASY CAMP

Presents:

TEAM ROCK STARS

"Best Team Building program out there!"

- *People Magazine*

"Delivered a high-quality, interactive, and exciting program"

- *GE Transportation*

"Your team did a great job bringing everyone together and helping them achieve something they never thought they could"

- *KIA Motors America*

**AN AFFORDABLE, INTERACTIVE
TEAM BUILDING AND
ENTERTAINMENT PROGRAM THAT
WILL ROCK YOUR EVENT!**

**NO MUSICAL EXPERIENCE
NECESSARY!**

The only 2-in-1 team building
and corporate entertainment program



PACKAGES
STARTING AT

**\$250 PER
PERSON**

CALL TO RECEIVE
A QUOTE FOR YOUR NEXT
TEAM BUILDING EVENT!

888.762.2263 ext 02

**Be The Rock Star
You Were Born To Be.**

WITH THE
**ROCK STAR
EXPERIENCE**

★ ONLY AT ★

ROCK 'n' ROLL™
FANTASY CAMP
LAS VEGAS

Book Your Session Today!

Call or visit:

888.762.2263

ext. 03

ROCKCAMP.COM

packages
starting at
\$299

PRODUCED BY DAVID FISHOF



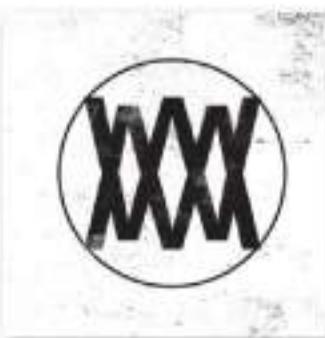
CRITIQUE



DANIEL SZABO *A SONG FROM THERE*

Few jazz settings are more revealing of a drummer's abilities than the piano trio.

Peter Erskine has brilliantly anchored his fair share of piano trios, and he knows just how to color and shade a small group while still imposing on the music in the best sense. Whether chugging tightly with brushes on "Hun-Fro Blues," punctuating the composed intricacies of "Barbaro Con Brio," or gliding through a smooth 5/4 pulse on "Kids' Dance," Erskine still allows pianist Daniel Szabo to be the star. Ballad drum solos are always tricky, so Erskine applies some gentle cymbals and toms on the title track, reminiscent of his work in his ECM trio from the '90s. Make sure to check out the alternate take of "Hun-Fro Blues," with a radically different approach from the master, opening up with an insistent ride pattern and total freedom. (szabodaniel.com) **Ilya Stemkovsky**



MUTATION *ERROR 500*

A mysterious drummer makes a serious statement on this eccentric yet inspiring metal album.

Mutation is the brainchild of rock icon Ginger Wildheart (the Wildhearts). Sophomore album *Error 500* features guest appearances by Shane Embury (Napalm Death), Mark E. Smith (the Fall), Chris Catalyst (Sisters of Mercy), and Merzbow, among others, working alongside Wildheart's main accompanists, Cardiacs bassist Jon Poole and Young Legionnaire drummer

Denzel (real name Dean Pearson). The songs here leave almost no subgenre of rock untapped, ebbing and flowing from death metal and grindcore sections into moments more reminiscent of the Beatles or Pink Floyd, with touches of programmed beats and electronic noise entwined in the syncopated riffs. Denzel brings an organic intensity to the mix, effortlessly merging bombastic grooves with blazing chops. His drum sounds are huge too, which enhances the raw attack of the record. Although it may be a lot to digest at first, *Error 500* does make thematic sense, and it reveals more of its brilliance with each listen. If you like bands such as Converge, the Melvins, Big Business, and Mr. Bungle, you should definitely check out this album. And Denzel is a drummer to watch. (Ipecac) **David Ciauro**



BOBBY CHARLES *BOBBY CHARLES*

Legendary Band drummer Levon Helm spent a decent amount of time moonlighting back in the day; this recently unearthed dusty groover is a primo example.

The first sound you hear on the reissue of swamp-rock pioneer Bobby Charles' self-titled 1972 album is **Levon Helm** tapping out 8th notes on the hi-hats—an insistent pulse that suggests Helm is itching' to get groovy. That's precisely what Charles,

Helm, and the rest of the assembled crew (including all of Helm's Band mates minus Robbie Robertson) do on opening cut "Street People." Helm lays down a nasty beat on the track, playfully filling over the tops of bars and covering for Rick Danko's occasional dropped bass notes. Elsewhere, Helm shows taste and restraint tickling the cymbals on the gorgeous "I Must Be in a Good Place Now," slaps out a funky beat with brushes on "He's Got All the Whiskey," and provides plenty of his characteristically rustic timekeeping. For students of Levon, this record—which also features sometime Todd Rundgren collaborator **Norman D. Smart** on drums—is required course work. (lightintheattic.net) **Patrick Berkery**



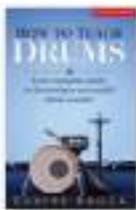
AGAINST ME! *TRANSGENDER DYSPHORIA BLUES*

A punk-drumming stalwart joins one of the genre's most identifiable bands of the past decade.

Five albums in, Against Me! is experiencing a rebirth of sorts. *Transgender Dysphoria Blues* marks the group's sixth full-length studio album, but as its title suggests, it's the first since frontwoman **Laura Jane Grace** has opened up about her experience with gender dysphoria. Grace's silver-tongued lyrics and passionate vocal delivery have long been the band's hallmarks, and interestingly enough, despite the core lyrical themes of personal conflict, her voice sounds far more self-assured than before. Drummer **Atom Willard** (Rocket From the Crypt, the Offspring, Social Distortion, Angels & Airwaves) shows his punk prowess by providing solid foundations so the band can lock in on tracks like "Dead Friend," allowing Grace an austere platform to tell a poignant story. Willard also shows a keen instinct for carving out his own niche with catchy locomotive grooves, as on the album's opening title track. (Total Treble) **David Ciauro**

MULTIMEDIA

RATINGS SCALE



●●●●●
HOW TO TEACH DRUMS: YOUR COMPLETE GUIDE TO BECOMING A SUCCESSFUL DRUM TEACHER
BY CLAIRE BROCK

BOOK LEVEL: ALL \$14.99

In this no-nonsense, notation-free, easy-to-read textbook-style manual, Claire Brock outlines several basic ideas geared toward helping you begin instructing students of all levels. Whether shedding light on the subjects students are interested in learning, illustrating a proper way of explaining fills, or providing tips on teaching with Skype or YouTube, Brock offers valuable insight that could come only from extensive experience. A key component is her concept of the drumming time line—what you want to teach and the order in which you want to teach it. Modern issues like building a website and thoughts on advertising are also touched on, so you can return to the book even after you're past the point of explaining single strokes to beginner students. Want a career in education or simply a better structure for your lesson plans? Look no further. (how2teachdrums.com) **Ilya Stemkovsky**



●●●●●
GETTING REAL WITH DOUBLE BASS BY JIM LINSNER
BOOK/CDS (2) LEVEL: INTERMEDIATE TO ADVANCED \$25.95

While other double bass instructional manuals might spotlight intricate patterns and extended rolls, *Getting Real With Double Bass* takes a slightly different approach by focusing on two quick kick notes—what author Linsner calls the double bass drag—and associated hand patterns. In essence, it's a book of fills incorporating this double bass drag inside sextuplets, odd times, simulated triplets, ruffs, and 32nd-note ideas like quads. The irony is that today's high-level players could execute the material rather easily using only one pedal, so this becomes either a set of super-creative ideas for the accomplished foot technician or a great four-way-reading primer for the less advanced one. Ideal for those wanting to take the next step in the double bass game, the package includes two CDs of recorded examples from the book. (jimlinsner.com) **Ilya Stemkovsky**



●●●●●
TEACH YOURSELF TO PLAY DRUMS (SECOND EDITION) BY PATRICK WILSON
BOOK/CD LEVEL: BEGINNER \$19.99

The back cover of *Teach Yourself to Play Drums* confidently states, "Upon completion of this book, you will be able to play in a band and read standard drum music." A lofty goal, perhaps, but all the basics *are* covered here, from dealing with a metronome to understanding useful styles such as metal, Dixieland jazz, and calypso. At under a hundred pages, the material isn't explored in great depth, but the inclusion of daily workouts, practice tips, technique builders, and simple explanations regarding fills, muffling, and many more topics, as well as the easy-to-follow play-along CD, makes the package a good deal at \$19.99. And, as usual, Alfred's production is top notch. (Alfred) **Ilya Stemkovsky**



●●●●●
ARRIVAL DRUM PLAY-ALONG
BY JOE BERGAMINI WITH DOM FAMILARO
BOOK/CD LEVEL: INTERMEDIATE TO ADVANCED \$13.99

Versatile drummer/educator Joe Bergamini offers a well-structured instructional based on the music of his 1996 solo release, *Arrival*. The ten progressive instrumental tracks vary in tempo, feel, and style, developing rhythmically in several directions. The book offers easy-to-read transcriptions featuring groove and fill examples, along with full play-along charts. The accompanying CD includes all tracks, recorded by Bergamini, in three versions—with drums, with click only, and with no drums and no click. Bergamini also includes helpful song-breakdown tips as a road map to guide the student through the most important aspects of learning each track. Users should be familiar with drum notation and a variety of drumming styles and terminology in order to fully benefit from this thoughtfully designed and affordably priced package. (wizdom-media.com) **Mike Haid**



SUPER SONIC LOW END YOU HAVE TO HEAR TO BELIEVE.

This **Made-in-America beauty** has a tonal impact like no other cajon on the market. The **100% premium Birch construction** provides wondrous resonance that speaks clearly through the Sonic Boom Cajon's **large, frontward-facing bass port**. A backwards-tilted front plate gives the player a comfortable playing position, eliminating the need to rock the cajon backwards to strike the face. This **massive low-end producer** is perfect for the small acoustic settings or larger amplified venues.

Pearl.

VIEW ALL THE CAJONS AT WWW.PEARLDRUM.COM

PETER ERSKINE PLAY-ALONG APPS

Joy Luck, Jazz Essentials, Code of Funk, and Afro Cuban Essentials by Rick Mattingly

The famed performer and educator introduces a series of apps that focus on real-world playing scenarios, making them among the most effective teaching products on the market.



Peter Erskine remembers a vinyl Music Minus One album he had when he was young. One side contained full recordings of several tunes that included a drummer, and the other side had the band playing without a drummer. "It was called *Eight Men in Search of a Drummer*," Erskine recalls. "When they ran down those tracks without the drums, they must not have used a click, because it was impossible to play the four- and eight-bar breaks and come out right. As well-intentioned as the project was, it planted the seed back when I was a kid that there must be a better way to do a play-along."

That seed has now bloomed into a series of play-along apps, released by Erskine's Fuzzy Music Mobile company and available through Apple's iTunes Store for iPad, iPod Touch, and iPhone. (Android versions are in the works.) Technical development is being done by drummer Lucas Ives, creator of the PolyNome and ToyTalk apps.

Erskine's first app ties in with his CD *Joy Luck*, featuring his piano/bass/drums trio. Each of the eleven songs is mixed in four formats: full trio, minus drums, minus bass, and minus piano. PDF files are included for the full score, the bass chart, drum comping ideas, and drum solo transcriptions.

"*Joy Luck* was based on the typical play-along model with versions that were 'minus' a single instrument," Erskine says. "Then I got some user feedback that said it would be nice if two people could play together with a single track."

For the next release, *Jazz Essentials*, Erskine and Ives added a mixer so that users could shape their own play-alongs. The mixer has four faders: drums, bass, piano, and click, so besides being able to remove an instrument from the mix, one can also adjust the relative volume of each instrument. For example, if you want to concentrate on locking in with the bass but you still want to hear it in context, just turn up the bass and turn down the piano.

Jazz Essentials has ten tracks, with some of the material presented in different keys and tempos. "We wanted to record tunes in the keys that are most likely to be called, and in a variety

of tempos that the user should be able to play comfortably," Erskine says, adding that another goal was to present styles of music that one would most likely play on a gig. "A lot of drum play-alongs are complicated," Peter explains. "They have things like advanced samba-funk grooves and fusion tunes in 7/8 that are fun to play with, but that's not what most people are going to play with a band. I wanted something that covered the basics."

Like *Jazz Essentials*, the *Afro Cuban Essentials* app, created by drummer Aaron Serfaty, offers separate faders for drums, bass, and piano, but it also has faders for congas, bell/guero or bongo, and timbales. Users can mute all of the percussion and learn how to play a variety of Afro-Cuban grooves with just drumset, or they can mix in any or all of the percussion and see how it works together.

Code of Funk, by David Garibaldi, is a play-along app companion to Garibaldi's Hudson Music book/CD package of the same name. Whereas *Joy Luck*, *Jazz Essentials*, and *Afro Cuban Essentials* can be used by drummers, bassists, or pianists, as well as any instrumentalist who wants to play along with a great rhythm section, *Code of Funk* is aimed more at drummers. There is not a separate track for each instrument; the whole band—Tower of Power, no less—is on a single track. But the drumset can be mixed in different ways. There's an "overhead" track with the full kit, as well as individual faders for bass drum, snare drum, and hi-hat/toms. As just one example, it's very revealing to listen to the snare track by itself and hear the differences between Garibaldi's regular notes, ghost notes, and accents—nuances that can be lost in a full drumset mix.

The most recently released Erskine app is *Jazz Essentials 2*, which includes a record-yourself feature. In addition, drummer Ralph Humphrey is working on an odd-meter play-along app for Fuzzy Music Mobile, and other ideas are in development.

"The concept isn't groundbreaking in terms of originality," Erskine says, "but there don't seem to be any apps that combine features like this. We're aiming at a smaller audience than the typical app—a select group of users who don't play the most popular music in the world but who want to get better at it."



The mixer window in the *Jazz Essentials* app



HIT IT

**MAY 2014
IS INTERNATIONAL
DRUM MONTH**

LIKE YOU MEAN IT!

**NOW IS THE PERFECT TIME
TO PLAY THE DRUMS !**

PlayDrums.com wants you to get drumming!
No purchase necessary, no strings attached.

Visit a participating local music retailer
to get a **FREE** bag of cool stuff (quantities limited)
and enter to win the **Grand Prize!***

GRAND PRIZE

— DRUM ROADIE FOR A DAY —

Includes free concert and backstage passes with a national recording act.
* See website for more details and restrictions.

GET DRUMMING!



Scan this to find
a participating
music store
near you.



MAY 2014 IS INTERNATIONAL DRUM MONTH

For direct links to all our members and their products visit the PMC's website: www.playdrums.com



The Percussion Marketing Council is a non-profit 501-c corporation dedicated to the advancement, understanding, and enjoyment of drums and percussion.
2014 NAMM Foundation Grant Recipient. © 2014 Percussion Marketing Council; P.O. Box 33252; Cleveland, OH 44133

ZZ TOP *Tres Hombres*

A heinous decision in the '80s to remix ZZ Top's classic early tracks didn't *totally* diminish Frank Beard's funky grooves, but it sure was a buzzkill. Fortunately, that call was reversible, and Beard's beautiful beats were presented in all their gritty glory on a comprehensive 2013 box set. It's never a bad time to behold the band's not-so-simple wonders.

by Patrick Berkery

It was one thing for ZZ Top to experiment with drum machines, synthesizers, and sequencers in the early '80s, in an attempt to modernize its swampy boogie-and-blues sound. But it was complete sacrilege when the Little Ol' Band From Texas took the sheen of its *Eliminator* (1983) and *Afterburner* (1985) albums and grafted those tones onto classic early-Top long-players for 1987's remixed *Six Pack* collection, which compiled the trio's first five releases plus 1981's *El Loco*. (The records were also reissued individually.)

Hot Stuff

BEYOND THE GROOVIN' Consistent with Frank Beard's timekeeping throughout ZZ Top's forty-four-year (and counting) recording career, it's all about the groove on *Tres Hombres*. That's not to say there's nothing fancy going down. You ever try to play those rapid-fire triplets that Beard rips off before the guitar solo in "La Grange" and then manage to land smoothly on the 1 and fall effortlessly back into a shuffle, as he does? Not easy, is it? And that little triplet pattern he plays between the snare and hi-hat before the shuffle kicks in the first time is so classy, he's probably playing it with his pinky aloft.

TO FILL OR NOT TO FILL? Before new wave invaded ZZ Top's collective membrane, the group's albums were marked by a profound spaciousness in the mix, and Beard's magic lay in his gut decisions about when to fill the room between the notes with commentary and when to sit still. Like a Southern-fried Neil Peart, Beard would choose his fills very specifically for each song and repeat them, often with added variations, at the appropriate times throughout the arrangement. Examples abound. The little 16th-note pickup before the upbeat accents that starts "Move Me on Down the Line" is reprised with slight modifications. And on "Beer Drinkers & Hell Raisers" Beard whips out a sweet little snare/open hi-hat combo at 1:18 and repeats it verbatim at 1:46. That's called pop smarts.

Nothing was worse than hearing Frank Beard's once dry and punchy drums dripping wet with unnecessary reverb, noise gates, and the like.

Thankfully, ZZ Top began righting this sonic wrong on 2003's *Chrome, Smoke & BBQ* box set, where the early tracks appeared in their original form, and then with the 2006 CD reissue of 1973's *Tres Hombres*. And last year *Tres Hombres* was put out in its original form yet again, as part of *The Complete Studio Albums 1970–1990* box set.

Most of Beard's work on *Tres Hombres* is an exercise in keeping things *Tres* simple and cinched tight in the pocket. Take "Waitin' for the Bus." Beard clamps it down with the simplest of beats: quarter notes on the hi-hat, kick on 1 and 3, and snare on 2 and 4. To lock in deeper with Billy Gibbons' guitar riff and Dusty Hill's bass, Beard embellishes the pattern at the end of each measure by slipping in an extra kick hit and hi-hat opening between the 4 and 1. It's a totally airtight feel. And Beard's doing all this while lying so far behind the beat that you think he's stuck in Rio Grande mud.

"Bus" segues into "Jesus Just Left Chicago," where Beard forms another airtight pocket with Hill and Gibbons for the slow, bluesy sway of the verses. A simple twist on that groove during the guitar solo—opening the hi-hats and bashing out quarter notes—gives the impression that the song is moving forward, when in fact Beard is laying back just a shade further.

While there's not a moment on the album where Beard isn't grooving, some of his slinkiest playing comes on "Master of Sparks." The drummer plays off Gibbons' intro riff with a stutter-step groove that he turns around after the first bar so the snare accents alternately land on the 2, the 4, the

"&" of 2, and the "&" of 4. (They fall between ghost strokes, which sound so lovely minus the wetness of the *Six Pack* remix.) As Gibbons spins his Texas roadhouse tale in the verses with a woozy tremolo guitar floating in the background, Beard keeps the bottom locked down by dancing between the snare and rack tom with his left hand while keeping steady 8th notes on the ride with his right. The cycle repeats throughout the song to hypnotic effect.

Even more hypnotic is the slinky rhythm on "Sheik," with Beard pumping the kick drum on the upbeat pretty much throughout, for a looped feel that plays nicely with the subtle use of shaker and conga. As far as simple stone grooves go, they don't come much simpler or stonier than this.

ZZ Top certainly had bigger hits and bigger productions than *Tres Hombres*, but it's hard to find an album in the trio's deep catalog where Beard's drumming is as integral to the overall mojo as it is here. For anyone unfamiliar with Beard and ZZ Top beyond a handful of hits, this is the place to start. Just be sure you don't pick up the *Six Pack* version.

Tres Hombres (1973)

Waitin' for the Bus • Jesus Just Left Chicago • Beer Drinkers & Hell Raisers • Master of Sparks • Hot, Blue and Righteous • Move Me on Down the Line • Precious and Grace • La Grange • Sheik • Have You Heard?

Billy Gibbons: guitar, vocals
Dusty Hill: bass, vocals
Frank Beard: drums
Produced by Bill Ham





EXCLUSIVE

DRUM SHOP DEALS

SPECIALS AVAILABLE MAY 1-31

EXCLUSIVE

LUDWIG SIGNET U.S.A. MAPLE SERIES

HARDWARE, CYMBALS AND SNARE SOLD SEPARATELY
COLORS AND CONFIGURATIONS VARY BY LOCATION
(LSS030X) (LSS240X) LIST: \$1,449.00-\$1,679.00

3-PIECE GIGABEAT
\$949⁹⁹

4-PIECE TERABEAT
\$1099⁹⁹

BEFORE
\$100
MAIL-IN
REBATE



EXCLUSIVE

PORK PIE LITTLE SQUEALER
BIRCH/MAPLE SHELL SNARE DRUMS

(PP6X12LSMF) (PP7X13LSVM)
LIST: \$325.00-\$440.00

STARTING AT
\$179⁹⁹

AFTER
\$20
INSTANT
REBATE



EXCLUSIVE

PACIFIC BY DW CONCEPT BIRCH 6-PIECE KIT

HARDWARE AND CYMBALS SOLD SEPARATELY
(PDCB2216TW) LIST: \$1249.99

\$699⁹⁹

AFTER
\$50
INSTANT
REBATE



LUDWIG 14x6.5" BLACK BEAUTY SNARE
WITH SUPRA-PHONIC STRAINER

SELECT STORES
(LB417) LIST: \$1065.00

\$699⁹⁹



EXCLUSIVE

PEARL CANYON CAJON
WITH FIXED SNARES

(PBC511CC)
LIST: \$179.00

\$89⁹⁹

AFTER
\$20
INSTANT
REBATE



EXCLUSIVE

TIMBER DRUM COMPANY SLIT-TONGUE LOG DRUM
WITH MALLETS

SELECT STORES
(T22) LIST: \$166.00

\$99⁹⁹



For more great DRUM SHOP DEALS or to find a store near you, visit guitarcenter.com

Guitar Center Drum-Off Grand Finals



Dawud Aasiya-Bey

Thousands of potential superstars from all over the country signed up last August for the 2013 Guitar Center Drum-Off, and by December five talented players had moved past the semifinals to bring their best to Los Angeles and compete in front of Club Nokia's sold-out crowd. Hosted once again by Jane's Addiction's Stephen Perkins, the Grand Finals, held this past January 18, would feature the competition as well as performances by some of today's top drummers.

Holding the scorecards was a who's who of the drumming world. Judges included Aaron Spears (Usher), Chris Johnson (Rihanna), Eric Hernandez (Bruno Mars), Queen Cora Dunham (Beyoncé, 2002 Drum-Off winner), Dave Elitch (Mars Volta, Miley Cyrus), Nisan Stewart (Timbaland), Trevor Lawrence Jr. (producer), Thomas Lang (Stork), John Tempesta (the Cult), Peter Erskine (Steely Dan, Weather Report), Brooks Wackerman (Bad Religion), Adrian Young (No Doubt), and Keith Harris (Black-Eyed-Peas).

The night opened with a performance by Chris Dave and the Drumhedz. Fusing funk, rock, and jazz on a small yet over-the-top drumkit, Dave pushed and pulled his band through riveting soundscapes. His use of electronic pedals and delays on the kit, mainly on the snares, was an innovation that's not often seen, and he started the night off with some serious groove and intensity.

Ray Luzier brought along a group that featured bassist Billy Sheehan of Mr. Big/Winery Dogs fame. We're used to hearing Luzier slam with Korn and bands like Army of Anyone, but his Drum-Off set displayed much more than just double bass chops and ferocious fills; he played several pieces of instrumental rock and dubstep that had the crowd in the palm of his hand. Ever the showman, Ray punished his kit like he was in a battle for his life.

Now, after months of preparation and practice and a hectic week of interviews, it was finally time for the finalists to play their prepared solos. First up was Shariq Tucker from the Bronx, New York, who displayed a great sense of rhythm and finesse. At one point baby powder filled the air after he hit the floor tom. Tucker paid homage to Michael Jackson by playing "Billie Jean" on the provided Roland SPD-30 Octapad, a recent addition to the Drum-Off.

Next up was seventeen-year-old Josiah Maddox from Chicago, the evening's youngest contestant. His fast-paced solo was accentuated by



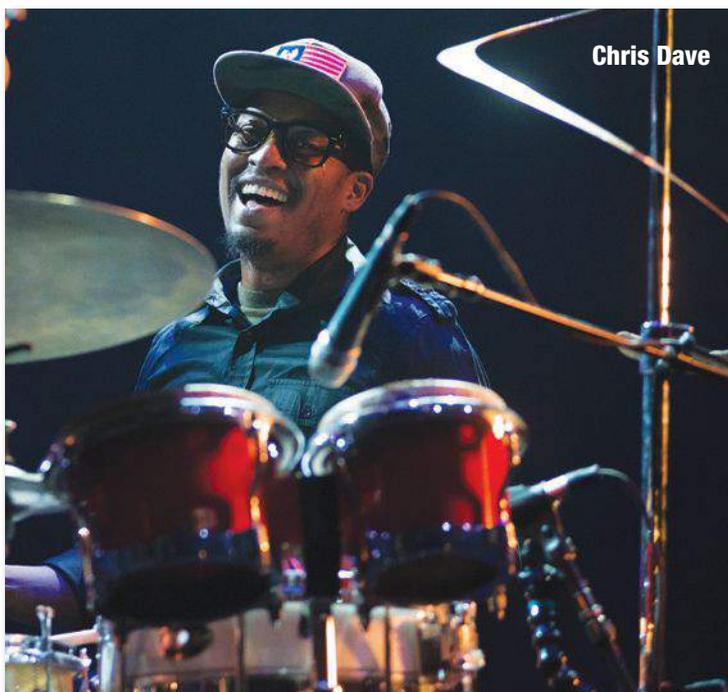
The finalists, from left: Shariq Tucker, Hilario Bell, Josiah Maddox, Dawud Aasiya-Bey, and Jonathan Burks



Ray Luzier



Chad Smith



Chris Dave



Steve Ferrone

fluid polyrhythms on cowbells and woodblocks—proof that this teenager deserved his spot at the finals.

Following Maddox was Dawud Aasiya-Bey, aka D-Mile, from Lake Elsinore, California, who came right out of the gate swinging with a flurry of chops that seized the judges' attention. Making frequent use of the Roland pad, he laid down one of the most solid performances of the night. Pushing his limits with quick double bass flam patterns was just one of the highlights of his solo.

Hilario Bell from Miami performed next. His video intro told us he's a Cuban native with a jazz background, and indeed his Latin flair came shining through when he used his hands to play the kit like congas. He also possessed some great independence and speed.

The final contestant of the evening was Jonathan Burks from Little Rock, Arkansas, who took to his drumkit while pounding out beats on his chest. He also displayed wonderful stick tricks and blindfolded himself toward the end of his piece, wowing the audience with his blazing speed.

The winner would be announced following the next two performances. Chad Smith's Bombastic Meatbats, with guest guitarist Steve Lukather of Toto, grooved and fused elements of funk and rock, shooting off their own brand of fireworks. There's a reason why Smith has been driving the Red Hot Chili Peppers for twenty-five years, and tonight everyone got a glimpse at another side of his playing.

Next up was Steve Ferrone, who was also inducted into Guitar Center's Hollywood RockWalk at the finals, by RockWalk director Dave Weiderman and Roots drummer Ahmir "Questlove" Thompson. Ferrone's all-star band included Questlove on a second kit, along with, among others, Oz Noy, Will Lee, Hamish Stuart, Benmont Tench, and Steve Perry of Journey, who sang backups and played percussion. Ferrone led the band through a few classic Average White Band tunes, laying down his solid, undeniable pocket, with the audience dancing and grooving right along with him.

"They had done their homework listening to the original tracks, and all that was needed was some fine-tuning," Ferrone tells *MD* of his Drum-Off band. "The whole experience was a tribute to why they are the caliber of musicians they are. Questlove was a joy to play with; locking up and playing 'smart' with another drummer is a powerful and satisfying experience."

Now it was time to announce the winner, as Perkins asked the five contestants to come to the foot of the stage. The lights went dim and the host read the name: D-Mile from California. "The feeling was just unbelievable," Aasiya-Bey says. "I couldn't believe it was happening as it was happening. This drives me to work hard toward something even greater." The prize was \$25,000 cash, as well as a custom drumkit and cymbal, stick, and drumhead endorsements—quite the haul for a young talent.

We ran into Cult drummer and judge John Tempesta, who offered a few words on the evening. "It's always great to see all my drum buddies at the Guitar Center Drum-Off," he said. "All of us drummers have such a great camaraderie. I really thought all of the contestants were fantastic, but D-Mile really made us all take notes!"

When asked about Aasiya-Bey's performance, Aaron Spears said, "He was musical and explosive at the same time. The story he told through his playing while infusing the acoustic kit with the electric pads raised the eyebrows of everyone in the room."

Text by Anthony "Tiny" Biuso

Photos by Alex Solca





KIT OF THE MONTH

Steel Drums

“One of my favorite things to do as a musician is to configure interesting-looking drumkits,” Guy Maturo of Southern California says. “I took a hiatus from music for a few years, and a couple years ago I auditioned for and was accepted into a progressive rock band that was signed to Epic in the ‘80s. With all of the rehearsing and getting together the stage show, I decided that I would build an electronic kit that looks big and ‘progressive’ but would also undeniably be something that would attract attention. I’ve been building trigger pads since the mid-‘80s, and I started experimenting with what you see in the pictures as a ‘suspended’ playing surface.

“The kit is made with galvanized trash cans as the shells. Neoprene head covers made by Sound Percussion are glued to the suspended pad system, which is triggered by the typical piezo transducer technology that most drum pads utilize. I also built small trigger pads to mount at the front of the kit, which are used to play percussion and special effects. The hardware is Gibraltar, with vintage DW EP-1 trigger pedals that I used back in the late ‘80s.

“The drums trigger very well, and they’re acceptably pressure sensitive with a little drum module tweaking. The cymbals feel



similar to striking a hardcover book, because they’re made very dense so that they won’t ring and create too much ambient stage noise. You can’t really lay into them, because they’ll bend and deform with heavy hitting. The cables and connectors are actually household receptacles, 18/2 black power cords, orange safety plugs—for that industrial look—and Switchcraft audio connectors. For live playing I use two Alesis DM Pro drum modules, which double as MIDI interfaces, to trigger other sound sources as needed.”

Photo Submission: Hi-res digital photos, along with descriptive text, may be emailed to kitofthemonth@moderndrummer.com. Show “Kit of the Month” in the subject line.

**Coming Up
in Modern
Drummer**



Rahav

Omar Hakim

on Daft Punk,
New Solo Album

Gerald Cleaver

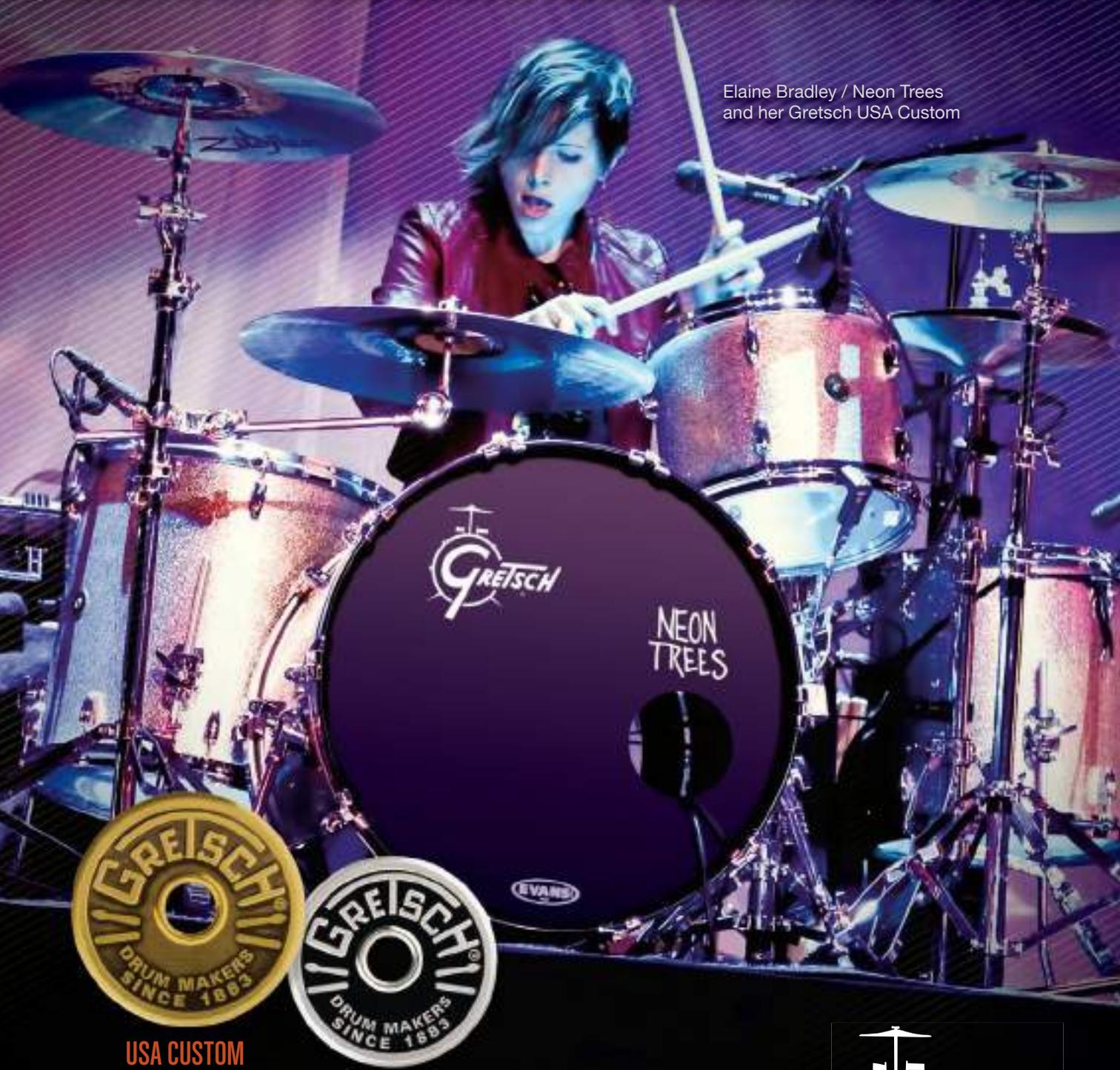
Sucherman and Phillips
on Being the New Guy

AND MUCH MORE!



GRETSCHE. THE GREAT AMERICAN DRUM SET.

Elaine Bradley / Neon Trees
and her Gretsch USA Custom



USA CUSTOM

BROOKLYN SERIES

MADE IN THE USA

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



MORTON IS LEGACY

© 2011 Zildjian Company



Nate Morton is part of a proud tradition of drummers inspired by the Zildjian legacy K sound. Discover all of the legendary dark sounds of the K Family. Warm, expressive K's. Complex, modern K Customs. And K Constantinople, famous for their perfectly blended tones.

Nate Morton of The Voice plays K Zildjian.

ZILDJIAN.COM

Zildjian
SOUND LEGACY