

MY CHEMICAL ROMANCE • TAMA MIRAGE KIT

WIN!
STEVE GADD'S
DRUMKIT!
Pg. 136

MODERN DRUMMER®

APRIL 2007

The World's #1 Drum Mag

6 JAZZ GREATS UNITED

ROY HAYNES, JEFF "TAIN" WATTS, CHICO HAMILTON, AND MORE!

DREAM THEATER'S MIKE PORTNOY



THE GREATEST FESTIVAL EVER!
MD'S 2006 WEEKEND

CARMINE APPICE

THE RETURN OF A ROCK LEGEND

10 PERFECT POSES

YOGA FOR DRUMMERS

moderndrummer.com

\$5.99US \$7.99CAN



0 74470 01203 0

LADIES AND GENTLEMEN, BOYS AND GIRLS...

VISIT A
LOCAL LUDWIG
DEALER TODAY
TO REGISTER!

Test Drive A Ludwig

AND ...

YOU CAN MEET...



RONNIE VANNUCCI

YOU CAN WIN...



LUDWIG BLUE ICE
DRUM OUTFIT!

3 VIP TICKETS AND BACKSTAGE
PASSES TO SEE THE KILLERS!

PLUS!

OR...



LUDWIG GEAR!

BLACK BEAUTY
SNARE!

FOR THE OFFICIAL
RULES & REGULATIONS,
PLEASE VISIT US AT
WWW.LUDWIG-DRUMS.COM/TESTDRIVE

Ludwig

WWW.LUDWIG-DRUMS.COM



ZAK STARKEY
ARTIST SERIES STICK

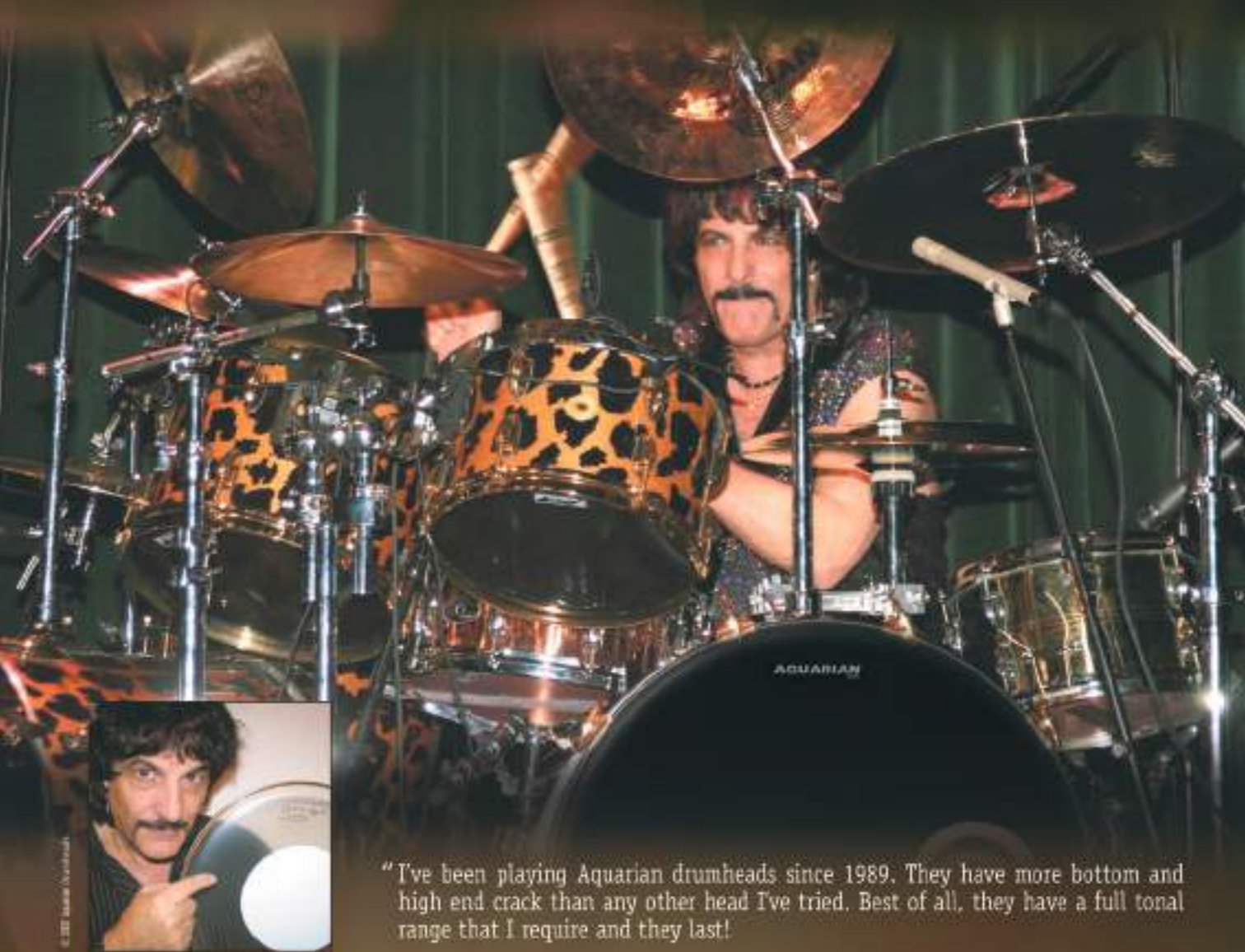
Zildjian

SINCE • 1623

The latest installment of our Artist Series. Zak's stick is designed to maximize control, impact and dynamics. His model utilizes a large acorn bead for full tones and features the pop-art "target" logo. After more than ten years of playing with The Who, Zak continues to honor the spirit of his generation through his playing and now through his signature stick. See more about Zak and his new stick at Zildjian.com.

TAP TEST™

[If the head doesn't sound good when you tap it, it won't sound good when you play it.]



"I've been playing Aquarian drumheads since 1989. They have more bottom and high end crack than any other head I've tried. Best of all, they have a full tonal range that I require and they last!

P.S. Take the Tap Test... I did."

Carmine Appice - *"Rock Legend"*

AQUARIAN®
DRUMHEADS
ORANGE COUNTY CALIFORNIA

TAP TEST™

Hold the drumhead by the hoop and tap it in the center with your finger, or better yet, a drumstick.

It should have a musical tone and resonance.

TO LEARN MORE > WWW.AQUARIANDRUMHEADS.COM > 714.632.0230



TRADITION & SOUL



**GENUINE TWENTY BRONZE
SOUND FROM PAISTE**



WWW.PAISTE.COM



craignunenmacher
BLACK LABEL SOCIETY

The Vision to Succeed.

Pearl



Next Level Perfection.
Built for the Drummer Who Knows the Difference.

Vision Series is 100% Pearl quality. The first kit constructed in our all new state of the art factory. Not one single component is out-sourced so that we can ensure every detail of this kit represents the finest acoustic drum kit available on the market today.

We feel so strongly about the quality of this product that we proudly offer a limited lifetime warranty on all Vision kits, an industry first, only from your percussion leader, Pearl.

See everything Vision has to offer at our website www.pearldrums.com.



Extreme Strength

Optimal Resonance

Superior Tone



Contents

Cover photo by Alex Solca

Volume 31, Number 4

50 Carmine Appice

With several projects coming to fruition, Carmine Appice seems poised to reclaim his throne as one of the baddest heavy rock drummers ever.

by Robyn Flans

74 The State Of Jazz Drumming

MD's exclusive roundtable discussion with Roy Haynes, Chico Hamilton, Jeff "Tain" Watts, Nasheet Waits, Eric McPherson, and Marcus Gilmore.

by Bill Milkowski

94 My Chemical Romance's Bob Bryar

My Chemical Romance is relatively new on the scene, and hotter than hot. But drummer Bob Bryar's personal climb up the charts has been anything but easy.

by Waleed Rashidi

142 MD's Festival Report 2006

Another year, another gathering of drumming giants: Copeland, Lang, Conte, Smith, Seraphine, Heyward, Campbell, McQuitty, Spears, Kotche, Bruner, Sanabria, Mangini, Dailor, McGerr, and DiCenso. *Uh, huh!*

Report by T. Bruce Wittet



74

Paul La Rota

22 Update

Tenacious D's
Brooks Wackerman

Vince Gill's
Billy Thomas

Three Days Grace's
Neil Sanderson

The Codetalkers'
Tyler Greenwell

Blackpool Lights'
Billy Brimblecom

WIN!

pg.
136

A Steve Gadd
30th Anniversary Special Edition
Yamaha Drumkit with
Zildjian K Custom Session Cymbals

Worth
\$13,000



142

MD
FESTIVAL
WEEKEND
2006

SEPT. 16 & 17



104 In The Studio

Dream Theater's **Mike Portnoy**

Mike was there, his mammoth kit was there, and MD was there. A rare glimpse into the studio world of a modern drumming deity. by T. Bruce Wittet

126 A Different View

Bass Virtuoso **Stanley Clarke**

Stanley Clarke has been a participant in many of jazz/rock's seminal moments. So, yes, the man has a tale or two to tell. by Ken Micallef

134 Woodshed

Carmine Appice

This month's cover star, working it out in the upstairs room. by Waleed Rashidi



28

172



Departments

10 AN EDITOR'S OVERVIEW
A Memorable Weekend

by Isabel Spagnardi

12 READERS' PLATFORM

14 IT'S QUESTIONABLE
**Armand Zildjian Signature
Crash • Leedy Marching Snare**
• **Correcting A Drum-Tuning
Problem**

18 ASK A PRO
American Idol's **Teddy
Campbell** On Landing Gigs •
Odd-Time Tips From **Brian Tichy**
• Quick Beats: **Bun E. Carlos**

172 CRITIQUE

178 SHOWCASE

184 DRUM MARKET
Including Vintage Corner

186 BACKBEATS
**PPC Drumnight
In Hanover • and more**

192 KIT OF THE MONTH



Education

68 OFF THE RECORD
**Style & Analysis:
Carmine Appice**
by Ed Breckenfeld

110 THE FUNKY BEAT
**Future Sounds 2.0:
The Lessons Are In The Beats**
by David Garibaldi

114 STRICTLY TECHNIQUE
**Effective Warm-Ups, Part 2:
A Practical Perspective
On Rudiments**
by Ari Hoenig

116 DRUM SOLOIST
**Lewis Nash:
"Sounds Of Joy"**
transcribed by Jeremy Brown

120 HEALTH & SCIENCE
**Yoga And Drumming:
An Eastern Approach
To Physical Improvement**
by Travis Hudelson

138 SHOW DRUMMERS'
SEMINAR
**Kevin Dow:
Drumming For Jersey Boys**
by Joe Bergamini

Equipment

28 PRODUCT CLOSE-UP
**Tama Mirage Acrylic Drums • Zildjian K Light, A Custom EFX,
And New ZHT Models • DW Acoustic Equalizer Snare Drum •
Snare Drum Of The Month: Wuhan 6x13 Brass • Quick Looks:
Trueline Drumsticks • RoboKey 4X**

40 ELECTRONIC REVIEW
Korg Beatlab Digital Metronome

42 NEW AND NOTABLE



42

ROCKER
Zildjian
SINCE • 1623



DARKER
Zildjian
SINCE • 1623





Travis Barker
The Roots



Joey Castillo
Queens of the Stone Age



Brooks Wackerman
Bad Religion



Charley Drayton
The Roots



Great drummers have known for years that the warmer voices of the K Zildjian Series can rock as hard as any other. Now, the all-new K Light line gives them more options. In fact, drummers like Ronnie, Joey, Brooks and Travis have already made the new 24" K Light Ride an indispensable part of their sound. This monster generates wide variations of sound and its thin weight provides a dark pitch with plenty of overtones. Lower in pitch than our traditional K HiHats, the new 13" & 14" K Light HiHats feature a medium thin top for a broad range of tonal colors, paired with a medium bottom to ensure a solid "chick". Light, but ready to rock.



Developed in conjunction with Cindy, the new 22" K Zildjian Dark Medium Ride is designed to perform in rock and jazz settings with equal effectiveness. This cymbal features a large bell for excellent projection in rock settings, and special hammering and lathing to open up the cymbal for broad tonal complexities in jazz settings. Exclusive "Pin" lathing enhances the crashability and gives the cymbal an appearance reminiscent of 1960's era K Zildjians.



Dennis Chambers
Santana



Steve Smith
Metal Information



Preston Glass
The Roots



J.J. Johnson
John Mayer

A Memorable Weekend



It was a big event in the thirty-one-year history of *Modern Drummer*. On September 16 and 17, 2006, we held our eighteenth drum festival. I'm happy to report that, from all accounts, it was a huge success. Over 3,000 drummers from around the globe came to the New Jersey Performing Arts Center in Newark, New Jersey to watch, listen to, and learn from a very talented lineup of artists. (Some say it was the finest we've ever presented.)

MD Fest '06 featured more performances than ever before. In fact, *eighteen* world-class drummers and percussionists appeared over the two-day event. The lineup consisted of exciting up & comers, gifted veterans, and even a few bona fide living legends. I can tell you, there was a lot of excitement in the audience *and* backstage.

While I always enjoy visiting with the performers, one of my favorite aspects of the Festival is having the opportunity to meet with members of the audience in the lobby before and during the show. I'm always impressed to hear what everyone is doing with their drumming careers and the types of things they're working on. It's also so nice to see such a wide age range represented, from youngsters with their parents all the way up to older folks. I also met several female drummers. But no matter who I spoke to, everyone seemed to be happy to be there and to be a part of the drumming community.

In this issue you'll see our pictorial coverage of the Festival, including a behind-the-scenes report from longtime *MD* writer and friend T. Bruce Wittet. Hopefully it will give you an idea of just how exciting the event was. If you're interested in an even more revealing look, you may want to check out the fantastic DVD that Hudson Music recently produced.

Obviously, an event like this is a major undertaking. Many people put in long hours and work very hard to put on the Festival. I'm so proud of my staff and thankful for their dedication. I also must thank the drum industry for their generous support. And thanks also go to the many volunteers who generously give of their time and talents.

Finally, I want to sincerely thank the drummers who attended the Festival. All of this would be impossible without you.

Isabel Spagnardi

MODERN DRUMMER

Volume 31 Number 4

FOUNDER
RONALD SPAGNARDI
1943-2003

PUBLISHER/CEO
ISABEL SPAGNARDI

SENIOR VICE PRESIDENT
LORI SPAGNARDI

VICE PRESIDENT
KEVIN W. KEARNS

ASSOCIATE PUBLISHER
TRACY A. KEARNS

EDITOR IN CHIEF
BILL MILLER

SENIOR EDITOR
RICK VAN HORN

MANAGING EDITOR
ADAM J. BUDOFSKY

ASSOCIATE EDITOR
BILLY AMENDOLA

ASSOCIATE EDITOR
MICHAEL DAWSON

EDITORIAL ASSISTANT
SUZANNE HURRING

SENIOR ART DIRECTOR
SCOTT G. BIENSTOCK

ART DIRECTOR
MICHELE M. HEUSEL

ADVERTISING DIRECTOR
BOB BERENSON

ADVERTISING ASSISTANT
JOAN C. STICKEL

OFFICE ASSISTANT
ROSEMARY BLAHA

MODERN DRUMMER ADVISORY BOARD:

Henry Adler, Kenny Aronoff, Eddie Bayers, Louie Bellson, Bill Bruford, Harry Cangany, Jim Chapin, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Bob Gatzen, Danny Gottlieb, Sonny Igoe, Jim Keltner, Paul Leim, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newman, Neil Peart, Ed Shaughnessy, Steve Smith, Ed Thigpen, Billy Ward, Dave Weckl, Paul Wertico.

CONTRIBUTING WRITERS:

Michael Bettine, Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Mark Parsons, Mike Hajd, Robin Tolleson, Lauren Vogel Weiss, T. Bruce Wittet.

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 2007 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

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

MODERN DRUMMER welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

SUBSCRIPTIONS: US and Canada \$34.97 per year; \$56.97, two years. Other international \$49.97 per year, \$97.97, two years. Single copies \$5.99.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, PO Box 480, Mt. Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Call (800) 551-3786 or (815) 734-1170.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Retail Vision, 2 Maple Street, Suite 6, Middlebury, VT 05753, (800) 381-1288.

REPRINTS: Reprints of Modern Drummer articles can be supplied on request. Contact Tracy Kearns at MD for details: (973) 239-4140.

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 480, Mt. Morris, IL 61054.

MEMBER: National Association Of Music Merchants, American Music Conference, Percussive Arts Society, Music Educators National Conference, Percussion Marketing Council, Music Magazine Publishers Association

MODERN DRUMMER ONLINE:
www.moderndrummer.com

PRINTED IN THE UNITED STATES



THE BEST DRUMS BECOME AN EXTENSION OF THE PLAYER.



DARRELL ROBINSON | Jill Scott

THAT'S WHY I PLAY MAPEX.



The 2007 M Birch in the new Crossover 22 configuration in the Black Forest Sapphire Finish. Buy a 2007 M Birch and get a matching add-on tom free! See your Mapex Dealer for details.



MAPEXDRUMS.COM

ZAK STARKEY

Back in the early '90s, when I heard that Zak Starkey was playing with the All-Starr band, I thought, That's cool...Ringo letting his boy play on the tour. But when I saw the show I was amazed at how good Zak was. I've followed his career through Johnny Marr, The Who, British Rock Symphony, Oasis, and back to The Who, and I've never been disappointed. I'm sorry to disagree with Zak, but he is a real rock 'n' roll star.

Mike Bailey

I saw The Who in Seattle recently, and I was totally impressed by Zak's playing. Nobody can claim he is riding on anybody's coat tails. I agree that he's the perfect drummer for The Who.

Scott Davis

MOON MADNESS

Ed Breckenfeld's January article on "Keith Moon's Craziest Fills" contains an inaccuracy. The measures of the fills in "Won't Get Fooled Again" are all in 4/4; there is *no* measure of 2/4. The mistake lies in starting to count "1" on the first note of the drum fill, when the drums actually start on beat "3" of that measure. (The measure has its "1" count when the sequenced keyboard's A note goes up an octave.)

It is indeed one of rock's defining moments...and also one of the most frequently miscounted. In that fact lies a big part of Moon's genius.

Luc Bergeron



Ed Breckenfeld replies, "I had thought of the possibility you suggest when I did the transcription, so I went back and counted from the chorus before the synth breakdown section leading to Moon's solo. The song stays in 4/4 through all of those sections right up to the start of Keith's solo on the downbeat of the measure, as I transcribed. I suppose it's possible that Townshend put a bar of 2/4 in the synth section, and that Keith started on beat 3 of a measure, but that doesn't seem likely to me. Plus, Moon's solo flows more naturally starting on the 1.

"Probably only Townshend knows for sure. Either way it all comes out the same in the end!"

WE GOT THE FUNK



Bill Milkowski's feature on Jim Payne, Robert Kaye's update on Kaspar Rast, and David Garibaldi's *Funky Beat* column in your January issue were a real treat for me. The interview with Mr. Payne, in particular, was like an encyclopedia that explained how the great players shaped modern funk drumming. Thanks for the super coverage.

John Asperin

BRUCE GARY



Back in late '78 and '79, I took lessons from Bruce Gary in return for working as his drum tech. When The Knack was first starting out, Bruce would play gigs with other artists, like Arthur Lee & Love, Robby Krieger, and John Hiatt. But when Bruce played with Emmett Chapman (inventor of the Chapman Stick), the results were mesmerizing. Bruce's sensitive ears would pick up on everything Emmett was playing, and then take it a step further, playing hi-hat offbeats and fast quads on the kick, then choking up on the stick to play accents on the bell of the cymbal and decrescendo the song down to a whisper.

The next day, at a Knack rehearsal, Bruce would apply his professionalism in a pop-rock element. He'd lock everybody in with solid grooves, making the songs



sound super-tight. When the band recorded *Get The Knack*, Bruce tracked most of the songs in one take. Producer Mike Chapman said that Bruce was the best drummer he ever recorded.

Bruce Gary made a powerful impact on me and on many others. I was fortunate to witness the gamut of his musicianship. We will miss him, but the magic he made will never be forgotten.

Marz Tercero

THRONE THOUGHTS

We appreciate your including our chairs in your "28 Top Drum Thrones" article in the December 2006 *MD*. But let me point out that we most certainly do offer a "fixed" hydraulic lift option to prevent the seat from spinning, and our chairs can be fitted with a variety of lifts that range from 15" to 35" in height. Lastly, Soundseat is the only chair made with top-grain leather tops and sides. I believe that this is a significant difference from the other thrones featured in the article.

J. R. Baker, president
Soundseat Inc.

Dropped Beat



The January *Backbeats* story on the 2006 Meinl Drumfest failed to include the fact that Jason Bittner was one of the featured performers.

The January *Product Close-Up* on Yamaha's Tour Custom drumkit listed the sizes in error. The correct sizes are 17x22 bass drum, 8x10 and 9x12 rack toms, 16x16 floor tom, and 6x14 snare drum.

How To Reach Us

MD's Readers' Platform,
12 Old Bridge Road,
Cedar Grove, NJ 07009 or
rvh@modern drummer.com.





THE FUTURE OF CONGAS FROM MEINL



Professional Series Congas
in Brown Burl Finish

©2007 MEINL USA, LC

INTRODUCING THE NEW BROWN BURL FINISH

View our extensive selection of congas at www.meinlpercussion.com

Armand Zildjian Signature Crash

I recently purchased a K Zildjian 17" crash cymbal that has some unusual markings. Armand Zildjian's signature is stamped on it, along with the words "Signature model, hand selected." I am a collector of all things Zildjian, so any information you may have on this cymbal would be a great help.

Mitch Batchelor

We forwarded your question to Zildjian product communications and training manager John King. He replies, "Your cymbal came from a limited edition of 1,100 17" K Dark medium thin crash models produced to commemorate the new

millennium in the year 2000 as part of a Z2K promotion that was offered to Zildjian dealers. They were the first cymbals made in that year, and they were serialized, dated 1-1-00, and laser-etched with Armand Zildjian's signature in addition to the printed signature on top of the cymbal. Armand personally directed the selection process, so your cymbal would indeed be considered a collector's item."



Leedy Marching Snare

When I first started playing drums, one of my mother's friends gave me an old Leedy snare drum that she learned on when she was a kid. It has a 14" head and is about 14" deep. I still have the original carrying hardware for it, including the U-shaped leg rest.

I believe it was meant to be carried on a sling, Civil War-style, and to be played using traditional grip. I'm interested to learn the history of this drum and of the Leedy Company. Am I correct in thinking it was purchased by Ludwig?

I would also love to find out the best way to get this drum back to its original condition. What heads and snare wires would keep this drum sounding like it used to? Also, can I get original parts to replace the ones that have corroded? I don't intend to use this drum in my rock band, but I would like to restore it as a great addition to my collection, without diminishing any value it may have. Matt Andrews

MD drum historian Harry Cangany replies, "You have a Leedy Academy Street Drum. It's a 10x14 mahogany-shell, single-tension marching drum from the early '30s, when Leedy was owned by Conn (as was Ludwig at the time). Most of the metal parts are nickel-plated, and they can be cleaned with metal polish. The long tension rods are steel. If they are rusty—normal after more than seventy winters and rainy seasons—they can be re-plated. There may be non-rusty rods out there, but they may be tough to find because of their length.

"The drum has calfskin heads and coiled wire snares. The military strainer can only tighten or loosen the snare wires; it cannot throw them on or off. That cylindrical metal fitting on the drumshell is designed to hold a drumkey.

"Other than to clean or restore the original parts, it would be best to leave the drum as is. Play it for that 'single tension' sound, which is kind of low and boxy, since the two heads will always be the same tension. The value of this snare is between \$100 and \$200.



"The full history of Leedy is too extensive to synopsise here. I humbly submit that my book, *The Great American Drums*, would be the best place to get the stories of Leedy, Ludwig & Ludwig, the combined Leedy & Ludwig, Leedy-Slingerland, WFL, and the post-Conn Ludwig Company. They are all interconnected."

HOW THEY ROCK...

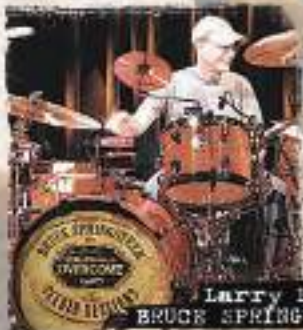
& how we roll!



Travis Smith
TRIVIUM



Mike Marsh
ddrum.
DASHBOARD CONFIDENTIAL



Larry Eagle
BRUCE SPRINGSTEEN



Dan Konopka
OK GO



David "Day Day" Haddon
JESSICA SIMPSON



Tim Young
ALL THAT REMAINS



De'Mar Hamilton
PLAIN WHITE T'S



John Bocklin
DEVILDRIVER



Chad Stewart
GILYE CLARKE

Players like these deserve percussion instruments that will push them beyond the standard. That's what Ddrum is all about: knowing what drummers want to play and bringing it to the table, whether you're into metal blast-beats, hip-hop pocket, four-on-the-floor thunder, pop-diva pomp, or anything in-between, Ddrum has the kit that'll fit.

ddrum!

For more information, log on to

www.DDRUM.com

myspace.com/ddrumusa

©2007 Ddrum

Photos: Leon Sandoz (Marsh), Will Hawkins (Haddon), Kenneth Bob Weiser (Eagle), Glen LaForsman (Young), Michael D'Amico (Smith)

Correcting A Drum-Tuning Problem

I have a set of ten-year-old entry-level drums. My 12" rack tom has a dead spot in it. If I tune it low, it sounds like the head has no tension at all. None of the other toms have this problem, so I'm not faulting the quality of the drum. But how can I correct this tuning issue? **Mike Wade**

If you haven't already done so, you should start by replacing the drumhead. This will determine whether it might be the source of the problem. If that proves not to be the case, it may be that your drum is slightly out of round, or the bearing edges need to be re-true. Those are the two likeliest contributors to problems in drumhead tension/tuning.

To check the edges, take the head off and lay the drum on an absolutely flat surface like a sheet of glass, or a linoleum countertop (Figure 1). Put a light source inside the shell, and look for light leaks coming out from under the edge of

Figure 1

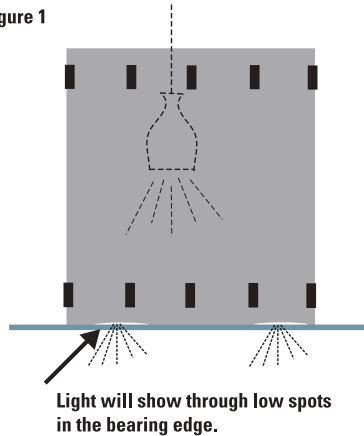
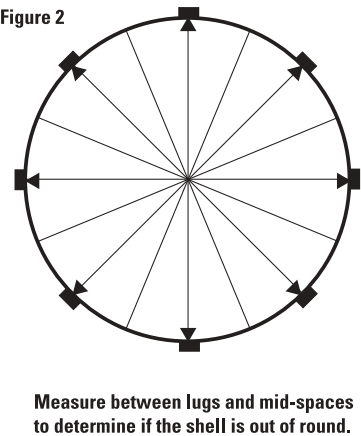


Figure 2



the drum. If you see any, "mark" the spot on the shell using a bit of masking tape. These are low spots in the bearing edge. To re-true the edges, the high spots will need to be sanded down or routed to match the low spots, thus putting the entire edge back to one level.

To determine if the drum is out of round, again take the heads off. Using a yardstick or ruler, measure precisely across the drum between each opposing pair of lugs (Figure 2). Do the same

between points exactly half-way between side-by-side pairs of lugs. (The idea is to create a criss-cross mapping of the drum's dimensions.) If the drum is out of round, you should note one or more measurements that are shorter than the others. Unfortunately, there's not much that can be done to a finished drum to put it back into round. In such cases, it's generally necessary to replace the shell.

Questions For MD's Drum Experts?

Send them to It's Questionable, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009, or rvh@moderndrummer.com. Please include your full name with your question.



Experience

THE RHYTHM OF HEALING.

The Rhythmic Arts Project (TRAP) is a highly rewarding educational program that utilizes drums and percussion to teach basic life skills to children and adults with developmental disabilities.

Get involved and experience the rhythm of healing.

Learn more at www.traponline.com.

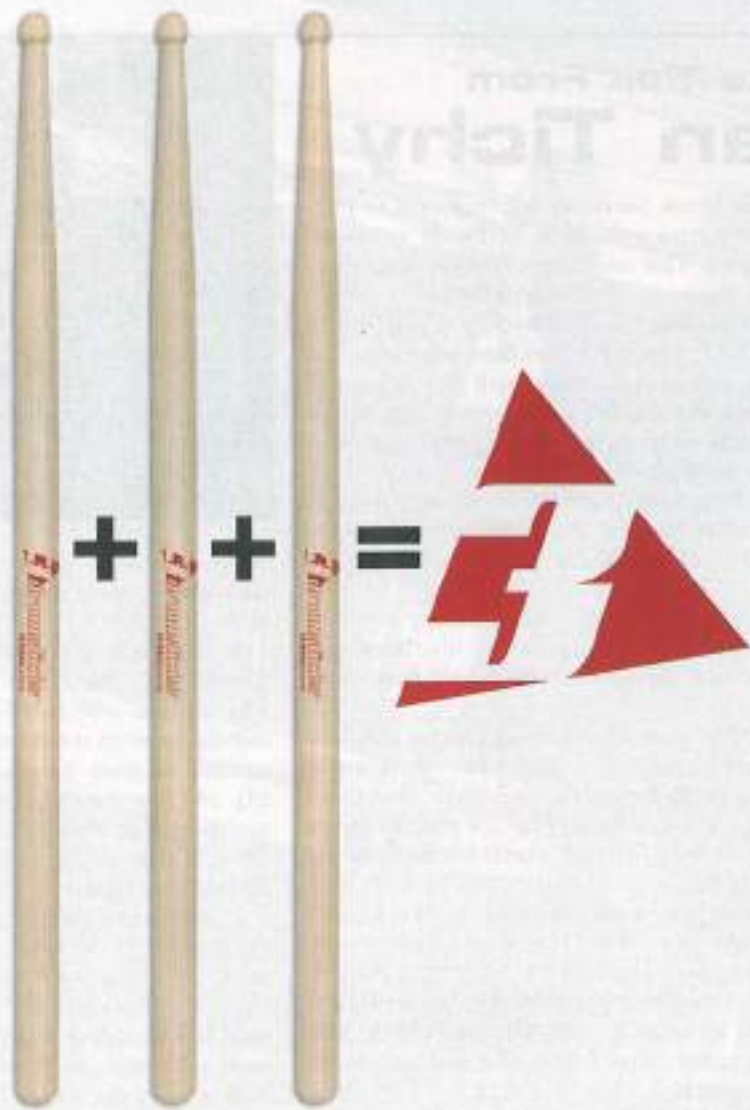


T.R.A.P.
THE RHYTHMIC ARTS PROJECT

is the new pair. **3 Drumsticks** are made from hand-selected North American Hickory and precision lathed in today's most popular

Attention Drummers: **3 is the new pair.** Introducing **3 Drumsticks.**

A brand new concept in drumsticks that already has drummers talking. Why? Because with **3 Drumsticks** you get three pro-quality sticks instead of two. Each is made from hand-selected North American Hickory and is rigorously tested four ways to ensure consistency. With **3**, you'll always have an extra perfectly matched stick handy. So, the next time your playing takes you to the stage or studio, reach for **3** -- it's the new pair.



with its best results. **With 3**, you'll always have an extra perfectly matched stick handy. So, the next time your playing takes you to the stage or studio, reach for **3** -- it's the new pair.

Each size is available in four tip options: Acorn, Ball, Olive and Nylon. **3 Drumsticks** are laser-tested for Straightness, Balance, Weight and Stick-Matched. As proof, each stick is printed





American Idol's Teddy Campbell On Landing Gigs

Q I'm a drum major at the University Of The Arts in Philadelphia, Pennsylvania. I really enjoyed your interview in the September '05 *MD*. As I was reading about how you went to California and were immediately gigging with people, I found myself asking: How did he get gigs so quickly?

Could you talk about how a drummer can get his or her name out after a move to a new location...like California? Is it just going to jam sessions? What's the key? Keep doing what you love and inspiring us all. **Jake Cohen**

A I don't mean to sound overly spiritual, but I came to LA not expecting what has happened since. So it wasn't in my control; it was just God's timing. I can tell you that if you work as hard as you can on your craft, then you should be ready when opportunity knocks. I had friends who turned me on to different people and gigs, and when God opened the door, I was ready.

LA is a different place to fit into. It's kind of clique-y, if you know what I mean. But with all that said, knowing the right people and being in the right place at the right time can help.

God bless, man, and keep sharpening your craft. Peace!

Odd-Time Tips From Brian Tichy

Q Your work with Derek Sherinian has been very inspirational to me, representing the perfect blend of technique, groove, and aggression. That said, I have two questions related to your work on Sherinian's *Mythology* album.

First, on tracks like "Day Of The Dead," you play in odd time signatures with a facility that makes them seem almost as if they're in an even time. I'm struggling with grooving in odd times, so I hope you can suggest some practice routines or study materials to help me improve my ability to play smoothly in three, five, seven, or whatever.

Second, on "The River Song" you achieved an incredible tom sound. Can you describe the drumheads and tuning techniques you used to achieve such a powerful sound? **James Buckley**

A Thank you for the kind words. With so many awesome drummers out there pushing the envelope, it's flattering to find that my work with Derek Sherinian hasn't gone unnoticed.

In reply to your first question regarding playing fluidly in odd time signatures: Listen to the greats! For me, it started with guys like Neil Peart, Simon Phillips, Dave Weckl, and Bill Bruford. Today, you can see how far it's gone when you listen to monsters like Virgil Donati, Marco Minnemann, and Meshuggah's Tomas Haake.

It's always a challenge to make odd times feel "smooth and circular." For example, in a 7/8 or 7/4 groove, I'll try to focus more on the quarter-note pulse than the 8th note. Like anything you're trying to improve, you must start out slowly and then gradually build up speed. It's also very important to have your internal clock in top shape. I think odd times are similar to basic human language; we don't speak in any time signature, but you still need to start a sentence or a paragraph with a



certain amount of momentum, getting your point across without strange gaps or delays that can confuse the listener. It's all in the delivery!

In regards to your inquiry about the tom sound on "The River Song": There are so many elusive factors adding up to why a drum sounds a certain way in a recording. These include the room the drum is in, the tuning, the way the drummer hits the drum, the mic, the mic placement, the preamp, the EQ, and how the drum is mixed in the song. With all these variables, you can see why it's so cool to hear drums cut through after all the instruments are mixed together. Killer drum sounds make my day!

I almost always use Remo coated or clear Ambassadors on the bottom of the toms and Suede Emperors on top. For recording, I tune my drums to resonate the smoothest according to the characteristics of the room. Generally, the bottom head is a bit tighter than the top. That creates depth and projection. I tend to hit harder than necessary, but I do try to lay back a bit in the studio. Drums really do record better when you're not punishing them. Thanks again for the interest!

THE REIGN OF THE NEW MONARCH

Simon Phillips on his new Signature Palette Snare Drum.

Says the master himself of his new Tama Signature Palette snare drum: "The Monarch has a very quick response, with a ring, but a ring that is instant—that is, it comes when you hit the drum as opposed to a ring that continues after you hit the drum. A lot of that has to do with its special modified triple-flanged hoop and 'slick-chopper' concept. The Monarch is a lot more specialized than my other signature snare drums, with a more complex sound. I've been using it live now since the beginning of 2006, recorded with it a few times and it's been fantastic."



The Monarch's hybrid maple/bubinga shell joins two great tonewoods in an invincible combination of rich, regal tones and a commanding power previously unattainable in any other snare drum.

SP1465H "Monarch" Snare • 3ply 2.2mm Maple + 3ply 2.2mm Bubinga + 2ply 1.5mm Maple



tama.com

BUN E. CARLOS

(Cheap Trick)

Text and photo by Joe Perry

Place of birth: Rockford, Illinois
Influences: Ringo Starr, Charlie Watts, Dave Clark
Hobbies/interests: Drum collecting, fishing, coin collecting
Favorite food: Sashimi
Favorite fast food: French fries
Favorite junk food: Kit Kat
Favorite drink: Heineken beer, Diet Rite black cherry soda
Favorite TV shows: *Deadwood*, *The Sopranos*
Favorite movie: *Hell Is For Heroes*
Favorite album: The Rolling Stones' first album
Vehicle I drive: Lincoln Continental (room for drums)
Other instruments I play: Guitar, piano, harmonica, French horn
If I wasn't a drummer, I'd be: In the roofing business
Place I'd like to visit: Hong Kong
Person I admire: My dad
Musician I'd like to work with: The Rolling Stones, Bob Dylan
Next up-and-coming drummer: Glenn Kotche
Most memorable performance: John Lennon session, August 12, 1980
I wish I'd played drums on: "Wuthering Heights" by Kate Bush
Most prized possession: My marriage certificate
Most embarrassing moment on stage: Milwaukee, Wisconsin, 1976: piano stool broke in half during a song
Most unusual venue played: Strip bar in Madison, Wisconsin
Biggest venue played: Detroit, Michigan, July 4, 1988, for 200,000 people



SEND YOUR QUESTIONS TO **ASK A PRO, MODERN DRUMMER, 12 OLD BRIDGE RD., CEDAR GROVE, NJ 07009** OR EMAIL THEM TO rvh@moderndrummer.com.

ASK
A PRO



Pro Choice.

When you're a world-class percussionist like Daniel de los Reyes and can play whatever you like, you choose whatever is best. That's why Daniel's choice is the new Rhythm Tech Pro tambourine. The Pro features a combination of improvements and innovations that make it the best sounding, best feeling, easiest to play tambourine ever. We wouldn't call it the Pro if it wasn't— and neither would Daniel.



Daniel de los Reyes has performed and recorded with a who's-who of musical artists, including: DrumJungle, Don Henley, Earth Wind and Fire, Stevie Nicks, Steve Winwood, Phillip Bailey, Lionel Richie, Jennifer Lopez, Pattie Labelle, Peter Frampton and many others. Log on to rhythmtch.com/danieldesreyes for more.

 **RhythmTech**

Learn why you should go Pro at rhythmtch.com/gopro.

DTXPRESS IV

SOUND IS EVERYTHING

XPERIENCED

When Yamaha constructs an electronic drumset, we embrace technology from our digital musical instrument division and combine it with know-how from our esteemed acoustic drum makers. Unbelievably, Yamaha is the only acoustic drum company that makes electronic drums, providing a unique understanding of today's drummer's needs.

As part of the extensive design process, we call upon our roster of top drum artists to help shape, tweak, and fine-tune the instrument. The result is a set with a brain incorporating sheer electronic wizardry and a soul that embodies living and breathing artist input worldwide.

If you're serious about your music, it's time you get acquainted with e-drums made by acoustic and digital innovators.

- 427 drum and percussion & 22 keyboard voices
- 32-note polyphony
- 63 pre-recorded & 22 user songs
- 50 factory & 20 user kits
- programmable click with **Grave Check** and **Rhythm Gate**



YAMAHA
Drums
ELECTRONICS

TECHNOLOGY POWERED BY A DRUM COMPANY

Brooks Wackerman Tenacious D's Drum Pick

Without giving too much away, I'm actually playing the role of Colonel Sanders in the show," confesses drummer Brooks Wackerman, speaking of his current gig on tour with the musical/comedy duo Tenacious D. Taking a break from his steady gig with punk legends Bad Religion, the drummer has been fully recruited into the multi-media circus involved in promoting The D's sophomore album and the soundtrack to their film, *The Pick Of Destiny*.

"Stylistically, I almost feel like I'm doing musical theater," Brooks explains. "There's acting involved. Musically, it's not all just bashing or playing quietly either; there are definitely a lot of dynamics, which I like. The drum parts stay inter-

esting, and Jack [Black] and Kyle's [Gass] comedy skits are always entertaining. During rehearsals, there have been times where I'll have tears in my eyes just from the comedy that's being presented."

Drum tracks on the *Pick Of Destiny* album were recorded by Dave Grohl, one of Brooks' favorite drummers. "I grew up listening to all the records Dave played on," he says. "I was very familiar with Dave's style of drumming—and of course, I've ripped him off in my own playing. [laughs] So I think it was a smooth transition. I'm not playing his parts verbatim, but there are definitely key fills that I keep. Kyle and Jack encourage me to bring my own thing to the project, so there's room for me to express myself."

With Tenacious D packing venues as large as New York's Madison Square Garden, Brooks found a new way to adapt to the acoustical challenges of playing big rooms. "This is my first tour using in-ear monitors," he explains. "In the past I've battled with acoustics of arenas or outdoor European festivals, because you never know what type of monitor mix you're going to get. Now I find myself not hitting as hard, just because I can hear everything, so the in-ears are really helping. We also have a great sound guy who is very detailed with every drum that I hit, so I never have to worry about, say, the toms not being heard."

Gail Worley



Nashville-based drummer/singer/songwriter Billy Thomas discovered the importance of being a singing drummer when he made the career move from Los Angeles to Nashville. One of his first Nashville sessions was a vocal date that just so happened to include country superstar Vince Gill. Billy and Vince hit it off immediately, and a long-term relationship was born.

After years of singing, playing, and songwriting with Gill, Billy has finally attained triple-threat status on the new Vince Gill four-CD set, *These Days*, which also features drummers Chad Cromwell and Eddie Bayers. Besides drumming, Billy contributes background vocals on several tracks, and he co-wrote "Nothin' Left To Say" with Gill. "Having Vince decide to use me on the box set was an honor," says Thomas. "I think it says that I've got something that he likes and wants to include in his music."

Thomas also fills the drum chair during Gill's recent three-and-a-half-hour concerts, which require him to play styles ranging from rock, to country, to jazz, to bluegrass. "With sixteen players on stage, I maintain the 'less is more' attitude," says Thomas, who refers to the rhythm section as "the engine room." Thomas gets one brief intermission during the night and appears on stage as a background vocalist on the bluegrass set.

Thomas uses the Nashville number system to keep track of Gill's many arrangements. "I also use a Tama Rhythm Watch to set song tempos," he adds. "Then I'll shut it off and hold on tight." Beyond the new material, Thomas was required to learn about

Vince Gill's Billy Thomas A Nashville Triple Threat

twenty more tunes from Gill's repertoire. The setlist, by the way, varies nightly on the tour, which Thomas says is grueling. "We've got thirty-five gigs and five days off." The secret to surviving? "I've got to stay healthy, eat right, and be as professional as possible."

In addition to his work with Gill, Thomas finds time to play with '70s pop group The Little River Band. "At fifty-three years old," he says humbly, "I'm happy to say that I'm a full-time working and singing drummer. Life couldn't be better."

Mike Haid

Pearl

Three Days Grace's Neil Sanderson The Drummer He's Become

Neil Sanderson is all about taking it in. "I'm a sponge on tour, hanging out with other drummers," he says. "I look at the way they present themselves onstage as well as off." Three Days Grace, Sanderson's very hot band, has been touring constantly. *One-X*, the group's sophomore opus (featuring the hit "The Animal I Have Become") has connected with Generation Y to the tune of eight weeks at number 1. That success has offered Neil free drum lessons on a nightly basis. "Guys like John Wysocki from Staind and Daniel Adair from Nickelback are some of the drummers I get to talk to," says Sanderson. "I walk away with a new perspective on things. These guys have a dedication and a passion for drumming that's infectious."

While most drummers can't talk to Daniel Adair after a show, they *can* learn from the peaks and valleys in Sanderson's drumming. *One-X* offers track after track of sweet dynamic shifts. "Letting the music breathe is as important as whatever chops you have," the drummer insists. "I certainly am a listener as much as I am a player. That includes knowing when not to play. It's important as a drummer to not compete with the other instruments."

Sanderson says the drumming feel on the record was a whole lot more intense this time out. "Sometimes we build from beginning to end," he says. "Some songs sound like one big crescendo. And sometimes I don't come in full force until half the song is over."

Sanderson's earthy tone adds much to the sonic personality of his band. "We try to maintain the vibe and make the sound as organic as possible," he explains. "I play Yamaha Oak Customs. They've got tons of volume and a deep, warm tone. I can detune a little bit and not worry about losing the edge."

With renewed vigor and lots of record sales, Three Days Grace has exorcised their demons out on the road by using the music as their therapy. "Playing every day gives you a certain confidence that you can't get any other way," Sanderson says. "And the notion that my playing translates to this massive surge of energy and sound is very empowering to me."

Steven Douglas Losey

The Philosopher's Stone... of Sound.

The quest for the Philosopher's Stone. The mythical formula of the Ancients rumored to turn common elements into Gold. Possess the power of this mystic craft with Bosphorus Gold Series. The elements of old forged in fire and hand-hammered by a dedicated craftsman the same way for the last 500 years. Unleash the power of a thousand hammer blows. Bosphorus Gold Series, aural alchemy for the discerning musician.

Gold Series offers extreme power & cutting clarity with Old World warmth.

Available as: 14" Hi-hats,
20" & 22" Rides,
16", 17" & 18" Crashes

Bosphorus
The power of a thousand hammer blows.

All Bosphorus cymbals are hand-hammered in the tradition of the Ancients by Turkish master craftsmen. Experience them all at Bosphoruscymbals.com

The Codetalkers' Tyler Greenwell Groovin' Hard

T Tyler Greenwell was climbing onto a hot seat when he joined Colonel Bruce Hampton & The Codetalkers six years ago. "You're haunted by the drum chair," he says. "The ghosts of the guys who have been here include Sonny Emory, Jeff Sipe (Apt. Q-258), and David Earle Johnson. Of course, I came in and was overplaying like a jerk—no musicality whatsoever, with fills every four bars. So for the first three years, I was only allowed to play with a bass drum, a snare, a hi-hat, and a ride. It was the best lesson I ever had. I used to ask Bruce, 'Why can't I have toms?' He'd say, 'Toms are for cowards.'"

Colonel Bruce is no longer touring, but the band—which also includes guitarist/vocalist Bobby Lee Rodgers and bassist Ted Pecchio—plays on with his blessing. "It was boot camp with Bruce," Greenwell says. "He's good about taking you in and then kicking your butt, destroying your ego and causing sleep, food, and financial deprivation. [laughs] Hopefully you make it out alive. If you do, you're a stronger, better, more well-rounded player and person."

Greenwell grew up in Pensacola, Florida listening to Bad Brains, Zeppelin, and a lot of punk rock. He still enjoys the high-energy stuff, and at some point in every Codetalkers show the players hit that extra gear. Greenwell kicks into a breakneck double-time, sweating but smiling because his playing is solid from the feet up. "It's controlled chaos," he says. "It's nothing worked out. It's an energy thing, not a chops thing. You get that telepathy going and want to push the guys to their maximum potential."

Funky numbers on their latest CD, *Now*, like "Ike Stubblefield" and "Sound Sister," offer a lesson in groove. "The great rock drummers swing," Greenwell explains. "When you swing, it seems like your time is always there. It's a tool to use, not only to make the music feel good, but also to keep the groove in check. It's gotta be there to have life. And it's never-ending—you can always swing harder."

Robin Tolleson

Vincent Tseng

Blackpool Lights' Billy Brimblecom Overcoming The Loss Of A Limb

In early 2005, drummer Billy Brimblecom was excited about his new band, Blackpool Lights. The fledgling group he'd recently formed with ex-Get Up Kids singer Jim Suptic and two mutual friends was on the cusp of recording its debut album. Then Billy got the kind of news no one wants to hear. "A week after we played our first show, I found out that I had cancer," he says, recalling how a biopsy of his left leg resulted in a diagnosis of Ewing's Sarcoma.

With their drummer's prognosis unsure, Blackpool Lights immediately booked studio time, and Billy recorded drum tracks the weekend before he was due to begin a round of chemotherapy. "With only two days to track fourteen songs," Billy recalls, "I prayed that I'd have a creative burst of ideas. A couple of songs weren't completely arranged, but since we knew it would be our last opportunity to record drums for a while, we basically arranged the songs around the drums." Billy believes his playing on *This Town's Disaster* represents his best recorded work thus far.

Unfortunately, chemotherapy was unsuccessful in halting the spread of the invasive tumor, and Billy's left leg had to be amputated just above the knee. Now cancer-free, he wears a state-of-the-art prosthetic known as a C-Leg, which features a microprocessor-controlled knee. Miraculously, other than one small equipment adjustment, not much has changed in his approach to drumming—though obviously some issues had to be dealt with. For instance, he explains, "My prosthetic foot was very unstable, so I built this little box onto the toe of my hi-hat pedal that holds it in place." The drummer is determined to recapture the subtleties of his hi-hat playing. "I want to be able to open it up for accents or have it way open for loud, bashing parts and crescendos—just play like I normally would. I've definitely gotten way better at keeping time with the leg since my surgery."

Billy admits his recovery has been bolstered by his strong religious faith, which has motivated him to play drums in his church band. "This was meant to happen," he says, "and I was supposed to still be able to play drums. I honestly feel that my playing is better than it's ever been. It's great to be able to say that, considering what happened."

Gail Worley



Eric Bernard

GIBRALTAR IS THE BEST



9608VA Workstation Throne with
Velcro mounted accessories

The Best Seat
In The House!

Gibraltar supports
every brand, every kit.



www.Gibraltarhardware.com
Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002

NEWS

MMW's **Billy Martin** has a very interesting new drum book out, *Riddim: Claves Of African Origin*. It features rhythms that illustrate the cultural connections between Africa and America. A CD is also included. For more info go to www.billymartin.net.

Anthony "Tiny" Biuso (a.k.a. Tiny Bubz) has left LA's legendary punk band The Dickies and has joined another underground institution, T.S.O.L.—as well as the band The Cadillac Tramps. Biuso's also been busy with studio and commercial session work, and has just finished the drum loops for Megatraxx drum groove libraries.

Fountains Of Wayne drummer **Brian Young** is on a few tracks on America's latest, the double CD *Here And Now*.

Tyler Stewart is on the BLAM tour with Barenaked Ladies.

Les DeMerle's latest CD, *Cookin' At The Corner*, was recorded live at the Jazz Corner in Hilton Head, South Carolina.

Andy Borger is on Norah Jones' latest CD, *Not Too Late*.

Corrina Thomas is playing and recording with the California band Recycld Solz. For more information, check out www.myspace.com/recycldsolz.

Les Cleveland is doing shows with funk bass master Larry Graham at Prince's new club in Las Vegas, 3121.

Brian Tichy played drums on most of Shaw-Blades' new release, *Influence*, with **Kelly Keagy** and **Ben Krames** on one track each.

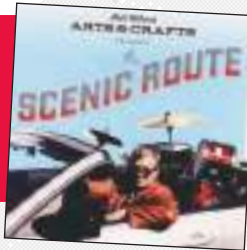
Pete Thomas is on the new album by Ron Sexsmith, *Time Being*.

Jonathan Bucklew is on the road with Copeland in support of their album *Eat, Sleep, Repeat*.

Sisters Allison and Catherine Pierce's new CD, *Thirteen Tales Of Love & Revenge*, features touring drummer and musical director **Russell Simins** (Jon Spencer Blues Explosion) and **Matt Romano** (Albert Hammond Jr.). **Allison Pierce** plays on one track, "Boring."

Gregg Bissonette is on the new live Ringo Starr DVD, *Ringo And The Roundheads*. Gregg's also on the recent James Taylor Christmas DVD, Ozzy Osbourne's version of The Beatles' "In My Life," and new CDs by Clay Aiken, Kenny G, and Kinda Kieraly. Finally, Gregg recorded the soundtracks to the recent films *The Devil Wears Prada*, *Mr. Woodcock*, *For Your Consideration*, and *You, Me, And Dupree*.

Matt Wilson has a new CD out with his Arts And Crafts band, *The Scenic Route*. The band is touring the US, Mexico, Canada, and Europe.



Rod Morgenstein is on the new Winger CD, *Winger IV*. Rod and the band will be touring to support the new record.

DRUM DATES This month's important events in drumming history

Dave Tough was born on 4/26/07, **Lionel Hampton** on 4/12/09, **Tito Puente** on 4/20/23, **Bobby Rosengarden** on 4/23/24, **Ray Barretto** on 4/29/29, *Modern Drummer* founder **Ron Spagnardi** on 4/25/43, Average White Band's **Robbie McIntosh** on 4/25/50, and **Jeff Porcaro** on 4/1/54.

Buddy Rich passed away on 4/2/87, **Frank Malabe** on 4/21/94, **Cozy Powell** on 4/5/98, **Carlos Vega** on 4/7/98, Nazareth drummer **Darrell Sweet** on 4/30/99, **Claudio Slon** on 4/16/02, and Jefferson Airplane's **Skip Spence** on 4/16/99.

On 4/11/64, The Beatles (with **Ringo Starr**) broke a one-of-a-kind record by placing fourteen songs on the *Billboard* Hot 100.

On 4/22/69, **Karen Carpenter** and her brother Richard sign with A&M Records.

On 4/19/86, The Bangles (with **Debbi Peterson**) hit the number-2 spot with their single "Manic Monday," which was written by Prince. (Prince had the number-1 single at the same time, with "Kiss.")

HAPPY BIRTHDAY!

Joe Porcaro
(educator):
4/29/30

Jake Hanna
(jazz great):
4/4/31

Jim Keltner
(studio giant):
4/27/42

Clyde Stubblefield
(James Brown):
4/18/43

Steve Gadd
(drum legend):
4/9/45

Bill Kreutzmann
(The Grateful Dead):
4/7/46

Steve Ferrone
(Tom Petty):
4/25/50

Max Weinberg
(Bruce Springsteen):
4/13/51

Narada Michael Walden
(producer/fusion great):
4/23/52

Rod Morgenstein
(Winger):
4/19/56

Denny Fongheiser
(sessions):
4/21/59

Mike Mangini
(independent):
4/18/63

Mike Portnoy
(Dream Theater):
4/20/67

Patty Schemel
(Hole):
4/24/67

Aaron Comess
(Spin Doctors):
4/24/68



SEAN KINNEY'S

PLAYER'S DESIGN MODEL

D .620" • 1.6cm
L 16 7/8" • 42.9 cm

VHSKW

Metal drumming icon Sean Kinney of Alice In Chains and Vater Artist since 1993, has designed a new Player's Design Series stick model. Sean's stick combines elements of the 2 previous stick models he was using, the Universal and Rock. Features a gradual taper that provides great rebound and a rounded oval tip for full drum and cymbal tones. Sean's stick also features Vater's Nude Series finish, which helps prevent stick slippage from hand sweat.

VATER

PERCUSSION


ALICE IN CHAINS

USA

VATER FACT

Vater's focus
is on drumming
products...no pepper
mills or rolling pins
in our product
line!



**LATHE
TURNED**
for consistency



**HAND
ROLLED**
for straightness



**COMPUTER
PAIRED**
for weight and pitch

270 CENTRE STREET
HOLBROOK MA 02343 USA
781.767.1877

VATER.COM



Tama Mirage Acrylic Drums

See-Through Stars

by Rick Van Horn

KEY NOTES

- Distinctive appearance
- Huge-sounding bass drum and toms
- Outstanding stands and hardware



Acrylic drums have enjoyed a major resurgence over the past couple of years. There's just something about the look of clear drums that sets them apart from exotic woods, sparkly wraps, or even custom-painted finishes.

Tama is the latest drum manufacturer to respond to this trend, with their Starclassic Mirage series. These are high-end drums that are made in Tama's Japanese factory, using 7 mm-thick acrylic shells that are manufactured and given their bearing edges in the US. The result of this international co-op is quite remarkable.

Let's Talk Looks

If you've never seen an acrylic drumkit bathed in low-angle colored spotlights, you've missed a truly dramatic stage effect. Mirage kits are available in two versions: Crystal Ice (clear) and Black Ice (a smoky charcoal tint). Both are fitted with black nickel lugs, rims, and other drum hardware, as well as wood bass drum hoops in a gloss-black lacquer finish.

Over the years, acrylic shells have gotten two bad raps. One of those has to do with cracking—which did happen back in the '70s. Today's acrylic formulas are much stronger, but Tama has nonetheless designed the Mirage drums with durability in mind. To begin with, there's no tom mount in the bass drum shell; rack toms must be hung from adjacent stands. In addition, each shell has a small reinforcing strip of acrylic material covering the seam on the inside. Though the



Clear Mirage drums offer a clean and...well...transparent look. The black nickel hardware stands out, as though "floating in air," giving the kit a somewhat skeletal appearance.

strip is already barely visible from outside the drum, it would be a simple matter to position each drum so that the strip faces away from the audience.

Special Features

Mirage kits include Starclassic features like die-cast hoops, the Star-Cast mounting system, Iron Cobra pedals, and Road Pro stands. They also include some of the small design details that Tama is famous for. The bass drum claws, for example, feature thick rubber linings, deeply recessed tension-rod heads, and a three-washer system that helps to hold the tension. There are even special rubber stoppers to eliminate the irritation of tension rods falling out of the claws during head changes.

In terms of allowing drums to resonate more fully, Tama's Star-Cast suspension mounting system has worked well since its inception. But some drummers felt that it looked a little industrial, was somewhat heavy, and prevented adjacent drums from being mounted close together. Tama has addressed these complaints by totally redesign-

ing the Star-Cast system. It's now sleek, attractive, and much lighter, and it fits more closely to the shell, allowing adjacent drums to be more tightly positioned. It's a good system that has been made great, and it contributes significantly to the sound of the drums (which we'll get to in a moment).

The Iron Cobra pedal needs little introduction; it's an award-winning design that's been popular for several years. It's also one of the most adjustable pedals on the market, and its durability is attested to by some of the heaviest drum stompers on the planet.

Road Pro stands are high-performance without being heavy-weight. They incorporate a bevy of innovations, like auto clutch-style tilters on the cymbal and snare stands, which provide infinite adjustment and very secure positioning without having to crank the wing nut super-tight. Quite simply: great stuff to work with.

A Clarity Of Sound

Our review kit was one of two configurations available as

Black Ice shells (left) have a darker, more mysterious look. In this case the black nickel hardware complements the shells rather than contrasting with them. Very classy.



a four-piece shell pack, with a 20x22 bass drum, 8x10 and 9x12 rack toms, and a 12x14 floor tom. We also were sent a 6x14 snare drum. (Add-on toms in 7x8 and 14x16 sizes are available as well.)

The second bad rap that acrylic drums still seem to be burdened with is that “they’re made of plastic, so they’ll sound bright and brittle.” This was certainly *not* the case with the Mirage drums. The toms—with Evans G2 clear batter heads and G1 bottom heads—sounded warm, round, and full, with plenty of volume. The tuning range was impressive, too: from high and “singing” to low and “sinking.” The 12x14 floor tom was a standout here, with depth potential that belied its size. (The 14x16 add-on floor tom must be a real killer!)

While the toms had ample projection, the clear G2 heads stressed depth over attack. For a more pointed sound, you might try single-ply clear heads, or (if you didn’t mind spoiling the clear look of the kit), coated models.

The bass drum came fitted with Evans EQ4 clear batter heads on the front and the back. With their internal muffling rings, these heads provided just enough control to let the drum operate without anything in it, and without a hole in the front head. And operate it did...like a howitzer. Given the drum’s size, you’d expect a big sound. But just *how* big that sound was still impressed the *MD* editors. Beyond being huge, the sound was focused, with plenty of attack (helped by the Iron Cobra’s flat-disk felt beater).

This bass drum would probably *tear up* a medium-sized club, needing no help from a microphone. Of course, getting a 20x22 drum *into* that club might be a challenge. But if you want a big sound, sometimes you just gotta get a big drum.

The snare drum came with a coated G1 batter head, which is a little out of the visual theme of the kit. But very

few drummers use a clear snare batter, so it’s a logical choice.

The drum proved to have a split personality, depending on where it was struck. When played dead center, it had a moderately dry, crisp response, with a throaty tone provided by its 6" depth. This would be a great all-purpose snare sound. But when the drum was played out toward the rim a couple of inches, it got a lot livelier, with a sustained ringing tone that evoked sonic impressions of Alex Van Halen. And unmuffled rimshots really *clanged*. All this adds up to a drum with some interesting sonic potential. Muffling would be in order for recording, but live gigs might benefit from the more raucous character of the drum.

Summing Up

Okay...let’s see. We have a drumkit series that comes with a new and improved suspension system, innovative functional details, and state-of-the art stands and pedals. The drums sound absolutely terrific, and they look so cool that it just feels great to be sitting behind them. There’s gotta be a catch, right? What...are they incredibly pricey?

Actually, no. In fact, the Mirage kit we played, including the snare drum and stands, carries a price that’s extremely competitive with other high-end professional kits. It ain’t bargain-basement, but it’s clearly a contender worth checking out.

THE NUMBERS

Mirage kit\$4,499.99

Price includes a 20x22 bass drum, 8x10 and 9x12 rack toms, a 12x14 floor tom, and a 6x14 snare drum, Road Pro stands, and an Iron Cobra single pedal. Configurations without hardware and/or a snare drum are available, as are 7x8 and 14x16 add-on toms.

(215) 638-8670, www.tama.com



To hear these drums, log on to www.moderndrummer.com.

SNARE DRUM OF THE MONTH

by Michael Dawson

WUHAN 6x13 BRASS

HOW'S IT SOUND?

If you already have a large collection of snares and are looking for that "perfect" sound for your band's major-label debut, this is probably *not* the drum for you. (If that's the case, you should take a look at Wuhan distributor Universal Percussion's high-end snares, like the wood-shelled Bronwyn drums or the heavy steel black-chrome Jeff Ocheltree models.) But if you'd like to upgrade your practice/rehearsal kit with something more professional-sounding than what you've been using since grade school—and you don't want to spend a ton of cash—the Wuhan 6x13 could be worth the investment.

When played alone, the drum sounded pretty good. Snare response was decent, and rimshots were bright and solid. And even with minimal muffling, the drum's overtones were surprisingly controlled, almost to the point of sounding gated. That trait inspired me to crank the drum way up to see if it could duplicate an electronic "sampled" snare sound. The results were pretty cool: Rimshots let out a quick and sharp bark, while ghost notes were dark and lower-pitched—almost like they were played on a different drum.

Unfortunately, in a band setting the brass Wuhan didn't perform as well. No matter how I tuned it, or which heads I used, I couldn't get enough presence out of this drum to keep it from being covered up by the band. For that reason, I wouldn't recommend it for loud rehearsals or gigs. But as a functional, economical, and decent-sounding drum that you don't need to worry too much about...why not?

WHAT'S IT COST? \$235

www.universalpercussion.com

HOW'S IT WORK?

All Wuhan snares come fitted with quality Attack heads.



Tension rods feature plastic washers.

Some of the tension rods were slightly bent, which made them tough to tune.



To hear this drum, log on to www.modrdrummer.com.



HANDS, GROOVES, & FILLS

3 HOUR DVD • WORKBOOK • PLAY ALONG MP3 CD

New from

PAT PETRILLO

A world class clinician and instructor at Drummers Collective in NYC, Pat demonstrates how he has developed all 3 of these skills in 1 package, including:

- HAND EXERCISES & COMPLETE RUDIMENT DEMONSTRATION
- RUDIMENT COMBOS using the ground breaking RUDIMENT TAB SYSTEM
- Over 50 GROOVES with PLAY ALONG TRACKS
- Complete FILL vocabulary from beginning to advanced
- Book, DVD, CD \$39.95

For clips, visit HUDSONMUSIC.COM

Dealers contact Hal Leonard Corp. 414 774-3630

Zildjian K Light, A Custom EFX, And New ZHT Models

New Choices For Your Impact And Timekeeping Needs

by Martin Patmos

KEY NOTES

- 20" ZHT crash-ride offers good dynamic range
- K Light hi-hats are exceptionally versatile
- A Custom EFX cymbals add contrast

Zildjian kicked off 2007 by expanding their ZHT sheet bronze line, their K series, and their A Custom series. Each of these lines has specific sound characteristics. But one thing these new cymbals all have in common is that they *will* get noticed. Each one has something that takes it "outside" a standard cymbal setup.

ZHT Models

Zildjian introduced their ZHT line last year. The designation stands for "Zildjian High Tin," referring to the B12 alloy (12% tin, 78% copper) used to make the cymbals. These mid-priced sheet-bronze models are fully lathed, with mid-sized hammer marks scattered evenly across their surface.

The 20" ZHT combines a bright mid-range mix with a full, round sound to create quite a swell. I was particularly impressed with the cymbal's dynamic response. When played lightly as a ride, it produced a controllable cushion. But when I laid

into it, it lived up to its name, filling up quite a bit of space while retaining basic definition. When I played it as a crash, the cymbal produced an appropriately big sound. Meanwhile, the bell was bright, distinct, immediate, and *loud*.

The two new ZHT Fast crash models are quick to respond, with an initial explosion that drops back to a long, shimmering decay. The 17" crash had plenty of body, while the 15" seemed more effective for sharp punctuations. The bells on both proved useful for accents.

New 13" Mastersound hi-hats augment the 14" size that's already available. Their rippled bottom edge gives them a distinctively crunchy chick, while their 13" size tightens up their articulation. Projecting well when

played either with foot or stick, these are a good choice for those requiring volume *and* tightness from their hi-hats.

K Light Models

While we're on the subject of hi-hats, Zildjian's venerable K series now includes Light hi-hat models in two sizes. These cymbals were well made, with the distinct K logo prominent over the subtle hammer marks.

I've always liked 13" hi-hats for the reasons mentioned earlier: their articulation



The 20" ZHT crash-ride offers surprising dynamics and versatility for a cymbal of its type and price range.



The 15" and 17" sizes of the ZHT Fast crashes allow them to easily fit in with other crashes in a setup, while remaining tonally distinct.

and quick response. The 13" K Light hats did not disappoint. I found them extremely versatile and adaptable, with a classic sound enhanced by a touch of K darkness. The 14" hats were, predictably, a little lower in pitch, and they had a bit more body. These new hats have everything to recommend them for all-purpose use.

Confession time: I'm a fan of big rides, so I couldn't wait to check out the 24" K Light model. At just over seven pounds, with fine lathing over big hammer marks, this is a classic-looking K. The sound is very K too, with an excellent mix of definition, spread, and tone, along with a bit of trash. Playing toward the edge creates a slight wobble and some "tah" character to the sound. Playing midway up the bow produces more "tang."

The K Light ride responded quickly, despite its 24" size. But what was really noticeable was the character of the spread: a wide cushion of slightly dark, round overtones. And yet the K Light ride proved quite controllable, with a nice dynamic range that could be reined in fairly easily. And when it came time for accents, this cymbal's wide-open crash sound and slightly small, integrated bell added lots of nuance.



13" ZHT Mastersound hi-hats combine projection with tight articulation.



Whether rock or jazz is the focus, the 24" K Light ride delivers a big sound.



K Light hi-hats have a little more subtlety than regular-weight hats, along with an exemplary range of white noise, and a sweet, open tone.

A Custom EFX Crashes

A Custom EFX cymbals share the basic qualities found in the A Custom line. They're fairly thin and fully lathed, and they feature a brilliant finish. Their design, however, descends from Zildjian's Remix EFX cymbals, with large oval and small circular cutouts that create a distinct pattern in the cymbal.

Sonically, the EFX crashes fall somewhere between a splash, a China, and a thin crash. Their response is lightning-fast, mixing splash qualities with trashy white noise, followed by a quick decay. The equally effective 16" and 18" models were pitched about a third apart, with slight differences in body. They blended quite nicely with other cymbals, offering a welcome color option for accent patterns. They weren't really effective for ride patterns, but otherwise there are no rules for these babies. Be creative!



A Custom EFX cymbals are fast, trashy/splasy crashes that can create exciting accents.

Quick Looks

Trueline Drumsticks

The Trueline drumstick company is introducing new models that address specific needs. Let's see how they do.

The 2B Rebound model (\$15 per pair) is 15¾" long. It has a ball tip and is thick in the shoulder area. These sticks brought out a huge sound on drums, and I liked them as practice sticks as well. They're balanced well so that the weight moves and doesn't tire your hands.



Trueline's Stretch 5A and Stretch 5B models (\$15 per pair) are longer versions of their standard 5A and 5B sticks. The sticks' 17" length allows for greater reach and power. They were beautifully balanced and as playable as their regular-length counterparts.

Tribal Assault sticks (\$16 per pair) feature Trueline's Power Grip design, which employs an enlarged area behind the grip point that's called the Power Ball. The idea is to give you a "backstop" for holding the stick, minimizing the chance that it will slip out of your hands. The concept is a sound one; I was able to play comfortably and confidently without maintaining a death grip on the sticks. I could also feel the sticks rotating in my hands while my hands were relaxed—something I don't normally notice when playing with regular sticks.

The only downside of the Power Grip design is that the Power Ball is in a fixed position on the stick. So if it isn't in exactly the right spot for you, balance-wise, you're pretty much out of luck.

All of the Trueline sticks were made of hickory. They were straight, carefully balanced, and pitch-matched. Check them out.

(802) 485-4900, www.truelinedrumsticks.com

Chap Ostrander



Conclusion

The new ZHT models expand an already extensive line of mid-priced cymbals with additional contemporary voices. Adding Light cymbals to the K line takes that classic sound in an interesting direction, with distinct but highly versatile models. The A Custom EFX cymbals, meanwhile, would make great additions for those seeking something beyond a crash. While not every cymbal reviewed here will appeal to everyone's tastes, these newcomers all have the potential to be heard in a variety of music.

THE NUMBERS

ZHT	
20" crash/ride\$241
15" Fast crash\$156
17" Fast crash\$190
13" Mastersound hi-hats\$242
K Light	
24" ride\$696
13" hi-hats\$534
14" hi-hats\$600
A Custom EFX	
16"\$316
18"\$373
(781) 871-2200, www.zildjian.com	

RoboKey 4X

If you change drumheads frequently, and especially if you happen to have drums that feature tension rods with long threads, the RoboKey 4X can make your life a good deal easier. In a nutshell, the RoboKey combines a reversible ratchet drumkey with a large, easy-to-grip handle. The handle is molded of high-impact polymer, in an easy-to-spot neon green color.

Ratchet keys are nothing new, but the RoboKey's gearing system makes it unique. For every single rotation of the handle, the drumkey shaft rotates four times, making the insertion or removal of tension rods a breeze. This "4X" effect is accomplished by holding an easy-grip GearDrive collar (located between the drumkey shaft and the handle) with one hand, while you turn the handle with the other. Let go of the GearDrive, and the RoboKey operates like a standard drumkey.

The 4X gear operation works only when the tension rods are still loose. As soon as the RoboKey senses tension on the rods, the 4X gear locks up, and the key operates in standard fashion. Likewise, if you're taking tension rods *out*, the RoboKey won't go into 4X rotation until the rods are loose. This feature protects the RoboKey against damage, and also lets you use it in standard and 4X mode without having to change anything.

For drum techs, drum-corps players, or anyone who deals regularly with the tedium of loosening and tightening lots of tension rods, the RoboKey is a must-have. It lists for \$29.95.

www.robkey.com

Rick Van Horn



The RoboKey's size makes it a workbench or trap-case tool, rather than a pocket key. But it's a lot handier than carrying around a cordless drill, which is the closest tool that would do a similar job.

DW Acoustic Equalizer Snare Drum

Sound Control At Your Fingertips

by Rick Van Horn

KEY NOTES

- A great drum sound to start with
- Wide range of instant tonal adjustability
- Outstanding engineering and construction quality

This Acoustic EQ snare drum features a Tobacco Fade finish over Quilted Maple veneer, with gold hardware.



The Drum Itself

Acoustic Equalizer snare drums are based on DW's Collector's Series. They feature 10-ply maple shells with 6-ply reinforcing rings, and they're available in a variety of finishes. Our review model featured a Satin Oil finish over a blonde Quilted Maple Exotic veneer. The drum comes with flanged counterhoops, DW's own True-Tone snare wires, and the Delta ball-bearing throw-off. This is a classic, great-sounding, high-end maple snare drum.

"Vented" snare drums came into vogue around ten years ago. Drums with a variety of hole patterns cut into their shells became the specialties of a few custom drum manufacturers. These drums were noted for their quick, dry sound, owing to the immediate escape of air from their shells. Unfortunately, this was about the *only* sound those snares could produce. There was no way to *prevent* air from escaping through those holes in the shell.

Enter DW, along with inventor Randy May, who is best known for his May EA internal miking system. Randy has developed the Acoustic Equalizer system, a means by which the "venting" of a snare drum can be adjusted, from none at all to wide open. DW has installed that system into a 6x14 Collector's Series snare, creating the Acoustic Equalizer snare drum.

The idea is that with venting, you can get a dry, cracking sound. Without venting, you can get the full depth and resonance of the drum, for more low end and a full-bodied sound. The adjustability of the vents lets you tailor the drum's sound one way or the other, as you desire.

The System

The Acoustic EQ system involves a series of "gates" (elongated slots) cut into the drumshell at the top and bottom, just beneath the reinforcement hoops. The inside of the shell at those same points is grooved to accommodate precision-fit aluminum tracks that slide from side to side. A handle attached to each track on the outside of the shell allows the track to be adjusted over a span of about 2³/₄". This, in turn, allows you to set the gates completely open, completely closed, or anywhere in between. The top and bottom tracks operate independently, so an extremely wide range of adjustment is possible. The handles are easy to reach and operate, and they're attractively molded of aluminum, so they don't detract from the aesthetics of the drum.

How Does It Work?

When we tested the Acoustic EQ drum, we started by tuning it to a nice, crisp, middle-of-the-road tonality, with the gates half-open. (We figured that this would give the Acoustic EQ system someplace to go in either direction.)



A cherry finish and chrome hardware are also available.

Studio Applications

DW states that using the Acoustic EQ system results in "a drastic change in tone that is amplified when close-miked." This leads one to think that the drum would be most effective in a recording situation.

Then we started tapping, just with our fingers, to see how the sound might change as we opened and closed the gates.

The effect was dramatic.

As we opened the gates a little at a time, the pitch of the drum got higher, the "snariness" got more pronounced, and the resonance dropped off in favor of a dryer, tighter sound. When we went the other way with the gates, the pitch dropped, the tone got rounder and more resonant, and the overall sound was fatter. We found that we could almost create an ascending or descending "scale" as we moved the gates in small increments.

This effect was most pronounced when we moved the top and bottom handles identically at the same time. It was subtler when we adjusted only the top or bottom gates. However, we did notice that working with the top gates had a direct effect on the attack sound from the batter head, while working with the bottom gates more directly affected the snare-side response. If these two were miked up separately, from opposite sides of the drum, an engineer could have a field day tweaking the overall sound.

In addition to studio situations, the effect of the Acoustic EQ system would likely be apparent in a closely miked live playing situation. It should even be perceivable by an audience at some distance on an unmiked acoustic gig.

Ironically, the place where the changes

in tonality afforded by the Acoustic EQ system were *least* noticeable was from the player's position, directly above the drum. The sound alterations afforded by the gates go out the sides of the drum; what you hear as the player is primarily the attack on the batter head, which remained relatively consistent in our tests. Of course, if you *are* miked and you listen to the drum through monitors, you'll definitely hear the differences.

Changing More Than The Sound

Opening or closing the gates doesn't just affect the drum's sound, it provides a difference in its playing feel. As the gates are opened and air can escape more easily, there's a little more "give" to the batter head. Closing the gates gives the head a firmer feel.

Conclusion

The Acoustic EQ snare is certainly not cheap. On the other hand, if you're doing any amount of recording, or if you're playing live music for which you'd like to have more than one snare drum sound available, the Acoustic EQ snare can do the job of a road case full of other wood drums. With that in mind, it might be a real bargain.

THE NUMBERS

6x14 Acoustic EQ Snare Drum\$1,540
(805) 485-6999, www.dwdrums.com

To hear this drum, log on to www.moderndrummer.com.



Top and bottom gates can be adjusted independently to fine-tune the drum's tonality.



Sliding tracks on the inside of the drumshell operate smoothly to create the adjustable venting system.

HIT HARDER. LASTS LONGER.

SILVERFOX® DRUMSTICKS
LAST UP TO 3X LONGER THAN ANY OTHER WOOD STICK.

MODEST MOUSE
ERIKIN REEL / ESTIMOTE

SEEMLESS
DREK / EREWILL

THE DEENBARRISTS
JOHN MOSH

FRIDAY
ANTHONY BX
CARIS WILSON

RAYFIN
CHRIS GUGLIELMO

BJORK
DARRON COSTIN

THE FORECAST
TONY PECK

SANCTUS REAL
MARK GRAALMAN

THE BLACK MARIA
TACO MCKIBBON

FOR MORE ARTISTS
BESTSTICK.COM

SILVERFOX®
DRUMSTICKS





PEOPLE EXPECT MY BEST PERFORMANCE.



The 2007 All-Maple Pro M Plus Bass Rock 24 configuration with a 24x20 bass drum in the new Liquid Blue Pearl Finish. Buy a 2007 Pro M and get a Black Panther 13x6 Maple and Cherry Snare free. See your Mapex Dealer for details.

CHRIS PENNIE | Dillinger Escape Plan



THAT'S WHY I PLAY MAPEX.



MAPEXDRUMS.COM

Korg Beatlab Digital Metronome

A Click And More

by Michael Dawson

Like many other high-end digital metronomes, the Korg Beatlab has a lot of features to help you find and maintain the perfect pulse.

You can locate tempos easily by pressing the “Tap” button, or you can dial in your pace (from 30 to 300 bpm) on the numeric keypad. The Beatlab also allows you to program up to twenty-four metronome markings, each with its own time signature (from 0 to 9 beats per bar). Then you can link eight different programs to create advanced phrases. There’s only one basic click sound (with varying pitches for quarter notes through 16ths). But it’s plenty loud, especially if you’re wearing headphones.

In addition to being a powerful and easy-to-use metronome, the Beatlab also contains two features that are especially helpful for drummers. First, you can strengthen your chops by entering “Training” mode and playing along to thirty-nine different rudiments. You can choose between left- and right-hand lead, and you can check your stickings by watching a pair of blinking lights at the top of the display. Korg also includes notation of these rudiments in the owner’s manual.

The second thing that makes the Beatlab perfect for drummers is the “Group Notes” feature. By adjusting the five sliders while the metronome plays a basic pulse, you can add quarters, 8ths, triplets, and 16th notes to the rhythm. If you hold down the “Group Notes” button when moving the sliders, you can add five-, six-, seven-, eight-, or nine-note subdivisions. This function provides a great way to practice advanced polyrhythms, like five against two or seven against three. You can even get into four-way polyrhythms by assigning a different grouping to each limb. For instance, I gave myself a serious workout by combining quarters (left foot), 8ths (left hand), triplets (right foot), and quintuplets (right hand).

There are only two items missing on the Beatlab: an $\frac{1}{8}$ " headphone jack—which would allow you to use standard CD or mp3 player headphones without an $\frac{1}{8}$ " to $\frac{1}{4}$ " adapter—and a cymbal-stand mount, so you could place the metronome within your kit. Other than that, it’s a great little beat box.



VITAL STATS

LIST PRICE: \$130
SIZE: 5½" x 4" x 1"
POWER SUPPLY:
 four AAA batteries
 (included) or 9-volt DC
 adapter (not included)
OUTPUT: ¼" jack only
www.korg.com

The Chain mode allows multiple tempos, meters, and subdivisions to be linked into sixteen-bar patterns.

Training mode is great for practicing rudiments.

Create a variety of polyrhythms by combining odd- and even-note subdivisions with the sliders.

The backlight is ideal for poorly lit rooms.



matt chamberlain



*"As far as
I am concerned,
Istanbul Agop
Cymbals
are the most
musical
cymbals being
made today."*

- Matt Chamberlain

the original.

ISTANBUL AGOP & ALCHEMY CYMBALS AMERICA, Corp.
Tel: (213) 624-4264 Fax: (213) 488-1828
istanbulcymbals@istanbulcymbals.com
infousa@istanbulcymbals.com
www.istanbulcymbals.com

istanbUL[®]
Agop Handmade cymbals from Turkey

<< MAPEX SATURN SERIES UPGRADES

Mapex's Saturn kits have hit big with semi-pro drummers and touring pros alike. Now the company has added new configurations, colors, and features to create even more Saturn boosters.

For R&B drummers, the Plus Bass Fusion Pop 22 kit (\$3,515.99) includes a 20x22 bass drum, 7x8, 8x10, and 9x12 rack toms, 12x14 and 14x16 floor toms, a 5½x14 snare drum, and a 750A series hardware package. The Plus Bass Rock 24 configuration (\$2,821.99) includes a gigantic 20x24 bass drum, a 10x13 rack tom, a 16x16 floor tom, a 7x14 snare drum, and a hardware package. And the Crossover 22 kit (\$3,223.99) offers a 16x22 bass drum, a 9x12 suspended tom, 14x14 and 16x16 floor toms, a 5½x14 snare drum, and hardware. Thirteen available high-gloss lacquer finishes include three new sparkle bursts: Electric Berry Burst, Green Apple Burst, and Galaxy Burst.

(615) 793-2050, www.mapexdrums.com

Saturn drums feature extra-thin 5.1-mm shells made with four exterior plies of maple and two interior plies of walnut. Toms are fitted with Remo Emperor heads.



Saturn bass drums now feature the same die-cast claw hooks as are used on Mapex's high-end Orion series.



The Saturn Bass Fusion Pop 22 in new Green Apple Burst finish



According to Paiste, the fundamental sound character of the Twenty line is full, rich, warm, silvery, and shimmering.



<< PAISTE TWENTY CYMBALS AND NEW 2002 MODELS

The old world meets the new in Paiste's Twenty series cymbals. In a collaboration with veteran Turkish cymbal smith Murat Diril, Paiste receives blanks of hand-crafted Turkish B20 bronze made by Diril, which it then treats and refines in Switzerland. From the alloying to the hammering and lathing, the cymbals are created entirely by hand according to ancient and traditional methods. Models include 16" and 18" Chinas and crashes, 20" and 22" rides, 13" and 14" hi-hats, and a 10" splash.

Paiste has also expanded their venerable rock-oriented 2002 line with 20" and 22" Wild rides and 14" and 15" Wild Hats, said to feature the same meaty and roaring character of last year's Wild crash. Wild crash rides in 18", 19", and 20" sizes are also offered, specifically to create huge, roaring crashes and crash/ride patterns. In addition, classic 2002 sizes have been re-lathed to meet the demand for larger, more powerful cymbals. These include 22" and 24" crashes, a 22" China, 15" medium hi-hats, and 20" and 22" Power rides. (800) 472-4783, www.paiste.com



<< **DDRUM DIABLO INFERNO KIT**

Ready to march into the fire? Through a joint effort between ddrum and Queensrÿche drummer Scott Rockenfield, the Diablo Inferno is the first production model drumkit that comes with RockenWraps custom drumset coverings as standard. The heat-resistant, high-impact polymer wraps are made in the USA by RockenWraps, and are applied to the Diablo basswood shells by hand. The Inferno kit features two 20x22 kick drums, a 7x14, 15-ply snare drum, two rack toms, and two floor toms.

(813) 600-3920, www.ddrum.com

The Diablo Inferno kit comes with a choice of Explosion (shown here) or Gas Chamber Blue flame graphics by artist Stephen Jensen.



<< **TAMA SIMON PHILLIPS MONARCH SNARE DRUM**

Simon Phillips' third signature snare from Tama has been named the Monarch by Simon himself. It comes fitted with a triple-flanged hoop that's been specially modified with a cut-down top flange. Said to have a more complex sound than Simon's other signature models, the Monarch has very quick response, with a ring that comes when the drum is struck, without continuing afterward. List price is \$569.99.

(215) 638-8670, www.tama.com

The Simon Phillips Monarch snare features a 6 $\frac{1}{2}$ x 14 shell made of three plies of maple, three plies of bubinga, three more plies of maple, and an outer ply of quilted maple in charcoal finish.

<< SKB ROTO-X CYMBAL VAULT

SKB's new Roto-X 24" Cymbal Vault

is a tough roto-molded polyethylene case with a welded center post that will hold as many as seven cymbals up to 24" in diameter. The case features a molded-in carrying handle, skate-style wheels, a pull-out handle, a convenient storage pocket, and four

cymbal pads for added protection. SKB's "X" pattern design lets the Cymbal Vault stack with SKB-Roto-X drum cases.

(800) 410-2024, www.skbcases.com



<< EPEK MLX KITS

Canadian custom drum manufacturer EPEK Percussion now offers affordable MLX drumsets. The 100% rock maple kits combine offset 60° bearing edges with incremental shell thicknesses ranging from 5-ply (4 mm) 8" toms through 10-ply (8 mm) 22" and 24" bass drums to provide a balance of warmth and attack. Kits are available in six pre-packs, with add-on components available. Ultra-thin solid color finishes and RockenWraps graphic laminates are featured; transparent acrylic shells are also available. Five-piece shell packs start at under \$1,500.

www.epekpercussion.com



<< The Reference Shelf >>

In Constant Motion (DVD)

by Mike Portnoy (Hudson Music)

This three-disc set offers over seven hours of instruction, live and studio performances, and insights on the numerous projects that Portnoy has been involved with since 1999. It covers music from the last three Dream Theater albums, including Mike's analysis of each song. Also featured is Mike's work with TransAtlantic, OSI, Neal Morse, John Arch, John Petrucci/G3, Fates Warning, and Overkill, plus live performances from tribute bands Yellow Matter Custard (The Beatles), Hammer Of The Gods (Led Zeppelin), Amazing Journey (The Who), and Cygnus & The Sea Monsters (Rush). Bonus material includes four exclusive Dream Theater tracks filmed on the band's 20th Anniversary tour, three live drum solos featuring duets with Charlie Benante, Jason Bittner, and Richard Christy, a tour of Mike's Albino Monster drumkit, and more. The package also contains PDF transcriptions of selected performances, a camera-switching option on three in-studio performances, a complete discography, and a photo gallery. List price is \$49.95.

(888) 796-2992, www.hudsonmusic.com,
www.musicdispatch.com



Tower Of Groove: Complete (DVD)

by David Garibaldi (Alfred Publishing)



This DVD is a combined re-release of Garibaldi's seminal two-part video series originally released in 1994. It covers the drumming style that David created, combining funk and jazz with Afro-Cuban rhythms. Eight live performances with a six-piece band are featured, along with David's explanation of each groove. Printable PDF files of all the examples

are included. List price is \$29.95.

www.alfred.com

The Art Of Bongo Drumming (DVD)

by Trevor Salloum (Mel Bay)

This DVD is intended to complement three Mel Bay bongo-instruction books by Salloum, but may also be used as a stand-alone tutorial. Information is presented on history, selection, positioning, strokes, practice tips, various rhythms, soloing, and more. Also included is rare footage and commentary on a bongo performance by percussion great Armando Peraza. List price is \$24.95.

www.melbay.com



Dave Grohl: Nothing To Lose (Book)

by Michael Heatley (Reynolds & Hearn Ltd.)



This book traces Dave Grohl's history from schoolboy to superstar, examining his musical roots and motivation to remain at the top of the tree. It also reveals how the Nirvana experience taught him to keep the press at bay, offering an insight into the private man behind the "all-American nice guy" image. Significant coverage is given to Grohl's days—and influence—as drummer for Nirvana. List price is \$15.95.

www.rhbooks.com



<< NADY 1,000-CHANNEL WIRELESS MICROPHONE

Nady Systems' UWS-1K UHF wireless microphone/instrument system offers 1,000 user-selectable frequencies per band, with a 120-dB dynamic range and operation up to 500 feet (line-of-sight). Headset versions are available for drummer use.

Nady's True Diversity circuitry virtually eliminates dropouts while maximizing operating range. Other features include protection from RF interference, a front-panel backlit LCD display, and balanced XLR and unbalanced 1/4" audio outputs. The rack-mountable UWS-1K receiver can be used with UH-1K handheld or UB-1K bodypack transmitters. List price is \$739.95.

(510) 652-2411, www.nadywireless.com

<< ROAD READY INTELLISTAGE PORTABLE STAGE SYSTEMS

Feel like you need to raise your profile? IntelliStage Portable Stage Systems consist of modular platforms and risers that can be interlocked to create customized stages and drum risers. Each platform can bear weight up to 185 pounds per square foot. A specially designed 6"-high drum riser using detachable legs is also available, as are castered storage cases for IntelliStage components.

(562) 906-6185, www.roadreadycases.com



<< CRAVIOTTO CLASSIC AND GLITTER WRAPPED FINISHES

Wrapped finishes in vintage white marine and black diamond pearl, as well as cherry and lime glitter, are now offered on Craviotto Unlimited snare drums. The finishes are created using thin plies of premium-quality laminates so as not to affect the acoustic integrity of the drums, which feature shells made from a single piece of steam-bent maple with matching top and bottom reinforcing hoops. The drums also include Craviotto's Diamond lugs, heavy-duty, triple-flanged counterhoops, Remo Ambassador heads, and Dunnett R-Class snare strainers. List price is \$1,195.

(831) 763-0855, www.craviottodrums.com





<< MEINL BIRCH STRING CAJON

Meinl's percussion line now includes a string cajon featuring a frontplate made from the finest birch. Strings that touch the inside of the frontplate from top to bottom deliver a sensitive rattle that can be adjusted to fit various musical applications. The rubberwood resonating body and birch frontplate combine to project deep bass tones and cutting highs. The matt-finished cajon features a padded sitting surface. List price is \$249.

(615) 227-5090, www.meinlpercussion.com



<< AND WHAT'S MORE >>

MEINL Mb10 cymbal pre-packs are available in two versions. The Regular Cymbal Set (\$1,168) includes a 14" medium Soundwave hi-hat, a 16" medium crash, and a 20" medium ride. The Rock Cymbal Set (\$1,222) includes a 14" medium Soundwave hi-hat, an 18" medium crash, and a 20" Bell Blast ride, which was designed in conjunction with Shadows Fall drummer Jason Bittner. Both sets include a free Professional cymbal bag.

(615) 227-5090, www.meinlcymbals.com



LANG PERCUSSION is now offering 3-ply drumshells in addition to their Gladstone-style solid shells. The 1/4"-thick shells feature inner and outer plies of North American hard maple, plus a core ply of poplar or gum wood. The hand-built shells are said to produce warm, rich tones, and are available in a 14" diameter and in depths from 4" to 7".

(718) 624-1825, arnie@langpercussion.com



Through the use of a removable cartridge, the **HQ PERCUSSION** RealFeel Snare Cartridge Pad enables players to alternate between a snare sizzle and a dry sound on the same pad. The removable snare cartridge sits in a hollow on the underside of the pad. The 9" Snare Cartridge Pad features the same construction and aesthetics as other HQ pads, and lists for \$74.99.

(800) 323-2746, www.evansdrumheads.com



The Bernard Purdie Hitmaker signature hickory stick from **A CAPPELLA DRUMSTICKS** is designed to the studio legend's specifications. It's 16 3/4" long, with a shaft diameter of .575" tapering to .250" at the neck and a weight of two ounces per stick.

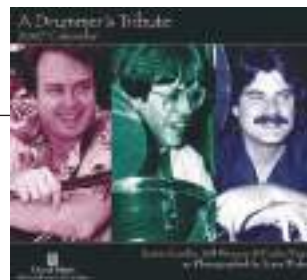
(732) 297-7485, cjacappella@yahoo.com

The **RING-ARRESTOR** is a unique drum muffler made of premium synthetic suede material. Its free-floating design eliminates only unwanted ringing and overtones. The drum is allowed to breathe, with no loss of tone and resonance. The result is a pure and focused sound that works equally well for studio recording or live performance. One size fits 10" to 18" drum diameters.

(407) 830-8870, www.drummuffler.com



To commemorate the life and work of photographer **LISSA WALES**, a Drummers Tribute Calendar has been produced for 2007. It features photos taken by Lissa that have not been published before. All proceeds from the sale of this calendar will go to City Of Hope Hospital, where Lissa was treated. The calendar may be purchased for \$17.95 online at www.theconsumerlink.com/dwdrums/detail/TCL+PR60LWICAL/13.





"MY NAME IS ROY MAYORGA AND THIS IS MY CUSTOM DW KIT."

Heavy hitters like Roy Mayorga of Stone Sour know that their drums need to stand up to the abuse night after night and still look and sound like a million bucks. To achieve optimal projection, volume and low end punch, Roy choose VLT Vertical Low Timbre Collector's Series Maple shells. All the bottom end he's looking for, with plenty of attack to cut through the noise. At the same time, he wanted something tricked-out looking that would keep the kids talking long after the show. We suggested new Black Ice Finish Ply™ with Satin Chrome hardware. A flashy statement on stage that's virtually bullet proof on the road. Throw in specialty drums like his 20" Floor Tom with matching wood hoops, 6" matching maple Rata-Drums and 22" Gong Drum and you can see how Roy took full advantage of our custom capabilities. The original, The Drummer's Choice®. **DW is Custom.**



To build your very own Custom DW Dream Kit, click on [CUSTOMER](#) at www.dwdrums.com



Carmine

POWER DRUMMING FOREVER!

With several projects coming to fruition, Carmine Appice seems poised to reclaim his throne as one of the baddest heavy rock drummers ever.

Power, showmanship, and personality are what make Carmine Appice one of rock's most notable players. His aggressive, double bass, hard-hitting style was unquestionably unique when he emerged back in the mid-'60s with Vanilla Fudge. And his influence has reached across generations of drummers, including such greats as John Bonham and Tommy Lee.

With The Fudge's trippy treatments of some of pop's most well-known songs, Appice helped bridge the stylistic gap between psychedelia and heavy metal. And while their singles were too unconventional to hit big, The Fudge's albums sold well and their fan base was impressive. The

band even appeared twice on *The Ed Sullivan Show*, the day's barometer of success.

After The Fudge came Cactus, a group in which Appice honed his aggressive style into a more cohesive form. This approach continued to charge his subsequent supergroups, such as Beck, Bogert & Appice (with guitar god Jeff Beck and Carmine's Fudge cohort, Tim Bogert, on bass), KGB (with Ray Kennedy and Mike Bloomfield), and eventually Blue Murder (featuring John Sykes of Whitesnake and Tony Franklin of The Firm). Among the hundreds of other noteworthy gigs he's done are guitar-hero Ted Nugent and Ozzy Osbourne.

HOLLYWOOD



Appice





In terms of fame and fortune, Carmine's greatest success was during the seven years he spent in Rod Stewart's band. In the late '70s, Stewart was a certified superstar, and Carmine had the perfect combination of heavy rock power and pro feel to help propel the singer to the top of the charts. Carmine even contributed to Stewart's fame by playing the role of songwriter, penning the monster hits "Do Ya Think I'm Sexy?" and "Young Turks." And a highlight of Stewart concerts at that time was Carmine's show-stopping drum solo, a true drumming *event*.

Besides his performing career, Appice has made significant contributions to the field of drum education. He's credited with writing the first serious book on rock drumming, the now-classic *Realistic Rock*. With this work Carmine not only supplied the missing link for kids excited about the hard rock music they were hearing on the radio, he helped bring a legitimacy to rock music that previously hadn't been acknowledged by the general public. That book, coupled with the countless drum clinics Appice conducted, made him rock's first unofficial ambassador of education.

Today Carmine is busier than ever. In fact, he's enjoying a bona fide resurgence, as his body of work is currently being celebrated on a number of fronts. Rhino is releasing a four-CD box set to mark the fortieth anniversary of Vanilla Fudge.

CARMINE'S KIT



The same label is putting out a two-CD live Cactus package, which was recorded last year. Also just out is a new disc by Vanilla Fudge: *Out Through The In Door*, their tribute to Led Zeppelin.

Appice's *Realistic Rock* book turns thirty-five this year, and to commemorate that achievement, a beautiful coffee-table edition, including original manuscripts, old photos, press releases, and a CD, has just been released. Also new is his *Realistic Rock* DVD, which features top drummers Kenny Aronoff, Vinny Appice, John Tempesta, Rick Gratton, and Bobby Rondinelli explaining and demonstrating different concepts from the book, with additional performance footage of Carmine with Pat Travers and Chuck Wright.

Appice has further projects available through his powerrock.com Web site, including the playalong CD *Songs That Made Led Zeppelin Famous*. You'll also find several drum instructional videos from popular players on the site, as well as Carmine's successful *Guitar Zeus* series. As if that weren't enough, Sabian is celebrating Appice's knowledge and expertise later this year by coming out with a line of cymbals that he helped design.

Given all this activity, and the realization that Carmine has lost not one whit of his famous energy despite recently turning sixty, *MD* recently checked in with Carmine Appice to get at the secret of his longevity.

Drums: Slingerland Carmine Appice model in Red Leopard custom finish or white marine pearl

- A. 7x12 brass or wood snare
- B. 5½x14 steel snare
- C. 8x12 tom
- D. 9x13 tom
- E. 16x16 floor tom
- F. 16x18 floor tom
- G. 14x24 bass drum

Cymbals: all Sabian Carmine Appice prototypes

- 1. 14" medium hi-hats
- 2. 20" medium crash
- 3. 18" Chinese with inverted 7" HH splash on top
- 4. 15" Shade cymbal
- 5. 18" "Trashy" Chinese
- 6. 22" heavy ride
- 7. 18" medium crash

Hardware: Slingerland stands, DW 5000 series pedals (medium-loose spring tension)

Heads: Aquarian Carmine Appice Signature on snare batters, Classic Clears on snare-side (no muffling, medium-tight top and bottom), Carmine Appice Signature on tom batters, Black Classic Clears on bottoms (no muffling, tuned medium-tight, toms a third apart), Carmine Appice Signature on bass drum batters with Regulator on fronts (medium-tight, cut up newspaper for muffling, large hole in front heads)

Percussion: LP cowbells

Sticks: Vic Firth Carmine Appice signature model (hickory with wood tips on both ends)

Electronics: Morley custom Wah-Wah on snare

Mics: Shure SM57 on snare (top and bottom), KSM27SL on toms, Beta 52A on kicks, KSM137SL on hi-hat, KSM32SL for overheads (2)

MD: What do you know about drumming at age sixty that you didn't know at age twenty?

Carmine: A lot. I know that shallow bass drums have more punch. In the '60s, I had Ludwig make the 14x26, which was a large drum, but it had punch. Eventually I went with a 15x24, figuring if I decreased the head size, I'd add some depth to it. Well, Ludwig started adding inches to everything, which helped kick off the whole power tom and power bass drum craze. I've just gone back to the 14x24s because I realize that the shallower depth has more punch. And that's true of tom sizes, too. I'm realizing that the old 8x12 and 9x13 sizes have more punch.

Musically, I know a lot more about the

relationships between rhythm and timing, as well as four-way coordination and things of that nature. I also now use cymbals as coloring tones to add to rhythms, so it's not just a straight-8th feel. I like different tones. I use a wah-wah pedal on my snare drum, which I'm actually about to put out on the market. I've been using that since 1973, and I got it by mistake.

MD: How did that happen?

Carmine: After soundcheck one day, my sound guy said, "Hey, do you need anything?" And I said, "Yeah, a wah-wah snare drum." I was goofing. But I came back to the gig and there was a wah-wah pedal under my snare drum that they had run a mic through. And it sounded great. I've used that on a bunch of recordings,

like *Beck, Bogert & Appice In Japan*. It's also on my new *Realistic Rock* DVD and on the DVD I did with Pat Travers, *Travers & Appice Live*.

I've also learned about what I like to hear in cymbals. When I crash a cymbal, I like it to crash with a big attack that then goes away, so it can be hit again quickly. I like the same quality in all of my cymbals—Chinas, crashes, hi-hats. As for my ride, I like a cymbal with a good, jazzy ping sound and a great bell. And I want a ride that just swishes when you hit it with the butt end of the stick. Again, I don't want it to have an over-abundance of ring.

I've just finished working with Sabian on designing a new set of cymbals that have all of these qualities. They remind me of the old cymbals from the '60s, which were made differently.

I play Slingerland drums now, and they make them like they did in the '60s. The shells are thin and strong, and they sound great—much more old-school. For some reason, today's drums have a broader fidelity to them—more bottom and top end—which is cool if you like that sound. However, if you listen to a '60s set of Ludwigs or Rogers, they don't have that full range of bottom and top. The older drums are more mid-rangey, and I personally like that sound because it has more punch. A lot of people seem to dig that sound, too, because they're buying up vintage drums these days.

MD: What about your playing at age sixty?

Carmine: My playing has definitely improved. I was recently listening to some material recorded from a Cactus collection that Rhino is putting out. I was listening to some of my solos, and, frankly, I've come a long way in terms of technique and my speed on double bass drums, especially with the combinations between my hands and feet. I'm definitely a lot faster and cleaner than I was in the early '70s.

MD: Is that a result of age or practice?

Carmine: It's from playing a lot and from having a better understanding of what I'm doing. Back in the very early days, I just played and went for sounds and combinations. Eventually, after years of doing clinics, I figured out some of the combinations that I like to play so I could teach them to students.

I had a great teacher when I was a kid, Dick Bennett. He had me work through all

APPICE TRACKS



His Best Recordings

Artist

Blue Murder
Beck, Bogert & Appice
Cactus
Carmine Appice Project
Rod Stewart
Vanilla Fudge

Album

Blue Murder
Beck, Bogert & Appice
V
Guitar Zeus
Foot Loose & Fancy Free
Vanilla Fudge

Inspiration

Artist

Mahavishnu Orchestra
James Brown

The Police
Led Zeppelin
Gene Krupa/Buddy Rich

Buddy Rich/Max Roach

Album

Inner Mounting Flame
Live At The Apollo

Synchronicity
Led Zeppelin
Krupa & Rich

Rich Vs. Roach

Drummer

Billy Cobham
Clayton Fillyau,
Sam Latham
Stewart Copeland
John Bonham
Gene Krupa,
Buddy Rich
Max Roach,
Buddy Rich

“As far as drum solos go, do them the way Krupa did: Make it a *show*. I still believe people love to see and hear the drums.”

of the classic books—*Syncopation*, *Stick Control*, Wilcoxon, Gardner, Chapin.... I learned all the independence materials; we worked through it forwards and backwards. In the three-year period I studied with Bennett, I improved so much it was unbelievable. That’s why I always tell kids at my clinics, studying is a great thing. It’s better to have a teacher get you from point A to point B in a straight line, rather than to zigzag by teaching yourself.

Today it’s a little different, because there are DVDs, CD-ROMs, and all kinds of musical tools. That’s why many of the drummers coming out today are what I call scientists. The problem I have with some of them is that they have no feel. I recently watched a video of a guy who was an amazing “scientific” drummer, but when he went to play a groove, it was on the verge of rushing. From the beginning I always

said that from Gene Krupa and Buddy Rich all the way up to Terry Bozzio was the great era for drumming. In fact, to me, Bozzio was the end of the techno-feel drummers. All these technicians who have come after Terry seem to be too scientific and play with no feel. There are always exceptions, of course, but that’s my basic feeling about it.

There are some scientists who are amazing, like Steve Smith. He’s a scientist with an amazing feel. But the bottom line to me is, the job of a drummer is to power a band and to give it a groove. As far

continued on page 58



TAKE IT PERSONAL™

▶ When playing drums is your passion

Invented by a drummer who got tired of lousy monitor mixes, the *Aviom Pro16 Monitor Mixing System* gives you control over what you hear and the freedom to really get into your playing.

▶ When playing drums is also your job

The Aviom system gives you better monitors in less time. It packs up easily for traveling to the gig, has a small footprint on stage, and sets up stress-free. So take matters into your own hands and give yourself the perfect monitor mix instantly every time you sit behind the kit.

▶ TAKE IT PERSONAL
Visit www.Aviom.com

AVIOM

DRUMMERS ON CARMINE

by Billy Amendola

When I first started playing drums back in 1967, I was inspired by Buddy Rich, Ringo Starr, Dino Danelli, and Carmine Appice. Coming from the same Italian neighborhood in Brooklyn and studying a few years later with one of *his* teachers, I always felt a bond with Carmine and looked up to him like an older brother. Since those days, Carmine has gone on to become a huge influence on *many* drummers. *MD* recently spoke to several of his peers to get their thoughts on one of rock's greatest players.



"When Vanilla Fudge burst onto the music scene, I was hooked by what Carmine was playing—the syncopation, the power, and that sound. Among the many things I picked up from him was choking the crash cymbals to accent a beat, which I still do to this day.

"The first time we met personally, it was 1968 and Deep Purple was opening for The Fudge in Canada. Unfortunately, their equipment didn't make it. So after we finished our set they borrowed ours. Carmine was playing with such power and force that he pretty much broke my kit, which left me and my roadie with a day's worth of repair work re-heading the drums, straitening out stands, and fixing the pedals—so thanks, Carmine! [laughs] Seriously, we've been good friends ever since, and we share a beer whenever we can."

—Ian Paice (Deep Purple)

"The first drum book I ever studied was Carmine Appice's *Realistic Rock*. It was very influential on me in my early years. I

recently purchased it again, because it's a must-have for any rock drummer on any level to keep your chops up. When I was playing with Mötley Crüe, I remember seeing Carmine in the front row of our LA show rocking out and smiling as he watched me play. I was thrilled and completely nervous at the same time. I met Carmine backstage afterwards, and he was such a great guy. I mean, come on, he's a New Yorker *and* a heavy metal drum god with incredible style—drumming *and* fashion-wise. And not only was he in Blue Murder, he co-wrote Rod Stewart's "Do Ya Think I'm Sexy." He's amazing! The only problem is, I still don't really know how to pronounce his last name!"

—Samantha Maloney
(Hole, Mötley Crüe, Peaches)

"I had the good fortune of becoming friends with Carmine years ago. It was back when I was with Damn Yankees, and I always enjoyed his backstage visits. I loved

his New York–Italian vibe. I immediately related to him. Of course, his drumming is truly legendary, and he was a real innovator. His recordings stand the test of time. One of my favorite drum tracks of his is "The Dogs Of War" from Pink Floyd's *Momentary Lapse Of Reason*.

"I hadn't seen Carmine in several years, but recently I bumped into him on a sidewalk in New York. It was great to see him again. We were just a couple of New York Italians standing on a corner talking drums!"

—Michael Cartellone
(Damn Yankees, Lynyrd Skynyrd)

"I can remember it like it was yesterday, hearing my dad blasting the *Beck, Bogert & Appice* record through the house at all hours of the day. I've seen Carmine play so many times over the years. One the most memorable was when I was around eleven years old and he was playing with King Kobra. I *loved* that band. He has to be one of the most recognizable names in the drum world, and I feel lucky to have been introduced to his drumming at such an early age."

—Morgan Rose (Sevendust)

"I've known Carmine for over thirty-five years. Early on he opened the doors of creative drumming. His book *Realistic Rock* was a must to learn when I was younger, and it's *still* a very important classic to learn from.

"In the late '60s, my band was recording at Ultra Sonic Studios in Hempstead, Long Island, and when I got there, Vanilla Fudge was just leaving, so I got to hear the end of their session. Carmine's innovative musicality, unique style, and large drums and powerful sound blew me away. I remember it like it was yesterday!"

"Carmine is a drumming treasure, a true legend who helped push the parameters of modern drumming. And he's *still* an active force in our art form."

—Dom Famularo
(clinician)

"Carmine Appice is one of my biggest influences. He taught me how to be a great drummer with his double bass playing and his showmanship. When I was seven years old, I would watch music videos, and one of my favorites was Rod Stewart's "Do Ya Think I'm Sexy." Carmine was twirling his sticks on every hi-hat note, and that taught me from an early age that when you're in front of a camera, you'd better go for it.

"Another memory I have is, when I started playing with Cameo and went to Japan for the first time, one morning on my way to breakfast I saw Carmine in the hotel lobby. I freaked out, went up to him, and introduced myself, and then he invited me

to have breakfast with him! I'll never forget how cool he was. We've been good friends ever since. Thank you, Carmine. Much love and respect to you, bro."

—**John Blackwell**
(Prince, Justin Timberlake)

"I remember Carmine rehearsing with his band the 3 Beats in our house in Brooklyn. I was about nine years old, and I can still remember hearing the drums loud and clear, almost like they were the main instrument in the band. It didn't sound like the simple drummers you heard on the radio back then. His drumming stood out from all the rest! This was because even back then Carmine's playing was unique; he had his own style and didn't just play straight 2 and 4 beats. It was 2 and 4, but with a whole lot of feel and exciting drum fills as well.

"Carmine then incorporated a lot of visual elements into his drumming, like stick twirling, muting the cymbals with his whole arm, and bashing the rack and floor toms together to create thunderous builds and accents. He was one of the first drummers—besides Gene Krupa—to play visually. Seeing and hearing all this made me want to play drums. But I knew I had to practice because of how good my older brother was! Carmine is an innovator on the drums."

—**Vinny Appice**
(Dio, Black Sabbath)

"Carmine's fills are just like his personality—crazy, cool, and slick. He is a rock legend. Check him out on Paul Stanley's first solo album and with his group Blue Murder."

—**Robin Diaz** (Hinder, sessions)

"Carmine Appice is the foundation for rock 'n' roll drumming. He put such a stamp on everything he's played. I remember when my uncle Fred from The Kentucky Headhunters first turned me on to Cactus. The drumming on "One Way Or Another," "Parchman Farm," and Willie Dixon's "Evil" changed the way I played drums forever. No matter if it's with Vanilla Fudge, Cactus, Rod Stewart, or his work with Jeff Beck, Carmine's power and technique has made him the American inventor of heavy rock 'n' roll drumming."

—**John Fred Young**
(Black Stone Cherry)

"Carmine Appice is a pioneer and one of the great classic rock drummers of our day. I've always liked him as a drummer and as a person. Carmine's drumming is filled with heart and raw attitude. His classic book, *Realistic Rock*, was one of the first books I studied when I began drumming in 1978. I've also taught out of it for many years.

"Carmine is one of a kind, an original in every sense of the word, and his talents and spirit are a blessing to the entire drum community. He has persevered in an industry that for many is short-lived. Carmine, may you continue to bless future generations with all of your gifts and with the wisdom that comes through the ages. Thanks for being you!"

—**Zoro** (sessions)

"The first issue of *Modern Drummer* I ever bought had Carmine on the cover. And I still have that issue! I was totally influenced by his drumming and his setup. I remember going to the music store as a kid and just staring at his book, *Realistic Rock*.

Carmine has everything: He's a great drummer and a great showman, and he has a great look—the complete package. How many drummers out there influenced John Bonham? Speaking of that, my buddy Scott [Churilla from Supersuckers] recently saw Carmine performing with Vanilla Fudge at the House Of Blues in Cleveland. He was using an amber Vistalite kit that was at the club. The band was playing all Zeppelin tunes, and Scott told me, "Man, I closed my eyes and it was like hearing Bonham play live." To me, Carmine is one of the biggest icons in rock music."

—**John Tempesta** (The Cult)

"Carmine is a great friend of mine, and I've known him for many years. I've been listening to him since I was a kid, and he's been a huge influence on me. One of the first rock books I ever used was *Realistic Rock*. It was the one book I really loved playing out of, because I could play those beats along to records and it all made sense. It helped me get a much better vocabulary as a kid learning all the different ways to play syncopated rock beats.

"Thanks, Carmine, for being a great friend, a great drumming influence, and the author of one of the greatest rock books ever."

—**Gregg Bissonette**
(session great)

"Recently I've watched some old Vanilla Fudge footage, and Carmine really stands out. He's always had the whole package as far as rock drumming goes. He's visual, he always has a great drum sound, and he plays for the song while keeping it interesting to listen to. I remember his killer fills on the first Paul Stanley solo record. And his instructional books have become a common starting ground for many drummers."

—**Brian Tichy** (Billy Idol)

"I've been listening to Carmine Appice ever since the first Vanilla Fudge record came out in 1967. I immediately loved Carmine's

big beat and swinging feel. And the music of The Fudge was totally psychedelic and a perfect reflection of those times. I think their music has stood the test of time, too. Check out their self-titled album; it's one of rock's great records.

"As an educator in the field of rock drumming, Carmine has led the way with his books and clinics. *Realistic Rock* came out at a time when the drum industry was based on jazz drumming and there weren't any books that addressed rock. His aptly titled book was exactly what young drummers were looking for.

"Carmine was also the first rock drum clinician, which is quite an accomplishment when you look back at that point in drumming history where the industry and the "powers that be" were all jazz or classical musicians that didn't take rock drumming seriously. He overcame those obstacles to bring his message to the people. He's one of the few survivors of the great '60s rock drummers; he's gone far beyond The Fudge and has developed a long and prolific career. This is personally very inspiring to me.

"I always enjoy hanging with Carmine; he's a lot of fun and a unique character. Rock on, Carmine!"

—**Steve Smith**
(Vital Information)

"I was a kid sitting in front of the TV on a Sunday night watching *The Ed Sullivan Show*, and it happened: Ed introduced The Vanilla Fudge, and there was Carmine playing this red sparkle kit with a huge bass drum, catching cymbals, twirling sticks, playing dynamically and with great chops. Most guys back then were playing 'boom ba ba, boom ba'—and then I saw Carmine! That was it for me; Mickey Mantle was now in 2nd place on my hero list, behind Carmine Appice. No question, Carmine is at the top of a very short list of guys who really brought drumming out front, and he's *still* doing it."

—**Bobby Rondinelli**
(ex-Blue Öyster Cult, Rainbow)

"The year was 1968, and seeing Carmine on drums with The Vanilla Fudge for the first time was one of the most frightening things I'd ever seen. He was more powerful than any drummer I had ever witnessed. It was his combination of power and grace that changed my life and helped me create my style. Carmine is also the reason I never played double bass drums. When I heard him play, I said, "Why waste my time? I could never do it that good." There's only one Carmine Appice, and I'm proud to call him my friend."

—**Liberty DeVitto**
(ex-Billy Joel)

Carmine Appice

continued from page 55

as drum solos go, do them the way Krupa did: Make it a *show*. I still believe people love to see and hear the drums.

One day I hope to do a drum show

together with my brother Vinny. We did a video called *Drum Wars* a few years ago, where we battled for the name of Appice. We based it on wrestling matches, and it was a lot of fun. We're in the midst of turn-

ing that into a DVD.

Back when I did my "drum-offs" in the early '80s, we went around the country with just drummers, and it sold out everywhere—just with drums. This was before Stomp and The Blue Man Group, and it proved to me that people love drums and will come out to see them.

MD: When you were studying with Dick Bennett, were you in school bands?

Carmine: I was in everything. In high school I had orchestra, band, music theory, and harmony. It gave me a lot of experience. I played timpani in the orchestra, I was the main snare drum guy, and I was the head of the percussion section in all the bands. And I worked on the weekends.

MD: What types of gigs were you doing?

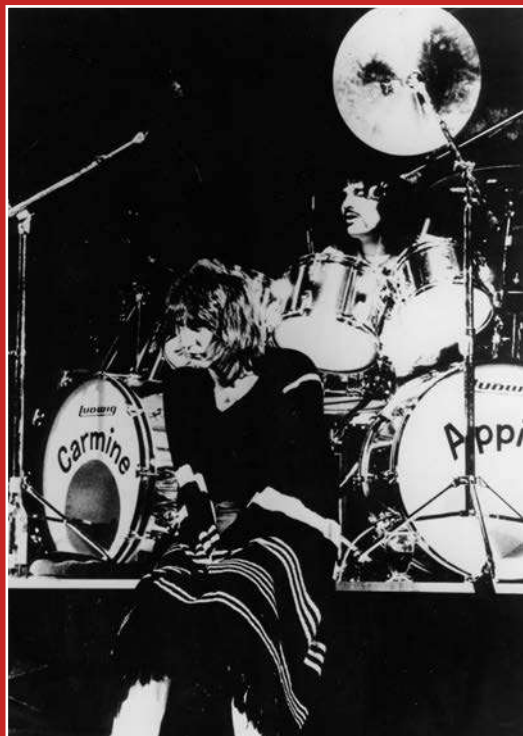
Carmine: When I was young, a typical weekend consisted of a jazz gig on Friday night at a bowling alley, a wedding on Saturday afternoon, a rock dance on Saturday night, and Sunday afternoon might have been a sweet-sixteen party. I would play society music, "The Lady Is A Tramp," mambos, merengues, cha-chas, brushes, rock—all that stuff.

When I got out of high school, more rock gigs opened up for me because I started playing in clubs. We had show bands, funk-rock bands, and big bands with horns, which I was into. I played quite a bit of jazz too. My teacher was a big band player, so he showed me the proper way to play it.

MD: Do you think starting in jazz helped you in your rock playing?

Carmine: Without a doubt. I know everybody wants to be a rock star, but you have to listen to other stuff and learn to play other styles like Latin and jazz. And learn brushes, too. I've utilized all of it in the rock gigs I've done. I had to play brushes with

CLASSIC CARMINE

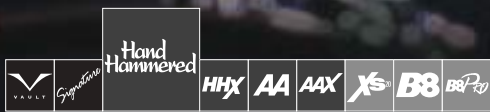
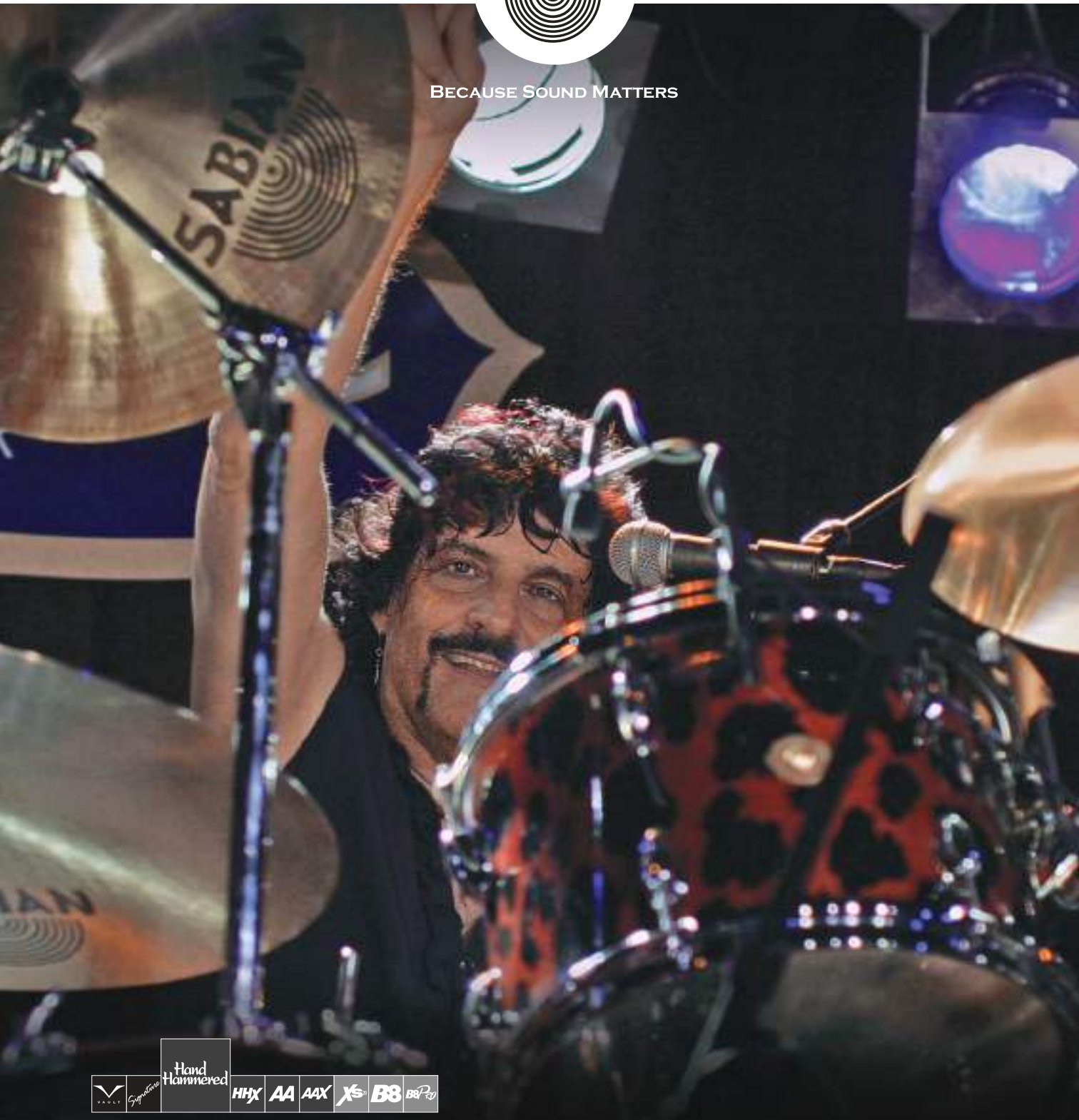


Clockwise from top: Appice performing at one of his legendary drum-offs; in action in the late '60s with Vanilla Fudge; on his classic single-headed BBA kit; with Rod Stewart in 1977.

POWER BY DESIGN



BECAUSE SOUND MATTERS



Rock Legend, Vanilla Fudge, Cactus, Jeff Beck, Ozzy Osbourne, Blue Murder, Rod Stewart

CARMINE APPICE "I LOVE SABIAN TONE, THE FAST ATTACK, THE DYNAMICS, AND THE POWER IN THE METAL."

www.sabian.com

Signature Series FROM VIC FIRTH

CARMINE APPICE



model SCA

"BACK BEAT POWER"

Carmine's signature stick was designed with a tip like a 5A at one end, and a large heavy tip at the butt end. It's perfect for the player who wants rich cymbal sounds and to hit a back beat with power. Grab hold of a pair today.

**VIC
FIRTH**
WHEN IT MATTERS, ASK FOR VIC FIRTH

Carmine Appice

Rod Stewart.

Jazz gave me the coordination that I needed to play rock. It gave me the ability to play independently with my right foot...which opened the door to playing more R&B and funk stuff...which opened the door to playing rock with power...which started my style.

MD: You helped to legitimize rock music. Can you explain what you think the significance of that is?

Carmine: When I came out, there were no PA systems, so we had to figure out a way to play this music. The other guys who emerged around the same time I did were Keith Moon, Ginger Baker, and Mitch Mitchell. We know that Ginger and Mitch both came from a jazz background and played light. Keith was a basher, but he still didn't play really hard and heavy. He had double bass drums, and so did Ginger, and they played off the drums. But I played hard.

Part of it was I liked playing that way and it came naturally to me. The other part was, I had to play hard to be heard, because Vanilla Fudge was loud. The guitar player had Marshall stacks, bassist Tim Bogert had dual Showman amps, and we had an organ with two souped-up Leslies. I turned the sticks backwards and started beating the hell out of my drums. If you look at tapes from The Fudge's *Ed Sullivan Show* performances, you can see how high I'm raising my hands to come down on the drums. I created a style that is still going on now.

I met Tommy Lee when Mötley Crüe was opening up for Ozzy, who I was playing with at the time, and he was twirling into the cymbal crash and then grabbing it with his hand. I said, "Tommy, where did you get that from?" He said, "I got it from John Bonham." I said, "Indirectly you got that from me, because John got it from me." He said, "No way, dude." I had to take him to my house and show him the *Sullivan* show performance from 1968, before Zeppelin was even out. I had the big 26" bass drum, which is the first one that any rock player had.

After creating the style and working with Ludwig on a whole new line of big drums, the twirling, the aggressiveness, and then adding the technique that I had from jazz into rock, in 1971 I wrote *Realistic Rock*, which helped to legitimize the form.

MD: What inspired you to write the book?

Carmine: Ludwig had been after me to do drum clinics. But I thought I was too much of a pop star at the time, so I didn't want to do them. I didn't even know what they were; I'd never been to one in my life. Finally, in 1971, I was with Cactus and went to a Sam Ash Music Store on Long Island. There I saw a book with a guy on the cover that said, "Learn to play rock drums." In 1971 we all had really long hair and beards and looked like hippies, and here was this guy on the cover who had his hair combed back like Elvis, holding the sticks traditional grip, smiling, laughing, and saying, "Learn to play rock drums." I said, "What is *this*?" I opened it up and the material was so blatantly out of style and not hip, I thought, You know what? I *am* going to write a book, and write it the way I learned.

I decided not to use mathematical permutations of every beat. Instead, I'd come up with a *practical* way of learning the material. I thought back to the first rock rhythm I learned, then the next one, and I built it up from there. I remember trying to figure out how to write the book so it was clear. And then I thought, Let me write it like Chapin wrote his book, with the music on three lines, very clear—cymbals, snare drum, and bass drum. When I was studying I found it to be the easiest drum book to read.

My attorney got me a deal, and the greatest thing he did for me was make sure I owned the copyright. I didn't know or even *care* about copyrights then. But that copyright has turned into a goldmine. It's one of the best-selling method books of all time. I've traveled around the world giving clinics based on the material in the book, breaking down rock rhythms and teaching them to people—and teaching them to *teachers*, who then taught the book to their students.

MD: Earlier you mentioned Ludwig drums, a company you had a long association with. Is it true that you helped John Bonham get his first endorsement deal with the company?

Carmine: Yes. I remember when Led Zeppelin first opened for Vanilla Fudge. John Bonham saw my big maple kit and flipped out over it. He said, "You think you could help me get a Ludwig endorsement?" It's hard to imagine that now, because

Bonham is the icon of icons. But when I met him, he was an unknown kid who was a really good player.

We had known of Jimmy Page, of course, and our manager said, "What do you think about taking these guys on tour?" I heard Zeppelin's first record and said, "Man, listen to the foot on this kid!" When I met Bonham, I said, "I love the triplet stuff you play with your foot." And he said, "I got it from you." I said, "Hold on, I don't do that." I did stuff like that with my hand. But he said, "'On Ticket To Ride,' from the first Vanilla Fudge album, going into the bridge, you did it with your bass drum." I said, "I did?" I had to go back and listen to it. I did triplets with my hand and my foot, but when we recorded in those days, we just recorded. I didn't really know what I was playing. So I said to him, "Okay, but I didn't play it like the way you do. You took it to the next level."

We became really good friends. He was a couple of years younger than me, and I remember calling Ludwig and saying, "This band Led Zeppelin is opening up for us, and I'm going to send you the record. This kid John Bonham is a great drummer. I think they're going to be big." That was the understatement of four decades. Ludwig gave him a deal, and they got him a duplicate of my set at the time—two 26" bass drums, with the big 12x15 tom in the middle, a 16x18 floor tom, and a 22" bass drum on the side as a big tom, plus a gong. Bonzo took it on the tour we did together.

MD: Tell us about creating the drum parts for Vanilla Fudge.

Carmine: Some people say Vanilla Fudge was the first progressive band, some say we were the first heavy metal band. I think we were a little of both. Heavy metal wasn't out yet, but we were really heavy. Sometimes I'd run my bass drums through Tim's amps, and at one point I had two dual Showman amps with a Shure mixer with five mics on the drums in the front of the stage in an arena. Mitch Mitchell wanted to use my drum amps, which he did.

I always viewed creating the drum parts like I viewed the music in the orchestra in school, because some of the material was very orchestral. At one point I used the 14x22 bass drum on its side as sort of a kettle drum. I had a couple of tubular bells hanging on some stands, too. I also had the gong and a big oversized snare drum,

which created a sort of orchestral vibe for me.

On "Eleanor Rigby," there was a whole snare drum part where I put my elbow down on the head to change the pitch in different parts. On "Some Velvet Morning," it was very orchestral and then goes into the big rock thing. It was a very dynamic, different approach to drumming. In fact, after not playing that music for years and then starting up again recently, it was weird for me to play like that because I was more used to playing in more of a jam-band kind of

thing in Cactus and BBA. I found it a very enjoyable challenge, though.

MD: Is Vanilla Fudge still active?

Carmine: We continue to do shows, and we just did an album of Vanilla Fudge doing Led Zeppelin tunes called *Out Through The In Door*. It's with the original band. Before that, from 1999 to 2005, we had another version of the band, and we did an album with a full orchestra, which was very cool.

MD: Beyond The Fudge, let's talk about what you might have learned from the

WHAT'S IN YOUR BAG? Great artists fill their bags with all the tools of their trade to create a full range of sound colors. You can too. Check out our complete line of products at VICFIRTH.COM. We've got the sticks to make you sound great, the rest is up to you.

BOB BRYAR HAS:

- 6 pair American Classic® Rock sticks
- 1 pair Rute 404
- 1 pair American Custom® Timpani mallets
- 2 pair Tala Wands
- 1 pair Dreadlocks
- 1 pair Vic Firth SH1 headphones
- 1 pair Handtone
- 1 arm brace
- 1 lip balm
- 1 personal organizer and...

**BOB BRYAR
BY GERRIE PARRICE**

VIC FIRTH
WHEN IT MATTERS, ASK FOR VIC FIRTH

Carmine Appice

other bands you've been a part of.

Carmine: After Fudge was Cactus, and in that group I learned not to take the drugs everybody else was taking. We'd play at all the big festivals with everybody—we played the last festival Hendrix did four days before he died—and at those festivals somebody would spike your wine with something. I learned not to drink backstage at those kinds of gigs.

I also learned “rock jamming” from Cactus. That band got Tim Bogert and me more into soloing. We never really knew when a solo would start, how long it was going to last, where it was going to go, or how and when it was going to end. Every night was different. I also started learning more about songwriting, because in Cactus we all wrote the songs together. I learned the most about songwriting, though, from Rod Stewart.

With Rod, I also learned that if you're going to do something, make an event out of it. In those days—the '70s—when I started doing clinics, I would make them into events. We would collect \$2 from everyone to get into one of my clinics, and

we'd give all of it to U.N.I.C.E.F. Everyone wanted to get involved. I took the clinic to the next level. I took a truck on the road with drums and two roadies. I did mini-concerts, performing to tapes I created. I also hired a publicist and did press in every market to make sure the clinics were events.

MD: You became a personality of sorts.

Carmine: When I joined with KISS's management, Aucoin, in '77, after I had been with Rod for a year, Alan Miller and Bill Aucoin said to me, “Everyone knows you're a great drummer. But now we're going to make you into a *personality*.” And they did. They did press for me up the yin yang. Eventually I went on with Alan Miller separately, and he was brilliant. Through the '80s I didn't have a big hit record, but you wouldn't have known that because he had me in every major maga-

zine. When we came up with the drum-off concept, where young drummers would compete onstage in front of a celebrity panel, Alan embraced it, and it ended up being huge. I remember being in Tokyo on

tour with Rod when Alan called: “We have the drum-off happening in Griffith Park in LA, and it's going to be Carmine Appice Day, too. Buddy Rich is going to be a judge along with other celebrities. You're going to enter by flying in a helicopter with ABC News.” And I said, “You must be dreaming, dude.” But he did it. We had Carmine Appice Day, Buddy Rich came, and there were 10,000 people. It was one of the most amazing days of my life. Sonny Emory, Eric Singer, and Bobby Rock won the drum-off.

MD: For a time you were the biggest celebrity drummer on the planet. But do you have any regrets about any of the publicity you did?

Carmine: Not really, not even the *Oui* magazine story I did. There was a backlash for me on that one. But at the time, *Oui* magazine was big and it was not a music publication, which meant it was going to broaden my audience. It was a posed photoshoot with me in a hotel room with two girls who were supposed to be groupies. To me, it was like being an actor in a movie.

MD: Many people in the drum industry

Congratulations

For inspiring generations,
being a leader, mentor,
innovator, and setting the
standard for the modern
drummer....

From one Legend to Another,
Carmine, We salute you!



800-243-5152
www.calzonecase.com



GET YOUR HANDS ON A FÜTZ

Improve pedal speed, endurance and control



Carmine Appice

Will Calhoun - Horacio 'El Negro' Hernandez - Karl Perazzo

FÜTZ

The world's first practice pedal.
A compact, lightweight and
adjustable practice pad for your feet.

HansenFütz™

Tools For Drummers™

1-800-697-5583 www.hansenfutz.com



Gibson
PURE

SLINGERLAND IS PROUD TO SALUTE CARMINE APPICE

With a thunderous beat, incredible timing, and a set of Slingerlands, Carmine Appice has pummeled his way into rock 'n' roll history.

With Vanilla Fudge and Cactus, he influenced John Bonham, Ian Paice, and Alex Van Halen, among others.

With his best-selling instructional books and drum clinics, he has taught thousands of aspiring drummers his techniques.

Power and performance.
Carmine Appice and Slingerland.

1.800.4GIBSON or gibson.com

© 2007 Gibson Guitar Corp.

CANOPUS

Snare Wires

Pro's Tools



Photo by Paul Jonsson

Carmine Appice

On Tour
Vanilla Fudge,
Cactus

Visit

www.canopususa.com
310.637.7628

Carmine Appice

were offended by it.

Carmine: Yes, especially Bill Ludwig II, who flipped out about it. That was the end of my time with Ludwig. I talked to Bill III, and we tried to work it out, but we couldn't, so I went to Slingerland. I wanted to stay American.

MD: Let's go back to the groups you worked with.

Carmine: After Cactus, I did Beck, Bogert & Appice, which was similar to Cactus in that there was a lot of jamming. BBA was considered one of the first supergroups. Some nights were brilliant, some nights weren't. But playing with Jeff was incredible. Tim, Jeff, and I as a package were strong. All of a sudden, the whole was bigger than the parts. When Jeff Beck would play in New York, maybe he'd do a 3,000-seat theater. But when *we* played in New York together, it would be 7,000 people. In Japan, it was crazy. We were the first band to sell out the Budokan, in 1973. The album *Beck, Bogert & Appice Live In Japan* still sells.

After that, I had a band called KGB, and during that band, Ritchie Blackmore asked me to join Rainbow, but I couldn't do it because we were signed. And then I was with Rod, which was by far the most successful part of my career—and not only in terms of the songwriting I did. Everywhere we went, we played in front of 50,000 people. In New York City, we played five nights at Madison Square Garden and six nights in Tokyo at the Budokan. I was pretty well known in Japan, so Rod had me next to him at the press conference there, too.

MD: It's nice that Rod liked that you had your own following. From what I gather, that's what bothered Ozzy Osbourne.

Carmine: When I was fired from Ozzy's band, I was told that my name was too big and that they wanted more of a sideman.

MD: They fired you in the middle of a tour?

Carmine: Yes. I was wondering why Tommy Aldridge was hanging around. After I was fired, I remember seeing J.J. Jackson on MTV saying, "Here's the Ozzy tour featuring legendary drummer Carmine Appice." They didn't know I had been fired. I was sitting on my couch at home, depressed because I live to be on the road.

The sad thing is that the show we did on the night I was fired, in Houston, the band

sounded amazing. It was a great band, and at that point I was looking for a home. Before Ozzy, I'd been with Rod for seven years, and then with Ted Nugent for a year, and I didn't want to be jumping around. I wanted to stay with Ozzy for years. I think I could have brought a lot to the table with songwriting and everything. Even though I'm an individual and do my thing, I'm a team player and always promote the group I'm with. The Ozzy thing would have been great, but it didn't work out.

MD: What are you proudest of?

Carmine: That's a tough question. The highlight of my career was definitely Rod. I was there longer than anything else I've done. It's amazing to be in a position to be doing a record and knowing that ten million people are going to buy it—or that you're writing a song and you know it's going to be a hit.

MD: Why did it end?

Carmine: Rod started going into a different musical direction at the time—lots of keyboards and drum machines—and some politics were going on within the band. I was supposed to co-produce the *Foolish Behavior* album....

MD: It seems that through it all, Vanilla Fudge was the band that best represented your style.

Carmine: Vanilla Fudge has always had a special place in my heart: It was the first. We got to hang out with Hendrix, and we blew Cream and The Who off the stage. We always wondered who was going to blow *us* off the stage, and it ended up being Led Zeppelin. Some of the bands that opened for us include Jethro Tull, Three Dog Night, and Creedence Clearwater Revival. I remember that Bruce Springsteen opened for Cactus.

Vanilla Fudge was the first band to break the Top-10 with an album that didn't have a hit single. We were the first band to be on *The Ed Sullivan Show* without a hit single. We hung out with Janis Joplin. I'm the one who told Frank Zappa the Led Zeppelin "mud shark" story in the Chicago airport, and he ended up writing a song ["The Mud Shark Dancing Lesson"] about it. All this stuff is legend.

When Vanilla Fudge played the Speak Easy in London, everyone came out to see us—The Rolling Stones, The Beatles. George Harrison used to carry our album around and give it to people. Paul



Why the Pros Choose the **HandSonic**[®]

When people ask me to show up with a new sound, I bring the HandSonic.

- BRAD DUTZ

My HandSonic has opened a whole new spectrum in my playing. I love it!

- LUIS CONTE

It gives me tremendous creative flexibility.

- TAKU

It's a fantastic tool to have. I always use it in combination with acoustic so it has broadened my whole sound.

- RICHIE GARCIA

The HandSonic enables me to express the woman and artist I am. Sensitive and strong.

- SHEILA E.

HandSonic 15



HandSonic 10



Hear why HandSonic is the pros' choice at www.RolandUS.com

 **Roland**

www.RolandUS.com

FORK'S

DRUM CLOSET



Everything is in stock at Fork's!

Call: 1(800) 55-FORKS • www.forksdrumcloset.com

Carmine Appice

McCartney told me that when I was with Rod.

When I was playing with Rod, I met Gregory Peck at a party that Alan Carr threw for Rod and the band. He came up to me and said, "Hi, I'm Gregory Peck." Of course I said, "I know who *you* are." And he told me that he was sitting with Fred Astaire at our concert, and when I did my solo, Astaire said to him, "This is the best drum solo I've seen since Gene Krupa." I'm thinking—"Fred Astaire said that about *me*?" And then I was thinking, "Gregory Peck is telling me this!" Peck then said, "Did you know Fred's a drummer and he's always wanted to play rock 'n' roll drums?" So I gave a signed copy of *Realistic Rock* to Peck to give to Astaire—and guess what? Two weeks later I receive a letter from Fred Astaire telling me he's enjoyed my work many times: "Thanks for the book with the nice inscription, Love, Fred Astaire." I have that letter framed.

MD: You just turned sixty. What can you say about aging and drumming?

Carmine: I really don't see a lot of difference in how I play the drums. Recently I played two shows back to back. Cactus opened for Vanilla Fudge, and I played both shows. I came off the stage feeling like I had left the gym, but I go to the gym four days a week anyway, and I really watch my health. I see lines on my face that are signs of aging, but I still feel like I did at seventeen.

MD: After everything you've accomplished in the music industry, do you have any future goals you'd like to achieve?

Carmine: I still set goals for myself. One is to give lectures in colleges. There are courses in music history, and I'd like to lecture on that topic. Actually, I have my first lecture coming up in New York on Long Island, and I'm calling it 40 Years Of Cool.

MD: Do you have any goals for your performing career?

Carmine: Oh yeah, I still want to play in one more arena band before it's over.



To hear some classic Carmine cuts, go to MD Radio at www.moderndrummer.com.



bigdog
drum stuff

hardware
bass pedals
thrones

the award winning hardware from the UK
now available in the USA !!

DRUMMER
★★★★★

RHYTHM
STAFF
BOY



Pete Salisbury
(Madness)



Keith LeBlanc
(Independent)



Dennis LeeLang
(Thunderhead)

Big Bang Distribution . 8420 Reseda Blvd . PMB 350 . Northridge . CA 91324

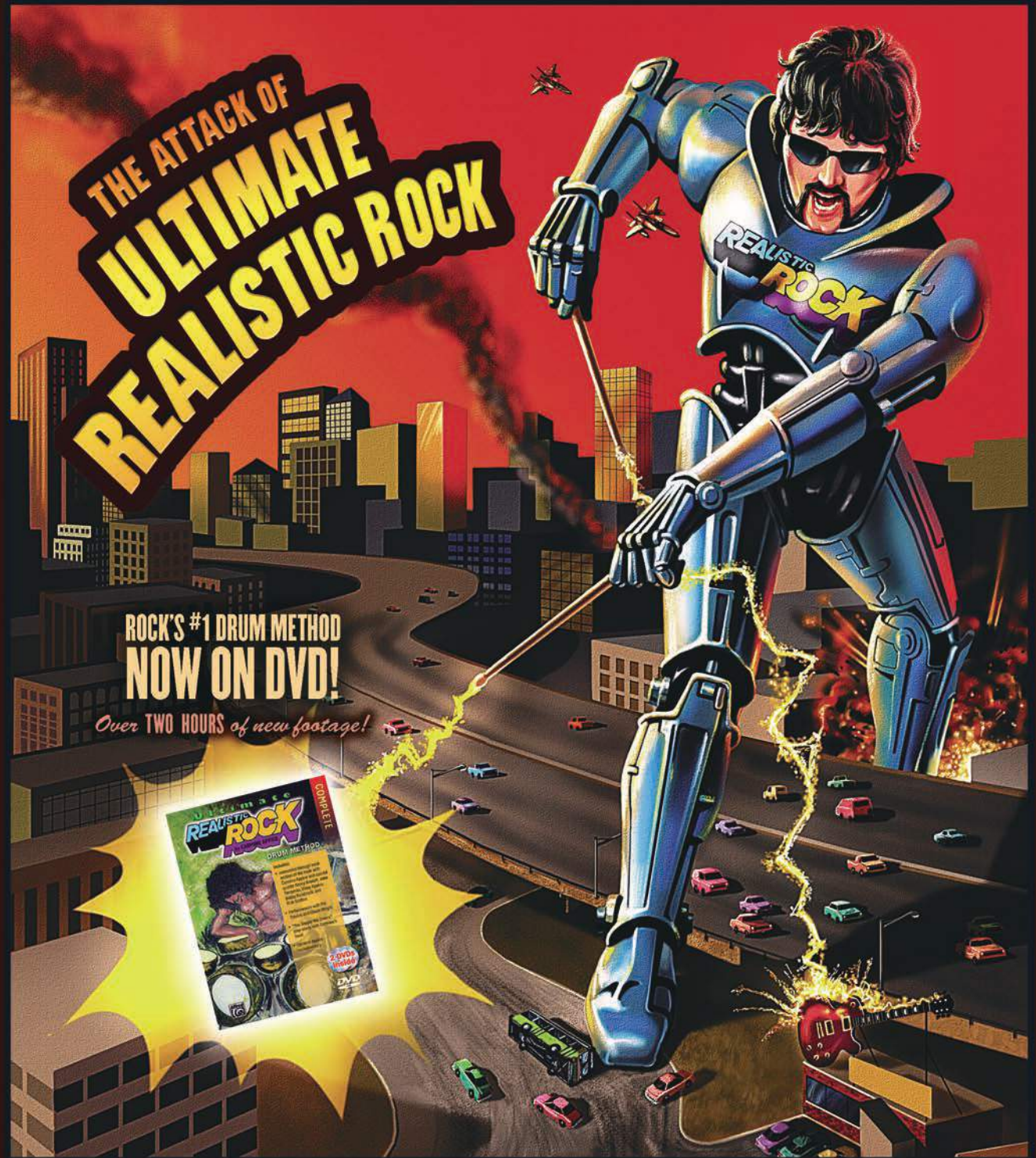
(800) 547-6401 . www.bigbangdist.com

Alfred Publishing presents...

THE ATTACK OF ULTIMATE REALISTIC ROCK

ROCK'S #1 DRUM METHOD
NOW ON DVD!

Over TWO HOURS of new footage!



STARRING **CARMINE APPICE**

CO-STARRING **KENNY ARONOFF • VINNY APPICE • JOHN TEMPESTA • RICK GRATTON • BOBBY RONDINELLI**

A VIDEO "ROCKUMENTARY" CHRONICLING CARMINE'S CAREER. SPECIAL PERFORMANCES with T&A BAND MATE PAT TRAVERS, plus LESLIE GOLD, THE RADIOCHICK ...and MUCH MORE!

Plus!



SPECIAL 35th ANNIVERSARY EDITION COLLECTOR'S BOOK
Limited to 2,000 copies. Includes original manuscript, rare photos,
and an enhanced CD packed with special features.

VISIT ALFRED.COM/DRUMS
TO FIND A DEALER NEAR YOU.



Style & Analysis

Carmine Appice

by Ed Breckenfeld



Photo: La Reina

MUSIC KEY

open	R.C.	C.C.
H.H.	Bell	
T.T.		
S.D.		
FT		
B.D.1	B.D.2	Adj I
H.H.L		T.T.
w/foot		

Carmine Appice is a rock 'n' roll survivor. His forty-year career spans much of rock's history, from the psychedelic era of the mid-'60s to modern-day heavy rock. Along the

way he has contributed to the success of many bands and recordings, conducted countless clinics, and authored best-selling drum books. He is certainly one of the most well-known American drummers, with a deservedly secure reputation.

Carmine's style is a product of the experimental "anything goes" attitude of the late '60s, when long drum fills ruled and rock grooves hadn't become homogenized. Though he would refine his playing over the years, a fiery energy runs consistently through all of his recordings. In this article, we'll examine some of the finest performances from the first half of Carmine's career, a body of work that has influenced scores of hard rock players through the years. Then we'll come full circle with a look at the drumming on a recent release, *Ultimate Guitar Zeus*.

"You Keep Me Hanging On"

Vanilla Fudge, *Vanilla Fudge* (1967)

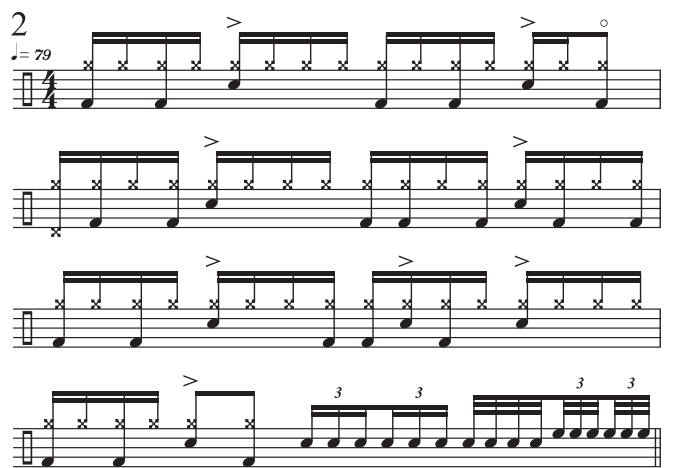
The track that put Vanilla Fudge (and Carmine) on the map is this reworking of a classic Supremes hit, which features the drummer laying down a heavy groove under Mark Stein's mournful lead vocal. Even on this early single, Carmine's well-developed bond with bassist Tim Bogert is apparent. In the song's bridge, Bogert locks to the offbeats in Appice's kick pattern, while Carmine adds interest with his crash and hi-hat placement. This powerful combination helps keep up the energy despite the song's slow pace. (1:25)



"Come By Day, Come By Night"

Vanilla Fudge, *The Beat Goes On* (1968)

The B-side to "You Keep Me Hangin' On" was this Mark Stein original, which features some eye-opening fills from Appice. One of Carmine's favorite tricks is to change speeds in the middle of a fill, grabbing the listener with an unusual rhythmic shift. Here's an excellent example leading into the chorus of this track. The fill's escalating rhythms give the impression that Appice is speeding up without affecting the tempo of the song. (1:17)



"Some Velvet Morning"

Vanilla Fudge, *Near The Beginning* (1969)

The fourth Vanilla Fudge album features this ambitious single. Its dynamic arrangement gives Appice the opportunity to play some intense fills. The triplet lick at the end of this build was also a favorite of Led Zeppelin's John Bonham, one of Carmine's contemporaries. (1:24)



"Parchman Farm"

Cactus, *Cactus* (1970)

After Vanilla Fudge ran its course, Bogert and Appice had planned on forming a new band with guitarist Jeff Beck. But Beck suffered serious injuries in a car wreck, forcing the rhythm section to look elsewhere. The result was the new band Cactus, with ex-Mitch Ryder and Buddy Miles guitarist Jim McCarty and Amboy Dukes vocalist Rusty Day. The group's high-energy gui-

tar-based approach lit a fire under Carmine, and he responded with some of his best playing to date. He also began to play more double bass, as in this fast shuffle beat that would later become popularized by Alex Van Halen. (1:55)

4

Musical notation for the first two measures of the 'Bad Stuff' drum part. It features a 4/4 time signature with a tempo of 240. The first measure contains a triplet of eighth notes on the snare and a quarter note on the kick. The second measure contains a triplet of eighth notes on the snare and a quarter note on the kick. The notation includes accents and 'x' marks for hi-hats.

"Bad Stuff"

Cactus, 'Ot 'N' Sweaty (1972)

The intro of this song demonstrates Carmine's ability to design exciting, attention-grabbing fills, as well as his talent for laying down funky grooves. This beat is a good example of what would fill the drummer's first book, *Realistic Rock*. (0:01)

5

Musical notation for the first two measures of the 'Lady' drum part. It features a 4/4 time signature with a tempo of 97. The first measure contains a quarter note on the snare and a quarter note on the kick. The second measure contains a quarter note on the snare and a quarter note on the kick. The notation includes accents and 'x' marks for hi-hats.

"Lady"

Beck, Bogert & Appice (1973)

When Jeff Beck was ready to form a band with Appice and Tim Bogert, the rhythm section left Cactus and jumped at the chance to work with one of their favorite guitarists. Unfortunately, the group lasted for only one album. But it was a strong one, and it captures Carmine at the height of his powers. Here's a sequence from the end of this song's intro, where Appice uses double kicks and quarter-note snare hits to increase the intensity of the groove. The first two measures also contain one of Carmine's favorite cymbal-bell figures. (0:22)

6

Musical notation for the first two measures of the 'Do Ya Think I'm Sexy?' drum part. It features a 4/4 time signature with a tempo of 128. The first measure contains a quarter note on the snare and a quarter note on the kick. The second measure contains a quarter note on the snare and a quarter note on the kick. The notation includes accents and 'x' marks for hi-hats.

Musical notation for the first two measures of the 'Superstition' drum part. It features a 4/4 time signature with a tempo of 89. The first measure contains a quarter note on the snare and a quarter note on the kick. The second measure contains a quarter note on the snare and a quarter note on the kick. The notation includes accents and 'x' marks for hi-hats.

"Superstition"

Beck, Bogert & Appice (1973)

Beck's version of this Stevie Wonder classic features one of Appice's greatest beats. The driving snare on beats 2, 3, and 4, combined with a super-syncopated bass drum and open hi-hats, produce a compelling groove for the song's verse. (0:17)

7

Musical notation for the first two measures of the 'Do Ya Think I'm Sexy?' drum part. It features a 4/4 time signature with a tempo of 89. The first measure contains a quarter note on the snare and a quarter note on the kick. The second measure contains a quarter note on the snare and a quarter note on the kick. The notation includes accents and 'x' marks for hi-hats.

Carmine topped himself with another incredible beat in the song's pre-chorus. This one turns on a 16th note-triplet tradeoff between the snare and kick in the second measure of the pattern. These beats, together with some ferocious fills and a Bonham-style drum solo ending, make "Superstition" one of the drummer's finest performances. (1:55)

8

Musical notation for the first two measures of the 'Do Ya Think I'm Sexy?' drum part. It features a 4/4 time signature with a tempo of 113. The first measure contains a quarter note on the snare and a quarter note on the kick. The second measure contains a quarter note on the snare and a quarter note on the kick. The notation includes accents and 'x' marks for hi-hats.

"Do Ya Think I'm Sexy?"

Rod Stewart, Blondes Have More Fun (1978)

Stewart and Appice capitalized on the late '70s disco craze by co-writing this smash hit. Carmine had toned down and simplified his drumming by this point, playing a basic quarter-note kick drum and offbeat open hi-hat groove. At the end of the breakdown, however, the drummer slips in a little of his personality with this syncopated fill. (3:22)

9

Musical notation for the first two measures of the 'Do Ya Think I'm Sexy?' drum part. It features a 4/4 time signature with a tempo of 113. The first measure contains a quarter note on the snare and a quarter note on the kick. The second measure contains a quarter note on the snare and a quarter note on the kick. The notation includes accents and 'x' marks for hi-hats.

EASY TO INSTALL...!

ONLINE ORDERING...!

RockenWraps™

Custom
DRUM WRAPS * DRUM HEADS * SUPPLIES

www.ROCKENWRAPS.com
18212 BOTHAEL EVERETT HWY.
BOX #101-MILLCREEK WA 98012
425-485-3527

**“4 Miles High”
Carmine Appice Project,
Ultimate Guitar Zeus (2006)**

After Carmine’s long tenure in Rod Stewart’s band, he worked with a variety of groups through the next two decades, including King Cobra, Blue Murder, Ozzy Osbourne, and Rick Derringer, as well as continuing to do session work and clinics. One of Carmine’s more interesting projects has been the *Guitar Zeus* series, which features the drummer backing a revolving lineup of popular guitarists. This track reflects a modern focus on odd time signatures, and Appice sneaks in some of his patented bass drum licks as he drives the band through this double-time workout. Forty years after his first success with Vanilla Fudge, Carmine’s playing sounds as confident and powerful as ever. (1:09)

10

$\text{♩} = 196$

You can contact **Ed Breckenfeld** through his Web site:
www.edbreckenfeld.com.



TURKISH

TURKISH CYMBALS

Tel : +90 212 292 18 86
e-mail: orquestra@superonline.com

<http://www.turkiscymbals.com>

TURKISH
TURKISH CYMBALS

A choice you won't regret

14

WAYS TO PLAY BERKLEE THIS SUMMER



1 Five Week Performance Program

2 Song Writing Workshop

3 Brass Weekend

4 Saxophone Weekend

5 Music Production Workshop

6 Bass Lines

7 String Fling

8 The Business of Music

9 Gospel Workshop

10 Berklee Percussion Festival

11 Guitar Sessions

12 Berklee in L.A.

13 Stage Performance Workshop

14 International Musicians English Language Institute (IMELI)

2007

BERKLEE SUMMER PROGRAMS

berklee.edu

Berklee
college of
music

Music on a different scale.

617.747.2245 or toll free 877.BERKLEE

BERKLEE SUMMER PROGRAMS

1140 BOYLSTON STREET, BOSTON, MA 02215

E-MAIL: summer@berklee.edu



Free-Floating Rotor

Peter Erskine plays the 9000 Single Bass Drum Pedal.

Peter Erskine has played with some of the most notable names in Jazz.

His undeniable feel and grace behind the kit are his calling card. Peter knows that to realize every note in the studio and on tour requires poise and precision. That's where the 9000 Single Pedal comes in. Smooth and effortless, the 9000's Floating Rotor design tracks every stroke, while the adjustable cam and tension adjustment can be easily tailored to every

drummer's needs. And the 9000's sleek design is just that. No gimmicks to get in the way or plastic parts to replace. It's a pedal that's built to last. Let's face it, it takes a certain musical savvy to make it to the A list, and the few drummers that get there don't take chances with their gear. DW Pedals, The Drummer's Choice®.

"THE 9000 PEDAL MAKES ME A BETTER PLAYER."



Infinite Adjustable
Cam



Delta Ball-Bearing
Hinge



WWW.DWDRUMS.COM

© 2007 Drum Workshop, Inc. All Rights Reserved.



From left: Jeff "Tain" Watts, Chico Hamilton (seated), Eric McPherson, Marcus Gilmore, Roy Haynes (seated), and Nasheet Waits



*Story by Bill Milkowski
Photos by Paul La Raia*

The STATE of JAZZ DRUMMING

*A Roundtable
Discussion Featuring*

**ROY HAYNES,
CHICO HAMILTON,
JEFF "TAIN" WATTS,
NASHEET WAITS,
ERIC McPHERSON, AND
MARCUS GILMORE**

Six world-class New York-based jazz drummers of varying ages (from twenty to eighty-five) came together recently for this historic *Modern Drummer* roundtable discussion to chat, laugh, bond, reminisce, expound on drumming history, and share their thoughts about their craft. The revered elders on the panel were **Roy Haynes** and **Chico Hamilton**. The group was rounded out by forty-seven-year-old **Jeff "Tain" Watts** (longtime member of The Branford Marsalis Quartet as well as a leader and composer in his own right), thirty-six-year-old **Eric McPherson** (currently a member of Andrew Hill's band and featured on Hill's latest Blue Note recording, *Time Lines*), thirty-six-year-old **Nasheet Waits** (son of '60s Blue Note session drummer Freddie Waits, a member of Jason Moran's Bandwagon, and an in-demand sideman on the New York scene who has worked with pianist Fred Hersch, pianist-composer Andrew Hill, vocalist Lenora Zenzalai Helm, and tenor saxophonist Tony Malaby), and twenty-year-old sensation **Marcus Gilmore** (a member of pianist-composer Vijay Iyer's working quartet who has collaborated with Chick Corea, Steve Coleman, Ravi Coltrane, and Nicholas Payton, and who also happens to be Roy Haynes' grandson).

At

age eighty-one, Roy Haynes remains an uncanny, eternally swinging force of nature, as evidenced by *Whereas*, his most recent outing with his aptly named Fountain Of Youth band. Recorded in January of 2006 at the Artists' Quarter in St. Paul during "Roy Haynes Weekend," this live document captures Haynes in concert with his quartet of youngbloods. A remarkably dynamic drummer whose highly intuitive, innovative, and eminently hip approach to the kit has inspired generations of post-bop drummers, Haynes has played with such jazz immortals as Charlie Parker, Miles Davis, and John Coltrane, and in recent times has collaborated with the likes of Chick Corea and Pat Metheny and even sat in with the current incarnation of The Allman Brothers Band.

Hamilton, a key architect of the '50s West Coast jazz sound, came up as a teenager in the late 1930s playing on the city's fabled strip of nightclubs known as Central Avenue. Like Haynes, he's been a superb talent scout throughout his illustrious career, responsible for introducing to the public such great musicians as saxophonists Buddy Collette, Eric Dolphy, and Charles Lloyd, along with guitarists Jim Hall, Gabor Szabo, and Larry Coryell. Hamilton has amassed over fifty recordings under his name. Chico underwent open-heart surgery for a valve replacement in 2002 and was out of action for eight months before making a triumphant return to performing. In 2004, the eternal hipster was awarded the NEA Jazz Master Fellowship in honor of his extraordinary contribu-

tions to the music.

In 2006, to celebrate his eighty-fifth year, Chico released a succession of four new CDs staggered throughout the twelve-month period. This celebratory series—*Juniflip*, *Believe*, *6th Avenue Romp*, and *Heritage*—showcased the ageless drummer with his working band Euphoria and such special guests as singers Bill Henderson, R&B diva Fontella Bass, and the late Arthur Lee from the '60s rock band Love.

This rare summit meeting of four generations of great jazz drummers took place in the heart of Greenwich Village in a conference room at the New School For Jazz And Contemporary Music, where Hamilton, who co-founded the program twenty years ago with the late Arnie Lawrence, teaches twice a week.



MD: I'd like to start with the idea of "the defining moment," the thing that made you realize you wanted to become a drummer. In his 1994 Soul Note CD, *Dancing To A Different Drummer*, Chico addressed this topic with the following bit of spoken-word testimony:

"I was about eight years old when my mother took me to see Duke Ellington and his famous orchestra at the Paramount Theater in Los Angeles. And for the first time in my life, not only did I see an orchestra, but I saw on this pyramid at the top of the band the one and only Sonny Greer. I had never seen anything like this in all my life. As a matter of fact, he had so many drums—he had more drums than a drum store! He was really something special, and he impressed me with the way he played, the way he had control of the band, and

the sounds he got. Everything he touched made a sound, and it blended and it worked with what Duke Ellington had written and played. I decided then *that's* what I wanted to be—another Sonny Greer."

Let's go around the table and have each of you discuss *your* "defining moment."

Roy: I can remember when I was very young, I had a feeling for wanting to be a musician. And I guess in those days you could say I was a natural drummer. You know, I used to get the knives and forks and play on my mother's dishes. In Boston, where I grew up, you'd see these tin signs advertising Coca-Cola or whatever, and I used to play on those with sticks. I used to play on the walls at home, too.

I do remember seeing a picture of Sonny Greer posing in front of his kit,

and he had timpani, gongs, woodblocks, and the whole thing. And he would use all of it. That's why Papa Jo [Jones] nicknamed him "Empire State," because his drums stood like the Empire State Building—I mean, all up there!

Duke's band had a tune they played called "Ring 'Dem Bells," which featured Sonny. So he made a big impact on me, too. Later on in life, during the late '70s and early '80s, I would hang out with Sonny at a place uptown called Mikell's on Columbus and 99th Street. I think he was living up around there at the time, and whenever I was playing there he'd come over, catch the set, and we'd hang out and talk.

Marcus: I remember my mother bought me a set of bongos when I was four. I think she just wanted me to have an expressive outlet. I started playing along



*"Every drummer who has become a bandleader has had the sharpest, cleanest band on the scene, period. Drummers don't tolerate sloppy playing."
—Chico Hamilton*



Exclusive Distributor Of...

BEATO Pro 1

"The Bags of The Pros"

BEATO



Life Time Warranty

Terry Bozzio Signature Heads
6" to 28" Coated and Clear

ATTACK
drumheads



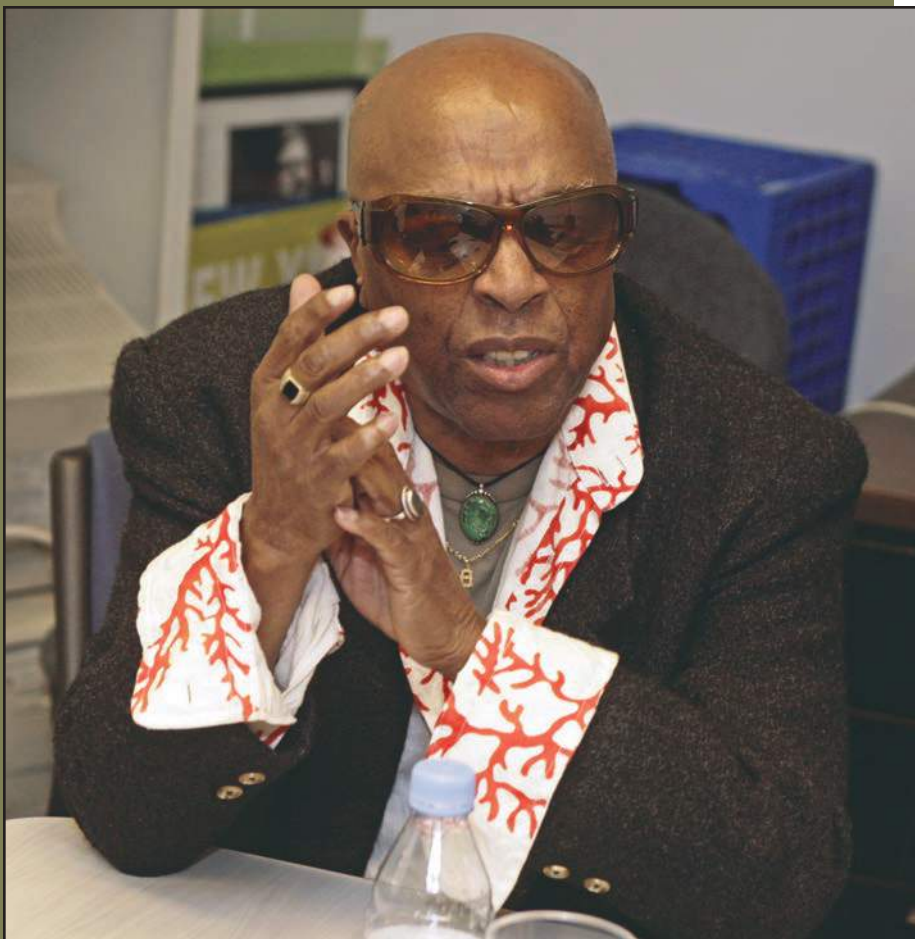
Terry Bozzio Signature
Drumheads are made under
patent #D483056

Genuine Wuhan®
S Series Cymbals
10" to 20"

手工制造
GENUINE
WUHAN
CYMBALS
AND GONGS



1431 Heck Road Columbiana, Ohio 44408 / sales@universalpercussion.com / www.universalpercussion.com



"Journalists try to categorize things too much. Musicians don't do that. We don't analyze and categorize the music. We just play." —Roy Haynes

with records. Music was all around me growing up. My father [Randy Gilmore] is a musician as well—he plays saxophone—and he always had musicians around the house. And I would go to hear my grandfather play.

I specifically remember seeing him play with his group at Grant's Tomb, and something about that really got me. First of all, it seemed like he was having fun, which was cool. And the audience was so receptive to what he was doing. It was very inspirational to me. I guess that was the moment I realized I wanted to be a drummer. And in fact, my grandfather gave me a set of drums when I was ten.

Eric: Playing the drums is just what happened to me naturally because of the environment I grew up in. I remember early on

my mother bringing me to see my godfather, Richard Davis, who's a bass player. This band had Freddie Waits playing drums. I remember watching Freddie, and in that instant something clicked. Just the environment and the music they were playing was very captivating to me. From there I got the inclination to do it and started banging on pots and pans.

Another important moment came when I met my man Nasheet when we were ten years old. I remember I'd be listening to Michael Jackson records or something and he'd be like, "Yo, check this out," and he'd play Miles Davis's *Porgy & Bess*. Because he had that exposure to classic jazz through his father, he was that hip from an early age. After that, one thing just led to another.

Tain: I got into music through the public

FUNCTIONALITY.

THAT'S WHY I PLAY MAPEX.

Bregg Bissonette

**B95DA
Boom Stand**

- Omnidirectional ball-socket cymbal hater
- Hideaway boom arm
- Steel construction with slip-proof inner sleeves
- CS Cymbal Accentuators for increased sustain
- Double braced leg assembly
- 5 Year Warranty

MAPEX

MAPEXDRUMS.COM

© 2007 Mapex USA Inc. All rights reserved.

AUDIX

Marco Minnemann and Audix Microphones



"I fell in love with these mics right from the first time I tried them. Fantastic sound, great design, easy to use.

Best of all, they capture my sound and deliver it straight to my audience—clean and natural—awesome!"

—Marco Minnemann

Marco's drum and mic set-up:

kick D6 

gongdrum D6 

snare i-5 x 2 

rack tom D2 x 3 

floor tom D4 x 2 

hi-hat ADX51 x 3 

overheads (live) CX112 x 2 

overheads (studio) SCX25-A x 2 



Get Marco's new Book/CD
"Maximum Minnemann"
www.marcominnemann.com

Marco Minnemann and Audix microphones...a perfect match.

www.audixusa.com

AUDIX®

Questions? CALL: 1-800-966-8261 FAX: 503-682-7114

©2007 Audix Corporation PO Box 4010, Wilsonville, OR 97070® Audix Corporation. All rights reserved. Audix and the Audix logo are trademarks of Audix Corporation.



"Beatnik is a terrific addition to the percussion community. Comprehensive, challenging and rewarding, Beatnik is fun to use.

There is no question that practice time on Beatnik will improve's one's rhythmic ability to the point of perfection.

I am using it in my teaching at Eastman School of Music."

John H. Beck

PROFESSOR OF PERCUSSION
EASTMAN SCHOOL OF MUSIC



"Beatnik is a 21st century tool that takes practicing to a whole new level.

It's brilliantly designed, totally user friendly and it feels absolutely great to play on. The immediate feedback makes it so engaging that you just can't stop playing on it!

I truly believe Beatnik will help every drummer with their technical and rhythmic proficiency, regardless of their skill level."

Paul Wertico

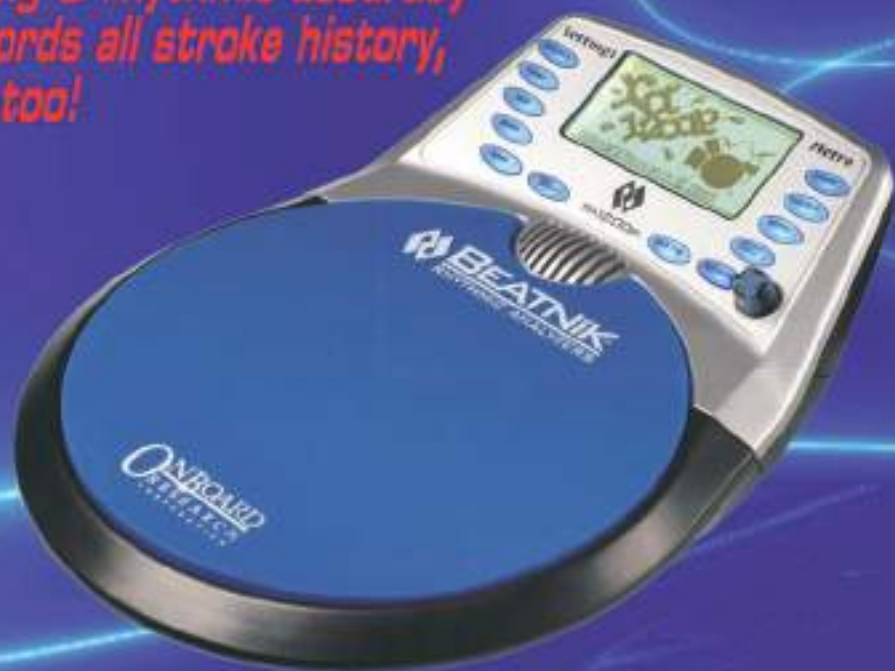
7-TIME GRAMMY WINNER
THE PAT METHENY GROUP

BEATNIK™ FIRST IN RHYTHMIC ANALYZERS

*Analyzes dynamics, timing & rhythmic accuracy
Displays in realtime, records all stroke history,
& scores your accuracy, too!*

THE NEW
RA1200P
\$189 RETAIL

100%
Unconditional
Lifetime Warranty



by **OnBoard Research Corporation**

800.340.8890
www.tuners.com



"Programming a computer is a totally different thing from learning how to play time. Now you're talking about life." —Eric McPherson

had double bass drums, big 26" bass drums, all kinds of temple blocks, timpani, Chinese drums, chimes, and gongs. Nowadays when you play a festival you get the question, "Do you want a rock set or a jazz set?" which to me doesn't mean anything. It's just the drums, you know? But these guys back in the day had everything you can imagine in their kits.

Chico: And they had to set it up by themselves and carry it home after the gig. No roadies back then. [laughs]

Eric: And now the manufacturers make it sound like the stuff they're coming out with is a new thing, but it really isn't. Today guys play a cowbell with the foot, but dudes were doing similar kinds of things back in the '30s and '40s, yet nobody talks about those drum innovators. So to me, it's kind of a misconception that there's new stuff being invented on the kit. Not that there aren't drummers doing great things today—but I think that's how the music moves forward, by investigating the past. And now we have all of these guys to listen to and learn from.

Roy: You young guys today have been fortunate that way. You have a choice of everything. You can check out everybody

that's ever been recorded. Back in the '40s, we didn't have that. We couldn't check out the whole history of music the way you can now, just by walking into a CD store and buying whatever you want.

Eric: But the difference is, you got to see all of those great drummers live back in the day, and all I can do is watch a tape or listen to a record. You were hanging with them cats in the back of a club somewhere. I think you pick up more information that way, just by osmosis, more than by watching videos or listening to CD reissues.

Roy: I remember being here in New York. There was Art Blakey, Max Roach, and Shadow Wilson, just to name three. And then we had people like Joe Harris coming in from Pittsburgh. Those were the guys that I had to compete with for gigs. But now there are a million of you cats out here, and everybody can play! I'd be confused if I was a new guy just coming to town today, wanting to play drums. To hear all you bad mothers—my gosh. It's really something.

On the one hand, it's great to see that the music is being carried on and developed by a younger generation. But it seems like we've got more drummers out here than

DURABILITY.

THAT'S WHY I PLAY MAPEX.

Bono Elias

B550A Boom Stand

- Multi-position ratcheted cymbal tilt
- Hideaway boom arm
- Steel construction with slip-proof inner sleeves
- DS Cymbal Accentuators for increased sustain
- Double braced leg assembly
- 5 Year Warranty

MAPEX

MAPEXDRUMS.COM

© 2007 Mapex USA Inc. 0707000100

Fast Forward.



“As drummers in the digital age, we have the advantage of accessing an unprecedented quantity and quality of media. Through books, CDs, DVDs, PDFs, downloads, webclips and podcasts, modern technology allows us to enjoy performances, study technique and be inspired by the world’s greatest players. Because Hudson Music has always been at the forefront of these advances, their unique ability to integrate music and technology keeps us on the cutting edge of both.”

—Thomas Lang



Check out **“Creative Coordination & Advanced Foot Technique”**, Thomas’ new 7-Hour, three-disc set, at your favorite drumshop. View free video clips at hudsonmusic.com.



Exclusive North American distributor: The Hal Leonard Corp.

Jazz Roundtable

anything, so it's maybe more competitive now than it used to be. And on top of that, we got a whole bunch of other musicians who can play drums too. There was a young bass player who used to be in my band, Christian McBride. He sat at my drums one day and played the hell out of them. And I was like, [mock angry tones] "Get up from there!" [laughs all around]

MD: Roy, how did you and Chico meet?

Roy: It's a funny thing about Chico and me. When I started playing with Lester Young, which was in 1947, we made a trip to the West Coast and it was my first time going to California. And back then, going to California was like going to Europe now. It was a long flight. When I got to LA, we were playing at a club on Central Avenue, and all the drummers came out to see this new music from the East Coast, this bebop thing. We all stayed at Lester Young's house, and I remember Chico coming down there at some point, driving up in a brand-new Buick. We met and became friends and have been ever since.

Actually, before that engagement in Los Angeles, we went to San Francisco. I was playing a gig there with Lester Young and after the first set somebody came backstage and asked me if my name was Forest Hamilton. And I said, "No, my name's Roy Haynes." I didn't know until I got to LA that Forest Hamilton was Chico. [Chico's actual given name is Foreststorn.] We sort of looked alike back then—both young and handsome. Later on he would come to New York playing with Lena Horne, and you

have to realize that Chico was like a movie star then. [Hamilton's group appeared on screen in the intensely gritty 1957 noir-ish movie *Sweet Smell Of Success*, starring Burt Lancaster and Tony Curtis.] He'd come to Birdland in a taxi and he'd have his coat over his shoulder and have his curly hair and everything. He definitely had that movie-star quality.

MD: And now, fifty years later, you and Chico are the respected elders in jazz drumming. And both of you have mentored so many young musicians over the decades in your respective bands.

Chico: This man [points to Roy] is unbelievable for that. He's a phenomenal drummer, and I've always wished I could play like him. But as a bandleader and a talent scout, man, he's something else.

MD: I'd like to discuss various innovations on the kit that have happened over time. For example, I remember Chico explaining how he had come out of the service in 1945 and heard drummers "dropping bombs" on the bass drum.

Chico: That was Art Blakey. Before I went into the service I was a straight-ahead Jo Jones-styled drummer playing that sock cymbal beat of his. That was the only direction I was going in. But when I came back from the service, hearing Blakey's bebop concept turned me around completely. He was in Billy Eckstein's band with Dexter Gordon and Gene Ammons, and he was dropping them bombs. Man, I'd never in my life heard anybody play drums like that! When you're coming from ding-ding-

da-ding and you hear this other thing where the drummer is dancing with the bass drum and the left hand *and* keeping the time going at the same time—man! It was something else, another world.

MD: Marcus, with Vijay Iyer you've incorporated intricate time shifting and complex polyrhythms into your playing that go well beyond the standard 4/4 that most straight-ahead jazz was based on. That seems to be another new innovation in jazz drumming over the past twenty years—incorporating odd time signatures and elements of Indian, Middle Eastern, and Afro-Cuban rhythms into the fabric of swing.

Marcus: Well, playing with Vijay is challenging. The music that he's writing is unlike anything I've ever heard. He has a way of writing for specific rhythms, and I try to use that as a basis and play over that in my own way. I know that his influence as a composer comes from rhythms from all over the world—India, the Middle East, Africa. But when we rehearse the tunes, he doesn't tell me to play any specific type of groove. He might just give me a rhythm and then I try to use my imagination to come up with something on top of it. It's like putting all of these musical elements into one bowl and mixing it up.

Eric: I was listening to Baby Dodds a little earlier today, and, to me, I heard everybody in what he was playing. And this was music from the '30s. So I really don't think there's anything new under the sun. What *can* be new is the way you go about doing it. I mean, there's no way I'm going to do



Jazz Roundtable

anything on the drums that Jeff Watts, Roy Haynes, Chico Hamilton, Max Roach, Tony Williams, or Elvin Jones hasn't done already. But if you study the vocabulary and study the culture, then you can present it in such a way that you know what's going on while also putting your own thing into it.

Nasheet: In terms of what you were talking about, a standard 4/4, I don't really know what that means, because when I hear Max Roach play 4/4, it sounds different from when I hear Chico play it or from

when I hear Tain or Marcus play it. Even if it was something as basic as just a cymbal beat, I can differentiate between all those people. So to me, the idea of *personality* being injected into drumming is what makes it something special, as opposed to the rhythm itself. The rhythm will take on a different shape from player to player.

Roy: Regarding that whole thing of playing something new, I'm glad all these young drummers are here to express that, because journalists sometimes run away with things and try to put this here and that

there and categorize things too much. But musicians don't do that. We don't analyze and categorize the music. We just play. Musicians will express their personality in their playing, if they're for real. But we have a lot of people out here who aren't really for real.

Chico: One of the unfortunate things that's happening today is the fact that most young drummers don't have an opportunity to play with an orchestra. Roy and I both came up with the big bands. We know how strong your time has to be to compete with fourteen other musicians onstage, each with their own interpretation of the time.

Roy: Yeah, I came up playing with Luis Russell's orchestra. It was September, 1945. He had played with King Oliver and Louis Armstrong, so he had that kind of history behind him. And being around that kind of a cat was invaluable to me as a young drummer looking to get some experience in this music.

So I came to New York to play in Luis's band at the Savoy Ballroom, and he became my mentor. I was hanging out all night on 52nd Street and coming back in at sunrise. I was twenty years old, and New York was very exciting in those days.

MD: How has the jazz scene changed from the time when Roy and Chico were just starting out?

Eric: When I was in high school, back in the '80s, I used to work as a roadie for different people around town, and there were more clubs and there was a different environment then. One early memory I have is sitting in the Vanguard watching Freddie Waits play and Roy Haynes walking in! I was just a little kid in the corner watching what was going on. And there was another kind of environment where the community element of the music was more in the club at that moment. You don't get that much anymore.

MD: That's an important point. That whole aspect of the music coming out of a cultural experience is fading.

Eric: It seems that once the university setting got involved in jazz, things changed a lot. A lot of jazz education at the university level is missing the cultural element.

Certain people bring that cultural experience with them. Jackie McLean brought that environment. The last time that I saw Mr. Haynes play, he certainly brought it with him. When certain special people are doing their thing, you'll see that jazz com-

SPEED AND PRECISION UNITE

"THE FIREFLY DRUMSET IS A MUST HAVE FOR EVERY DRUMMER AND DRUMTECH"

DATMOND HERRERA
TEAR FACTORY

FIREFLY
DYNAMIC TUNING DEVICE

- ✓ PRECISE GEARLESS RATCHETING
- ✓ LIGHTNING FAST HEAD CHANGES
- ✓ CNC MACHINED FOR DURABILITY

PATENT PENDING

REVOLUTION
DRUM ACCESSORIES

WWW.REVOLUTIONDRUM.COM DISTRIBUTED BY: WWW.BIGBANGDIST.COM

munity environment happen because other great musicians tend to come out for their gigs. But these days, by and large, you'll be playing a gig and you might be the only musician in the place.

A lot of times, it's tourists in the clubs, not really people who are part of a cultural scene. It's not people living in New York going out to have a musical experience. Instead it's just another tourist stop on the map—the Blue Note, the Vanguard. The cultural aspect tends to get lost in the shuffle. So now jazz is more a commercial commodity, which masks what it really is. It's a cultural thing, it's a language. It's not like a bubblegum thing that's on MTV and hot for a couple of minutes until the next thing comes in.

Tain: Yeah, we're in for the duration of our lives.

Roy: Oh, please! [laughs]

Eric: You know, jazz is not a fad thing. Roy Haynes is not a fad, Chico Hamilton is not a fad. I'll throw on a record of theirs right now and be trying to learn something. Whereas, the way they're putting music out now, a hip-hop record that came out last summer is considered old-school, you know? Meanwhile, we're still listening to jazz records from the 1930s and 1940s to see what we can learn from them. That's what you're supposed to do if you want to give a proper representation of what this music is all about.

With the introduction of computers in music, people are listening to something that somebody programmed. Now, that can be fun, especially if you play drums. You can get on a computer, and with your knowledge of rhythm and things, you can have fun with that stuff. But programming a computer is a totally different thing from sitting down and learning how to play a roll or how to keep time. Now you're talking about *life*, you're talking about being alive. Programming a computer is just that, but it's not really music.

MD: Tain, you were around New York when a lot of jazz clubs were happening in the '80s, clubs that are now gone. Do you see a change in the scene from twenty years ago to the present?

Tain: Yeah, it felt really good being here in the early '80s, being able to see brothers like Mr. Haynes and Mr. Hamilton and to see people like Ed Blackwell. And Nasheet was very fortunate being a young man able

to come up in that environment with that type of exposure to those musicians, and that gives him the kind of depth that he has in his sound. A lot of that is from that oral tradition, as opposed to the academic thing. It's more of a true apprenticeship situation than the university setting.

But in the '80s, it did feel like there was more of a scene here in New York. I think nowadays the clubs have changed their focus. I guess the contemporary jazz club is more of a restaurant with music as opposed to a club that's specifically about music. It

kind of reflects the way New York has changed in general, probably in the '90s, when I was living in LA doing the TV thing [playing in the house band for *The Tonight Show With Jay Leno*]. You could just feel a thing come over the city, to be specific, during the Guiliani administration. I think historically, that's what they'll say—New York kind of changed during Guiliani's rule. And that's when I was in LA.

MD: There seems to be a renewed interest in drum & bugle corps among some young people in the wake of that movie *Drumline*

[BPST455SLBR]

SNARE NUMBER 27






BLACK PANTHER **SS SOLID STEEL** 14x5.5

the shell starts out as a solid cast steel pipe only to get gets cut and routed by mapex craftsmen into perhaps the most powerful and remarkable drum we've ever built... sound control rings are routed into the inside of the shell giving you maximum volume with a high degree of control... it's 17.3 pounds of pure fun.



[BPST455SLBR]

SPECIFICATIONS:

3.0mm shell thickness at center, 5.0mm at sound control ring « fully adjustable throwoff and butt plate « 20 strand snappy snare



“Regardless of the style I’m playing, I know there’s a Black Panther model that is built to suit my needs.”

Will Calhoun « Living Colour



BLACKPANTHERSNARES.COM

© Copyright 2007 Mapex USA Incorporated

Jazz Roundtable

from a few years back. It inspired a new generation of young kids to learn the rudiments of the snare drum.

Chico: Just because you play some rudiments doesn't mean you can play music. You know what you do when you play music? You play from here [points to his heart], you play from here [points to his head], and you play from your keester. That's it.

Roy: Do they still teach drum rudiments?

Tain: They probably teach rudiments more than ever in school.

Eric: Actually, to tell you the truth, a lot of people don't even know the rudiments. They don't think it's important.

MD: Is it important to you?

Eric: Yeah, it's like the alphabet to me.

Roy: I never learned the rudiments. I wish I knew 'em. But I wanted to make up my own rudiments, man.

MD: You and Chico, aside from being revered as great bandleaders and talent scouts over the years, have always approached the drums in a very melodic way. What made you want to investigate melody on the kit?

Chico: Well, you don't beat the drums, you

caress them.

Roy: That's a Sonny Greer line, right? Yeah, I don't beat a sound into the drum, I'm trying to draw it *out* of the drum.

Chico: The most important thing, I think, is being able to hear what you're playing and hear what someone else is playing and know how to accompany that. You gotta make a split-second decision whether to hit the cymbal, a rimshot, etc. And you have to react to what you hear very quickly. You're constantly making decisions.

Nasheet: In that situation, you're looking for an organic response to the music.

Eric: I think it's just that you're playing what you live and what you feel. That's the whole purpose of playing music for me. I'm going to play how I feel, regardless. And I find that I thrive in those kinds of situations, when everybody's trying to make something happen by listening and not just playing something because they've been practicing it in their room all day. If I'm practicing something, it never comes out on the gig.

MD: Roy, during your solos, you're always injecting very hip melodic phrases into the flow of what you're doing on the kit.

Chico: That's why this man is brilliant.

Roy: Thank you, man. I wish I could sing, too. But melodies were very popular in the early days. The melody was always very important, and maybe that's what helped shape my approach.

MD: I'd like to put on something that demonstrates this. It's the Grammy-nominated solo drum piece called "Hippidy Hop" from Roy's new live album, *Whereas*. Let's listen.

Chico: [While listening] Man, you're tap dancing your ass off!

Roy: [To Chico] There's that Papa Jo lick. You hear that?

[As the piece ends, all the drummers unite in rousing applause for Roy.]

Eric: There's a category they've come up with now called drum 'n' bass, and just now, listening to that, I heard some of that in what Roy was playing.

MD: Drum 'n' bass, Papa Jo Jones hi-hat beat, Africa, bebop....

Eric: All of that, man!

MD: It was orchestral, it was conversational, it was full of good humor. It had all of those aspects. And it was recorded in January of 2006, shortly before Roy turned eighty-one. I think he even amazed himself

pure sound

For every drum—and every drummer.™
www.puresoundpercussion.com

Twisted™ T-1420
Custom P-1420
Equalizer® E-1420

Jeff Hamilton's
Travis Barker's
Jason Bittner's
John Blackwell's
Terry Bozzio's
Brendan Buckley's
Teddy Campbell's
Peter Erskine's
Josh Freese's
Fichie Garcia's
Gerald Heyward's
Thomas Lang's
Jojo Mayer's
Stanton Moore's
Stephen Perkins's
Johnny Rabb's
Steve Smith's
Aaron Spears's

Puresound wires are on the bottom of the world's top snare drums, including:

Puresound snare wires are turning the drumming world upside-down.



with that solo.

Roy: Shit, that *was* strong! And there ain't no rudiments in there. [laughs]

Eric: As you know, Baby Dodds was already a fully developed drummer before the hi-hat was invented, before the time went up to the cymbal. And so the way he would play the time was on the snare drum. And he had different ways of propelling the time, depending on if he was playing in two or four, by using things he called the quarter roll and the 3/4 roll. Basically, he was creating his own unique vocabulary, just like Mr. Haynes has done.

Roy: I had a Baby Dodds CD that I used to bring with me on the road, and I'd play it for the band every night after our concerts. We'd go to my hotel room and play that record over and over again. On it Dodds talks about the drummer's role in the music. And he would tell stories, like the time he asked some of the musicians in a band he was playing with, "Well, what tune are we gonna play next?" And the guys in the band would say, "Well, whatchu care? You're only the drummer."

MD: That's an interesting point. Do you feel like the perception of drummers as

second-class citizens in the band has changed over the years?

Roy: It definitely has.

Chico: I'd like to point out that every drummer who has become a bandleader has had the sharpest, cleanest band on the scene, *period*. When Roy's band hits, when my band hits, we're clean and we play! We make music and the precision is there. So every drummer who has ever led a band, from Chick Webb up to the present, has always had a very hip band because they won't tolerate any sloppy playing. If you're supposed to come in on the downbeat, come in on the downbeat.

Eric: I think the drummer is the leader of every group, even if it's not your name on the marquee. That's a fact. Because you have to know the tunes better than everybody in the group, you have to lock with the rhythm section, you have to listen to what the soloist is doing, you have to set up whatever sections are coming, and you have to keep the tune moving—you have to do everything!

Nasheet: Michael Carvin said that Kenny Clarke once told him, "The drummer is the mother of the band." And he chose the term

mother because you have to have a maternal sense to deal with all the egos and whatnot on the bandstand, you know what I'm saying? A certain guy plays ahead of the beat, another guy plays behind, this guy is going to need some inspiration during his solo, this guy plays loud so you're going to have to kick him. So you have to be sensitive to all of those aspects and whatnot to have it balance and to have it work.

MD: Do each of you have any regular practice routines?

Roy: Practicing is good for some, but I find now that I'm getting older, it's a little different. I *think* about the drums all the time, man. That's my thing. I'm constantly thinking of rhythms and ideas for the kit, and then I try them out on the bandstand. So I don't practice in the traditional sense.

Tain: For some people, practicing on the kit works for them. They have a little regimen that they go through. But I think it's important to at least touch the instrument every day, whether you play along with a record for half an hour or just sit down at the snare drum and work on getting a sound, as opposed to a very regimented thing.

But it's hard to prepare for those

The fab eight.



Combining the roar of a crash and the definition of a ride, TRX Crash-Rides are based on the classic, dual-purpose cymbals of the 1960's, tweaked for today's progressive players and ready to make modern history. Now available in 20" DRK, MDM, ALT and BRT models.

Find out more at www.trxcymbals.com

TRX
Strong, young newcomers.

Jazz Roundtable

moments when you get on a gig and you find yourself in a situation where everything is truly “unconscious.” In that moment it’s like something comes down and lets you feel that thing where stuff is just happening, where you’re not even doing it consciously. At that point it’s just you and the energy, the creator, or whatever you call it. And it feels so good that it’s like, “I want to feel that as much as I can.” Those are some serious moments, man.

It comes from just loving music and trying to make sure that your situation is cool. And you know that when you find people you like to play with, it’s like you’re all having a nice meal together. That’s what I’m trying to do when I play the drums. I’m trying to put myself in a position where I can feel that thing where it’s almost like not playing. That’s what keeps me inspired.

Eric: My favorite practice method is listening to and playing with this dude. [points to Nasheet] To me, that’s the ultimate practice routine, because that kind of drumming is what you’re going to be doing on the bandstand. Also, the more you play, the quicker you get better.

Nasheet: Yeah, the gig situation is definitely where you hone your skills. Shadow boxing is one thing, but it’s a whole other thing from getting into the ring. Practicing is good, but trying to forcibly apply that in a musical situation is dangerous, to me, because it’s so contrived. So when I practice most, that’s when I sound my worst. I feel that stuff is trying to work itself into the music—at least subconsciously. But I think just touching the drums every day, like Tain said, playing along with records and such, is a more natural and organic way to go.

Those themes keep recurring with me because that’s how I came into the music. I didn’t come into playing drums because I wanted to be a technical wizard. It wasn’t about equations or shedding for me, it was about the heart. I play the drums because I love to play the drums. It’s just very organic to me.

Special thanks to New School executive director Martin Mueller for facilitating this roundtable discussion.



THE MOST IMPORTANT
TOOLS AT PORK PIE



PORK PIE

PERCUSSION

Made by an American

SINCE 1987

(818) 992-0783

www.porkpiedrums.com

e-mail: porkpie@westworld.com

The Inner Circle



Giving congas worldwide an inferiority complex.



Everyone's trying to get their hands on LP congas and bongos with cool, trend-setting finishes. They feature the quality and sounds found only in an LP. Embraced by the world's best players, they're brand new, but instantly classic. What else would you expect from the LP Inner Circle? Get into it. Get LP.

are

you

in?

DTS ONE TOUCH DRUM TUNING SYSTEM



A Revolutionary Breakthrough in Drum Tuning

- The DTS eliminates the need to adjust the tension rods.
- Quickly tune each drumhead with only one adjustment.
- Adjust the tuning between top and bottom heads effortlessly.
- Quickly re-tune your drums for different styles, locations, and songs.
- The DTS installs easily onto top, bottom, or both drumheads.
- Bottom heads are finally easy to tune.



Drum Tech *Innovations in Drum Technology Since 1988*

Call Toll Free:
(888) 378-6832

9018 Balboa Blvd. #107 Northridge, CA 91325 (413) 538-7586 Fax (413) 538-8274 www.drumtech.com



Change Your Tune

Tune Your Drums In Seconds
It's That Simple



The DTS enables fast and easy drum tuning by eliminating the need to adjust tension rods. Tuning is now accomplished by adjusting the single DTS tension bolt. This "One-Touch" approach allows you to listen to all aspects of the drum sound change while tuning. Most importantly, the top and bottom heads are now easily brought into tune with each other producing the best overall drum sound.

See the video, and learn more about the DTS at: www.drumtech.com/DTS

MY CHEMICAL ROMANCE'S BOB BRYAR THE LONG ROAD TO SUCCESS

As the drummer for one of the hottest acts working today, you might think that Bob Bryar is a “flash in the pan” success story. But he’s had to go through a lot to get to where he is today.

For Bob Bryar, joining My Chemical Romance wasn’t just a life-changing decision—it was a life-saving decision. Since signing on as the drummer of the New Jersey-based pop-punk band in 2004, Bryar has shed a remarkable one hundred and twenty pounds. A better diet, coupled with a boost in self-esteem and the calories burned with every headlining show, rehearsal, and recording session, helped the one-time three-hundred-pound tour manager and soundman get in shape not only physically, but also mentally.

“I was kind of depressed because I wasn’t doing what I wanted to do,” Bryar recalls. “I was watching other drummers live out their dreams and play drums every night. Meanwhile, I was the guy behind the board making their drums sound good. So when I got into My Chemical Romance...it sounds kind of cheesy, but it gave me a sense of hope, something to look forward to, and I started to take care of myself.”

Such care extended to Bryar’s drumming, which is best reflected on 2006’s *The Black Parade*, his first performance on a My Chemical Romance album.

Produced by Rob Cavallo (Goo Goo Dolls, Green Day), *The Black Parade* finds Bryar spreading his creativity, albeit with a little self-imposed restraint. “The one thing I learned from this process was that the stuff I used to play—I grew up listening to my favorite drummer, Dave Weckl—I’d tend to overplay,” Bryar admits. “This kind of music isn’t about everybody playing as much as they can. It’s about the feeling you get from listening to it. And that’s one thing I learned very quickly.”

Bryar’s head-of-the-class studio smarts also appear on stage, where the Chicago-based drummer consistently impresses behind his unique drumkit. “We put everything we have into every show, and we play so hard, it’s like, we don’t even know if we’re going to play the next show,” Bryar says. “We don’t even think about it.”





Story by Waleed Rashidi • Photos by Mike Jachles



MD: You're not the original drummer for My Chemical Romance, but you've definitely put in some valuable time with the band.

Bob: It's been about two and a half years now. The point when I came into the band was a really unsure time for them. I didn't do the previous record. I came in pretty much the day after that one was done. The band was having a lot of internal problems. Also, nobody really knew if it was going to be successful or how the public would take it. So when I came in, it was a van tour and we were playing to ten kids a night—and that happened for a few months. But then when we did the first video, things started to take off a little bit and

“You aren't going to get anywhere by sitting around and doing nothing. Get a band together and play every show you can, no matter where.”

it looked like it might work. It just grew from there.

MD: You were originally a soundman. Where did your playing experience start?

Bob: The quick story is that I've played drums ever since I was four years old. I was really into playing jazz and orchestral percussion. I was going to go to school to study orchestral percussion, but I thought about it and it didn't seem like something I could do for the long run and still feel happy with it. So I started to join bands and play rock music. That's when I started to imitate Dave Weckl and Neil Peart. But I couldn't find a band that would drop everything and go out on tour, which is what I wanted to do. I wanted to be in a band that would write songs, buy a van, and sell everything we owned to tour the country every day of the year. And it wouldn't matter who we played with or where we played.

Eventually I gave up, went to school in Florida, and ended up getting my degree in recording engineering. From there I started working as the house soundman at the House Of Blues in Chicago. I was there for a couple of years. I then went on tour as a drum tech and soundman. And then I started tour-managing bands. I just moved up the ladder, to the point where I was doing really well in that field. I had no problem getting work, and I was making good money.

But I'd still watch the drummer, and I'd be like, I want to be playing *drums*. It was so frustrating, because in between the sound-

BRYAR'S SHALLOW SET

check and the show, I'd stand and play on a practice pad in the corner.

I didn't touch the drums for a long time. Then I met the guys in My Chemical Romance, and we just clicked. I started out doing sound for them. But then they were like, "Come play drums in our band." I quit my tour-managing/soundman gig the next day.

MD: Tell me about starting the writing process for *The Black Parade*.

Bob: We started real early. A lot of bands will have a band bus and a crew bus, but I ripped one of the busses apart and put in a studio. We put in a Pro Tools rig, a guitar amp, a bass amp, and PODs, and I had a Roland V-Drum kit in there. When we were on the Warped Tour, we'd play for forty-five minutes and then had the whole day free. None of us party, so we had nothing to do and it was perfect. We used that time to get the ball rolling with the writing process.

MD: With your engineering background, what was it like to be in the tracking room



Drums: C&C Custom in huge silver flake finish

- A. 8x14 snare
- B. 9x14 snare (mahogany)
- C. 6x12 tom
- D. 7x14 tom
- E. 8x16 tom
- F. 9x18 tom
- G. 15x26 bass drum
- H. 53" concert bass drum

Cymbals: Sabian Paragon

- 1. 22" crash
- 2. 15" hi-hats
- 3. 22" crash
- 4. 24" ride
- 5. 22" crash
- 6. 22" Chinese

Hardware: C&C Custom, including bass drum pedal (loose spring tension) with Slug Percussion black beater, all toms mounted on Axis snare stands

Heads: Coated Remo PowerStroke 4 on snare batters, Ambassador snare-side (loose tuning, internal muffler), coated Emperors on tom batters, clear Ambassadors on bottoms (no muffling, top medium tension, bottom tight tension), Evans clear EQ3 on bass drum batter with 2-ply logo head on front (lightly muffled with Evans EQ Pad)

Percussion: LP cowbells

Sticks: Vic Firth Rock model (hickory with wood tip)

Electronics: ButtKicker attached to seat

instead of the control room?

Bob: It was weird, because everyone was like, "What do you think? What should we do sound-wise?" But we had people working with us that were top-notch and knew what they're doing, so I stayed out of it. Maybe the snare drum sound was a bit different from what I wanted, so I'd say, "Let's make the snare more like this." But I never grabbed the board or started doing anything, I never got in their way. They did such a good job that I let it go and just worried

Bob Bryar

about playing.

MD: What did working with Rob Cavallo teach you?

Bob: For me, he brought a mental stability. When I was freaking out about not knowing what to play, we'd talk about it. I picked my points to shine very carefully. And then I picked the points to let the vocals take over. At first I thought a lot of what I played was kind of boring. But when you listen to the music as a complete package, it makes sense. There are a lot of records that I listen to now where I'm like, "Wow, the drummer ruins the song with crazy fills everywhere." That's cool for a drummer to listen to, or a crazy musician to listen to, but it ruins the mood and the feeling of the music.

MD: Was there one challenging song in particular?

Bob: One of them was "This Is How I Disappear." When we first did it, some of the stuff I did on there, I was like, "Wow, there's way too much on that song." And then you go to the other extreme, like "I Don't Love You" or "Cancer," where if you listen to the drums, it's simple, but it's so simple that it gives it that much more emotion to the song. It helps the song make sense.



THE PERCUSSION INSTITUTE OF TECHNOLOGY



"PIT had a huge impact on my life. It gave me the education and the contacts I needed to get my professional career started."

WWW.MI.EDU
1-800-255-7529

- Ray Luzier, Army Of Anyone
www.rayluzier.com



Army of Anyone
consists of Ray Luzier
and members of
Stone Temple Pilots
and **Filter**.
In stores now!

**PIT - Tap into the knowledge, experience
and connections needed to take your
drumming to the next level.**

METAL THAT MATTERS

PARAGON



BECAUSE SOUND MATTERS



My Chemical Romance

BOB BRYAR

"PARAGON IS THE BEST COMBINATION OF SOUND AND FEEL THAT I HAVE FOUND."

Photo: Todd Fraser

www.sabian.com

Bob Bryar

MD: Some of the drum sounds on this album are incredible. What did you end up using in the studio?

Bob: The weird thing was that there were a whole bunch of drums there, but I brought my kit fresh off the tour and we used it. I used a 14x26 kick drum and really weird-sized toms. The toms I used on that record are real shallow; my first tom is only 6" deep.

I did use a different kit on one song, which has led to some problems for me now. I ended up using a kit with four toms on "Welcome To The Black Parade," the first single on the album. I'm playing all these shows now with *four* toms. I had to change the way I set up to accommodate them. It feels like my hi-hat is four feet away from me now.

I'm thinking about ripping off Neil Peart and getting a rotating riser. That way I can use two kits, a four-piece for most of the songs, and the big kit whenever I need it.

MD: What got you to incorporate such shallow toms on your kit in the first place?

Bob: When you use a big bass drum, it causes the toms to be positioned too high. I

went from a 24" to a 26" kick, and I couldn't fit my first tom where I wanted to. I use C&C drums, and I told [owner] Bill Cardwell to cut the tom in half. And it sounded better! It had this response that just snapped back, and yet it sounded deeper and fuller. I then gave him my floor tom to do. I love the way these shallow drums feel. I just had three more kits built, and they're all like that. The tom sizes are 6x12, 7x14, 8x16, and 9x18. So my floor tom is only 9" deep—and my *snare* drum is 9" deep. It's funny. The stagehands are always like, "This guy's playing five snare drums?"

MD: You also play rather large cymbals.

Bob: I love 'em. I just keep using bigger and bigger ones. When I play smaller cymbals, I feel like I'm playing splashes. The Sabian Paragon stuff sounds good and beefy, and I feel like there's a lot behind them. Sabian doesn't offer 24" Paragon rides, but they made one for me.

MD: What's it like to be worshipped by young drummers in the punk scene?

Bob: It's a very strange thing to go from having to find old gear in my house to sell so I can buy a new cymbal, to having people

come up to me and say, "You make me want to play the drums. I'm going to get a drumkit now." To have people say that is super flattering, and it's awesome to have people that will look at this band and get good things out of it. It's also nice to see people looking forward to learning an instrument.

MD: You've worked long and hard for this success. Can you offer any advice to drummers coming up?

Bob: The thing I'd say is, stick with it. You aren't going to get anywhere by sitting around and doing nothing. Save up your money, buy a kit, and practice your butt off. Get a band together and play every show you can, no matter where. If you have something to say, then say it and be in a band. And join a band for the right reasons—to make good music and change the world, not for celebrity or to make money. In the end, that's not what it's all cracked up to be.



To hear Bob Bryar with My Chemical Romance, go to MD Radio at www.moderndrummer.com.



REMO'S NEW EXPLOSION IN SOUND.



POWERSONIC™ BASS DRUMHEADS. THE SOUND THAT'S IT.
With PowerSonic's specifically placed internal muffling rings and external snap-on dampening system you'll get controlled mid-range and big low end for the most powerful bass drum sound — straight out of the box.



remo.com

PDP

PACIFIC DRUMS AND PERCUSSION
BACKSTAGE





KICK KICK TRIG SN ↑ SN ↓ HH



pdp BY **dw**

Seven Antonopoulos
OPiate FOR THE MASSES

www.pacificdrums.com



Mike Portnoy

Man In Motion

by T. Bruce Wittet

Mike Portnoy likes to keep things moving. Although he's fiercely loyal to Dream Theater, he uses his spare time to pursue a score of diverse musical projects, including collaborations with peers and tributes to pioneering rockers.



T. Bruce Wittet

These side projects include Mike's memorable spot at the 2003 Modern Drummer Festival Weekend. Some audience members who didn't warm to Mike's homage to Ringo Starr and The Beatles (with his Yellow Matter Custard band) grumbled and left. Those who stayed in their seats had the last laugh, though, when, after "Ringo's" last fling, the house lights dimmed, Mike's legendary Siamese Monster appeared, and an unexpected "encore" set was delivered by Dream Theater.

Given Mike's continuing popularity, it's hard to believe that it's been seven years since he and Hudson Music teamed up to record Mike's last instructional video. So by early 2006 it was time to document the body of work that he has amassed in those seven years. The new three-disc DVD is appropriately titled *In Constant Motion*. The first disc encompasses Mike's approach to Dream Theater tracks. The second deals with a range of side projects, including Mike's tributes to Ringo, Keith Moon (Amazing Journey), John Bonham (Hammer Of The Gods), and Neil Peart (Cygnus & The Sea Monsters). The third contains bonus live material, drum solos, and duets.

MD dropped by the studio during the filming of the Dream Theater portion of the new DVD. We arrived early in the morning on day two of the sessions, which took place at Allaire Studio near Woodstock, New York. Not many studios can accommodate a kit as huge as Mike's latest configuration. Allaire, however, has the situation covered. Mike's drums were centered in the studio's main room, an expansive medieval banquet hall-style room that could have doubled as the set for a Sean Connery movie.

The Drumkit

Lights were low, and no one was around. So we took a tour of Mike's Albino Monster kit, which is an imposing configuration that features three bass drums. On Mike's right is the big "Bonham" drum, while his two workhorse bass drums are in front. Mike's familiar Octobans are to his left. The rest of the kit includes four rack toms, two floor toms, a tambourine, two regular snare drums, two of Mike's Melody Master auxiliary snares, and an assortment of Sabian cymbals, including his signature MaxStax models.

Each tom was close-miked from the top, as was the

SAY IT WITH YOUR MUSIC.

pro.mark®

promark.com



Mike Portnoy

main snare drum, and the bass drums were miked from the front. The only bottom miking was on the Octobans, where the lack of resonant heads permits the placement of mics inside the tubes. The mics on the kit included a variety of Audix models and Shure SM58s and SM57s. The overheads were a beautiful pair of Neumann KM 84s. These are all certainly great mics, but none is particularly exotic.

If drumheads could talk, Mike's would tell a story. Actually, since *these* heads had already been in place for a day, they did, in fact, "speak" to us. The toms that showed the most wear were the 8", 10", and 12".

The stick markings were centrally positioned, with no obvious glancing blows or pitting—indicating that Mike had been playing consistently in the "sweet spot" area.

The smaller toms were fitted with



T. Bruce Wittet

Emperor clear batters; the main snare drum had a CS reverse dot. A second snare drum bore an Ambassador clear, while Mike's diminutive Melody Maker took a CS reverse dot. The Octobans had Emperors, while the lower rack toms and floor toms

had clear CS black dot heads.

When we tapped on the drums (wouldn't *you?*), we observed that the largest floor tom was tensioned low but not rippling. It emitted a clear, rumbling tone. The bottom head was tensioned just a shade lower than the top, whereas on the smaller floor tom, the bottom head was a little tighter than the top. Though this seemed curious to us, the two toms did make a good pair sonically. The rack toms, again, had loose batter heads, with slightly tighter bottoms. A quick pass from highest rack tom to lowest floor was satisfying in terms of pitch and fullness.

The Drummer

When Mike ultimately arrived, his hair still wet from the shower, he sat down at his kit and warmed up, playing mainly singles and doubles against double bass drum

Istanbul Mehmet Experience



"X-Jazz" series is made up of both Oho and Standard models. For jazz players, it has an uncluttered but energetic sound and aids dynamic playing techniques and comes in different sorts and sizes.



"X-Edge" Dark and raw overtones with purity highs and lows with a lower sustain level (the series is for those who like to keep their cymbals a little quieter than their drummer) probably like to mix things up a bit.



"X-Series" It is not easy to manufacture a cymbal which produces High volume, Distortion and Energy out at the same time which can be used in progressive music, Contrasting of Thinner cymbals for eg. Heavy, Speed, Power, Rock, Progressive and thicker cymbals for eg. Death, Hardcore, Grindcore and Black.

www.istanbulmehmet.com

ostinatos. He wasn't hitting as hard as one might expect for a guy who generates so much sound. (As the heads revealed earlier, however, Mike was hitting *properly*.)

Later, in the control room, Mike remarked, "Most people who see the

Albino Monster tend to think that it's this ridiculously huge kit that nobody could possibly play. But it's actually two kits in one. The left side is more or less the big kit I've always played with Dream Theater. But I've been doing side projects with

smaller kits, which I really enjoy playing. Scaling down my Dream Theater kit wouldn't serve that band's music—and would disappoint my fans. So instead of choosing one or the other drumkit configuration, I've chosen to have both. I can play a big double bass drumset and, at the same time, have a smaller kit that I can jump to. Sometimes I play both within the same song."

We asked Mike about his rationale for microphone choice and placement. He responded, "I'm more interested in general miking considerations than in *exactly* what mics are used or where those mics are placed. I rely on the expertise of the engineers when it comes to those choices. However, I do insist on using a mic on the ride and a mic on the hi-hat so I can achieve a balance between those two."

When we commented on what we perceived as a wide-open tuning on Mike's kit, he took issue with our evaluation. "Actually, I'm not a huge fan of wide-open drums that sustain forever," he said. "Even if a head on my kit is apparently wide open, it's still not tuned for maximum sustain. Take the Black Dot heads: They are inherently deader than non-dot heads. I'm using Emperors on my left, which *do* sing more than I'm used to, considering that I used to use Pinstripes. I guess I've matured a little bit in that regard. But typically I don't like toms tuned high and brittle, and I don't like them ringing too much—



Mike played this John Bonham replica kit for a Hammer Of The Gods performance at B.B. King's in New York City.



The Amazing Journey tribute to The Who featured this 1975-era Keith Moon configuration.



Cygnus & The Sea Monsters is Mike's tribute to Neil Peart and Rush.



NASHEET WAITS

Jason Moran

American Hickory, TX718 "Acid Jazz",
Wood-tip



BILLY THOMAS

Vince Gill

American Hickory, TX5B, Wood-tip



BILLY BRIMBLECOM

Blackpool Lights

American Hickory, TX5B, Wood-tip

pro·mark[®]
promark.com

© Pro-Mark Corporation

Mike Portnoy

especially on Dream Theater music. If the heads are ringing out, I think a lot of the nuances and the fast fills get lost in the shuffle. I like an old-school, deader drum that's close-miked. It's a taste thing, I guess."

Going For The Take

After warming up, Mike was ready to record. The video technicians approved the camera angles, and, at a signal, a Dream Theater track began to play. The track opened with acoustic guitar. Then Mike came in with live drums: *Bam*. He punctuated with China cymbal and snare drum, *nailing* it.

Mike's touch was firm, yet he looked relaxed. There was no delay or hesitation when he struck. As the vocals intoned "surge through my veins," Mike was off and running with double bass drums. His hits reinforced the subsequent orchestra/choir passage. This guy was fresh from his morning shower, and he hadn't missed a beat! Plus he was hitting with consistent stick height. The track rolled to its conclusion—and what looked like it would be a perfect drum take. Mike executed six well-

timed accents against his double kick.

But stuff happens. On the very last note, Mike hit a microphone. He asked Hudson's Rob Wallis, "Can we go for one more take? I'm just waking up." Most drummers would have simply punched in the ending and had the Pro Tools editors cut and paste. But Mike executed a completely new take, playing with wicked consistency. He obviously knew precisely what he was going for. Midway through, Mike dropped a stick. But he recovered quickly and played on. This time the ending was perfect—including Mike tossing a stick up and catching it in perfect time.

Still, Mike said that he wanted to do yet *another* take. This guy was a *machine*, and he was in no danger of losing steam. The third take was flawless, and everybody in the control room smiled.

Break Time

That's the way the session went for hours, until a glitch in an electronic sync device caused an inordinately long break. Catered sushi appeared, and we chatted with Mike's drum tech, Eric Disrude.

We asked Eric what sort of demands caring

Moeller Method Secrets
Drastically Improve your Stick **SPEED**
CONTROL
POWER &
ENDURANCE
Play Faster Than **EVER BEFORE!**

Industry pro says:
"...he has captured great values to pass on for our drumming community."
— Don Trankler

"...he is one of the most energetic and positive educators I have worked with to date... Mike's approach is dynamic and easily understood by beginners and pros."
— Ken Kilham (Toronto, Ontario)

"Mike Moeller is a true drummer - a well respected teacher!" — Peter Magadini

Master advanced drum techniques!
Double or triple your hand speed!
Learn to play with dynamics!

2 DISC SET!

TO ORDER, CALL OR VISIT US ONLINE!
1-800-439-8921 or 604-853-7606
WWW.MOELLERMETHODSECRETS.COM

JASON BITTNER
Shadowe Fall

HOW DID WE DO IT

How did we get a totally clean modern sound with no weird overtones? Simple - we started with the right alloy. One that no one else uses. Then shaped it into a cymbal with overlapped hammering and ultra-fine lathing. Add to that our two-step high-polish process (most companies only buff once). And then you have the warm crisp sound of Mb10, with a mirror-like finish.

Meinl Mb10 series. Modern sound from our exclusive bronze alloy. Good for metal, punk, alternative, country, rock and pop.

Mb10
The Modern Step

4 IS MORE

for Mike's huge kit placed on a drum tech. He responded, "There are tons of variables in Mike's drumset that could fail. The key is doing everything myself. While I'm assembling that drumset, I'm feeling every nut and bolt. By doing that, I notice when a metal thread is stripped, or that maybe something is becoming loose. The only way I can take care of a drumset like that is to touch and feel it every day. Some venues supply techs, but I don't take the help."

It was nearing dinner time, and the electronic glitch was still frustrating the technicians. So we asked Mike about the replica kits from his side tribute projects, which were due to be filmed in a couple of weeks at another studio.

"There were two Keith Moon kits for the Amazing Journey Who tribute," Mike said. "The one that I used in New York and LA was modeled after the black kit that Keith used between 1969 and 1972, like on *Live At Leeds*. It's a pretty unorthodox kit, with three identical 14" rack toms. There were also three crashes, but no ride or hats. Playing without a ride or hi-hat was a lot of fun.

"Victor Salazar of the Drum Pad built me Keith's 1975 kit," Mike continued. "That

was the white one with a row of concert toms above another row of regular toms. I almost had to stand up to reach those outer toms. Keith is one of my all-time heroes. His style was tremendously challenging to replicate for a two-hour set. I don't know how the hell he played like that!"

Mike admitted that of all the replica kits created for his tribute bands, the hardest to manage was the Rush kit for the Cygnus & The Sea Monsters project. It had nothing to do with the kit's size. Rather, it was the tight, brittle tuning, which is definitely not Mike's thing.

Wrapping Up

As the sun began to set and we prepared to leave, we asked Mike if he was satisfied with the way the DVD was going. "I think the DVD will capture the many faces of Mike Portnoy," he reflected. "If you just watch disc one, which is Dream Theater material, you'll see and hear a lot of what people expect from me. If you watch the second disc, you'll see and hear all the different sides of my drumming and musicality. It may surprise some fans!"



Rock Drumming System

The Most COMPLETE Comprehensive & Authoritative Training Pack!

**4 DVDs
4 BOOKS
1 PLAY ALONG**

Learn How To Play The Drums Like A Pro!

Below is the complete, A-to-Z, step-by-step video training system that reveals exactly how to master every aspect of rock drumming to take control of your drum set... with real results starting on the very first day.

Are you a complete beginner? Maybe you already play and just want to learn new beats, fills, and solo ideas. Either way - the Rock Drumming System is exactly what you need. This massive training pack includes over 9 hours of video footage to teach you 600+ beginner-to-advanced patterns!

OVER 9 HOURS OF VIDEO!

TO ORDER, CALL OR VISIT US ONLINE!

1-800-439-8921 or 604-853-7606
WWW.ROCKDRUMMINGPACK.COM

Hear sound samples at
www.meinloymbals.com/Mb10



Future Sounds 2.0

The Lessons Are In The Beats

by David Garibaldi

MUSIC KEY

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

In October 2006, I had the pleasure of teaming up with master clinician Dom Famularo for a clinic tour in Europe. We had an intense but extremely enjoyable two weeks together. For me it was as much a learning experience as it was an opportunity to teach. Dom and I have known each other for thirty years, but this was the first time that we worked together.

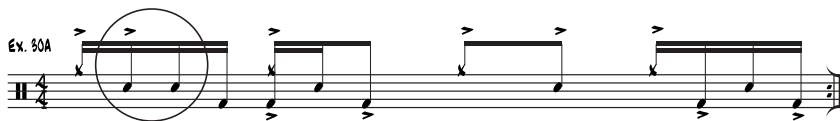
Over the two-week period we did twenty-six classes, clinics, and performances. (And I thought Tower Of Power worked hard!) We spent the time between those events hanging out and exchanging ideas. Of course, the subject was mostly drums.

On one occasion we were discussing hand technique, and Dom recalled a time that he and his teacher, Joe Morello, went to see jazz master Buddy Rich perform. Dom told me about a snare drum solo that Buddy took on that particular evening. He had never seen such a display of technical ease and proficiency, so he asked Joe what Buddy was doing. Joe said the solo contained low, half, and full strokes, rebound-free strokes, the Moeller stroke, control strokes, and pullouts—nice breakdown! (For those of you who may not know, Joe was a student of master teacher George Lawrence Stone, author of the famous book *Stick Control*.)

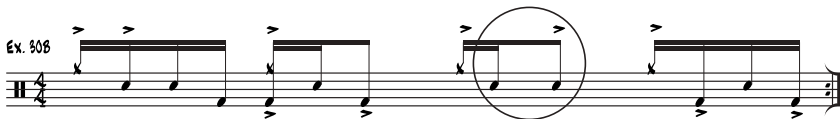
Dom then went on to say that my book, *Future Sounds* (Alfred Publishing), is full of control strokes and pullouts. I knew the concepts that he was talking about, but I had never used names for those strokes—I just played them. These ideas became a part of my vocabulary from studying Clyde Stubblefield and other funk drummers. These two particular strokes—control strokes and pullouts—are part of the vocabulary of funk drumming, and are very useful tools for building grooves.

In case you're confused now, here's what control strokes and pullouts are. (The following exercises are taken from the section in *Future Sounds* called "Random Ideas," page 63, examples 28–32.)

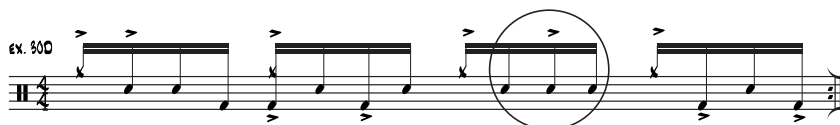
Control stroke: Two notes in one hand—an accented note followed by an unaccented note.



Pullout: Two notes in one hand—an unaccented note immediately followed by an accent.



There's also a combination accent stroke that includes the control stroke and the pullout.



As a result of my conversation with Dom, I revisited *Future Sounds* and looked for examples of these accent-stroke combinations. Sure enough, they're all there. I incorporated these techniques into my playing by learning funk beats from recordings, and then using the sticking ideas that I had found to create my own grooves.

The underlying concept in all of my books and articles is to combine technique with a musical idea. You learn about applying technique in the context of a groove, which can be immediately applied to your playing.

Here are five exercises that I've taken from my book. The A–D variations are additional grooves that highlight these stroke combinations. Exercises 28 and 28A–D use an 8th-note hi-hat part, while the remaining exercises use a quarter-note hi-hat part.

FUTURE SOUNDS - "RANDOM IDEAS" - p. 69, Ex. 28

♩ = 90

Ex. 28A

Ex. 28B

Ex. 28C

Ex. 28D

Ex. 29

Ex. 29A

Ex. 29B

Ex. 29C

Ex. 29D

Ex. 30

Ex. 30A

PLAY WITH THE BEST!

Daniel Adair

Keith Carlock

John 'JR' Robinson

NEW PRODUCTS

- Grip Thai Stick
- Grip Fatty Thai Stick
- Grip Fan Thai Stick
- 5B Nylon Wide Taper Available in 5A, 7A and Jazz
- John 'JR' Robinson Performer Series Stick
- Fat Cat Nylon Brush
- John 'JR' Robinson Performer Series Brush

REGAL TIP
by Calato

Black on Brass...
ADVANTAGE.



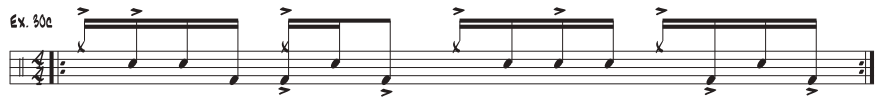
Available in 6" x 14" & 8" x 13"

4 Patented Features...
STANDARD.



BIG BANG DISTRIBUTION
800-547-5401
www.AheadDrumsticks.com

David Garibaldi



Always keep in mind the importance of repetition and patience. The word “technique” shouldn’t scare or intimidate you. A definition that I found describes technique as “a method of procedure.” Obviously, there are many methods of procedure (or techniques) available to us to get to the next level. Regular practice will reap big rewards. Pick up your sticks, relax, and enjoy. See you next time.

For further research on the techniques discussed in this article, check out: *Stick Control* and *Accents And Rebounds* by George Lawrence Stone, *Master Studies* and *Master Studies II* by Joe Morello, *It's Your Move* by Dom Famularo, and the article on Joe Morello by John Riley titled “Revisiting A Master,” from the November '06 issue of *Modern Drummer*.



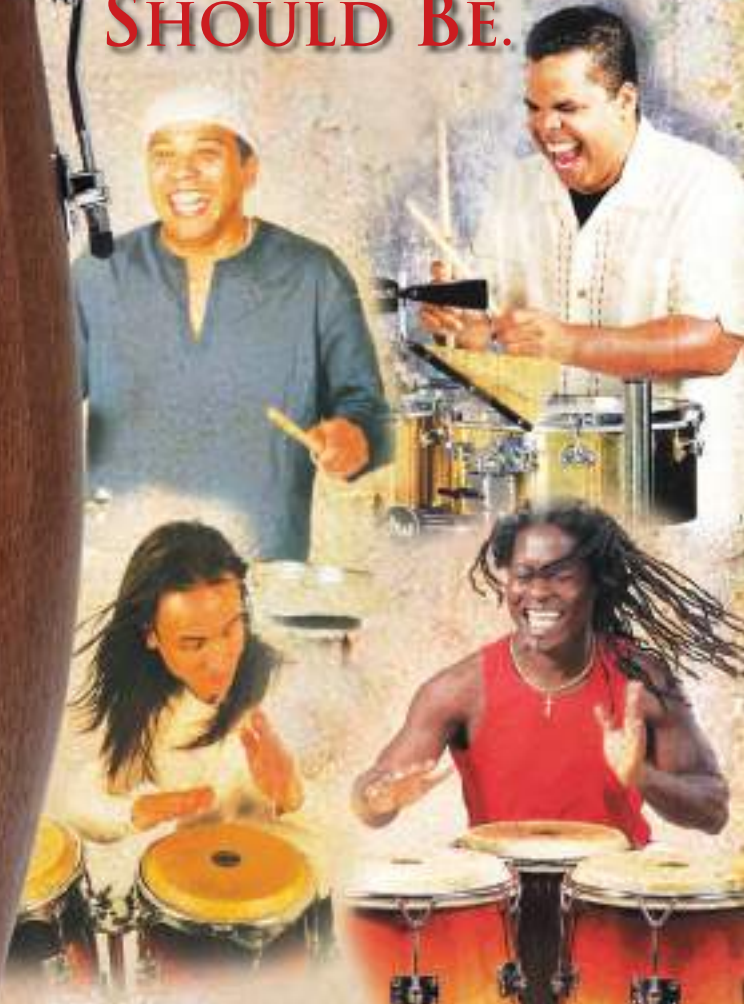
David Garibaldi is the award-winning drummer with legendary funk band Tower Of Power.





Gon Bops®

WHAT PERCUSSION
SHOULD BE.



Artists from L to R • Roberto Quintero, Gibi, Walfredo Reyes Sr., Alex Acuña
Luisito Quintero, Walter Rodriguez • Daniel De Los Reyes, Meia Noite

The world's top players are discovering the new Gon Bops, isn't it time you did?

www.gonbops.com

More Warm-Ups

Part 2: A Practical Perspective On Rudiments

by Ari Hoenig

Perfecting rudiments can be a misleading task. Practicing them is good exercise for your hands, but they don't always offer the most efficient way to play something. So as you're learning the twenty-six basic rudiments, think to yourself: **What is the best sticking that I can use to execute this idea?**

Of course, once you start voicing the rudiments around the drumset, it will become necessary to familiarize yourself with different sticking options in order to play your ideas. But for now, we'll look for the most economical stickings we can find.

Check out these rudiments of the flam persuasion. Examples 1A and 1B are roughly equal in terms of efficiency.

1A > > LR R RL L
1B > > LR L RL R

Other flam rudiments require an unnecessary expenditure of energy. For instance, why play a flam accent (Example 2A) when you could play a Swiss army triplet (Example 2B)? Swiss army triplets are made up of easy-to-execute double strokes. But flam accents require you to play three notes in a row with each hand.

2A > > LR L R RL R L
2B > > LR R L LR R L

With flam paradiddles (Example 3A) you have to play *four* notes in a row, as opposed to the singles and doubles that make up the single flammed mill (Example 3B).

3A > > LR L R R RL R L L
3B > > LR R L R RL L R L

Similarly, the sticking in Example 4A (flam paradiddle-diddle) is much more difficult to play than the one in Example 4B (called the "double windmill" by famed jazz drummer/educator Alan Dawson).

4A > > LR L R R L L RL R L L R R
4B > > LR R L R L R RL L R L R L

Now take a look at examples 5A and 5B. Which one do you think is the most efficient sticking to use? (The stickings reverse on the repeats.)

5A > > LR RL L R L RL R L L R
5B > > LR RL R L RL R L R L
6 > > LR RL R L LR RL R L LR RL R L

Example 6 is based on the Swiss army triplet (Example 2B) and the single flammed mill (Example 3C). All of the flams are accented for rhythmic clarity, but they can be played with or without accents.

6 > > LR RL R L LR RL R L LR RL R L

The next three exercises incorporate the double windmill (Example 4B).

7

L LR R L R RL L R L LR R L R L R RL R RL

L R L LR R L R RL L R L LR R L R L R L R RL L R RL

8

LR R L LR R L R RL L R RL L R LR R L R RL

L R L R RL L R L LR R L R RL L R L LR R L R RL

9

LR R L LR R L R RL L R RL L R LR R L R RL

L LR R L R RL L R RL L R L LR R L R RL R L R RL

Use the next two systems with pages 38–45 of the new edition of Ted Reed's classic book, *Progressive Steps To Syncopation For The Modern Drummer*. I recommend looping one bar at a time at first. Also, keep in mind that for Examples 10 and 11, the flams reverse every time.

1) Give every 8th note the sticking LRR or RLL (The first stroke is a grace note). Then give quarter notes, or notes of longer values, the same sticking followed by single strokes. So a quarter note would be LRRLR or RLLRL. A dotted quarter note, or a quarter note followed by an 8th-note rest, would be LRRLRLR or RLLRLRL.

10 Syncopation

LR R RL L R L LR R RL L R L LR R L R

RL L R L LR R L R L R RL L R L LR R

2) Give every 8th note the sticking LRRLR or RLLRL. Then give quarter notes, or notes of longer values, the same sticking followed by single strokes. So a quarter note would be LRRLRLRLR or RLLRLRLRL.

11

LR R LR RL L R LR R LR RL L R LR R LR RL

RL L R L LR R L R L R RL L R LR R LR RL

Next time we'll check out some similar applications of flams, but with triplets.

Claudine Declercq

Ari Hoenig is a top New York jazz drummer. He currently works with Kenny Werner, Wayne Krantz, Jean-Michel Pilc, Chris Potter, and Kurt Rosenwinkel. Ari also leads his own band on Monday nights at New York City jazz club Smalls. His new album, *Inversions*, is available through Dreyfus Records.



COOL CLAWS™

Patent Pending

www.maceacherndrums.com

Distributed by: Big Bang Distribution
(800) 547-6401 www.bigbangdist.com

Lewis Nash

"Sounds Of Joy"

Transcribed by Jeremy Brown



MUSIC KEY

open	O	R.C.	C.C.
H.H.	X		
T.T.	X		
S.D.	X		
F.T.			
B.D.			
H.H.			
w/foot			
		Stick	
		shot	

Lewis Nash's playing has a strong connection with traditional jazz drumming. In his solos, he strings together hip phrases from his mental library of bebop vocabulary.

"Sounds Of Joy" appears on Joe Lovano's album *Quartets*, which was recorded live at the Village Vanguard in 1996. This track showcases Nash's mastery and expansion of traditional jazz drumming, his logical use of orchestration, and his extreme technical prowess.

The drummer's twelve-measure solos are dispersed throughout the track at key points in the arrangement: after each repetition of the opening melody, after the piano solo, four choruses in trade with Lovano, and before the closing melody. In each solo, the qualities of clarity and order are apparent, as is Lewis's effective use of orchestration. Notice how he moves back and forth between two instrument groups (snare/cymbals and snare/bass/toms) in each chorus. Lewis also displays his musical athleticism with lightning-fast rudimental passages and cross-stick ideas.

1

$\text{♩} = 216$

2

3

Lewis Nash

7

8

The image displays two musical solos for snare drum, numbered 7 and 8. Each solo is written on a single staff with a 4/4 time signature. Solo 7 consists of three lines of notation, primarily featuring triplet patterns (marked with '3') and accents (>). Solo 8 also consists of three lines of notation, featuring a variety of rhythmic patterns including triplets, accents, and grace notes. Some notes are marked with an 'x' to indicate specific drum sounds.

 To hear these solos, log on to the Education page at www.moderndrummer.com. 

YOU ONLY NEED ONE.

How many snare drums does it take to make a hit record? How many do you bring to rehearsal or on stage? How many did your heroes have back in the day? To play today's music you need a lot of sounds— not a lot of drums. That's why more and more of today's players play the Craviotto Unlimited Series. Only Unlimiteds feature Craviotto's legendary one-piece maple shell for monstrous tone, unbelievable response and infinite versatility in any situation. When you only need one, it's the only one you need.



Handcrafted in USA, Craviotto Unlimited Series snare drums are now available in 6.5" and 5.5" x 13" and 14" models with Natural, Red, Blue and Black satin oil plus new Cherry and Lime Glitter, Vintage White Marine and Black Diamond wrap finishes.

www.craviottodrums.com

Electrifying

Sheila E. Custom Pro Congas, Bongos & Timbales.



elevate hope
FOUNDATION

Visit: www.sheilae.com
& www.elevatehope.org



Just Play.

www.tocapercussion.com

Kaman Music Corporation, Bloomfield, CT

Yoga And Drumming

An Eastern Approach To Physical Improvement

by Travis Hudelson

Every drummer encounters certain challenges over the long term. Purely physical challenges include muscle aches, stress or overuse injuries, and tension. Challenges that combine physical and psychological/emotional elements include keeping consistent time (our "inner clock"), remembering complex parts, and playing with consistent volume and attack.

When it comes to overcoming these challenges, master technicians and "working drummers" alike repeatedly mention the same key concepts: relaxation, fitness, breathing, and focus. Approaching a gig with focus, staying alertly relaxed, and keeping one's breathing calm and consistent all contribute to solid time, fewer injuries, and a better performance. And the practice of yoga can help you to improve in all of these areas.

Overcoming Initial Reluctance

Many of us have seen people in some unfamiliar yoga posture and assumed it was crazy...impossible...ridiculous to even attempt...or all of the above. But do you remember the first time you saw a drummer who blew you away? Whether it was

Buddy Rich, Neil Peart, or the local high-school hotshot, it was unimaginable that they could be so fast, so controlled, and so ambidextrous. Yet you ultimately learned to play the same way (or at least close to it).

It's a similar situation with yoga. If you go to a class, you're likely to see people putting their bodies into contorted positions that might immediately convince you that you're not cut out for this. But if, instead, you take the attitude that a lack of flexibility is all the more indication that you really *need* to work on that area, you'll be amazed at how much progress you can make in a relatively short time. I started out on the premise that I'd try yoga for a month, and if I saw progress, I'd keep at it. Five years down the road, yoga has helped me and my drumming immeasurably.

Benefits

Endurance. There was a period in my life when I played five or more gigs a week. But after a few years of playing less, working a full-time job, and raising a family, I had some trepidation when I started getting called to sub for friends. Surprisingly, I found that my stamina was much greater than I expected. This was primarily because I applied two basic yoga principles: using only the muscles necessary for a particular action (while consciously relaxing the rest), and focusing on calm breathing.

Reading/parts memory. I hadn't read drumkit parts for many years. While I won't say it all came back immediately, I was able to pick up written parts more quickly than I expected, primarily because I was able to focus on practicing them. The multi-tasking skills required to read, play, and watch for cues came easily as well.

Speed. There is definitely something to the concept of "muscle memory." When I combined that with conscious relaxation while playing, I discovered that my speed and fluidity were far better than I expected.

Time. My greatest fear in coming back to

Illustration by Jeff Harty



TAYE GoKit

Big Sound, Small Set

TAYE GoKit™ is the professional solution for small stages and on-the-go gigging. It is designed to be articulate, warm and full. This scaled-down drumset delivers Taye's commitment to making great sounding drums. It's the perfect drum set for today's in-demand drummer – just ask Mike!



Easy to unload



Easy to carry



In Action



Mike Bennett

style

class

sound

TAYE GoKit features include EFS™ (Engineered for Sound) Premium Birch/Basswood shells, PocketHinge Tom Brackets, Articulated Claw Hooks, SuspensionRings for toms and our patented SlideTrack™ tom holder system.

TAYE GoPack™ Drum Bags, a compact set of three, are designed specifically for the GoKit. These sturdy padded bags fit today's smaller cars and taxis, making one trip load-ins a reality. The GoKick bag has enough room to add a regular cymbal bag. The tom bag takes the stack of three GoToms and GoSnare plus a throne seat or timbale. The hardware bag fits GoKit hardware and accessories for a fast getaway.



CHINO CALIFORNIA • VANCOUVER CANADA • 909 628 9589 • www.TAYEDRUMS.COM • INFO@TAYEDRUMS.COM

GREAT SOUNDING DRUMS

Yoga And Drumming

drumming was that my time would be all over the map. But I've found that if my breathing is steady, my time is steady as well. I've actually had leaders ask me to be a little *less* precise, especially on jazz gigs. I took that as a compliment, and I applied relaxation and breathing to develop a looser, less mechanical approach.

Practice. Yoga is all about practicing consistently, finding your limits every day, and paying attention to detail. The basic message is that if you do all the little things right, the big ones will take care of themselves. Practicing yoga consistently has helped my drum practice by allowing me to focus on the direction I'm going, rather than on where I am right now.

It's worth noting that, unlike most forms of exercise, yoga is generally practiced by getting to a posture and holding it, as opposed to moving. As a result, it tends to promote calm and focus. Also, each posture either addresses both sides of the body, or is performed twice to address both sides equally. This fosters an ambidextrous approach to the kit and helps develop evenness of attack between the hands, as well as between the hands and feet.

There are probably as many varieties of yoga as there are types of drumming. One can approach most of them on any level, from casual to full-time devotion. Yoga and drumming can enhance and enrich each other. (In my case, I'm enjoying a side benefit: The chronic carpal tunnel pain I used to experience has pretty much disappeared.)

Begin Carefully

As with any form of exercise, it's a good idea to see a doctor before beginning a yoga regimen, in order to ensure that you're appropriately fit. This article will give you a few ideas on where yoga may help you, but I strongly urge you to go to a yoga studio before beginning any practice. A qualified teacher can help you to learn where you are today, as well as to progress without injury. My experience is that everyone can benefit from yoga if it is approached intelligently and with constant attention paid to your body. The basic rule of thumb is: if it hurts, you shouldn't be doing it.

Getting Started

Many styles of yoga use certain common postures; you can find examples at many

Web sites. Again, please work with a teacher or in a class, especially at the beginning. Setting the right foundation will allow you to avoid having to unlearn bad habits later.

I've gotten a lot from Bikram, Ashtanga, and Open classes. Bikram is a series of twenty-six poses that are done in the same order every time. The overall class is ninety minutes long in a *very* hot room (typically between 100° and 115°), so having good endurance is a given. Beyond that, the class can be thought of (in very simplistic terms) as standing postures, balancing postures, floor postures, and stretching postures. Standing postures build my endurance, balancing postures contribute to evenness in my playing, floor postures improve my flexibility, and stretching postures increase my range of motion.

In most forms of yoga, breathing (especially inhaling) is done through the nose. This is true of Bikram, although one exhales through the mouth in opening breathing and during sit-ups. Try breathing through just your nose the next time you're feeling a little pushed on a tough gig. Keep your tongue toward the roof of your mouth to provide a channel between your nose and lungs, and feel your belly expand as you breathe in and collapse as you breathe out. It really works.

A Few Suggestions

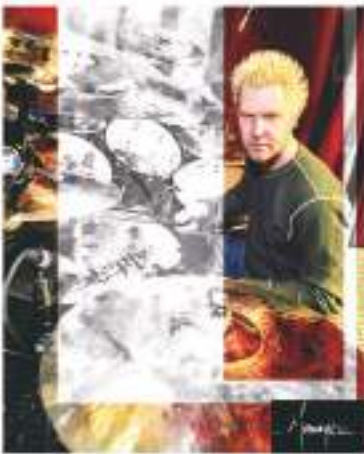
I'm presenting merely a fraction of the possibilities here. All of these are best practiced in front of a mirror, where you can really see your form. For all poses, start slowly, get to the furthest point you can, and hold for about thirty seconds. Always repeat to address each side of the body. Remember, if something hurts, stop what you're doing. Check that you're aligned properly, and next time try not pushing it so far.

And most importantly: Breathe! Holding your breath is the opposite of the point here.

Awkward pose (photo 1). Start by standing with your feet shoulder-width apart and your arms extended straight out at shoulder height. Lower your upper body into a squat, keeping your back as straight as possible. Your weight should be so far back that you can lift your toes up. Keep focusing on straightening your back and keeping your arms parallel to the floor.

Tree (photo 2). This pose promotes bal-

MATT MC DONOUGH



MUDVAYNE

SEVEN ANTONOPOLOUS



OPIATE FOR THE MASSES

JAMES CULPEPPER



FLYLEAF

ance and alignment. Ensure your shoulders and hips are square to the mirror. Place the sole of one foot as high as possible on the inner thigh of the opposite leg. Your hands may be placed either in a prayer position at chest level (as shown in photo), or raised overhead.

Locust. The hand position is a little tricky on this one. You want both arms underneath your body, as close together as possible, with the palms toward the floor and the thumbs pointing out. (Yes, that's really it!) If you have carpal tunnel syndrome, you'll find that the locust posture may feel uncomfortable at first. But it can make a world of difference. More than any other pose, this one eased my CTS and gave me a much-improved range of motion.

Full locust (photo 3). Think of this pose as a "flying T." Start by lying down on your stomach. Use your back muscles to raise your shoulders and hips off the floor. Eventually you want to be balancing on your stomach muscles.

Standing bow (photos 4a and 4b). Start by standing with your feet parallel, with one hand extended out at a 90° angle and the other hand straight up toward the ceiling. Place the same-side foot in your palm; then extend your leg back, kicking slowly toward the ceiling and bending at the waist until (eventually) your extended arm is pointing straight forward and your foot comes up over your head. Repeat for your other side.

Floor bow (photo 5). While lying on



BUZZ KILL
DRUM & CYMBAL
DAMPENING SYSTEM

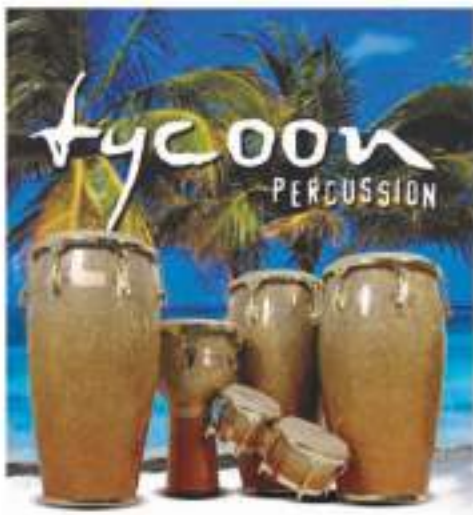
"After Buzz Kill's are not only great for drum health, but I use them on the inside of my drumset to reduce the amount of overtones that come out. Easy to use, sturdy and great for the job!"

MAGEE
DRUMTECH FOR AEROSMITH

"Buzz Kill gives you precise control over the amount of resonance with drums AND cymbals. They're really been a lifesaver in the studio! Bye duct tape, Hello Buzz Kill!"

SHAWN PELTON
VATER
PERCUSSION
USA

270 CENTRE STREET
MOLBROOK MA 02343 USA
781.767.1877
VATER.COM



THE LEADER IN
INNOVATION

Visit
www.tycoonpercussion.com
for product and
dealer information.

phone: (626) 844-9226
fax: (626) 844-9112
E-mail:
info@tycoonpercussion.com



your stomach, reach behind with both arms and grab your ankles. Extend your legs up and back as far as comfortably possible.

Triangle. Start with your feet parallel and about 4' apart, with your arms extended parallel to the floor. Your wrists should be approximately over your ankles. Bend your right leg until it's as close as possible to parallel to the floor. Then rotate your arms so that your right wrist approaches your ankle, with your left arm pointing straight up in the air. Repeat for your other side.

Grasshopper (photos 6a and 6b). Start by squatting with your feet shoulder-width apart and facing out at 45° angles. Rock up onto the balls of your feet as you place your elbows inside your knees with your hands palms-down on the floor (spaced a bit wider than your feet, and also at 45°

angles). Either stay here, or try balancing on just your hands (which is actually easier than it sounds).

Using these postures greatly helps me to stretch and relax. Try one or any of these before or after your next practice, and see if you feel a difference. I'd love to hear your comments, so feel free to email me at travishudelson@hotmail.com.

Photos courtesy of Wendy Gross and Deb Kephart, Yoga And Healing Center. Please go to www.yogaandhealingcenter.com for more information.

Modern Drummer's Health & Science articles are not intended to substitute for qualified medical diagnosis or advice. We recommend that readers confer with their own medical practitioners before undertaking any exercise or treatment program.



WE WILL BEAT ANY DEAL!

EVERY MAJOR BRAND~IN STOCK!

Guitars • Amps • Drums • Keyboards • Synthesizers • Samplers
Sound Systems • Recording Equipment • Software • Accessories

West L.A. Music (store manager) Glen Noyes with American Idol's Teddy Cruz

Glen Noyes and Amy of Anytime Extreme Ray Lazar

The Tonight Show's Marlon "Snitty" Smith with Glen Noyes

Frontliner Mike Janko with Glen Noyes

Glen Noyes with Felix Pollard, drummer for Taylor Hicks

Megadeth & Alice Cooper drummer Jimmy DiGregorio with Glen Noyes

Shop Where the Pros Shop • Call Us Today!

West L.A. Music

call now: 310-477-1945 • sales@westlamusic.com
We will beat any price from any authorized stocking dealer anywhere in the United States



MD COVERS JAZZ



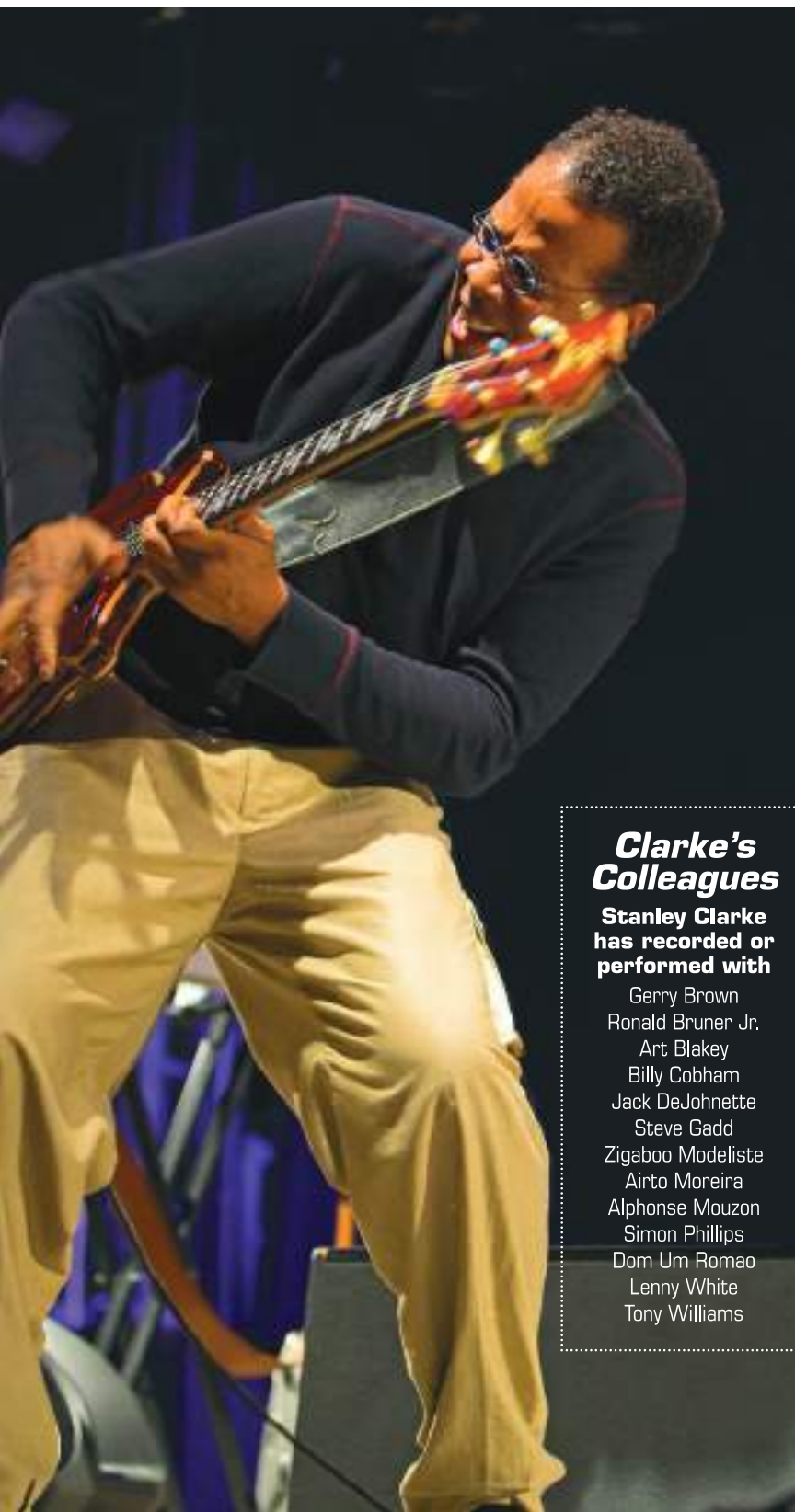
SUBSCRIBE TODAY!
 1-800-551-3786
moderndrummer.com



Stanley Clarke

Bass Virtuoso

by Ken Micallef



Clarke's Colleagues

Stanley Clarke
has recorded or
performed with

Gerry Brown
Ronald Bruner Jr.
Art Blakey
Billy Cobham
Jack DeJohnette
Steve Gadd
Zigaboo Modeliste
Airtio Moreira
Alphonse Mouzon
Simon Phillips
Dom Um Romao
Lenny White
Tony Williams

Alanky youth with a big Afro, incredibly quick hands, and an even quicker mind, Stanley Clarke blasted the electric jazz bass into the 21st century. Soon after entering the 1970s jazz scene as a successful upright session player, Clarke became a superstar with Chick Corea (in *Return To Forever*) before leading his own successful bands.

On RTF recordings like *Hymn Of The Seventh Galaxy* and *Romantic Warrior*, as well as on his own fiery funk efforts *School Days* and *Journey To Love*, Clarke joined with drum superstars like Steve Gadd, Tony Williams, and Lenny White to create signature performances that remain touchstones for progressively minded musicians the world over.

Clarke went on to work with rock star Jeff Beck, soul queen Aretha Franklin, and jazz legend Sonny Rollins. He's scored popular films (*Passenger 57*, *Boyz N The Hood*), and television shows (*Prison Stories: Women On The Inside*). Most recently, Clarke has been touring with his latest group, which includes drumming phenom Ronald Bruner Jr. He's also busy scoring the 2007 television show *Lincoln Heights* for the ABC Family Channel. And his new DVD, *Night School—An Evening With Stanley Clarke & Friends* (Roxborough Group/Telarc), is slated for a March '07 release. Among its batch of burning tracks, the disc features a cavalcade of bassists (including Flea, Marcus Miller, Billy Sheehan, and Brian Bromberg) performing one of Clarke's signature tracks, "School Days."

Clarke has played with some of the greatest drummers ever, but he uses the word "virtuoso" sparingly. "You don't usually use that term with drummers," he says. "But there *are* drummers who meet that description. It isn't just about playing fast. Guys who are smart and musical and play the whole drumset are virtuosos. That would be somebody like Vinnie Colaiuta."



Photo: Neal Furtado www.nelfurtado.com

**NELLY
FURTADO**

Check out Dave with
Sonor SQ² drums on the
Nelly Furtado "Get Loose"
World Tour 2007!

DAVE LANGGUTH/NELLY FURTADO AND SONOR DRUMS.

Sonor Drums are distributed in North America by Kohner Inc. (USA) P.O. Box 15035, Richmond, VA 23227-0435
www.sonordrums.com - www.myspace.com/sonorusa, and Coast Music (Canada), a division of Jam Industries, 21000 Trans
Canada Highway, Bala D'Orfe, Quebec, H9X 4B7 - www.coastmusic.com

SONOR

“Some drummers have tremendous technique, but what separates the men from the boys is whether you can make it strong, powerful, fast—and still beautiful.”

Clarke’s memories of drummers that are described here only scratch the surface of the talent he has worked with through the years.

Gerry Brown

School Days, Live (1976-1977)

Gerry was a phenomenon in Philadelphia, where we grew up together. He was the first drummer I ever played with. I was thirteen, and we played in the school jazz band.

Gerry is a great drummer, with tremendous technique. But the best part, for me, was that it was like playing with my brother. We were simpatico.

Ronald Bruner Jr.

Stanley Clarke Band

One quality that star drummers have is technical virtuosity. I’m talking about guys

like Billy Cobham, Tony Williams, Buddy Rich, and Louie Bellson. Ronald Bruner is a modern-day version of that. He has so much technique, it exceeds his musical ability. I was like that as a young bass player. I practiced and studied so hard that it took me well in to my thirties for my musicality to catch up with my technique, to where I was able to know when to use or *not* use it.

My favorite drummers are usually the wilder and more “out of control” guys. When Ronald came out on the road with me and George Duke, on the first twenty-five dates he was almost unbearable. He was completely out of control, but in a good way. Finally, when we got to the fortieth date, he started settling down. It feels good



to know that I’m responsible for this guy. If he keeps his head straight, he could go down as one of the great drummers.

All those great drummers that I mentioned earlier—particularly Billy and Tony—had recording careers as leaders.



Francisco Aguabella
Afro-Cuban Legend

LEGENDS

Are Created From Folklore

Experience the most true to tradition percussion accessories in the free world. Traditional natural gourd Shekeres, Achere, Bamboo Cata, Guataca, and Claves in Chin Chan or Bamboo construction. Traditional instruments for uncompromising performers. Only from Pearl.



See the entire line of Folkloric instruments at our website www.pearldrum.com

Guys like Steve Gadd and Dennis Chambers are amazing drummers, but they aren't really solo artists. To stand out and lead a band with a weird instrument like a bass or the drums takes a certain type of individual who has a vision. Ronald has that vision.

Billy Cobham

Live At The Greek, School Days

Billy is another guy who you can give some music to and he'll come up with a great part. Actually, there isn't a sense of him coming up with a part; he *is* the part. You know Billy is going to be thunderous, and he is also going to play with taste. That record at the Greek Theater came about because the promoter wanted us to play, and I brought along some recording gear.

Jack DeJohnette

Joe Farrell: *Moon Germs*

I haven't played with Jack enough, which is the only thing I regret. He is one of the most, if not *the* most, musical drummers ever. I never heard anyone play cymbals like he does, with the colors and tones he gets. Jack could just play cymbals and I'd get off.

Alphonse Mouzon

Alphonse Mouzon: *Distant Lover*

Whew! Alphonse had that explosive thing that Tony Williams had, although he didn't quite have Tony's facility and imagination. Unfortunately, Alphonse was among a lot of drummers who fell in the shadow of Billy Cobham. I always wondered what would have happened if he had forgotten about Billy altogether.

Art Blakey

Art Blakey & The Jazz Messengers:
Child's Dance

Playing with Art was the closest I came to playing with someone who could reach back to the 1920s and '30s. Besides being a great showman, Art had a swing and a groove that was *so* deep. He was like a machine. You couldn't imagine the guy being out of time, or too fast, or too slow. That goes all the way back to Africa. A lot of African musicians that I have played with never discuss time. They don't know *how* to be out of time; it's all they have.

Art Blakey had that. When you played with him, you got the feeling of being swept up and becoming part of something

that went way, way back. Art's bands were also very organized. It wasn't a bunch of guys up there playing just anything. It was very, very together. I'm very proud of being a Jazz Messenger for a year and a half, along with George Cables, Curtis Fuller, and Woody Shaw. I was just a little guy, and I was very fortunate.

Steve Gadd

School Days, Journey To Love

Steve is the only drummer who can play almost nothing and be so musical that it will just blow your mind. You don't even *want* to hear Steve play anything fast.

Steve never played or implied a Cobham-ism with me. He didn't have to. He believed in himself. And he generally came up with his part in one take.

On "Concerto For Jazz Rock Orchestra" from *Journey To Love*, Steve proved what a tremendous sight-reader he is. A lot of the fusion music that we did back then was all written out. It was almost like reading classical music. Steve is very good with interpretation, which is one of the reasons he has had such a tremendous career in pop and jazz. There was a lot of information on the page with the "Concerto," and Steve

Jesus Diaz

Performance....

Steeped in Tradition.

Flute Shakers Cans Acheres Gaitaca Cingas Bongos Claves

Introducing Pearl's New Folkloric Percussion.

Traditional instruments designed for authentic Cuban sound. From all natural gourd Shakers and Oak Batas, to Acheres and Claves that perform true to the genre. Folkloric Elite Cingas and Bongos feature thicker South American style heads secured by traditional crowns. Our premium Oak shells feature acoustically enhanced fiberglass resin coated interiors for superior tone and powerful projection. Available in Crimson Sunrise finish with traditional recessed polished steel bands. See the entire line of Folkloric instruments at www.pearldrums.com

Pearl

AXE MURDERER FINDS PEACE!

JOEY SCOTT OF
LIZZY BORDEN



Photography by: Robert Downs

Peace DNA series: "A professional sound at an affordable price!" Modern Drummer March 2004

- ♣ **construction: 9-ply maple shells, maximum tone & volume**
- ♣ **spellbinding: atomic sparkle lacquer finishes**
- ♣ **options: rock or fusion shells, custom add-ons available**
- ▼ **features laden: crescent mounts, low mass/low profile lugs**

PEACE USA • PO BOX 5306 • HACIENDA HTS. • CA 91745 • 626-581-4510

WWW.PEACEDRUM.COM

Stanley Clarke

an American guy say, "I'll go to the mountains and come back with a trumpet"?"

Lenny White

Return To Forever: *Hymn Of The Seventh Galaxy*, *Romantic Warrior*

Lenny is remarkable. He got overshadowed by Billy and Tony; he was squashed in their sandwich. But Lenny was very musical. He is one of my top-five musical drummers, along with Jack DeJohnette and Steve Gadd.

Lenny has a very unusual drumming

style, playing left-handed but on a right-handed drumset. That was weird just to watch. Lenny is a self-taught drummer, and the way that he holds the sticks is very non-traditional too. His unorthodox style gave him a freedom that some more "educated" guys don't have. In fact, Lenny's whole approach to music was different.

Lenny White really produced *Romantic Warrior*. After we played the music and Chick had it mixed, the guys in the band said, "We will leave the band if the record is left sounding like that." Chick, God bless

him, couldn't produce his way out of a paper bag. Lenny was the guy with the concept, who really understood how to use the mixing board as an instrument. He understood sounds, placement, and even sequencing. We had to hold Chick down—*arrghhh!*—and we gave Lenny a ticket to go to London with engineer Dennis MacKay. He came back with the best album we ever did. That is a classic record that eventually went platinum.

Tony Williams

Stan Getz: *Captain Marvel* and Stanley Clarke: *Stanley Clarke*

Tony was the best. If someone asked me which guy scared me the most—the guy you could *not* screw around with—I'd have to say Tony. He was the most difficult drummer for me to play with, but at the same time I had the most excitement and the most fun with him.

Tony would just explode. I never again played with a drummer who would explode on you like Tony did. Imagine riding in a Lear jet: You take off, then all of a sudden the guy puts the pedal to the metal and it shoots off like a rocket. That was Tony Williams.

Some drummers have tremendous technique, but what separates the men from the boys is whether you can make it strong, powerful, and fast—and still be beautiful. Tony was the only guy who did that all the time. And I never knew what he was going to do! [laughs] I was always on pins and needles.

There's a pretty good video of us playing "Captain Marvel" (with Chick Corea and Stan Getz) at youtube.com. I look at that, and I think I was pretty stable, considering all that complex stuff that Tony was playing. I learned more about being a bass player from Tony than from any other drummer. You had to *be* a bass player with Tony. You could play fancy stuff with those other drummers, but with Tony you had to know exactly where you were at. I knew I was in the presence of a genius. Someone like that only comes along every fifty years.

AHEAD DRUMSTICKS

www.AheadSticks.com

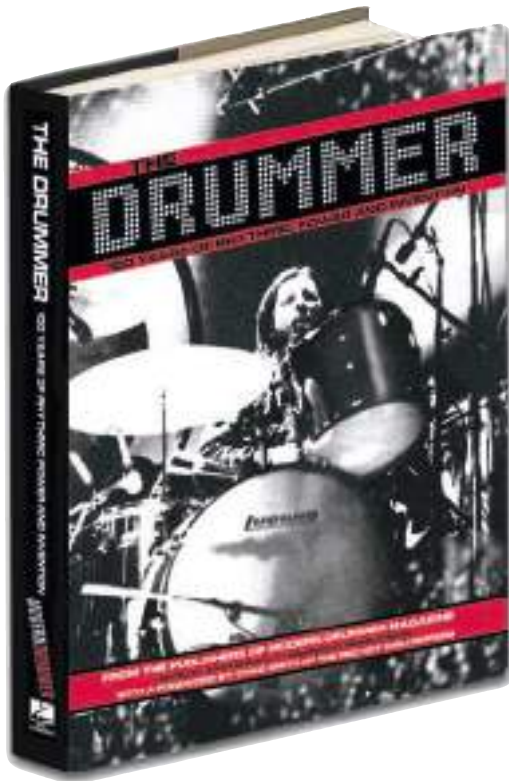
1420 Russell Blvd, PMB 300, Norcross, GA 31324 800.967.8401
Distributed by: Big Bang Distribution



To hear some of the tracks mentioned here, go to MD Radio at www.moderndrummer.com.



100 YEARS 500 DRUMMERS THOUSANDS OF TIMELESS STORIES



THE DRUMMER

100 YEARS OF RHYTHMIC POWER AND INVENTION is the first book to tell the *complete* tale of the modern drumset master. From the founding fathers of America's greatest cultural achievement, jazz, to today's athletic, mind-altering rhythm wizards, **The Drummer** celebrates THE most vital musician onstage.

The Drummer: 100 Years Of Rhythmic Power And Invention marks the 30th anniversary of the world's best-loved drum magazine, *Modern Drummer*, and features contributions from the most knowledgeable drumming experts today— including a foreword by The Red Hot Chili Peppers' Chad Smith.

176 pages • full color • hardcover

Get your copy today!



Available at bookstores and drumshops nationwide, or go to www.modrndrummer.com.

Carmine Appice

Working Out In The Upstairs Room

Story by Waleed Rashidi • Photos by Alex Solca

When it comes to getting behind the kit to work out a killer new lick or idea, rock drumming legend Carmine Appice has the best of both worlds: a comfortable, well-appointed Los Angeles-area home, and a wonderful practice room conveniently located inside that same home. However, while many drummers typically earmark an isolated bedroom, basement, or garage and soundproof it with custom padding and hardware, Appice hasn't bothered to touch a thing with his jam spot.

In fact, Appice's latest Slingerland kit is situated in an upstairs open loft, from which his thunderous rock rudiments resonate throughout the two-story house he's lived in for just over a year. (Appice says his neighbors haven't complained, especially since he plays during weekdays when most of them are at work.) This area also is home to his recording setup, a fitness machine, a keyboard, and a few guitars. The walls are crammed with framed memorabilia and awards Carmine has gathered throughout his illustrious career, including gold and platinum records and a proclamation of "Carmine Appice Day" by the City of Los Angeles.

"When I first saw the house and looked upstairs," says Carmine, "I thought, This is it. *This* is where the drums are



going. We have a little workout machine up there too, so it's basically the cardio room. When you're done with your drums and your workout, you've basically had your cardio."

The sixty-year-old music veteran, who became famous with '60s rock innovators Vanilla Fudge, not to mention Rod Stewart, Ozzy Osbourne, and countless others, has his Slingerland Gene Krupa model drumset ready to go. The set sports a 14x24 bass drum, 8x12 and 9x13 rack toms, a 16x16 floor tom, and a Radio King reissue snare, and is rounded out by a full complement of Sabian cymbals, including his own Signature models and some prototypes—plus some custom-made non-Sabian Shade cymbals. It's this kit that Appice uses to demo most of his latest material.



For example, Carmine jammed in his home with guitarist Pat Travers and bassist Chuck Wright for the *Realistic Rock* DVD rehearsals. “We spent two days with little amplifiers,” Carmine enthuses, “and it was great. Mostly I do my own rehearsing here, though—stuff I want to learn and bring to the stage.”

Appice says he practices about three times a week in the upstairs room, sometimes working on new licks. Recently, he and his brother, Vinny, were watching a DCI video with a drummer performing a roll with one stick. “Vinny and I slowed down the video,” Carmine explains, “and I came up with my own thing based on that. And there’s this other thing that Gregg Bissonette showed me, something that Vinnie Colaiuta was doing. He did this fill, and I said, ‘What is *that*?’ He said it was a fill he got from Vinnie, so I’m at a real slow pace on that. I just saw it about three weeks ago, so I haven’t had a lot of time. That’s still in the embryonic stage.”

When he’s not upstairs behind the kit, Appice works on his hands with a Sabian practice pad and builds his footwork via a set of Hansen Fütz practice pedals. “I keep them under my computer in my office,” he says. “So when I’m on the computer, I’m sitting there just practicing whatever I’ve got on my mind, keeping my feet in shape. If you don’t use it, you’ll lose it.”

An old Akai 12-track hard-disk recorder comes into play when Appice needs to lay down some basic demos. “I think the sound I get with a Shure SM57 and the 12-track is much better than what I’d get with Pro Tools,” Carmine insists. “A couple 57s in the room on that setup just sounds killer.” The drummer also uses a pair of portable Roland self-powered speakers, which he sometimes brings with him to large, professional studios to use as reference monitors.

Besides the drums, Appice can work his way around a few other instruments, including guitar (a 1979 Aria Pro II electric and an Aria acoustic), bass (a ’61 Fender Precision), and keyboard (a Korg DW8000). “I’m not a great guitar or bass player,” he admits, “but I’ll do some rhythms.”

One of Carmine’s most prized instruments is a beautiful 1924 engraved Ludwig brass-shell snare, which he bought in a pawnshop for five dollars in 1961. Carmine replaced the strainer throw-off in 1968, and is currently in the process of rebuilding the rest of the drum.

More of Appice’s prized gear is kept in a storage locker a few miles from his home. It’s also a place for him to set up his new kits, including a double bass Slingerland Buddy Rich–style set he’s trying out with some new Aquarian heads.

Some of the items in storage include a drum riser, early Calzone cases, and a host of kick pedals by Slingerland and Mapex, as well as custom-made DW 5000s—plus a case full of Ludwig Speed King parts. There’s also some King Cobra memorabilia there, including amp racks and cases, and rare prototypes of Sabian Signature series nickel cymbals that never made it into production.

Appice also has an old Ludwig steel set from his ’80s King Cobra tours. Though the set cost about \$15,000 new, today they’re used as shelves. “It’s very difficult to put them in a small club,” he explains. “They’re very overpowering, and we used to need a forklift to get them up on stage.”



Top: Carmine the multi-tasker. Bottom: Carmine’s off-site storage locker, which, among other things, houses this new Slingerland double bass set.

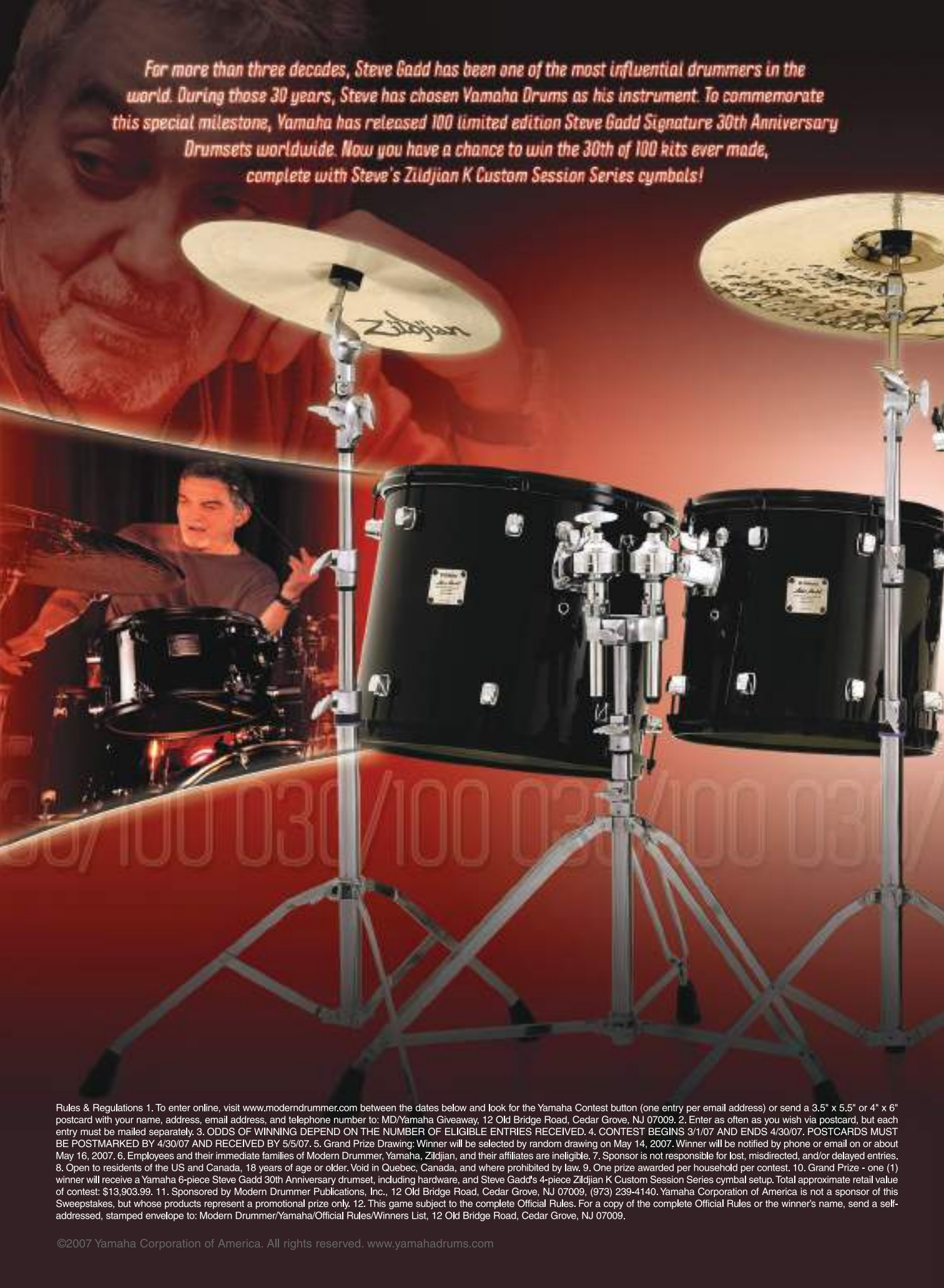


The locker also holds some “drum electronics,” including one of Jeff Beck’s wah-wah pedals that Appice had rigged up for his snare drum. “I’d been using a snare wah since 1972,” he explains. “There’s an XLR input for the mic that goes underneath the snare and out to the PA.”

In addition, Appice’s locker houses Slingerland Radio King Buddy Rich and standard steel snares, Mapex and Slingerland sets, vintage Ludwig drums, a large gong (the same one used in the Rod Stewart videos), a set of timpani, some Blue Murder cases, bass drum felt strips (“they stopped making them because nobody’s using them anymore”), old posters, and a classic trap case with a Rod Stewart newspaper clipping taped on the inside of the top lid, circa 1977.

Despite all the gear he’s accumulated throughout his career, Appice realizes there’s nothing like having one kit in his house that he can conveniently consult whenever he feels the need. “I was reading Dave Weckl’s *Woodshed* article in *MD*,” Carmine shares. “He likes to be able to walk into his garage whenever he wants and record. I like to be able to leave the house to work. But I also want the convenience of having drums here in case inspiration strikes. When I’m working on something, I want to be able to come here and not have to go out and rent a practice room.”





For more than three decades, Steve Gadd has been one of the most influential drummers in the world. During those 30 years, Steve has chosen Yamaha Drums as his instrument. To commemorate this special milestone, Yamaha has released 100 limited edition Steve Gadd Signature 30th Anniversary Drumsets worldwide. Now you have a chance to win the 30th of 100 kits ever made, complete with Steve's Zildjian K Custom Session Series cymbals!

Rules & Regulations 1. To enter online, visit www.modrndrummer.com between the dates below and look for the Yamaha Contest button (one entry per email address) or send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, email address, and telephone number to: MD/Yamaha Giveaway, 12 Old Bridge Road, Cedar Grove, NJ 07009. 2. Enter as often as you wish via postcard, but each entry must be mailed separately. 3. ODDS OF WINNING DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 3/1/07 AND ENDS 4/30/07. POSTCARDS MUST BE POSTMARKED BY 4/30/07 AND RECEIVED BY 5/5/07. 5. Grand Prize Drawing: Winner will be selected by random drawing on May 14, 2007. Winner will be notified by phone or email on or about May 16, 2007. 6. Employees and their immediate families of Modern Drummer, Yamaha, Zildjian, 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 Quebec, Canada, and where prohibited by law. 9. One prize awarded per household per contest. 10. Grand Prize - one (1) winner will receive a Yamaha 6-piece Steve Gadd 30th Anniversary drumset, including hardware, and Steve Gadd's 4-piece Zildjian K Custom Session Series cymbal setup. Total approximate retail value of contest: \$13,903.99. 11. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009, (973) 239-4140. Yamaha Corporation of America is not a sponsor of this Sweepstakes, but whose products represent a promotional prize only. 12. 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/Yamaha/Official Rules/Winners List, 12 Old Bridge Road, Cedar Grove, NJ 07009.

Win Steve Gadd's 30TH Anniversary Drumset



YAMAHA
Steve Gadd
30th Anniversary Drum Set
(1976 to 2006)
Limited Edition
3111016SG 030/100

Zildjian



Kevin Dow

Drumming For *Jersey Boys*

by Joe Bergamini

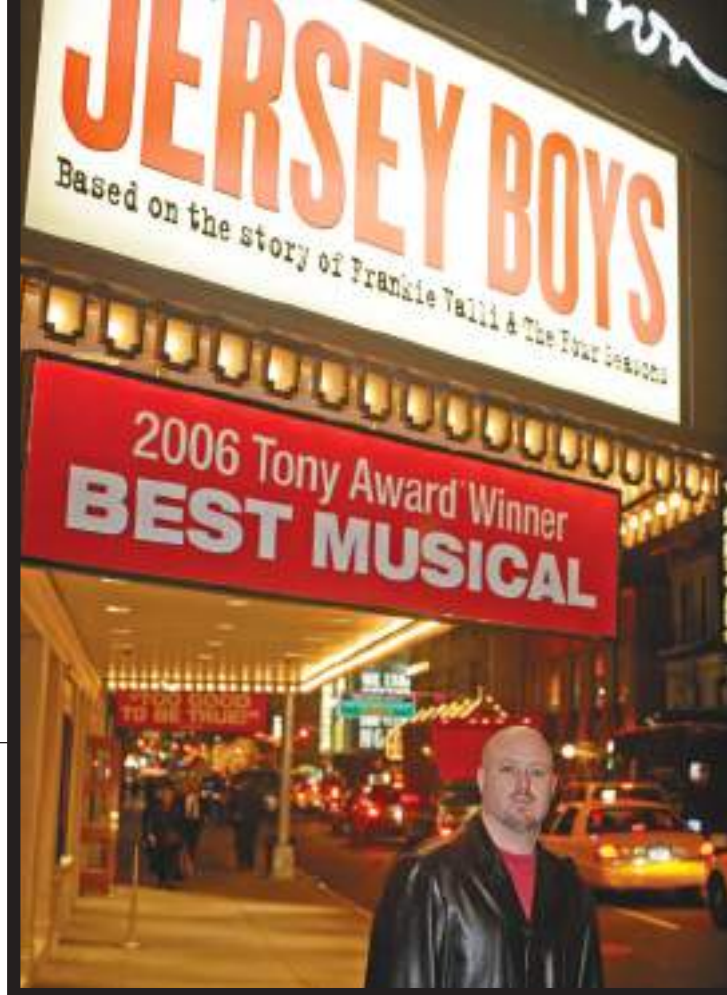
Jersey Boys is currently enjoying a sellout run at the August Wilson Theater on Broadway, after winning the 2006 Tony for best musical. The show tells the story of The Four Seasons, and in so doing puts drummer Kevin Dow in the middle of the action.

Taking the Broadway trend of putting the drummer on stage to a new level, *Jersey Boys* sees Dow tackling the usual challenges of theater drumming—following the conductor, catching cues, and playing *extremely* softly at times—all while performing on a drumkit that constantly moves across the stage. We see Kevin in the studio as Frankie Valli & Co. record “Walk Like A Man.” He also appears on *American Bandstand* and on *The Ed Sullivan Show* as The Four Seasons become international stars.

It’s a daunting gig, but Kevin handles it with consummate skill.

MD: You’ve been involved with *Jersey Boys* since its inception. Did you help to create the score, or was everything pretty much written by the time you came in?

Kevin: The show began at the La Jolla Playhouse in San Diego, with musical director Ron Melrose, my brother Ken on bass, and Joe Payne on guitar. Then other keyboards were added, the



actors started learning their parts, and arrangements were tweaked. I came in last.

Ron Melrose put together CDs of all the songs that might go into the show. You can’t grow up in America without being familiar with most of The Four Seasons’ stuff, but I listened very carefully to everything. I got a feeling for where Bob Gaudio was coming from as a producer, where the musicians were coming from, and especially where the drummers were coming from. Steve Orich did the arrangements, and he told me that if I

heard something on one of the original recordings that was not in the score, to add it in. Trying to capture the vibe of those old records was definitely my goal. I even worked out four-limb independence parts to cover all the overdubbed percussion on the original records—before I knew there were going to be other people covering those parts.

MD: What’s your drumming background?

Kevin: I started playing drums in the fifth grade. When my school district canceled all music programs, my brother and I started putting bands together. Our parents were very supportive. After high school, my brother got his music degree. I went to college for a semester, but it wasn’t for me. I just played with



all the bands I could, and never said no to any gig. I learned a lot of good lessons on the job, as opposed to learning them from books.

MD: How did you get from playing in bands in San Diego to being the drummer for *Jersey Boys*?

Kevin: One of the actors in the ensemble, Steve Gouveia, had done a show at the La Jolla Playhouse called *Billy The Kid*, which [Jersey Boys director] Des McAnuff had written the book for. I had worked with Steve a few years earlier at the San Diego Repertory Theatre. Steve and Des became friends, and when Des wanted to put a band together, Steve called my brother and me, along with some of the other guys who became part of the *Jersey Boys* band. We had a great time playing at lots of La Jolla Playhouse functions and fundraisers. Then one day Des told us that he was getting involved with a new Four Seasons project that we just had to do. So we put together a few Four Seasons tunes, auditioned for the musical director, and off we went!

MD: Your setup for the show seems to be based on the typical drumset from the 1960s.

Kevin: Absolutely. My thoughts were about “period” and “vintage.” I even changed to traditional grip. I prefer matched grip, but the actor in me wanted to look like the guys from that period that played traditional.

MD: One departure from the “period” nature of the drums is your use of electronic sounds. How did you decide where to use them?

Kevin: I didn’t plan to use electronics beforehand; it was worked out as we ran the show in the theater. Because the drums move on and off stage so much, there was a lot of concern about how the signal would reach the house. Our sound designer, Steve Kennedy, had specific spots where he wanted me to use a V-Drum snare sound to get a nice hot signal to the board, or to avoid the nasty reflections of the brick walls offstage, or to avoid bleed from actors talking around the drumkit.

MD: Why do you play two different kits in the show?

Kevin: It’s because of the staging. One kit moves upstage and downstage, pivots, and goes under the stage and back up to the deck on a lift. In other scenes, they needed a kit to move across the stage from side to side, so the second kit moves that way. There are actually a couple of spots in the show where one scene is disappearing as another is being established. And one of the actors in the

show plays drums for a short while, because I can’t be in two places at once.

MD: What are some of the particular challenges for you in *Jersey Boys*?

Kevin: Well, I never played on a moving kit before. When you’re in the midst of playing, your balance has to be a certain way, and if the drums are going to move, you have to compensate for the motion while you’re playing. If you’re not ready for it, it can really throw you off.

The other challenge comes from where I am onstage. Drummers are used to being able to see the rest of the band. But in this

show, I’m playing on stage with a bunch of actors, and some or all of the band is in the pit. The whole band isn’t onstage together until the end of the show. I approach this situation as though I’m in a recording isolation booth. I get my monitor mix together, and I make sure I can hear everyone that I need to.

MD: I noticed that your in-ear monitor mix has a lot of drums, bass, and guitar, but not much vocals or dialog.

Kevin: I know the show so well that I felt a lot of that wasn’t necessary, and I’m trying to keep my ears healthy. When we got to New York, I started turning things down if I didn’t

STICK IT ANYWHERE

Introducing the **ATM450** cardioid condenser instrument mic. With a unique side-address stick design for endless placement options and minimal obstructions, this mic is designed to get in & out of tight spots in a congested kit. Perfect for top/bottom snare, toms, ride, hi-hat & overheads. And spectacular sound.

ARTIST SERIES™
The next generation is here.

audio-technica
always listening.™

www.audio-technica.com

SWITCHABLE SINGLE AND DOUBLE PLAY

Dead easy
Double
bass on one foot!

Charlie Benante
Anthrax

Duallist
DRUM PEDALS

Get worldbeating prices at
www.worldbeating.com

SWITCHABLE SINGLE, DOUBLE AND TRIPLE PLAY

World's first
Triple

Will Calhoun
Living Color

Ron Thaler
Alicia Keys
Rob Thomas

Petri Sankala
Eternal Tears
of Sorrow

Richie Garcia
Sting
Phil Collins

JASON BITTNER

Rock Drummers Artist Series From Carl Fischer



Drumming Out of the Shadows

– Book with CD

The Music of Jason Bittner and Shadows Fall – By Joe Bergamini Transcriptions by Willie Rose & Edited by Jason Bittner

Drumming Out of the Shadows contains note-for-note transcriptions of the drum parts of 15 songs from the Grammy-nominated band Shadows Fall, taken from three of their albums – personally edited by Bittner.

HIGHLIGHTS INCLUDE:

- The supplemental CD is from the original master of the entire Shadows Fall *The War Within* album with the drum parts taken out. You can be the drummer and have the unique opportunity of playing with the Shadows Fall Band – a “first” in the print music industry! *The War Within* won the 2005 *Modern Drummer Readers Poll Award* for Best Recorded Performance.
- Exclusive interviews
- Diagrams of drum setups
- Personal memories from the studio
- A special section of double bass drum exercises
- Photos from Bittner’s private collection



Also from the Rock Drummer Artist Series...
Operation: Rockenfield – The Drumming of Queensrÿche by Scott Rockenfield and arranged by Joe Bergamini and Craig LeMay.



www.carlfischer.com

Jersey Boys

need to hear them, or if they were distorting. There are also a lot of speakers onstage in which the vocals and the actors are very loud. So even though they’re not in my mix, I hear the vocals just fine.

MD: Is everything in *Jersey Boys* dictated by the conductor, or are there times where you can set the groove?

Kevin: It’s a cooperative effort in some parts, and we certainly help each other, like if a cue is thrown late. But whether it’s our music director, Ron Melrose, or one of the other conductors, they’re the ones in charge of tempos and cues.

As far as the groove goes, the fact that my brother is the bass player, and that all of us from San Diego have been playing together for years, really helps the music to settle in and feel right.

MD: With the drum risers moving around so much, and all these other musicians coming into and out of your view, how do you stay in sync with the conductor?

Kevin: There are plenty of TV monitors to see the conductor on. After I got to know the show really well, I figured out the places where I really need to pay attention to the screens, and the other places where I can glance away and become part of the scene. Although I don’t have spoken lines, there’s action and dialog going on around me, so it would look pretty stupid if I was just sitting there waiting for the next number to start. I have to pay attention to the person talking and act as though I’m in that situation, without attracting attention to myself.

MD: It looks like *Jersey Boys* is going to enjoy a lengthy run. How do you like New York, and do you plan on staying after this gig ends?

Kevin: I love this city. I’d never been to New York before the show brought me here, so it was intimidating at first. But the people are great, and all the musicians I’ve met are excellent. I plan on staying here for the run of the show, and if I can work here afterward and be accepted by the rest of the guys in town, I’d love to stay.



Joe Bergamini has a rare perspective on Kevin Dow’s work in *Jersey Boys*. After subbing on the Broadway production of the Billy Joel show *Movin’ Out* (and playing the national tour), Joe is now subbing for Kevin on *Jersey Boys*.



DERICO Watson



Derico's Set-Up

Premier Series Gen-X

10"x8" Quick Tom

12"x9" Quick Tom

16"x16" Floor Tom

22"x18" Bass Drum

Modern Classic Snares

14"x5.5" Gen-X

13"x5.5" Hammered Brass

Premier

premier-percussion.com



Looking Back... And To The Future of Drumming

Story by **T. Bruce Wittet**

Photos by **Andrew Lepley**

Saturday, September 16

Backstage at the eighteenth annual MD Festival Weekend, drummer Ronald Bruner was pacing. Asked what he planned to play today, he mugged, "Cowbell and finger cymbals." He was a little tense. As a remedy, he said, "I'm trying to focus and keep my emotions together so that I don't play out of control."

It seemed odd that he'd be rattled. Sure, most of us would seize up like a rusty handbrake at the mere thought of playing at the greatest drum festival on planet earth. But *Ronald Bruner Jr.*? This guy plays with Herbie Hancock and Stanley Clarke! Maybe it was the thought of going it alone in Newark's cavernous New Jersey Performing Arts Center, a lofty, multi-tiered venue that would soon be full to the rafters with inquisitive drummers. Or maybe it was the knowledge that every movement was being filmed for DVD release.

The MD Fest has become a very big deal. Practically the entire drum industry attends. Many name artists hang backstage and in the house. And, of course, the drummers performing are the *crème de la crème*. As for the venue, sight lines are excellent and, for those who don't want to squint, a mammoth overhead screen bears down on pedal work and sticking. Add to this the lure of door prizes and between-set giveaways that are beyond generous. Ticket holders stand to win drumkits, snare drums, cymbals, Latin percussion, bundles of sticks, all manner of educational materials, and T-shirts. And the freebees happen all weekend.

Behind the velvet curtain, Ronald Bruner was now calm. He reflected, "You know, this is important to me. If it wasn't for *Modern Drummer* magazine, I wouldn't know half of what I do about the drum industry." The conversation was interrupted by a signal from the New York Police Department Drum Line, which came marching down the aisles to kick off the show. The crowd roared.

MD publisher/CEO Isabel Spagnardi and editor in chief Bill Miller

appeared on center stage. Miller then announced, "Are you ready to hear some great drumming? There's more of everything this year: more performers, more door prizes. I think this year is going to be our best festival ever." Then Bill introduced festival coordinator (and *MD* senior editor) Rick Van Horn, who introduced **Ronald Bruner Jr.**

Ronald played—well, let's put it this way, he needn't have worried about the control aspect. He had it *locked up*. Perhaps the pleasant surprise was his seemingly utter, animalistic abandon. He played in huge circles around his toms and plundered murderous patterns on his kicks. At one point, he tapped back and forth on his two raised drumsticks—hats off to vaudeville. And when his opening segment ended, Ronald bolted straight up to the awaiting microphone and invited questions. Q: How much did he practice? A: "Close to six hours a day last year! You need to," he insisted: "You see me miss that crash?" No one seemed to mind. He had set a frightening standard for those who followed.

In fact, **Jason McGerr**, from Death Cab For Cutie, stepped out and referenced Bruner in his opening remarks: "I can't do *that!*" No matter, Jason had his own thing going. He began with a stream of crisp flam triplets on a lone snare drum. Gradually, a tech brought out the missing pieces of his kit—bass drum, toms, and cymbals—which Jason incorporated, one by one, into a swelling groove.

Later, Jason played to a tape of the same song twice. First time around, he did flashy drum stuff. Second time, his rendition was simpler. "This is the one that enables me to keep my band gig," he confided. A teacher before he joined Death Cab, Jason broke down perplexing rhythmic figures for the appreciative crowd.

The R&B/Gospel Summit *gave it up*. From **Gerald Heyward's** infectious time feel, spiked by a *murderous* right foot, to **Teddy Campbell's** expansive arm motions, these guys were...well...rocking! **Marvin McQuitty** laid out positively danceable grooves, while **Aaron Spears**



seemed to look to another world for inspiration; clearly his licks were not of *this* one. When the four united for a drum chorus, Aaron played as if possessed.

If anyone harbored any preconception that funk and Gospel players merely “keep the beat,” all bets were off by the end of this performance. Each player listened, showed ultimate respect for his colleagues, often smiling or voicing approval, sometimes standing up while playing, and giving every fiber of his being when bearing down hard on his kit. Interestingly, the flamboyance exhibited by Teddy Campbell on *American Idol* was matched to a large extent by all four drummers.

The stage cleared and **Peter Criss**, legendary drummer with KISS, joined *MD* managing editor Adam Budofsky on stage to assist in giveaways, remarking, “I didn’t even have to play to get a standing ovation!” He reciprocated the audience’s warm gesture by dispersing prizes.

Next up was Wilco’s **Glenn Kotche**, who began on a kit composed of “found objects.” Next to it was a more standard Sonor drumset. Glenn’s snare drum was equipped with an Evans vented head. Into those vents, he had slid numerous strings, wires, springs, blow tubes—you name it—which he now began tapping, poking, yanking, and bowing. Then out came the crickets. Glenn performed his version of the Balinese Monkey Chant, which began with an opening series of little mechanical boxes he’d obtained in New York’s Chinatown, releasing chirping that reminded of a summer evening. His diverse tonalities seemed to perfectly augment the short film he viewed on his laptop (and was seen by the audience on the overhead screen). This was true performance art, and, indeed, an *MD* debut of film and score!

Then Glenn sat at his Sonor kit and played to a Wilco tune, augmenting

standard sounds with mallets on bronze discs and hubcaps. He went to sticks and played traditional-style grooves, triggering samples as he went. A fine, well-rounded performance.

Next was **Thomas Lang**, who emerged from the wings to thunderous applause, appropriate for a returning hero. Thomas, who has relocated to Los Angeles, revealed that the sun has not softened his mission to coax the max out of his drumkit, in this instance a Sonor X-Ray acrylic configuration he’d assisted in designing.

Thomas delivered an exciting package of dynamics, depth, muscularity, articulation, and even distinct pitches, the latter particularly useful during his duet with master session percussionist **Luis Conte**. His lengthy solo workout displayed his ultra-nimble hands and feet, awing the uninitiated. Then Luis took the stage, the perfect foil to Lang, his organic conga tones warming the hall, his sampled tones providing interesting tonal counterpoint.

Thomas then joined Luis, first with sticks on rims and sides of drums. It was a treat to witness Luis stretching out and matching the drummer’s intensity, just as it was instructive to see Thomas watching like a hawk and choosing his spots. Not merely a jam session, it was obvious that these two giants had really prepared for this one-of-a-kind performance.

The excitement was palpable before legendary Police drummer **Stewart Copeland** came on with Gizmo, a band comprised of Italian and US musicians. The buzz from those at the soundcheck the day before was that we were about to witness greatness reminiscent of The Police. This was welcome news for those of us who hadn’t heard Copeland’s soundtracks or who wondered what he’d been doing since his post-Police band Animal Logic.

For his performance, Stewart trotted out a whole repertoire of Copeland devices: the alternating splashes, the heavy rimshot backbeat, the reggae inflections, and the ever prodding on-top-of-the-click time feel. For its part, Gizmo led off with a guitar lick right out of The Stones’ “Nineteenth Nervous Breakdown,” but Stewart didn’t take the obvious route; rather, he mercilessly forged ahead, punctuating all four beats of the bar. Later, a reg-



gae track found Stewart with both hands on the hats and placing his signature rimshot toms and splash cymbals over another Copeland staple: bass drum on 2 and 4. The overall performance was very much in the Police tradition, and it left the crowd assured that they’d seen something rare.

Sunday, September 17

On the second day of the festival, **Dave DiCenso** came on like gangbusters, playing with incredible strength. But more than that, he structured his solo spots with extreme musicality, showing a special knack for interesting juxtapositions—say, slightly opened hi-hats vs. earthy kick, often punctuating with raucous snare shots. Perhaps most obvious was Dave's incredible *focus*, which seemed to allow him to develop huge pockets and maintain them, even when "composing" over the top with extremely complex fills.

It was clear that Dave wasn't letting rip arbitrarily but, instead, was constructing something, note by note. His later playing to a Meters-type backing track was positively floating. Given the ear-splitting roar of applause that followed, nobody doubted that they'd witnessed one of drumming's finest.

Backstage, Grammy-winning percussionist **Bobby Sanabria** predicted the crowd's response to his nine-piece band *Ascención*, composed of members aged eighteen to seventy-six: "I think they're going to be blown away," Bobby stated. "We honor the past, but we constantly forge ahead to the future."

Ascención was obviously a meticulously rehearsed outfit, such was the precision of the horn lines and rhythmic punches. On a dime, feels and grooves would change. Sanabria displayed impeccable time, clean chops, admirable fluidity, and lots of *fire*.

At one point in the set, Bobby intimated to the crowd, "They used to say any place they play jazz is a sacred place." And then he launched into a swinging number that consecrated the hall. Thunderous applause warded off any remaining demons.

Mastadon's **Brann Dailor** was up next. He began with a low-key spoken segment, but then he laid sticks to snare and began rolling fiercely, building into a frenetic solo. His mild-mannered vocal delivery seemed to endear the crowd, while his playing—*phew!* Brann's double pedal work was solid, and his hands were fast. He got around his multi-tom kit with speed, power, and precision, and his chops generated serious excitement in the hall.

Next up was **Mike Mangini**, whose formidable speed with hands or feet is public knowledge. What is often unspoken about the star drummer is the extent of his repertoire. To the delight of the audience, Mike laid down world

beats, South America sambas, Afro-Latin 6/8, rock backbeats, and speed metal blast beats—all while moving back and forth between two kits, a left-handed and a right-handed setup. Talk about ambidextrous!

While Mangini at times played *very* fast, it seemed that the blinding speed took second place to musicality. The drummer then emulated John Bonham on the larger of the two kits, extracting the necessary feel from big toms and kick while playing to "The Immigrant Song" and other Zeppelin staples.

There is an expression, "You can't go home again." **Danny Seraphine**, with his new band CTA, proved you could. The original Chicago drummer transported an eager audience back to the late '60s and early '70s, revisiting such venerable Chicago hits as "Twenty-Five Or Six To Four" and "I'm A

Man." The band's performance was exhilarating, and the vibe in the hall was magic. This was a moment.

As for Danny's drumming, he demonstrated that his feel has lost none of its embrace, his time none of its lilt. And his chops weren't bad; at times he even ripped into some fast double bass work. No question, on Sunday, September 17, Danny Seraphine reclaimed his rightful place in the hierarchy of drumming.

The closing day's headliner was a fest veteran. Each time **Steve Smith** drops 'round, he brings something new. His current project, Steve Smith's Jazz Legacy, was the perfect closing act. Steve set about enthusiastically exploring the drumming of well-known pioneers, including Elvin Jones and Philly Joe Jones. Paying homage to Tony Williams, Steve's band turned in a stirring version of Tony's serene composition "Sister Cheryl." A highlight was Steve's depiction of Joe Dukes, drummer with organist Jack McDuff. Steve's "Dukes fills" were bold, intrusive, and sometimes jarring—but swung heavily.

Steve's focus and his ability to capture the essence of diverse styles was truly admirable. Steve did past drummers a genuine service with his reverential exploration of their artistry.

And then it was over. If there was a lesson, as underscored by Mr. Smith, it was to never lose sight of those who've come before us. Remember them because they can still instruct us. Meanwhile, those who walk among us are capable of rebirth and vast creative exploration.

Come to think of it, yes, this *may* have been the most momentous MD Festival Weekend ever!



1

FLAT RIDE: For years, many Jazz drummers have used two ride cymbals to multiply the tonal colors of their playing. The 20" ZHT Flat Ride is designed to provide you with a controlled array of glassy tones and clear, clean stick definition that works exceptionally well alongside your regular Ride cymbals.



2

EFX: By adding a series of cutouts to the cymbal, the ZHT EFX cymbals produce a short, trashy sound that is a cross between a crash and china. These blend easily with your existing crashes for varied accent sounds. Available in 16" and 18" sizes.



3

MINI HI-HATS: Designed in conjunction with drumming phenom Marco Minnemann, these little guys are primarily for auxiliary use, and add a very digital dimension to your set-up. Their quick and tight response allows intricate sticking to be heard clearly. Excellent for recording due to their precise and focused sound. Available in 8" and 10" sizes.



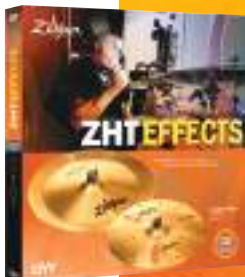
4

CHINAS: When you want to cut through with trashy power, you need a China. Played with the edge facing up (as shown), you can produce cutting, high frequency strikes on the edge and bright bell tones. Played with the edge facing down, the tones are dark and you can get an explosive stick contact sound by striking on the shoulder of the flat area under the flange. Available in 16" and 18" sizes.



5

ZHT EFFECTS PACK: This Factory Matched Set contains an 18" China and a 16" EFX. A very cost effective first step toward expanding your set-up.



FIVE MORE
REASONS TO EXPAND
YOUR SET UP WITH ZHT

Zildjian
SINCE • 1623



RONALD BRUNER JR.

Ronald's performance was sponsored by Tama, Sabian, Pro-Mark, and Remo.



PROFESSIONAL GRADE HARDWARE



9100M>



LET'S TALK HARDWARE

9000 Thrones

Who did you choose the 9100 throne?

Billy Kilson: The choice was easy. Just one look at the 9100 and its strength and stability are evident.

Is your throne an important part of your set-up?

Billy Kilson: The sturdiness is what I rely on for balance. It gives me the utmost confidence when approaching my kit.

“Made to last!”

— Billy Kilson

FEATURES

DW 9000 SERIES THRONES feature dual foam seat construction, vise lock seat clamps and double-locking clamps. Available in standard round and tractor-seat models, DW thrones are nothing less than professional grade.





JASON McGERR

Jason's performance was sponsored by Ludwig, Paiste, DW pedals & hardware, Vic Firth, Remo, and Latin Percussion.

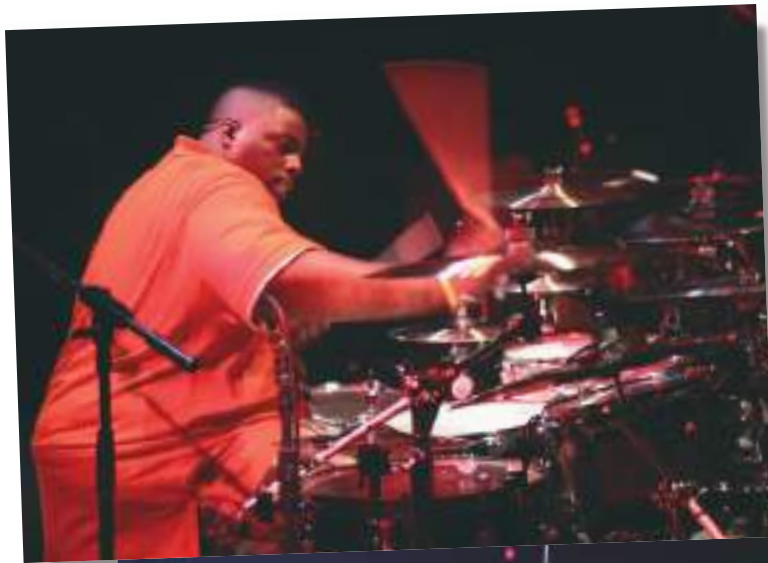






GERALD HEYWARD

Gerald's performance was sponsored by DW, Zildjian, Vic Firth, Remo, Rhythm Tech, and Puresound Percussion.



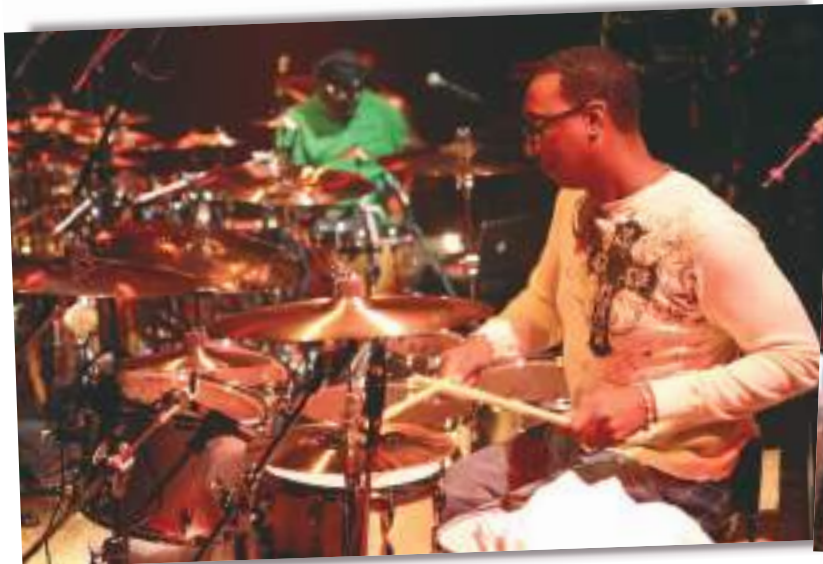
AARON SPEARS

Aaron's performance was sponsored by DW, Zildjian, Vic Firth, Toca Percussion, Remo, Rhythm Tech, and Puresound Percussion.



MARVIN McQUITTY

Marvin's performance was sponsored by **Yamaha, Zildjian, Vic Firth, and Remo.**



TEDDY CAMPBELL

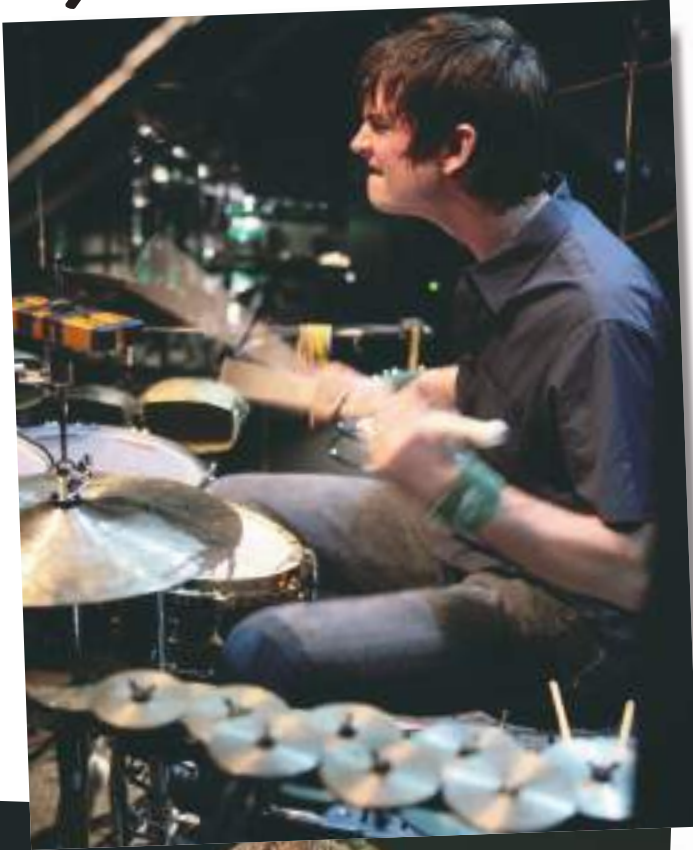
Teddy's performance was sponsored by **Yamaha, Zildjian, Pro-Mark, Remo, Gibraltar drum racks, and Puresound Percussion.**





GLENN KOTCHE

Glenn's performance was sponsored by Sonor, Zildjian, Pro-Mark, Latin Percussion, Evans, and Shure.

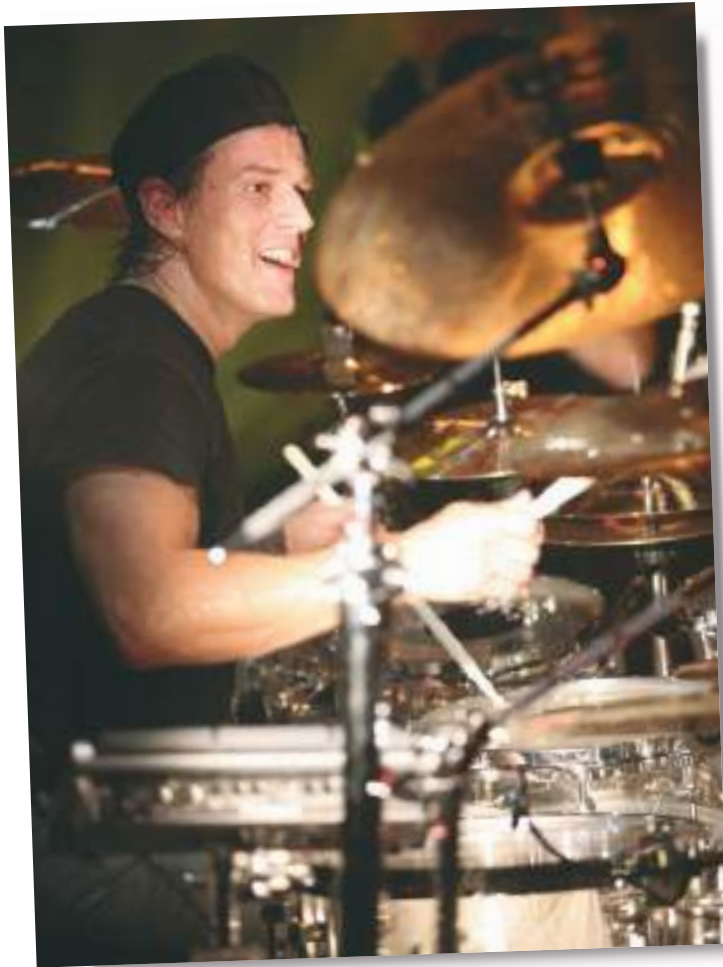






THOMAS LANG

Thomas's performance was sponsored by **Sonor, Meinl, Vic Firth, Gibraltar drum racks, Roland, Remo, Hudson Music, and Puresound Percussion.**





LUIS CONTE

Luis's performance was sponsored by Meinl Percussion, Zildjian cymbals & drumsticks, Gibraltar hardware, Roland, and Remo.





STEWART COPELAND & GIZMO

Stewart's performance was sponsored by
Tama, Paiste, Vater, and Remo.

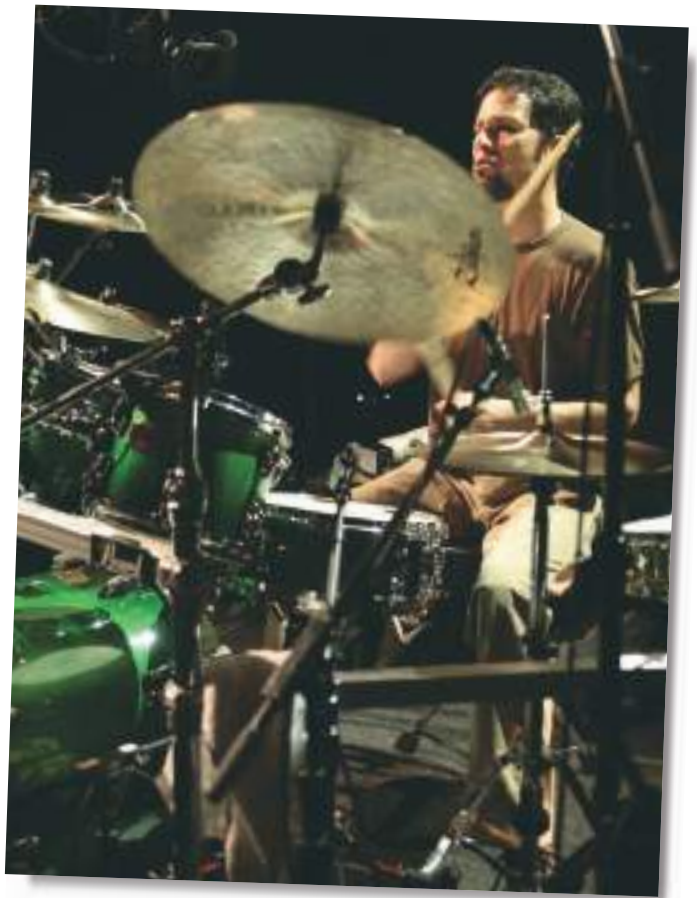






DAVE DiCENSO

Dave's performance was sponsored by Pearl, Zildjian, Vater, and Remo.



FESTIVAL ON DEMAND.

THE 2006 MODERN DRUMMER FESTIVAL WEEKEND DVDS

04.01.07

FREE VIDEO CLIPS AND PODCASTS AT MODERNDRUMMER.COM AND HUDSONMUSIC.COM

PHOTO BY ANDREW LEPELEY



BOBBY SANABRIA & ASCENSIÓN

Bobby's performance was sponsored by Tama, Sabian, Latin Percussion, Vic Firth, and Remo.



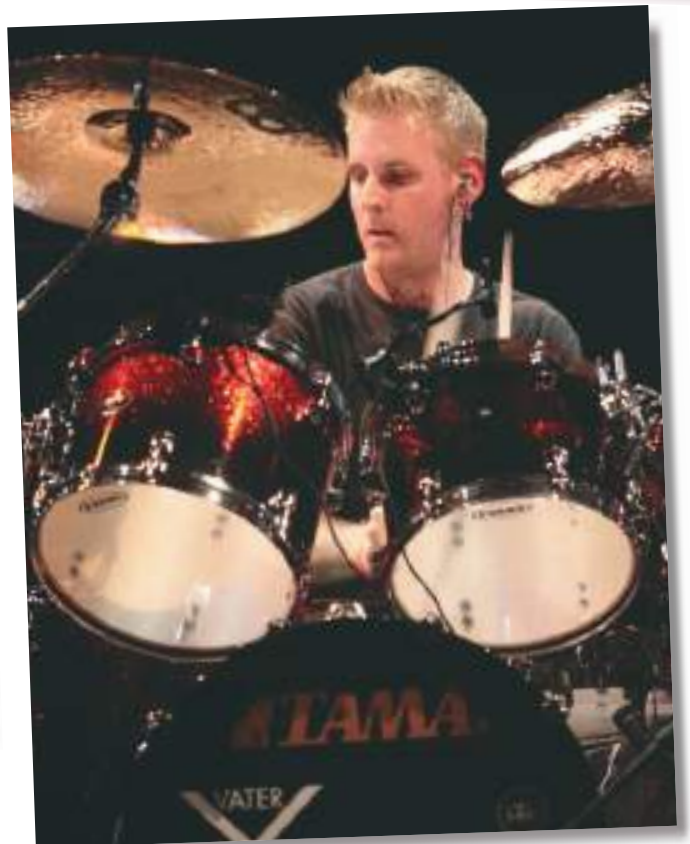
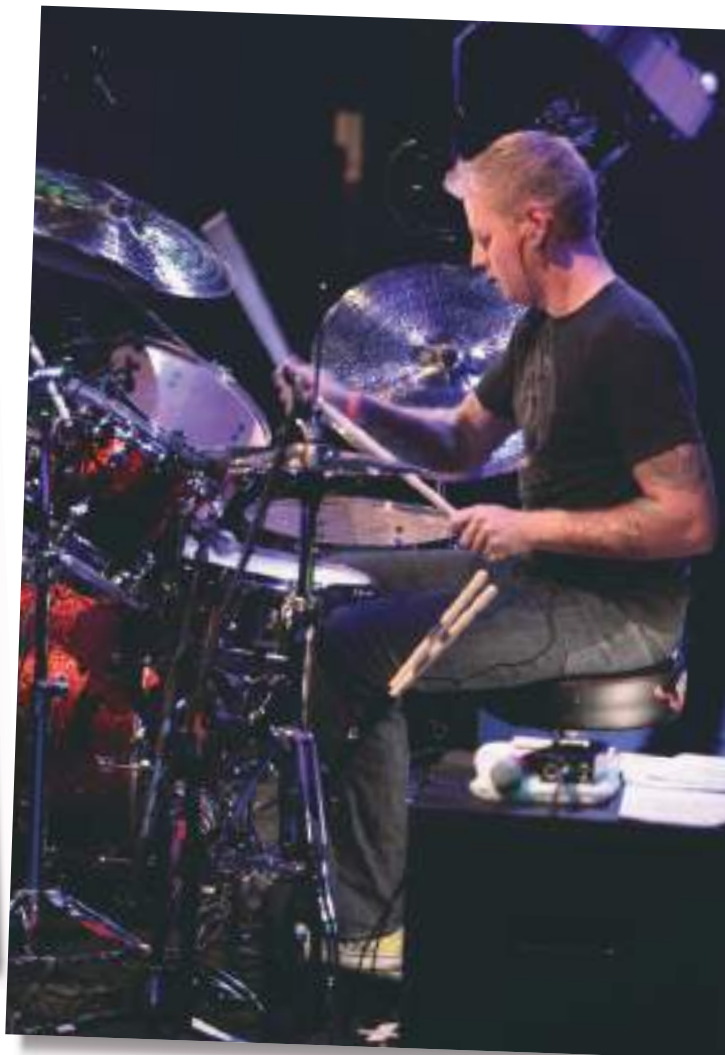




BRANN DAILOR

Brann's performance was sponsored by Tama, Meinl, Vater, and Evans.

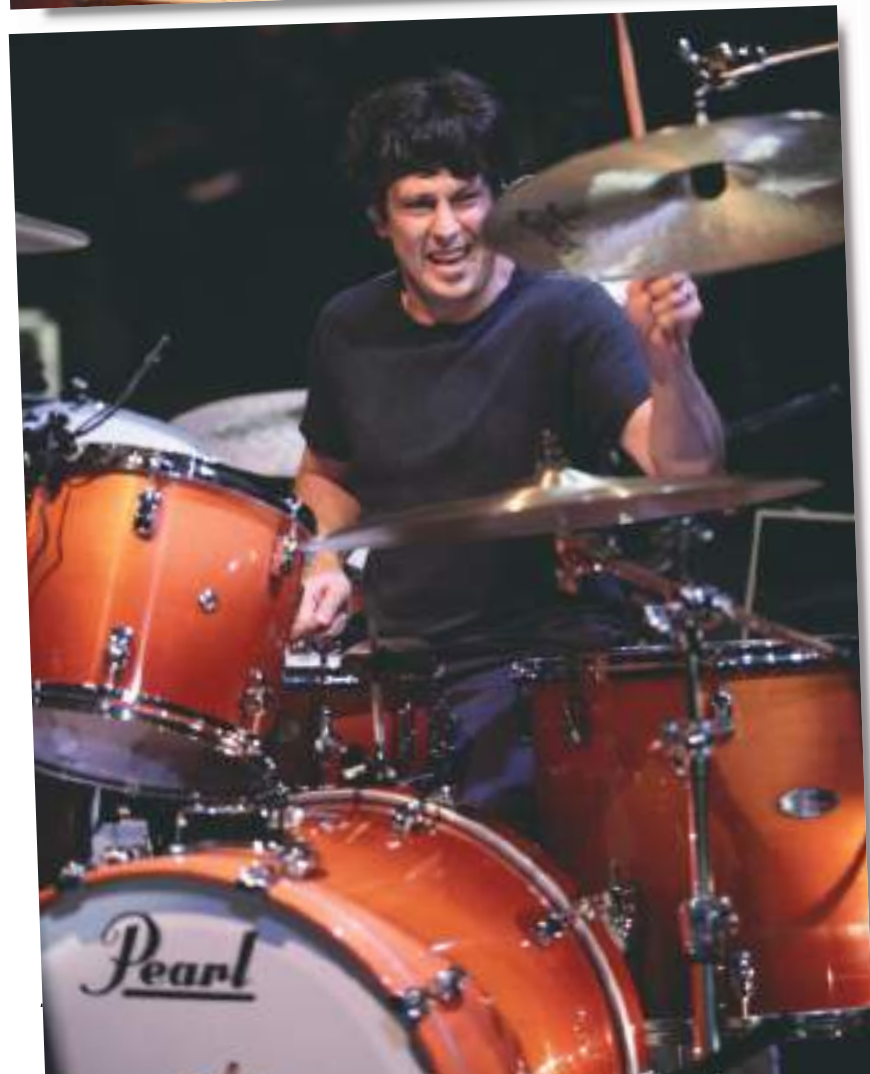
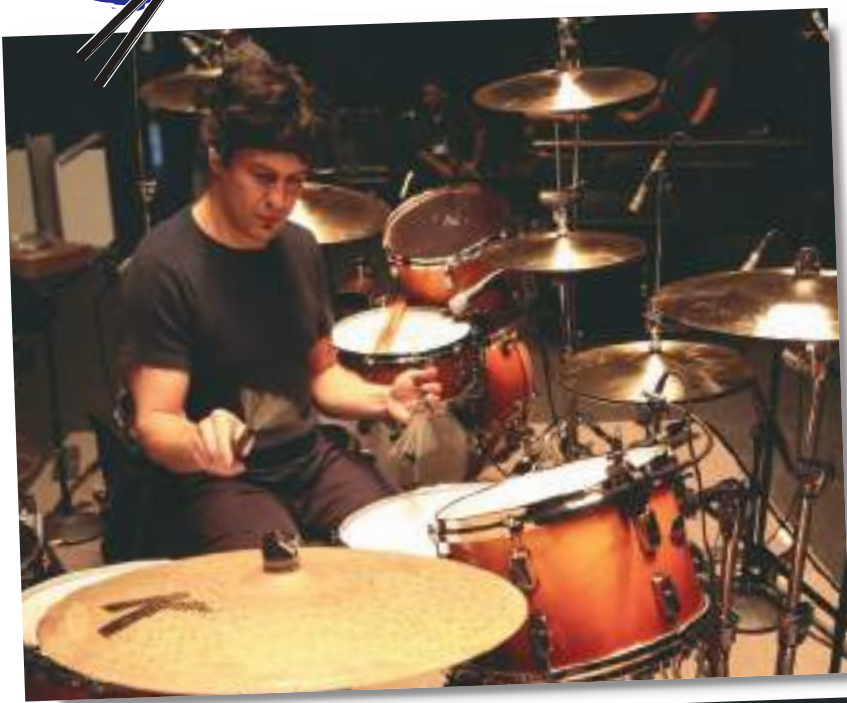






MIKE MANGINI

Mike's performance was sponsored by Pearl, Zildjian cymbals & drumsticks, Remo, and Shure.

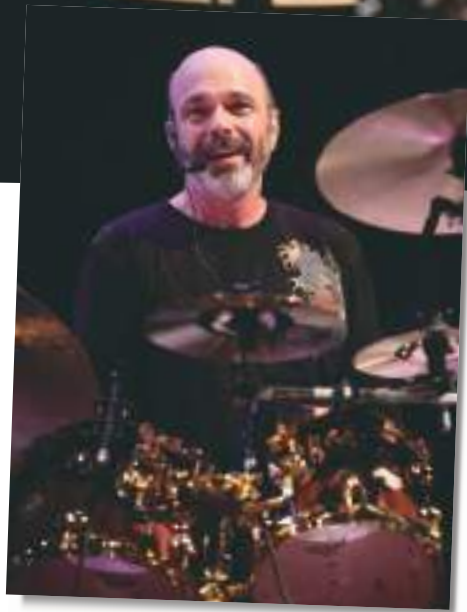






DANNY SERAPHINE & CTA

Danny's performance was sponsored by DW, Zildjian, Pro-Mark, and Remo.







STEVE SMITH'S JAZZ LEGACY

Steve's performance was sponsored by Sonor, Zildjian, Vic Firth, Remo, DW pedals, Shure, Puresound Percussion, and Hudson Music.





The *New* Modern Drummer 25-Year Digital Archive

THE SINGLE GREATEST SOURCE OF DRUMMING INFO EVER ASSEMBLED!



MODERN DRUMMER READERS ARE FAMOUS for saving every back issue of their favorite magazine. And who can blame them? MD has covered every major drummer in history—and we've done it first, in greater detail, and with more insight than any other publication in history.

WHEN MD INTRODUCED THE FIRST DIGITAL ARCHIVE several years ago, PC users all over the world flocked to take advantage of lightning-fast access to every single page MD published in its first 25 years. That's 265 issues containing over 35,000 pages of peerless drumming journalism, news, advice, photography, printed music, reviews.... Basically, if it involves drums, it's in the Archive.

NOW MD'S DIGITAL ARCHIVE IS CROSS-PLATFORM, allowing Mac and PC users full access to MD's historic collection of features, educational columns, and reviews. For any drummer interested in the history of their craft, this is big news indeed.

Find out why the MD Digital Archive has quickly become the most indispensable drumming resource for drum enthusiasts, who have praised it as "the reference standard for drum and percussion research for years to come," packed with "tons of useful and relevant information."

Optimal Computer System requirements

PC Users: Windows XP, (Windows 2000, NT), Minimum - 700 GHz Pentium 3 or greater, 512 GB RAM, 10 GB free hard disk space (if copying Archive to hard disk), DVD drive. **Mac Users:** OS X 10.2 or greater, Minimum G3 700 GHz or greater, 512 GB RAM, 10 GB free hard disk space, DVD drive.

MD'S 26TH YEAR



Order Your Modern Drummer Digital Archive today, and get Year-26 on CD—at a 50% savings!

Year-26 includes every page of Modern Drummer from 2002. The Year-26 Archive functions exactly like the 25-Year Archive; the index includes information from every issue of Modern Drummer since 1977, **but only** the pages published in Year-26.



Track down all of MD's vast coverage of your favorite drummers

Search by year, Artist, column



Enjoy these amazing Archive features:

- Full Archive Search: Search 25 years' worth of classic drumming editorial—on one handy DVD.
- Zoom in on any page, and pan to view portions of a page close-up.
- Keep a list of bookmarks
- And that's just the tip of the iceberg!



Zoom & View



Add Bookmarks

MD's 25-Year Archive Includes the first 265 issues of Modern Drummer (1977 through 2001) for only \$129.99! (That's just .49¢ per issue.)

Year-26 (2002) is now also available for just \$19.99.

Order both the 25-Year Modern Drummer Archive and Year-26 for only \$139.99 – that's \$10 off if purchased separately.

Phone in your order at (973) 239-4140 or go to www.moderndrummer.com.

RECORDINGS

Ratings Scale



CARMINE APPICE PROJECT ULTIMATE GUITAR ZEUS



Only a drum legend like Carmine Appice could recruit **Slash, Brian May, Ted Nugent, Edgar Winter, and Neal Schon** to help him create a hard-rocking collection of catchy tunes branded with his signature golden groove. Vocalist/guitarist **Kelly Keeling** gives the music a Whitesnake-meets-Beatles vibe with his melodic, bluesy vocal style. But it's Carmine's muscular, unwavering groove that remains consistent. This veteran of the FM airwaves continues to inspire a whole new generation of drummers with his ageless rock attitude. (Tone Center) **Mike Haid**

JOHN BEASLEY ONE LIVE NIGHT



This 2004 live date from West Coast jazz/fusion haven The Baked Potato finds keyboardist John Beasley assembling his accomplished buddies for a night of inspired interplay and exploration. Seasoned LA veteran **GARY NOVAK** shows why he's a first-call drummer for both Chick Corea and Alanis Morissette. His playing on "Thorn Of A White Rose" is exemplary: a brisk, fluttery Latin ride pattern alternates with a *forte* "Jumping Jack Flash" B section (read: leaning heavy into the ride). Novak's solo is full of bombast, thunder, and sick singles. Elsewhere, he grooves along with loops and lends ultra-light support. (www.beasleymusic.com) **Ilya Stemkovsky**

24-7 SPYZ FACE THE DAY



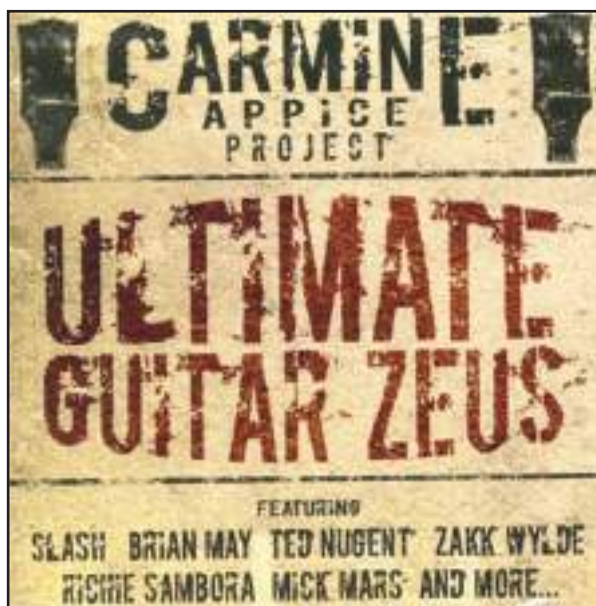
Face The Day shows a 24-7 Spyz refreshed with new drummer **TOBIAS RALPH**, cranking out a potent blend of grunge, rock, and funk. At times reminiscent of '80s power pop bands Automatic Man and Hughes-Thrall, 24-7 Spyz take it one step further and throw in rhythmic and harmonic twists—like the 7/8 section in "Waiting For The Sun"—that highlight their musicality. Ralph's chops

and attitude are exemplified on "Ride To Nowhere," on which he splashes the hi-hat on quarter notes while digging in with syncopated kick and snare. And check out the bass drum licks he injects into the pocket of "Blues For Dimebag," the hard-charging "Anything For You," and the heavily punctuated "Plastique." (Gumbo) **Robin Tolleson**

TAKING THE REINS

CECIL BROOKS III WITH GENE LUDWIG
DOUBLE EXPOSURE

The rarely dared, lean format of drums/B-3 duo unflinchingly tests a drummer's mettle to swing and swing hard. Fortunately, that's what Cecil Brooks III is all about: hard bop filtered with finesse. Grooving Brooks and Hammond master **Gene Ludwig** pull off a fine, spontaneous set of standards. Plenty meaty. (Savant) **Jeff Potter**

EXTREME
BEATS BY MICHAEL PARILLOTERRORIZER, CONVERGE,
GOD DETHRONED

Tragically, guitarist **Jesse Pintado** died just after the release of Terrorizer's second album (and first since 1995), *Darker Days Ahead*. But his powerful grindcore riffs will survive. **PETE SANDOVAL** hits the ground running—literally, his cyclone of single strokes anchored throughout by buzzing bass drums. Those seeking any break from mechanically precise brutality best look elsewhere. (Century Media)

Terrorizer's consistent attack seems almost soothing next to Converge's restless hardcore-blasted metal. *No Heroes* zips by in a frenzy of screams, shrieks, and splintering instrumental work, as if someone threw a reg'lar ol' metal band into a blender set on puree. **BEN KOLLER** somehow negotiates the ever-shifting landscape with strength, imagination, and, of course, serious speed. (Epitaph)

Why haven't more heavy bands written about Typhoid Mary? Well, the legendary disease-spreader is invoked several times on Dutch quartet God Dethroned's intense yet melodic new LP, *The Toxic Touch*. **ARIËN VAN WESENBEEK** periodically departs from claustrophobic death-metal fury to open things up and let the groove breathe. But don't fret; the relief never lasts long. (Metal Blade)

Triple Play.

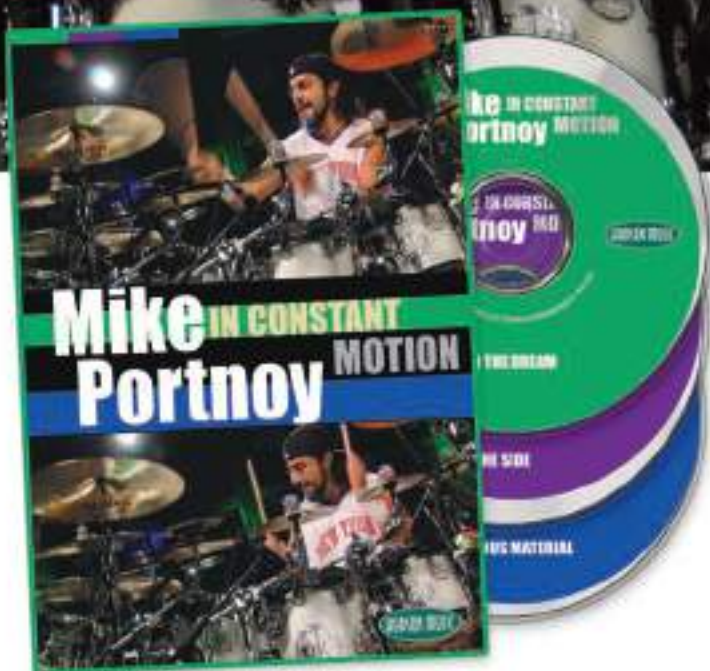


In *Constant Motion* features over seven hours of instruction as well as live and studio performances of virtually all the music Mike's been involved with since his award-winning "Liquid Drum Theater" video. Packed with state-of-the-art audio and video, special features and printable transcriptions of selected performances, the depth and diversity of this package is unprecedented and recommended for drummers of all interest and ability levels.

Disc 1: In the Dream focuses on music from the last three Dream Theater albums, featuring six band performances, new studio drumtracks and in-depth analysis.

Disc 2: On the Side covers Mike's side projects, including his work with TransAtlantic, OSI and all four of his tribute bands.

Disc 3: Bonus Material contains tracks from Dream Theater's 20th Anniversary tour, live drum duets with special guests and more.

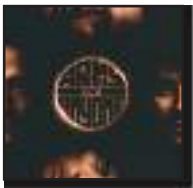


Now available at your local drumshop.
View free video clips at hudsonmusic.com.



Exclusive North American distributor: The Hal Leonard Corp.

ARMY OF ANYONE ARMY OF ANYONE



Featuring members of Stone Temple Pilots, Filter, and The David Lee Roth Band, Army Of Anyone's supergroup status gives it an instant edge in both notoriety and experience. Fortunately, there's also a genuine sonic vibrancy embedded in the band's self-titled, Bob Ezrin-produced debut, thanks in large part to the foundation-laying performance of drummer **RAY LUZIER**. The Steven Perkins-esque tom rudiments on "Father Figure" evolve into some punishing double-kicked passages, and the expansive grooves of

"Non Stop" place the drums all over the dynamic spectrum. Luzier's solo breaks in the vamp ending of "Goodbye" are awesome bonuses to an already gleaming recording.

(Firm Music) **Waleed Rashidi**

THE MULGREW MILLER TRIO LIVE AT THE KENNEDY CENTER, VOLUME ONE



For the inauguration concert at the Kennedy Center Jazz Club in 2002, The Mulgrew Miller Trio performed a flawless set of music. **RODNEY GREEN**'s drumming was superb, backing Miller's dense piano chords and rapid single-note runs equally well. Locking with bassist **Derrick Hodge**, Green's driving sense of swing propels the music forward, while some choice breaks display his chops. Together they keep the energy up, with dynamic music that's continually engaging. With such exciting trio playing on display, future volumes will be most welcome. (MaxJazz) **Martin Patmos**

PAUL MOTIAN ON BROADWAY VOL. 4 GRDINA/PEACOCK/MOTIAN THINK LIKE THE WAVES



Though Paul Motian's loping beat and warmly personable accents are in full force on his latest *Broadway* installment, it's largely a ballads album, with the focus on vocalist **Rebecca Martin**. Even so, it's a lesson in accompaniment, with Motian playing the standards role with a richly futuristic slant. (Winter & Winter)

Uptempo and interactive, *Think Like The Waves* follows more off-kilter angles, as Motian matches circuitous melodies with wonderfully dance-like drumming architecture. His ride cymbal is pervasive throughout, its dry, flat tone and jumping rhythms suggesting a full drumset's sonic potential. (Songlines) **Ken Micallef**

LIGHTING THE FUSE

BY MIKE HAID

VIVA CARLOS!, THE MICHAEL LANDAU GROUP, MIKE STERN

On *Viva Carlos! A Supernatural Marathon Celebration*, an all-star lineup of guitarists pays tribute to Carlos Santana, respectfully covering material from his band's vast repertoire. A stellar rhythm section including percussionist **LUIS CONTE** and drum great **DAVE WECKL** interpret the instrumental Latin/fusion charts with taste and fire. (Tone Center)

On the two-disc set *Live*, recorded over the past three years, LA ace session guitarist Michael Landau cranks out jazzy, blues-based rock, as monster drummers **RONALD BRUNER JR.**, **TOSS PANOS**, and **GARY NOVAK** stretch and twist the grooves with extreme passion and inspiring technique. (Tone Center)

On *Who Let The Cats Out?* guitarist Mike Stern's unique fusion of electric jazz, funk, and world music provides an excellent vehicle to



showcase the world-class drumming talents of up-and-coming **KIM THOMPSON** and veteran **DAVE WECKL**. (Heads Up)

MY LATEST OBSESSION Drummers On Drummers

MINUS THE BEAR'S **ERIN TATE**
ON RUSSIAN CIRCLES'
DAVE TURNCRANTZ



Instrumental three-piece Russian Circles—drummer Dave Turncrautz, brutal hippie guitarist Mike Sullivan, and bassist Colin DeKuiper—have taken all the bombastic and propulsive dynamics of

Chicago brethren Pelican and given them an impressive edge. Turncrautz is a machine—not a robot, but a raging powerhouse, as nimble as he is vigorous. Paying painful attention to the minutia of his bandmates, his drumming is singular and refined, thoughtful and well placed. Neither over- nor under-played, the band's debut LP, *Enter*, is mind-blowing, and their live set is brutal, amazing, sexy, scary, and totally face-melting.

Minus The Bear's latest CD is *Menos El Oso*.

GREG SAUNIER OF DEERHOOF ON THE ROOTS' ?UESTLOVE



Sure he's got the best drum sound in the history of recorded music, but that's not even why ?uestlove is My Latest Obsession. For his beats are no mere ear candy, no mere aural back scratch. This music *thinks*. With just kick/snare/hat, the man can compose and conduct whole symphonies in Low, Middle, and High. Wordlessly he orates his grand sermons on The History Of Rhythms. ?uestlove is an inspiration to all drummers to realize that there's a world out there beyond the edge of the bass drum—a world of pulsation and frustration and celebration. That's what the drums are really about!

Deerhoof's new album is called *Friend Opportunity*.

MOOSE OF BULLET FOR MY VALENTINE ON MAIDEN, METALLICA, SLAYER, AND PRIEST



When I'm on the bus I like to listen to Iron Maiden, Metallica, Slayer, and Judas Priest, who are all big influences on my drumming. When we're driving long distances, my choice is Maiden. When I want to get wound up before a show, I'll listen to Slayer, the all-time kings of thrash metal. Dave Lombardo is the most amazing drummer I've ever seen. Another big influence on my playing is Scott Travis from Judas Priest. He is a master. Ever since I heard *Painkiller* I've been hooked. And what can I say about Metallica? For me they're gods, the biggest metal band on the planet. Hopefully one day Bullet will be as big as the mighty Metallica!

Bullet For My Valentine's debut DVD, *The Poison—Live At Brixton*, is out now.

Get Your Chops Together!

Modern Drummer Publications Is Proud To Introduce The Latest Addition To The MD Library:

Master Studies **II**

by Joe Morello

More Exercises For The Development Of Control And Technique



"This is a workbook of material to use in developing your hands. In my teaching, I have given these exercises to my students, and they have worked wonders.

—Joe Morello

"With the much anticipated release of **Master Studies II**, we can all enjoy an additional dose of wisdom from a master. If you practice this material as prescribed, you too can improve your sound, play more relaxed, and double your speed."

—John Riley, jazz great

Joe Morello is an acknowledged master of the drums and one of the greatest jazz drummers of all time. His latest creation, **Master Studies II**, is an amazing, innovative text that will improve your technique like never before.

Price: \$14.95 • To Order, Call Toll Free: (800) 637-2852 or Visit www.ModernDrummer.com



NOT JUST ANOTHER

MADE TO BE PLAYED • HANDSELECTED USA HICKORY • FULL-COLOR GRAPHICS • SMOOTH, STRAIGHT

SHOWN ABOVE: ARTISTICKS™ SERIES 5B WOOD TIP IN FLAMING S

MULTI-MEDIA

THOMAS LANG CREATIVE COORDINATION & ADVANCED FOOT TECHNIQUE

DVD (3) LEVEL: ADVANCED \$49.95



Thomas Lang is a master of four-way coordination and independence. Disc one of this well-produced, hi-tech, and highly involved three-disc set deals mainly with developing advanced foot techniques. On disc two, Lang explains and demonstrates his well-organized, five-step "Matrix" formula, which offers endless combinations of hand/foot exercises that build from basic to ultra-advanced, combining singles, doubles, and rudiments between hands and feet. Disc three contains lots of bonus material, most importantly, PDF files of all 177 exercises. Throughout this info-dense package, Lang performs on a large multi-pedal set of Roland V-Drums as well as on his huge Sonor "X-Ray" clear acrylic kit. Hudson's state-of-the-art production shines brightly on this impressive package. (Hudson Music) **Mike Haid**

THE CONGA DRUMMER'S GUIDEBOOK BY MICHAEL SPIRO

BOOK/CD LEVEL: INTERMEDIATE TO ADVANCED \$28



Facing the challenge of interpreting Afro-Cuban rhythms both in musical notation and in intellectual terms, Michael Spiro has achieved quite an accomplishment with his new book. The reader is encouraged to explore basic and advanced rhythmic patterns, and the accompanying CD helps keep the momentum going. Focus on the all-important clave sets up the concept of downbeat and upbeat. A new way of "breathing and walking" is implied through the author's own "Spirology," which divides rhythmic patterns into "halves," facilitating "where to come in." My favorite new Spiro concept is called "fix," which "averages the rhythm" between a four and six feel. This is characteristic of Afro-Cuban, Brazilian, and Haitian music. Like the rhythms discussed in this book, all the chapters here fit well together, creating one powerful beat. (Sher) **David Licht**

NORTHEASTERN BRAZILIAN RHYTHMS FOR DRUMSET BY EDUARDO GUEDES

BOOK/2 CDS LEVEL: INTERMEDIATE TO ADVANCED

(price unavailable at press time)



This slim yet effective volume highlights four regional Brazilian rhythms, namely coco, caboclinho, maracatu, and afoxé, then applies them to drumset. Although Guedes claims that his book is the first to do so, the latter two rhythms were profiled previously in Ed Uribe's *Essence Of Brazilian Percussion & Drum Set* and Duduka Da Fonseca's *Brazilian Rhythms For Drumset*. However, Guedes does delve deeper into the drumset options, and it's nicely broken down for clarity. A strong plus is the inclusion of two CDs offering demo and play-along tracks. Guedes packs them with folkloric joy as opposed to the sterile tracks often packaged with books. (eduardoguedes.com) **Jeff Potter**



To hear the artists reviewed in this month's *Critique*, go to MD Radio at www.modrndrummer.com.



ER PRETTY STICK.

IGHT, CONSISTENT • POPULAR FINISHES, SIZES & MODELS

SKULL FINISH

Hot Sticks
WWW.HOTSTICKSORJIMSTICKS.COM

AND FURTHERMORE...

SPARTA THREES



On Sparta's latest disc, drummer **TONY HAJJAR** jams to tripped out melodies while holding alternative rock close to the vest. At times the tunes cop a Larry Mullen Jr. feel or a Chad Gracey vibe. Amidst the fun is an exceptionally earthy drum mix, while splendid drumming on cuts like "The Most Vicious Crime" give the disc heft. (Hollywood) **Steven Douglas Losey**

TERRY BOZZIO

LIVE WITH THE TOSCA STRINGS (DVD)



Bozzio performs his soundscape-style original music on his monster kit along with a four-piece string section, bass, and keyboard ensemble. The music is beautiful, intense, melodic, and obviously very percussive. Limited camera angles, but excellent sound. (www.terrybozzio.com) **Mike Haid**

THE JOSH DION BAND LIVE!



Drummer **JOSH DION** leads his tight, old-school funk band as lead vocalist and MC, while directing some arresting grooves with cross-sticking and syncopated hi-hat patterns. It's R&B like it used to be played—heavy on parts and production, with solid arranging and nods to hip-hop and jazz. (www.joshdionband.net) **Robin Tolleason**

JEREMY UDDEN TORCHSONGS



With his beautiful, round soprano tone, saxophonist Udden lends a haunting sheen to tunes spanning the soothingly melodic to jaggedly free. Udden's group, which taps the best of the Boston and Brooklyn jazz scenes, features a drum seat shared by **MATT WILSON** and up-and-comer **ZIV RAVITZ**. Both deliver big ears, color, and fluid groove. Captivating. (Fresh Sound) **Jeff Potter**

RAINBOW LIVE IN MUNICH

(DVD/CD, sold separately)

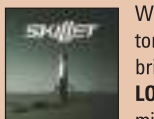


Classic, early metal featuring Deep Purple guitar hero **Ritchie Blackmore**, metal vocal god **Ronnie James Dio**, and the late, great **COZY POWELL** on drums. Powell performs a commanding arena-rock solo (alternating matched and traditional grip) over "The 1812

Overture." Lots of cool bonus features too.

(Eagle Vision) **Mike Haid**

SKILLET COMATOSE



With lush instrumentation and distorted guitar riffs, Skillet's latest opus brings the post-grunge hits. Drummer **LORI PETERS** offers dynamic drumming that fills the peaks and valleys quite nicely. The heavy moments succeed on several levels, while quiet nuances really find their place.

(Warner Bros.) **Steven Douglas Losey**

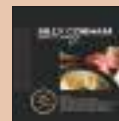
PHIL LESH AND FRIENDS

LIVE AT THE WARFIELD (DVD)



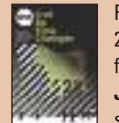
It's a treat to hear Lesh's searching bass lines intertwined with **John Scofield**'s spidery guitar leads and **Larry Campbell**'s tasty blues-based picking. **JOHN MOLO** keeps things moving with crisp Latin-tinged beats, and when it's time to launch into the jam, he flows around the kit like a true Deadhead. (Image Entertainment) **Michael Parillo**

BILLY COBHAM DRUM 'N' VOICE2



Longtime Cobham fans will find this one of Billy's finest groove recordings; largely absent are Cobham's trademark extended solos and over-the-top technique. It's well-produced vocal and instrumental jazz/funk from the legendary fusion drumming master, featuring a host of all-star players including **AIRTO MOREIRA** and **BUDDY MILES**. (www.nicolosiproductions.com) **Mike Haid**

SOUND TRIBE SECTOR 9 LIVE AS TIME CHANGES



Recorded in Atlanta in late December 2005, this extended space-jam is a feast for the eyes and ears, packed with **JEFFREE LERNER**'s blanketing percussion and drummer **ZACH VELMER**'s rapid 16th-note hi-hat beats, humanized D 'n' B-style grooves, and triggered rhythmic/sound samples. The intoxicating effects of the DayGlo-esque lighting are matched only by the musical delirium STS9 generates live. (1320 Records) **Will Romano**



All Major Brands  Discount Pricing

DRUMWORLD.COM

1-800-335-3445

1020 Castle Shannon Blvd., Pittsburgh, PA 15234

THE **Cymbal SHOP**

"SPECIALIZING IN ISTANBUL AGOP AND ALCHEMY CYMBALS"

336-656-1250

WWW.THECYMBALSHOP.COM

Paiste



www.paiste.com

DrumsEtc.com

everything a drummer wants 24/7



SAN FRANCISCO

Drum Co.

Made in USA

www.sfdrumco.com

Modern Crafted Drums with a Classic Sound

Offering Traditional Thin Ply Bass Drums and Snare Drums

Dealer inquiries welcomed

the drum pad

Chicagoland's Pro Drum Shop

48 W. Palatine Road

Palatine, IL 60067

888-523-1158 • www.thedrumpad.com

"For Over 14 Years People Have Been Asking Me, **WHAT IS THAT DRUM!?**"

-Vinnie Colaiuta



570.233.8897
570.233.8898

Dealer Inquiries Welcome

Longodrums.com

TAYE DRUMS

WWW.TAYEDRUMS.COM

GREAT SOUNDING DRUMS

VATER

PERCUSSION

VATER.COM

Auralex®

Free Room Analysis • Widest Variety • Expert Advice

The most famous names in music, broadcasting, motion pictures & industry trust Auralex with their sound control needs. You should, too. From construction & isolation materials to a complete range of absorption products and industry-leading diffusers, no other company can provide your facility with **Total Sound Control™** like we can.

Give us a call today or fill out a personalized room-analysis form on our website. Our experienced & competent staff will give you the same real-world recommendations our famous clients depend on.

Auralex.com • 800-95-WEDGE • 30 Years of Sound Control For The Rest Of Us

AMDRUMPARTS.COM

CUSTOM BUILDER • DISTINGUISHED PARTS



MAPLE SHELLS CUSTOM LUGS PARTS CATALOG

FREE EDGES & HOLES w/COMPLETE DRUM!

CATALOG ONLINE (781) 895-5565

Slapstik® Drumstick.

Dealer Inquiries Welcome (818)907-7413

This patented design separates the tip from the stick with a flexible coupling. The result is astounding. See it in action at www.TheSlapstik.com



Serving Orange County Drummers for Over 40 Years Now Serving the World



WEST COAST DRUM CENTER
 3688 S. Bristol St.
 Santa Ana, CA 92768
 Call Toll Free 1-877-WCDRUMS
 www.westcoastdrumcenter.com



Mayer Bros.
www.mbdrums.com

From quality shell construction to fine finishes - nothing compares



Gabriel[®]
 The Hand Made DRUMS

42, Ploputa str., Ag Anargiri, 13562 Athens, Hellas
 Tel: +30 210 2320252, Fax: +30 210 2386041
 e-mail: gabriel@gabrieldrums.com

MEMPHIS DRUM SHOP
 888 • 276 • 2331 www.memphisdrumshop.com

We offer the largest selection of electronic drums in Europe

drum-tec
www.drum-tec.de

E-DRUMS FOR EUROPE

Deaf Symphonic
www.deafsymphonic.com
 Drummer Larry Cox
Do-it Yourself Drums[®]
 The Complete System For The Self-taught Drummer[™]
www.do-it-yourselfdrums.com



THE DRUM CENTER OF LEXINGTON
 Quality Service - Excellent Pricing

FIVE-STAR
 Drum Shop

(800) 341-DRUM
 431 Southland Drive, Lexington, KY 40503
drumcenterlex@aol.com

D'AMICO
 DRUMS
www.damicodrums.com

Drum Instruction - NYC / LI

"Bring Out Your Full Potential"

Reading, Technique & Practical Application

Peter Greco (516) 466-8607



100 YEARS 500 DRUMMERS
 THOUSANDS OF TIMELESS STORIES

176 pages • full color • hardcover

Get your copy today!

Available at bookstores and drumshops nationwide, or go to www.moderndrummer.com.

Custom bass drum heads you don't need to be a ROCK STAR to afford!


SALES@DRUMART.COM

DrumART.com
 B77-DRUM-ART

\$89.95 up to 22" / \$99.95 24" • 100% Custom • 0% Cheez. Do it.




JOIN THE THUNDER!



Auditions for the Seattle Seahawks drumline - A Seattle-based group - will be held March 31 and April 1. For more info go to www.seahawks.com.

If you are touring through Seattle during football season, contact seahawksbluethunder@gmail.com to be a guest drummer at a game!



Sticks That **SLIP?**

YOU NEED
MIGHTY GRIP



Gloves or Powder™
WWW.MIGHTYGRIP.COM
866-517-7810

*Use Coupon code: DM06
for a 20% Discount on
MIGHTY GRIP gloves or powder



**VOTED 'DRUM TOOL
OF THE YEAR' BY US.**

*SOME*BODY has to call it like it is. No LED lights or Gothic styling. The RoboKey 4X just makes head-changing easier with 4X SPEED. Cast YOUR vote at better music stores everywhere.



LIST \$29.95

©RoboKey USA • email: RoboKey@RoboKey.com (314) 983 9797

GET CONTROL!



NEW
MegaPac Isolation Package
7-feet of Headroom and
Even More Isolation!
Portable and Free-Standing
CLEARSONIC PANEL
Drum Shields
SORBER
Absorption Baffles



1.800.888.6360
clearsonic.com

Patented Cable Tension Design
Free-Floating Lugs
introducing



TOTAL RESONANCE!
NO HOLES DRILLED • ONE KEY TUNING

Experience the world's most innovative drums

www.pagedrums.com



BUILT BY
A DRUMMER **619.299.3266**

Irish Born...American Made

**CREATIVITY
IS A
LONELY PLACE**



Harmony Central is the place to come and share your passions, your knowledge, your experience. No matter what your musical preferences or skill level may be, you'll find all the answers and inspiration you need to grow your creativity.



The #1 Website for Teaching Musicians

www.harmony-central.com

DRUMOMETER™

Model II

with exciting new features!

"The Drumometer lets you monitor your technique while accurately measuring your progress... It's educational... It's fun."

— Modern Drummer

ORDER TODAY!

www.Drumometer.com

888.891.7352 • 919.783.4181



DVDs
Videos



T-Shirts
Wrist
straps

www.WorldsFastestDrummer.com

888.891.7352 • 919.783.4181

HOME OF EXTREME SPORT DRUMMING

one handed DRUM ROLL

SHOCK YOUR FRIENDS!
Learn the One Handed Roll
In Just **MINUTES!**

Do You Want To Consistently Win Drum Battles?
Are You Looking For That Edge To Propel Your Career To The Next Level? You Absolutely Must Check Out This One Handed Roll Drum Training System!

FREE BONUSES INCLUDED

TO ORDER, CALL OR VISIT US ONLINE!
1-800-439-8921 or 604-853-7606
WWW.ONEHANDROLL.COM

Seating for All Musicians!

Roc-N-Soc is proud to lead the industry in seating for musicians, and we intend to keep this lead by giving you what you need: **A QUALITY PRODUCT.**

Roc-N-Soc, Inc.
Ph: 828.452.1736
Fax: 828.452.1732
www.rocnsoc.com

Rock Drumming System

The Most **COMPLETE** **COMPREHENSIVE & REVOLUTIONARY** Training Pack!

4 DVD'S
4 BOOKS
1 PLAY ALONG

Drum Tuning
Cross Sticking
Drum Soloing
Stick Grips
Basic Rudiments
Cymbal Choking
Linear Grooves
7/4 Beats

OVER 9 HOURS OF VIDEO!

TO ORDER, CALL OR VISIT US ONLINE!
1-800-439-8921 or 604-853-7606
WWW.ROCKDRUMMINGPACK.COM

PLAY HARD. FLIP HARDER.

TAKE YOUR SHOW TO THE NEXT LEVEL WITH THE PERFECT FLIP, EVERY TIME. CAPTIVATE YOUR AUDIENCE WITHOUT MISSING A BEAT.

Stick-Flip

WWW.STICKFLIP.COM

From the brilliant mind of Vater-Percussion and GospelChops comes the new VATER drumsticks.

The New "SHED SESSION" drumsticks

ON SALE NOW!
www.gcpercussion.com

BLAZIN'

GospelChops Percussion VATER

You guys RULE!

midwestpercussion.com

midwest percussion find it fast get it fast

10157-c.s. harten - shop ridge - 7 50415

Fast, Efficient Online Shopping

JamminSam
 .com
Drum Wrap Hardware
 Free Samples & Catalog 602-279-4041



MMA Drum Headquarters
 Multiple systems available at local headquarters
 (311) 944-9255 or www.mmaheadquarters.com

LOOKING FOR A
 RECORD DEAL?
 FREE INFO. www.talent2k.com
 1-800-499-6395



**G R E A T
 SOUNDING
 D R U M S**
 WWW.TAYEDRUMS.COM

**Regional Percussion
 Rep Opportunity**

Direct Music Supply, a global supplier of percussion instruments and accessories, is seeking Regional Percussion Reps for several regions in the United States. We carry lines such as Remo, Zildjian (Planet Z, Drumsticks), DW, Regal Tip, and others. Serious candidates can forward their resume to:

memarch@directmusicsupply.com



Jim Payne

Now accepting students in NYC
 Recommended by Peter Erskine, John Scofield, John Riley
 Ask about "1 week on the scene in NYC"
www.funkydrummer.com
 917-584-2554 or email: Jpayne@funkydrummer.com

Drums ON SALE
 .COM
**GIGANTIC
 SAVINGS**

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

**RUPP'S
 DRUMS**



DENVER'S ONLY PRO DRUM SHOP
 BUY • SELL • TRADE • REPAIR • VINTAGE
 2045 S. Holly
 Denver, CO 80222
 (888) 756-5777 • fax (303) 757-2792
 Email: rupp@ruppsdrums.com
 Visit the webpage: www.ruppsdrums.com
 "We have EVERYTHING!"



**Custom
 Drums**

Wrap
 Repairs
 Hardware
 Keller Shells



Precision Drum Company, Inc.
 2112 Route 44, Pleasant Valley, NY 12569
 Toll free 1-888-512-DRUM (3786)
www.PrecisionDrum.com

FAT CAT



Dual Adjustable Snappy Snares

- FAT
- TIGHT
- ULTRA-SENSITIVE



- 24" Round Dual-Pattern Snappy Snares
- 17" Throw Off Adjustable for a Fine Sound
- 12" Throw Off Adjustable Ultra-Sensitive Snares
- Flexible for use for Tenor, Floor & Bb
- Patented Bear Guard!
- Fully Adjustable Any Volume
- Permanent Snare Drum (no glue)

BIG BANG DISTRIBUTION
 9420 Reseda Blvd, PMB 350, Northridge, CA 91324
 1.800.547.6401 • www.bigbangdist.com

Bomb
 ACRYLIC DRUM SHELLS



drumMaker.com

Shells • Parts • Finishing • More!



DRUM SUPPLY HOUSE **PARTS GUIDE ONLINE!**
 800-NEW-DRUM

THE FACULTY. THE PROGRAMS. THE CITY.

the collective



THE WORLD'S PREMIER DRUM SCHOOL

INSTANT REPLAY

RELIVE THE SIGHTS AND SOUNDS OF
THE WORLD'S PREMIERE DRUMMING EVENT.



MODERN DRUMMER FESTIVAL 2005 DVD
3 DISCS • 7 HOURS - 10 MINUTES • \$49.95

JASON BITTNER • RODNEY HOLMES • KEITH CARLOCK
CHAD SMITH • IAN PAICE • CHRIS ADLER
SHEILA E • ALEX ACUÑA • KARL PERAZZO • RAUL REKOW
JOJO MAYER • ZORO • ROY HAYNES

DISC 3 FEATURES EXCLUSIVE INTERVIEWS, LESSONS & PRACTICE TIPS



MODERN DRUMMER FESTIVAL 2000 & 2003 DVD COMBO PACK
3 DISCS • 8 HOURS - 40 MINUTES • \$49.95

2003

HIP PICKLES • NATHANIEL TOWNSLEY • MATT WILSON • STEVE SMITH
MIKE PORTNOY • ANTONIO SANCHEZ • AIRTO MOREIRA • SHAWN PELTON
NICK D'VIRGILIO • THE DRUMBASSADORS

2000

DON BREWER • VINNIE COLAIUTA • AKIRA JIMBO • HILARY JONES
BILLY WARD • HORACIO "EL NEGRO" HERNANDEZ • MARC QUIÑONES
PAUL LEIM • DAVE LOMBARDO

MODERN DRUMMER FESTIVAL 2006 DVD
COMING FEBRUARY 1, 2007

THE MODERN DRUMMER FESTIVAL DVD COLLECTION IS NOW AVAILABLE AT:
WWW.MODERNDRUMMER.COM

Advertise in Drum Market

and reach over a quarter million drummers worldwide.

RATES

Minimum frequency: 3 months
Minimum ad charge: \$10

3x: \$1.75 per word, per month
6x: \$1.60 per word, per month
12x: \$1.45 per word, per month

Boldface words: add 75¢ per word, per month.
Address: add \$5 per address, per month.

PAYMENT

Ads must be prepaid prior to closing date of the issue.
Acceptable forms of payment: personal check, money order, Visa, and MasterCard.

TERMS

Publisher reserves the right to edit all classified ads.
Ad positioning is solely determined by the publisher.

CORRESPONDENCE

Joan Stickle
Modern Drummer Magazine
12 Old Bridge Road
Cedar Grove, NJ 07009
Tel: (973) 239-4140
Fax: (973) 239-7139
Email: joans@moderndrummer.com

Modern Drummer CLASSIFIED ADVERTISERS

If you find yourself missing deadlines, or not sure of when your ad will run, please refer to the calendar below.

ISSUE DATE	CLOSING DATE	ON SALE DATE
JAN	Sept 15	Nov 30
FEB	Oct 15	Dec 30
MAR	Nov 15	Jan 30
APR	Dec 15	Feb 28
MAY	Jan 15	Mar 30
JUN	Feb 15	Apr 30
JUL	Mar 15	May 30
AUG	Apr 15	Jun 30
SEPT	May 15	Jul 30
OCT	Jun 15	Aug 30
NOV	July 15	Sept 30
DEC	Aug 15	Oct 30

For Sale

American Music Drumparts—chrome and brass lugs, parts, hardware, etc. Free catalog, (541) 895-5563, www.amdrumparts.com.

Bopworks—premium hickory drumsticks for jazz. www.bopworks.net.

Absolutely everything Bill Bruford—CDs, DVDs, merchandise. www.billbruford.com.

Carbonlite Drum Racks: Lighten your load. Carbon fiber rack systems, plus tube kits for steel rack tube replacement. (727) 742-2263, www.carbonlite.com.

Eames hand-crafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (781) 233-1404. www.Eamesdrumshells.com.

Gretsch Drums, parts, logo heads, badges, etc., www.explorersdrums.com. Tel: (816) 361-1195.

Get rid of that old rug and optimize your set-up anytime—anywhere. Portable under-laying device, fits under your kit and solves all those problems encountered by bad stages, uneven floors, and other unpredictable conditions. You will have the same solid feel, even if you have to set up on grass. It also protects floors, eliminates creeping, and adjusts to your exact setup. It weighs only 21 pounds, and folds up in seconds for easy transport. Check out the Kitradle at www.kitradle.com.

Drum shop for sale—Turnkey business, established 10 years with inventory, lines, teaching program, and customer base. Great Florida growth location. Owner benefit \$40K. Total price \$65K. Serious only. (239) 994-2684.

Guaranteed lowest prices on Tama and Starclassic drums, 6 months no-interest financing available! Matt's Music Center, Weymouth, MA. (800) 723-5892. www.mattsmusic.com.

Full-color bass drum heads custom made with your photos, logos, digital files. Or choose an image from our catalog. www.VividHeads.com.

Maple/poplar 3-ply snare drum shells. Email: jdmig-05@comcast.net.

The RimRiser cross-stick performance enhancer, available in 6, 8, and 10 standard lugs. Attaches in seconds! \$29.99 plus shipping and handling. www.rimriserusa.com.

Moms Music. For all your drum needs. DW, ddrum, Tama, Yamaha, Paiste, Zildjian, Remo, Sabian, Aquarian, LP, Gretsch, Ludwig, and more. Tel: (800) 467-MOMS, ask for Ryan. www.momsmusic.com.

Drumsticks—rotationally balanced. More speed, power, control. www.rbstix.com.

Saluda Cymbals—hand crafted cymbals. We even customize cymbals based on your descriptions—great prices! Check our custom drums too! (866) 258-3299, www.saludacymbals.com.

Drum Bum: T-Shirts, hats, decals, keychains, and 500 free lessons! www.drumbum.com.

Study Materials

Beat the competition! www.percxpress.com.

www.do-it-yourselfdrums.com—Deaf Symphony (TM) drummer Larry Cox's comprehensive system.

HaMaR Percussion Publications. www.hamarpercussion.com.

The Contemporary Drummer—101 great grooves by the drummers that made them famous. Gadd, Erskine, Hakim, Garibaldi, and more. **Free drum lesson download.** www.michaeliannantoni.com.

Drum-Set Systems: Improve fills, solos, reading, and approach to playing. 39-track CD. www.mattpatuto.com.

Sight Reading Complete For Drummers. 3 volumes, 175 total pages, mp3 files available. www.play-drums.com.

Scott L. Walker's Vantage, \$5.00 to Scott Walker, 30137 Avenida Tranquilla, Rancho Palos Verdes, CA 90275.

www.drumsettranscriptions.net. Custom transcription service.

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.

Vintage Corner

For Sale

Vintage Drum Center—Buy with confidence from the expert! www.vintagedrum.com. Tel: (800) 729-3111, email: vintagedrum@iisico.com.

A Drummer's Tradition features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at www.adrummerstradition.com for weekly updates. We are always buying! Call 10-6 PST, Mon-Sat, tel: (415) 458-1688, fax: (415) 458-1689.

Cymbolic! World's finest **vintage** cymbals. Avedis, also K Zildjian, Paiste, UFI, more. We have drums too! Blaircymb@aol.com. (800) 733-8164 or (616) 364-0604.

Vintage: Snares, sets, singles, cymbals, hardware, logos, and trades. Look/see, www.drumatix.com.

You need: **Drumfarm** vintage drum list. Bobby Chiasson's Jollity Drum Farm, 420 Coach Road, Argyle, NY 12809. Tel: (518) 638-8559, www.drumfarm.com.

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

Wanted

Vintage Drums/Cymbals—vintagedrum@iisico.com. (800) 729-3111.

Miscellaneous

www.vintagelogs.com. Vintage-style logos for kick drums.

Connecticut **Vintage And Custom Drum Show** Springfield, April 22, 2007, Newington, CT. Over 20 dealers and consignments. Contact Rick Smith, (860) 523-1850. Ctdrumshow@aol.com. www.ctdrumshow.com.

COMING NEXT MONTH

JASON BITTNER Shadows Fall Hits Big



Playback With
Rod Morgenstein

Iron Maiden's
Nicko McBrain

Studio Great
Russ Miller

Art Ensemble Of Chicago's
Famoudou Don Moye

Off The Record With
Travis Barker

DON'T MISS IT!

Check Out
MD ONLINE
www.moderndrummer.com

Caught In The Web!
LA Session Drummer
Curt Bisquera



IGUS Line
with Wind

Including Exclusive Daily Web Blogs!
And visit us at myspace.com/moderndrummermagazine

Dave Bedrock's drum site—monthly giveaways. **Free** drum lessons. **Podcast** with the greats. Americandrumschool.com.

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

The future of music is in polyrhythmic evolution. www.mentalear.com.

Drummers: Learn all styles of drumming on all the percussion instruments, including drumset and mallets. John Bock Percussion Studio, (914) 592-9593.

South Jersey—study drumset, conga, and timbales with Dave Klausner. All styles, all levels. www.davethedrumteacher.com. (856) 507-0603.

NYC—Tabla. Learn Indian classical drumming with Misha Masud. All levels. Study in Indian rhythmic theory also offered for composers, jazz/fusion musicians. Tel: (212) 724-7223.

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

NYC—Long Island—Peter Greco accepting limited number of students. Study reading, technique, and practical applications. Great Neck and Huntington, (516) 466-8607.

Silver Spring, MD—Mike Reeves. Beginner to advanced. (240) 423-8644.

Frustrated with your feet? In LA, get sick scary double pedal chops! Rick, (310) 392-7499.

Wanted

Vintage Avedis and K Zildjian, Paiste, UFIP cymbals, American drums. Blaircymb@aol.com. (800) 733-81164 or (616) 364-0604.

www.GIGSatSEA.com. Paid jobs on cruise lines. (310) 957-5757 ext 285.

Miscellaneous

Blonde Drummer, hard rock, long hair, over 20. Gismus@aol.com.

www.buildyourowndrums.com.

www.MusiciansContact.com. Need work? Paying jobs and resumes online. Thousands of satisfied members since 1969, tel: (818) 888-7879.

Drum Bum: T-Shirts and gifts. www.drumbum.com.

Drumtips.com. Over 1,000 drum tips!

Tommy Winkler—experienced drum repair, re-covering, bearing edges, snare beds, (615) 824-2253.

www.vintagelogos.com. Vintage-style logos for kick drums.

Connecticut **Vintage** And Custom **Drum Show** Springfest, April 22, 2007, Newington, CT. Over 20 dealers and consignments. Contact Rick Smith, (860) 523-1850. Ctdrumshow@aol.com. www.ctdrumshow.com.



In a dozen years,
KoSA has gone
beyond a simple
musical event,
and become
an **EXPERIENCE...**
a rare moment
in time that leaves
both participants
and guest artists
changed forever.

How about you?
Are you ready?
Are your
students ready?

KoSA 12 leaves orbit,
Aug. 6-12, 2007

LEARN MORE:
kosamusic.com
1-800-541-8401

PPC Drumnight In Hanover

Virgil Donati



Over 1,200 avid drum fans attended PPC Music's Drumnight, held in Hanover, Germany this past fall, to witness performances by an international roster of drumming stars. The German duo of **Manni von Bohr** and **Aaron Thier** opened with a demonstration of pop and fusion grooves, double bass patterns, and the melodic use of specialty toms. Italian studio drummer **Francesco Corvino** then played some of his own compositions, which featured odd meters and a melodic drum solo.

UK drummer **Mel Gaynor** (Simple Minds) began with a powerful and creative solo, then settled into the pocket. Local favorite **Ralf Gustke** (Xavier Nadoo) followed, offering a display of great chops.

American R&B ace **Zoro** played a minimalist drumkit, grooving through a set of funk, soul, and pop. And closer **Virgil Donati** (from Australia by way of the US) proved himself to be the bionic drummer. Unaffected by jet lag, he went on stage right after his arrival from Los Angeles—and his performance was simply spectacular.

story by **Mario A. Riggio**
photos by **Bianca Schomburg**

Mel Gaynor



Aaron Thier (left) and Manni von Bohr



MODERN DRUMMER®

Clothing & Accessories



1 THE DRUMMER'S EYE-CHART T-SHIRT

This is 100% cotton heavy weight black T-shirt. Paradi dler **P rice: \$ 1**

2 THE MODERN DRUMMER "WARHOL" T

100% - cotton heavy weight black tee. Back of Warhol design with the words "Modern Drummer Magazine." Front features small "Modern Drummer Magazine" print **P rice: \$ 1**

3 "EVERYONE LOVES THE DRUMMER" T

This is 100% - cotton heavy weight black T-shirt featuring "Everyone Loves the Drummer" print **P rice: \$ 1**

4 THE "I LOVE DRUMMERS" GIRLY T

100% cotton jersey ringger with color (pink/salmon). Tee features the "I Love Drummers" type. A must-have for anyone who loves drumming. **P rice: \$ 1**

5 MODERN DRUMMER JAZZ, ROCK, INDIE, AND R&B COLLECTORS MUG!

Modern Drummer Collectors Mugs feature Jazz, Indie, and R&B. Mugs are black with one-sided displays of four new designs: Modern Drummer, The World's #1 Drummer, and more. **\$ 10. each or any 4 for \$ 32..**

Order online at www.moderndrummer.com
Or phone your order at 973-239-4140

MOONGEL

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

RTOM.com Distributors: bigbangdrum.com

START SMOKING

Turn It Up & Lay It Down

Volumes 4: Jazz, 5: Metal & 6: Funk!

Get fired up with these hot new play-along CD's from DrumFun.
In Stores Now or online at drumfun.com and modern drummer.com

Check out the free audio downloads at drumfun.com

DrumFun.com
Seriously... get for the Fun of it!

Who's Playing What



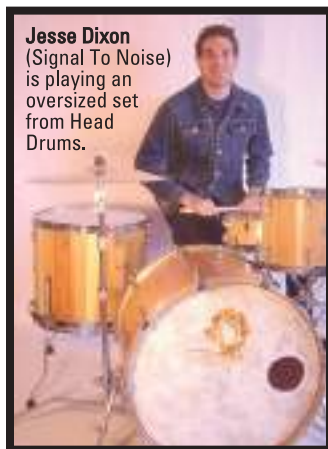
New Mapex artists include **Jason Marsalis** (Los Hombres Calientes, left), **Marty Morrell** (jazz great), **Kevin "Kash" Bligh** (5606), **Moe Carlson** (Protest The Hero), **Derrick Frost** (Chiodos), and **Trevett Wingo** (The Sword).

Paiste has added **Derek Wright** (Toni Braxton, USA), **Chaun D. Horton** (Macy Gray, USA), **Reiner Morgenroth** (In Extremo, Germany), **Stephane Huchard** (Freelance, France), **Virgilio Marujo** (Tony Carreira, Portugal), **Juergen "Bam Bam" Wiehler** (Bonfire, Germany), **Kristian Gidlund** (Sugarplum Fairy, Sweden), **Tony Bourke** (musical *We Will Rock You*, Great Britain), **Hatuey** (The Locos, Spain), and **Sami Järvinen** (Leningrad Cowboys, Finland) to its international family of artist endorsers.

Spirit drum & bugle corps, the summer performance ensemble of Jacksonville State University in Jacksonville, Alabama, is now playing Pearl drums and Adams musical instruments exclusively.

Peace Drum artists now include **Mike Rogers** (Craig Morgan Group), **Anthony "Tiny" Biuso** (T.S.O.L. & Catallac Tramps), **Jeff Davis** (independent), **Joe Nevolo** (independent), **Joey Scott** (Lizzy Borden), **Phil Rowland** (independent), and **Robb Falzano** (Shattered Messiah).

Meinl percussion welcomes **Arnold Riedhammer** (Munich Philharmonic



Jesse Dixon (Signal To Noise) is playing an oversized set from Head Drums.



Orchestra, Blechschaden, above left) to their roster of endorsing artists. New Meinl cymbal artists include **Felix "D-Kat" Pollard** (Clay Aiken, Lionel Richie, Anastacia, above right), **Paul Gifford** (One Flew Over), **Gustav Schäfer**, (Tokio Hotel), **Frederik Ehmke** (Blind Guardian), **Kapil Trivedi** (Mystery Jets), and **Henry Spenner** (Fields).

Sabian has added noted percussion educator **Robert Breithaupt** to its lineup of artist/clinicians. Breithaupt is department chair of music business & industry studies at Capital University in Columbus, Ohio, as well as a creator of textbooks and instructional videos, a clinician and seminar speaker, and a past president of the Percussive Arts Society.





David Fishof's
**ROCK N ROLL
FANTASY CAMP**
2007



HOLLYWOOD, CA

LONDON, UK

February 15th-19th, 2007
PRESIDENT'S DAY WEEKEND

MAY 24th-28th, 2007
MEMORIAL DAY WEEKEND



Featuring:

Paul Stanley

KISS

Brian Wilson

The Beach Boys

Mickey Hart

The Grateful Dead

Bret Michaels

Poison

Steve Vai

Dickey Betts

The Allman Brothers

Scott Ian

Anthrax

And Many More, including:

Jeff "Skunk" Baxter

Doobie Brothers & Steely Dan

Spencer Davis

Spencer Davis Group

Simon Kirke

Bad Company

Teddy Andreadis

Guns N' Roses

Jane Wiedlin

The Go-Go's

Kelly Keagy

Night Ranger

Mark Slaughter

Slaughter

Bruce Kulick

KISS

RECORD IN LONDON AT
ABBEY ROAD STUDIOS
JAM WITH **JACK BRUCE**
OF CREAM



PERFORM LIVE AT THE CAVERN CLUB!

ALSO FEATURING
SPIKE EDNEY OF QUEEN
AND MANY MORE!



COUNSELORS INCLUDE
SPENCER DAVIS, SIMON KIRKE,
NEIL MURRAY AND MANY OTHERS!

**MANY SURPRISE
GUEST
STARS!**

Play Live at The House of Blues in Los Angeles!

SPACE IS LIMITED!
CALL NOW! 888-ROC-BAND

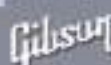
FOR MORE INFORMATION VISIT OUR WEBSITE AT:

www.rockandrollfantasycamp.com

**COMING
AUGUST, 2007!**

THE FANTASY RETURNS TO
NEW YORK CITY

HEADLINERS AND COUNSELORS TO BE ANNOUNCED,
CHECK OUR WEBSITE FOR MORE INFORMATION!



www.rockandrollfantasycamp.com

Indy Quickies



From left: Paul Francis (Zildjian research & design/quality manager), John DeChristopher (VP, artist relations & event marketing worldwide), Craigie Zildjian (CEO), Charlie Watts, Debbie Zildjian (VP, human resources), and Tim Ries (saxophonist for The Rolling Stones).

Drumming icon **Charlie Watts** of The Rolling Stones made his first-ever visit to Zildjian's headquarters this past September 21, following the kickoff of the US leg of the band's Bigger Bang tour at Boston's Gillette Stadium. During the visit Charlie toured the factory and selected cymbals to use with The Stones and with his jazz band.

The seventh annual **Cape Breton International Drum Festival** will be held at The Savoy Theatre in Glace Bay, Cape Breton Island, Nova Scotia, Canada this com-

ing Saturday, April 28 and Sunday, April 29. The lineup includes **John Favicchia** (Dharma All Stars), **Derek Roddy** (Hate Eternal, Malevolent Creation), **Phil Maturano** (NYC Latin recording artist and teacher), percussionist **Pete Lockett** (Bjork, Peter Gabriel, Jeff Beck), mallet specialist **Ed Mann** (Frank Zappa, solo artist), **Flo Mounier** (Cryptopsy), **Asani** (Cree First Nations female drum/vocal group), **Denny Seiwell** (Wings, session great), **Curt Bisquera** (Mick Jagger, Elton John, Tom Petty) performing with **Rich Mangicaro** (percussionist for Glenn Frey and The Bisquera Brothers), **Bill Bruford** (Yes, King Crimson, Earthworks), and **Dom Famularo**.

In addition to the performances, the Cape Breton International Drum Festival Legends Award will be presented to **Steve Gadd** and Denny Seiwell. For more information visit www.cbdrumfest.ca.

Billy Cobham recently conducted a clinic and performance at London's **Drumtech** drum school. The event saw Billy doing technical demonstrations, soloing, discussing elements of his style, playing philoso-



phy, and fitness regimen, and performing live with other instrumentalists from the Tech Music Schools faculty.

Jim Phiffer has been named general manager of **Ludwig Percussion**. He will be operating from the new Ludwig division headquarters in Nashville. Phiffer was previously president and CEO of the Pearl Corporation.

Former Earth, Wind & Fire drummer **Sonny Emory** recently presented the Frederick Douglass High School drum corps (of Atlanta, Georgia) with a complete drumline of Yamaha marching percussion instruments, multi-toms, bass drums, tenor drums, and carriers. Emory is an alumnus of the school.



The presentation included performances by Emory and more than thirty members of the high school drum corps. The gift was made possible by **Yamaha's Band & Orchestral Division**, along with additional sponsors.



Andrew Lepley

MODERN DRUMMER SAYS THANKS TO...

OUR ARTISTS...

Ronald Bruner Jr., Teddy Campbell, Luis Conte, Stewart Copeland & Gizmo, Brann Dailor, Dave DiCenso, Gerald Heyward, Glenn Kotche, Thomas Lang, Mike Mangini, Jason McGerr, Marvin McQuitty, Bobby Sanabria & Ascención, Danny Seraphine & CTA, Steve Smith's Jazz Legacy, and Aaron Spears

OUR SPONSORS...

Drum Workshop Drums, Evans Drumheads, Gibraltar Hardware, Hudson Music, Latin Percussion, Ludwig Drums, Meinl Cymbals & Percussion, Paiste Cymbals, Pearl Drums, Pro-Mark Drumsticks, Puresound Percussion, Remo Drumheads, Rhythm Tech, Roland Electronics, Sabian Cymbals, Shure Microphones, Sonor Drums, Tama Drums, Toca Percussion, Vater Drumsticks, Vic Firth Drumsticks, Yamaha Drums, and Zildjian Cymbals & Drumsticks

OUR SUPPORTERS...

Aquarian Drumheads, Audix Microphones, Beato USA, Buddy Rich Drum Company, David Fishoff Productions' Rock & Roll Fantasy Camp, DrumArt Custom Drumheads, Factory Metal Percussion, Hal Leonard Publications, Hansenfütz, House Ear Institute, HQ Percussion, KoSA Communications, Mountain Rythym, Percussive Arts Society, Robles Roadcase, Sam Ash Music, Universal Percussion, Wuhan Cymbals, and Zims Cymbal Cleaner

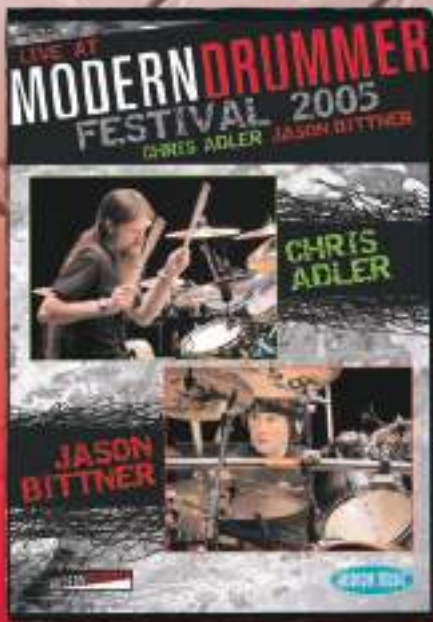
AND OUR AUDIENCE

WE COULDN'T HAVE DONE IT WITHOUT YOU!

SPEED KILLS.

CHRIS ADLER AND JASON BITTNER
LIVE AT MODERN DRUMMER FESTIVAL 2005

photos by Andrew Lepley



CHRIS AND JASON'S APPEARANCE AT THE MD FESTIVAL NOT ONLY BROUGHT DOWN THE HOUSE, IT ALSO CONFIRMED THE ARRIVAL OF A NEW GENERATION OF METAL DRUMMERS. HUDSON AND MODERN DRUMMER'S NEW 2½ HOUR DVD INCLUDES PERFORMANCES, INTERVIEWS AND PRACTICE TIPS— PLUS 30 MINUTES OF BONUS FOOTAGE NOT INCLUDED ON THE ORIGINAL MD FESTIVAL 2005 DVD.

NOW AVAILABLE AT
WWW.MODERNDRUMMER.COM
AND DRUMSHOPS EVERYWHERE

MODERNDRUMMER
WWW.MODERNDRUMMER.COM

HUDSON MUSIC
WWW.HUDSONMUSIC.COM

EXCLUSIVE OFFER FOR A FREE PAIR OF **pro-mark** DRUMSTICKS INSIDE EVERY PACKAGE!



Drums For Dancers

NYC drummer Chris DeRosa provides percussion support for modern dance troupes. This calls for a lot of travel (forty countries so far), so Chris needs a kit that combines interesting sound sources with portability. His kit is constantly evolving, since he searches for unique percussion instruments in each place he visits.

Says Chris, "The world of modern dance is one of the few areas in which a drummer can work consistently as a 'single,' while having the opportunity to be creative and to explore his or her instru-

ment. I also freelance with many different bands on a more traditional kit. But the world of dance has opened up my perspective and drumming range immensely."

Chris's dance kit includes an Egyptian-style doumbek (purchased on the street in Istanbul, Turkey), Sabian 14" B8 Pro hi-hats, two Chinese/Tibetan bells (layered on top of each other), a 5x12 Honsuy snare drum (purchased in Mallorca, Spain), a small Zildjian Sound Plate, a 10" Sabian Alien Disc, a small bell (purchased in China), Rhythm Tech chimes, a 1960s

fiberglass conga, a string of ankle bells from India, a very old (and seriously modified) 19" Sabian Cymbal, a 16x16 Eames bass drum, a large Rhythm Tech cowbell, a 12x13 Eames floor tom, and a Rhythm Tech mounted tambourine. All drums are fitted with Evans medium-weight drumheads. Chris plays this assembly with a variety of Vic Firth sticks, rods, and brushes.



PHOTO REQUIREMENTS

1. Photos must be high-quality and in color, 35mm slides or high-resolution (300 dpi) digital photos are preferred; color prints will be considered; Polaroids not accepted.
 2. You may send more than one view of the kit.
 3. Only show drums, no people.
 4. Shoot drums against a neutral background. Avoid "busy" backgrounds.
 5. Clearly highlight special attributes of your kit.
- Send photo(s) to: Kit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.

A SOUND LIKE NO OTHER...

In 1883 in a small shop in Brooklyn, New York, Friederich Gretsch began creating the sound that today's drummers call "That Great Gretsch Sound." Now 123 years later the same care and commitment to quality for which the Gretsch family is famous for continues to produce drums with superior craftsmanship, innovation, and of course...

That Great Gretsch Sound





Carter Beauford
Dave Matthews Band

©2007 Zildjian Corporation

NEW EFX CYMBALS LET YOU

A CUSTOMIZE
YOUR SET-UP

Zildjian

SINCE · 1623

After 15 years, A Custom has grown to be the best selling cymbal line in the world. Now comes the newest member, the A Custom EFX Crash in 16" and 18". Born from the original EFX model, these cymbals bear the chimpering qualities of any A Custom. Paper thin in weight, the A Custom EFX has a unique series of laser generated "cut outs" that produce a quick, dry and trashy sound used for accenting and punctuating. A "must have" for any cymbal arsenal.