

**\$6,000
GIVEAWAY**

FROM CANOPUS, BEATO, FACTORY METAL, AND MORE!

GREATEST PROG DRUMMING ISSUE EVER!

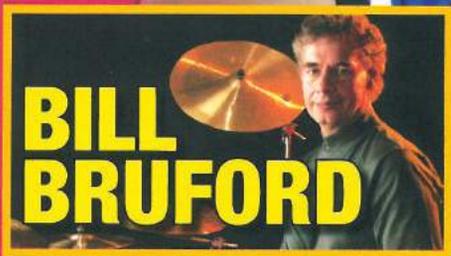
MODERN DRUMMER

OCTOBER 2007

The World's #1 Drum Magazine

**50
ALL-TIME
PROG
CLASSICS**

**PLUS PROG GIANTS:
KING CRIMSON
PORCUPINE TREE
MARILLION
ZAPPA**



**BILL
BRUFORD**

STILL ONE OF A KIND

**COHEED AND CAMBRIA'S
CHRIS PENNIE**

**NICK D'VIRGILIO OF
SPOCK'S BEARD**

PHIL COLLINS

**14 CHALLENGING
GENESIS BEATS**

WANNA PLAY PROG?

**DREAM
THEATER'S
MIKE PORTNOY**

TELLS YOU HOW

MODERNDRUMMER.COM

\$5.99US \$7.99CAN



0 74470 01203 0

The Return of an American Classic.

September 2007

Ludwig[®]

Today, yesterday and tomorrow.

WIN A TRIP TO

Zildjian

WORLD HEADQUARTERS

SINCE • 1623

Simon Phillips
Toto

Enter the Armand Zildjian Series Sweepstakes and win one of the following:

3 GRAND PRIZE WINNERS:

Trip for one to the Zildjian Worldwide Headquarters in Norwell, MA USA to meet Simon Phillips, and receive a vintage Zildjian cymbal from the Zildjian Family's private collection, a complete Armand Zildjian Series cymbal set-up consisting of one pair of Armand HiHats plus four other Armand Zildjian Series cymbals (winner's choice), one Armand Zildjian Cymbal Bag, one Zildjian History Book, and \$100 of assorted Zildjian BASICS.



10 SECOND PRIZE WINNERS:

One Armand Zildjian Series Crash Cymbal (winner's choice), one Armand Zildjian Cymbal Bag, one Zildjian History Book, and \$50 of assorted Zildjian BASICS (winner's choice).



25 THIRD PRIZE WINNERS:

One 10" Armand Zildjian Series Splash cymbal, one Armand Zildjian Cymbal Bag, and one Zildjian History Book.



ENTRY FORMS ONLY AVAILABLE FROM PARTICIPATING ZILDJIAN DEALERS!



ARMAND THIN CRASH
18"/45 cm

NO PURCHASE NECESSARY: Sweepstakes open to all legal residents of the USA and Canada. Void where prohibited by Law. Offer runs August 1st, 2007 – January 10th, 2008. For details of Sweepstakes rules and regulations, please see entry form, go to zildjian.com/armandsweepstakes, or write: Avedis Zildjian Company, Armand Zildjian Series Sweepstakes, 22 Longwater Drive, Norwell, MA 02061.

Aquarian Has Re-Invented The Single-Ply Coated Head!



[New Z-100™ coating is the most durable and resonant coating ever developed.]

New "**Smooth Application Process**" ensures an even and consistent coating from one head to the next. Ask to test a 14" Demo head at your local dealer. If your dealer doesn't have one, ask them to contact Aquarian. Special 14" **DEMO heads are Free to dealers.** One per store. Also, ask about "introductory low prices", good for a limited time only on 14" Z-100™ coated heads. Available in sizes 6" thru 28".

AQUARIAN®
DRUMHEADS

ORANGE COUNTY CALIFORNIA

TO LEARN MORE → WWW.AQUARIANDRUMHEADS.COM → 714.632.0230



BRILLIANCE & PROJECTION



ALEX GONZALEZ
PAISTE ARTIST SINCE 1983

LATIN + REGGAE + POP + ROCK = MANA'
VERSATILE + UNIQUE + BRILLIANCE + POWER = 2002
My CYMBALS My SOUND

Alex
MANA'

ALEX'S SET-UP (LEFT TO RIGHT)

17" POWER CRASH, 2002 / 16" CHINA, 2002 / 14" CRUNCH HATS, 2002 / 19" POWER CRASH, 2002
6" CUP CHIME, 2002 / 8" DARK ENERGY SPLASH MARK I, NEW SIGNATURE / 10" SPLASH, 2002
18" POWER CRASH, 2002 / 21" DRY HEAVY RIDE, SIGNATURE / 14" CRUNCH HATS, 2002 / 18" CHINA, 2002
20" NOVO CHINA, 2002

PAISTE

WWW.PAISTE.COM

Sevendust
MORGAN ROSE

Shinedown
BARRY KERCH

Arch Enemy
DANIEL ERLANDSSON

Sliptknot
JOEY JORDISON

The Ultimate Metal Working Tool.



Vision VLX shown in
#231 Black Fade

Mudvayne
MATT McDONOUGH

Papa Roach
DAVE BUCKNER

Machine Head
DAVE McCLAIN

Metal Shop is Open

Hone your Metal working skills with the smoldering power of Vision Series.
The only drums with the revolutionary sound of 6/8 SST Birch shells.

6/8 SST Shells I.S.S Tom mounts 900 Series Advanced Hardware 2 ply ProTone Heads Lacquer or Covered Finishes

Pearl
www.pearldrums.com

Cover photo by Alex Solca • Inset photo by James Cumpsty

FEATURES



<< 56 Dream Theater's Mike Portnoy

The king of progressive metal weighs in on what it takes to thrive in the style. You want to play prog? Read this.

70 50 Progressive Rock Masterpieces

From proto-prog time capsules, to classics of the golden age, to ridiculously ambitious alternative and metal long-players—get your prog-rock fill right here, rhythm explorers.

84 Prog Rock Forefather Bill Bruford

Bruford's performances with Yes and King Crimson make him an elder statesman of the genre. He's also a deep thinker on the topic. Now the guru would like a word with you...

96 Prog Rock Techniques & Tools

More tips on rockin' prog-style: an exclusive roundtable discussion with Symphony X's Jason Rullo, Nick D'Virgilio of Spock's Beard, and Coheed And Cambria's Chris Pennie.

108 Ten Prog Rock Drummers For Today

Prog lives! Meet ten modern masters of rhythmic gymnastics.

140 Dan Weiss

His concepts on combining world rhythms with drumset are fascinating—his ability to play them is mind-blowing.



22 Update

<< Porcupine Tree's Gavin Harrison

Planet X's Virgil Donati

Slaviar's Mark Zonder

Marillion's Ian Mosely

The Bad Plus's Dave King

124 Woodshed

Pat Mastelotto

When a drummer as experimental as King Crimson's Pat Mastelotto builds his own studio, you can only imagine the aural wonders soon to emerge. This way to the laboratory...

128 Playback

Aynsley Dunbar

Aynsley Dunbar has held the drum chair for Jeff Beck, Frank Zappa, Jefferson Starship, Journey, David Bowie, and Lou Reed. Catching up with a bona fide drummer to the stars.

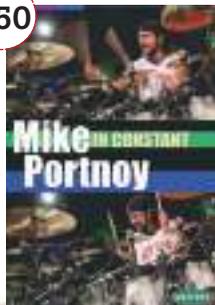




46



150



34



EDUCATION

- 110 OFF THE RECORD**
Phil Collins And Genesis: The Prog-Rock Years by Ed Breckenfeld
- 114 ROCK ' N' JAZZ CLINIC**
Grooving In Odd Times: The Mighty Quarter Note by Rob Leytham
- 116 STRICTLY TECHNIQUE**
Over The Barline: Expanding Your Phrasing With Odd-Note Groupings by Terry Silverlight
- 118 JAZZ DRUMMERS' WORKSHOP**
Metric Illusion: Creating Rhythmic Tension With Triplets by Marc Dicciani
- 120 ROCK CHARTS**
Gavin Harrison: "The Sound Of Muzak" transcribed by John Kerr
- 134 SITE SEEING**
Online Drum Forums: Information, Opinions, And More by Rick Long

DEPARTMENTS

- 10 AN EDITOR'S OVERVIEW**
Remember The Future by Adam Budofsky
- 12 READERS' PLATFORM**
- 16 ASK A PRO**
Slipknot's Joey Jordison On Developing Hand And Foot Speed • Open-Handed Hi-Hat Tips From Dom Famularo • Quick Beats: Queensrÿche's Scott Rockenfield
- 28 IT'S QUESTIONABLE**
The Ecology Of Drumming Products • The Doctor Is In: Tattoos...Or Not?
- 149 ON THE MOVE**
- 150 CRITIQUE**
- 154 SHOWCASE**
- 160 DRUM MARKET**
Including Vintage Corner
- 162 BACKBEATS**
Sonny Emory Drum Camp • 2007 Chicago Vintage & Custom Drum Show • and more
- 168 KIT OF THE MONTH**

EQUIPMENT

- 34 PRODUCT CLOSE-UP**
 - Craviotto Custom Shop Hybrid Drumkit And Vintage Edge Snare Drum
 - Orion Mainstream Cymbals
 - Peace Shallow Timbales
 - Stagg Black Metal Bell Cymbals
 - HQ SoundOff Ride And Hi-Hat Mutes
 - Taye Wood Hoop 6x14 Sugar Maple Snare Drum
 - Evans Wing Nut And Utility Drumkeys
 - Slug Percussion Uni-Badge
- 46 NEW AND NOTABLE**
- 50 ELECTRONIC REVIEW**
Yamaha DTXPRESS IV Special

NEW

Armand Zildjian Series





Earl Palmer
Recording Legend



Danny Seraphine



Charlie Watts



Ginger Baker
Cream



Hal Blaine
Recording Legend



EVOKING
THE SHIMMERING SOUND OF
THE 60's

Zildjian

SINCE • 1623

Zildjian proudly introduces a new series into the A Zildjian Range based on the popular 19" Armand Ride and the inimitable sound of the 60's. Expanded into ten more versatile cymbal models, the Armand Series is an excellent addition to the classic A Zildjian Range of cymbals, while still offering their own distinct characteristics.

You can hear Zildjian's distinctive sound in the great recordings of that era, from The Beatles to The Beach Boys, from Cream to The Jimi Hendrix Experience, from The Rolling Stones to Chicago. Zildjian has now resurrected that nostalgic cymbal sound with these exciting new models. Visit www.zildjian.com for more information on the cymbals that are bringing the past to the present!

Andy Burrows
Razorlight

Chris Cester
Jet

Myles Heskett
Wolfmother

Simon Phillips
Toto

Ilan Rubin
Lustprophets



Remember The Future

"Progressive rock." The second the words come out of your mouth, you're kind of asking for trouble.

"What kind of music do you play?"

"Oh, we're a progressive band, dude." As if every other kind of music is by definition unadventurous and boring.

In the mid-'70s, in a sense, this was true. The great prog-rock bands of the time were playing music with few antecedents. A Passion Play by Jethro Tull, Angel's Egg by Gong, Remember The Future by Nektar...the sounds on these records were simply unimaginable a mere five years earlier. Heavy rock music, played by guys—usually white guys, usually white British guys—with the chops of symphony orchestra musicians? Pop music was supposed to be disposable. But these cats were writing songs that took up entire album sides.

Of course, back in the day, to your average fifteen-year-old music geek like the one on the left in the photo, this was the stuff of unchallenged coolness. Check out what's hanging on my bedroom wall above me and my sister, circa '78: A live poster of Genesis, highlighting the band's awesome smoke & light show, not to mention singing drummer (!) Phil Collins sporting a beard more suitable to Merlin The Magician, and bassist Mike

Rutherford crouched over his double-neck axe. The poster on the right? It's from the inside panel of Yes's triple (!!) live album, Yessongs, painted by prog-rock house artist Roger Dean. And that big letter "P"? Above it were a matching "E" and "L," all cut out of Emerson Lake & Palmer's triple (again !!!) album Welcome Back My Friends To The Show That Never Ends—Ladies And Gentlemen... Well, you get the idea: Long-winded ruled. Boy-meets-girl rock? Get on back to the farm, kid.

Of course the drumming was equally notorious. All that old backbeat stuff seemed corny in comparison to the crazy fills, odd-meter secret codes, and gob-smacking solos our favorite guys played. "Bill Bruford, Carl Palmer: These guys are artists," we bragged, as if we were partly responsible. "This music is heavy. And we're heavy because we like it."

Yeah, we must have seemed self-righteous, thinking we were cooler than thou listening to that stuff. But I, for one, offer no apologies. Because if it weren't for all those risk-taking, "pompous" bands spinning tales of mystery and imagination, I and millions like me wouldn't have sought out equally adventurous bands in the ensuing years, like XTC and The Soft Boys in the '80s, Guided By Voices and Shudder To Think in the '90s, or Sigur Ros and Deerhoof in the '00s. Yes, these bands would surely bristle at being called "Progressive" with a capital P. But they most certainly were "progressive" with a small p. And don't you doubt it, their drummers absolutely continued down the artful path their forefathers trod, all those years ago.

So, dig into this issue of Modern Drummer, where we honor the great progressive rock players of the past while exploring the best of the present, and do it with the right attitude: It's arty stuff, meaning it's open to ridicule. But you can't progress without a sense of adventure.

And you like a little adventure, right? Enjoy.



Adam Budofsky

MODERN DRUMMER®

Volume 31 Number 10

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
GERALD VITALE

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, 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, Rick Mattingly, Ken Micallef, Mark Parsons, Mike Haid, 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

**"MY NAME IS
ALEX GONZALEZ AND THIS IS MY
CUSTOM DW KIT."**



Alex Gonzalez [Maná]



www.dwdrums.com

©2007 Drum Workshop, Inc. All Rights Reserved

Jeff Ballard

Finally somebody got it. Jeff Ballard is the most creative and important figure to emerge on the jazz scene since Bill Stewart. The fact that he isn't a household name among drummers is not only a mystery, it's a tragedy. Thanks for giving Jeff the coverage he so richly deserves.

Tom Franciosa

Rob Bourdon

Rob Bourdon might be considered "just another pretty face" among rockers...if he wasn't such a dedicated musician. Rob's heavy practice routines and his focus on contributing to Linkin Park's songs reaffirm my belief that he's the real deal. It's nice to see such a professional attitude in a young and successful drummer.

Bill Shoemaker

MD Readers Poll

For years I've been wondering when my fellow drummers would wake up and



reward Jack DeJohnette for his many contributions to the art of drumming. So I was pumped to finally see him where he belongs: in the MD Hall Of Fame alongside the great and influential players who have inspired generations. Now I can sleep at night.

Jay Taylor

Hey everyone! Thank you so much for the Country Drummer award again this year. As a gift back to you, my tech, Paul Davies, and I created a video from the Soul 2 Soul



tour last summer with Faith Hill and Tim McGraw. We take you on stage for a little treat. Please watch the entire clip for your thanks. Go to youtube.com and search "Paul Leim Thanks," or go directly to www.youtube.com/watch?v=fV_c0-aRSFo. Thanks again, everyone. I am once again humbled.

Paul Leim

I want to thank the readers and everyone at MD for the nod in the Readers Poll this year. It's much appreciated.

Chris Pennie

Jim Riley... Author

I really enjoyed Jim Riley's article on the Nashville Number System. Keep up the good work and keep Jim writing!

Mark Truett

Review Rebuttal

Robin Tolleson's review of my *A Rhythmic Murder Mystery* DVD in the July *Critique* department seems to be more about being humorous at my expense than a thoughtful examination of a unique educational video designed to promote a skill that research shows is steadily declining: attentive listening. That this goal is accomplished partly through my game with a tongue-in-cheek spoof of B-movies and a *Masterpiece Theatre*-gone-bad narrator hardly deserves such focus and ridicule.

Another goal of the DVD was to present challenging and interesting electronic drum solo pieces, utilizing Roland products available to most working drummers. Except for generally complimenting my "chops" and "grasp of electronics," and the mention of "long self-absorbed" solos (nine pieces in 45 minutes?!), there is no discussion of my performance. For the sake of your readers and for drummers creating atypical media products, I hope a more thoughtful perspective will be employed in future reviews.

Wes Crawford
MusicAndGames4U.com



Drummers For Jesus

Thanks for once again including the Drummers For Jesus annual celebration in your July *Backbeats* section. I am grateful that MD never shies away from an artist's expression of his or her faith, which is central to our message. On behalf of all the great drum artists and fans who don't just gain drum information by reading MD, but also gain spiritual insight, thank you for your open hearts and minds. May God continue to bless you.

Carlos Benson
Director, Drummers For Jesus International

Dropped Beats

The July Readers Poll results incorrectly read "Zakir Hussein" instead of the correct spelling of "Hussain."

The July *Kit Of The Month* department misspelled Matt Flacche's name and that of his home town, Marlton, New Jersey. The equipment list was also incorrect. The kit consists of fifteen Pearl drums: 8", 10", 12", and 14"-deep 6"-diameter Quartertoms on ISS mounts, 8", 10", 12" and 13" rack toms suspended with Opti-Mounts, 14" and 16" floor toms, two 18x22 kick drums, a suspended 3 1/2x12 maple snare drum, a 6 1/2x14 copper Free Floating snare drum, and a suspended 13" Primero steel timbale. The fifteen cymbals are all Zildjian Titanium models, and the various percussion instruments are by Pearl, LP, Rhythm Tech, and Factory Metal Percussion. The five-leg Gibraltar rack utilizes thirty-two clamps that hold booms, cymbal holders, and tom holders all custom-cut by Matt to precise lengths.

HOW TO REACH US
rvh@moderndrummer.com



**YOU SEE THEM ON THE CHARTS
YOU SEE THEM AT THE SHOWS
YOU SEE THEM WITH VATER**



MORGAN ROSE
SEVENDUST

CODY HANSON
HINDER

ROB BOURDON
LINKIN PARK

VIRGIL DONATI
PLANET X

LAWRENCE BREAUX
ROBIN THICKE



VATER DRUMSTICKS ARE STRAIGHTER, MORE CONSISTENT AND OF HIGHER QUALITY OVER THE OTHER LEADING DRUMSTICK BRANDS. VATER'S NYLON TIPS ARE GUARANTEED NOT TO FALL OFF, CRACK OR BREAK FOR THE PERFORMANCE LIFE SPAN OF THE DRUMSTICK. 100% OF VATER'S DRUMSTICKS ARE MANUFACTURED IN THE USA. ALL VATER STICKS ARE TONE & WEIGHT MATCHED BY COMPUTER ANALYSIS. VATER USES A HIGHER MOISTURE CONTENT FOR A STRONGER, LONGER LASTING STICK. MAPLE IS LIGHTER AND SOFTER SOUNDING FOR JAZZ/LOW VOLUME DRUMMING. HICKORY IS THE MOST POPULAR WOOD USED FOR DRUMSTICKS BECAUSE OF IT'S STRENGTH, WEIGHT AND GREAT DURABILITY. HICKORY ALSO ABSORBS SHOCK, WHICH REDUCES HAND AND WRIST FATIGUE.

VATER.COM

GWP GOOD WOOD PERFECTED

NOW PLAYING ON STAGES EVERYWHERE



EVERYTHING MAPLE HAS
AND MORE!

TAMA®

"With Bubinga you've got everything Maple has, with more tone, more control, more attack. In an arena, when you need to hit hard, some drums give you the attack, but lose their tone. No matter how hard you dig into these drums, you get attack and tone. In more intimate settings, you've got real dynamics and sensitivity, even with brushes. The drums just seem to breathe with you. And Bubinga is versatile. With Christina, I have to play every style you can imagine, and these drums work across-the-board."

Brian
FRASIER-MOORE
CHRISTINA AGUILERA



Brian Frasier-Moore's Ultraviolet Sparkle Starclassic Bubinga kit:
18 x22" BD, 18 x20" BD, 8x24" Woofer BD, 6 x8" TT, 6 x10" TT, 6 x12" TT, 12 x14" TT,
13 x15" TT, 13 x13" FT, 10 & 12" Bubinga Tymp Toms, 14x20" Bubinga Gong BD,
5.5x10" Bubinga SD, 6x13" 10mm Bubinga SD & 5.5x14" 10mm Bubinga SD

Check out the Brian Frasier-Moore video with his Custom Starclassic Bubinga kit and very special guest at www.tama.com/bfmbubinga

THE NEW DIRECTION IN SOUND FOR TODAY'S MOST INFLUENTIAL DRUMMERS

Kenny Aronoff (john fogerty) · Frank Beard (zz top) · John Blackwell (justin timberlake) · Bill Bruford (earthworks)
Ronald Bruner, Jr. (kenny garrett/stanley clarke/suicidal tendencies) · Abe Cunningham (deftones)
Brann Dailor (mastodon) · Alan Evans (soulive) · Chris Gaylor (all american rejects) · Mike Malinin (goo goo dolls)
Harvey Mason (fourplay) · Nick Oshiro (static x) · Simon Phillips (toto) · Jeremy Stacey (sheryl crow)
John Tempesta (the cult) · Pete Wilhoit (fiction plane)



tama.com



Courtesy Of Pearl

Slipknot's Joey Jordison On Developing Hand And Foot Speed

I bought Slipknot's 9.0 Live, and I want to say that you're the best blast-beat drummer ever. Your hand speed on "Three Nil" totally blew me away. How did you develop such speed and control? Also, the double bass beat leading up to the chorus of "Three Nil" is the fastest I've ever heard a drummer go. How much of that speed comes from practice and how much comes from your choice of pedal and the way that pedal is adjusted?

Dan Voltz

Your kind words are much appreciated. To answer your question, the "blast" is a very strategic and delicate beat. To achieve the fastest speeds, you really have to concentrate on single-stroke rolls, and, most importantly, on wrist technique. I can't stress that enough. You can really harm your wrists and tendons if you don't have the right wrist

technique. To prevent frustration during practicing, practice while watching TV. (That's what I do.) Start slow, and be sure to get your wrists properly warmed up before attempting major speed.

There are two ways of incorporating the kick drum into blast beats: one-footed or two-footed. I use both. If I'm playing 16th notes I always use one foot, because it's usually steadier. For 32nd notes between the snare and hi-hat, I'll use two feet. It's a little trickier to maintain steadiness, as well as to avoid a bouncy sound that I call "the teeter-totter effect." With practice, you should be able to find that balance and make it just as even.

As for the kick drum speed in "Three Nil," that comes from years of playing. It has nothing to do with the pedal, although the Pearl Eliminators I use are killer! There's also a misconception about spring tension. A lot of drummers tend to think looser is better, but it isn't. When the spring is loose, you won't get the rebound coming off the head that you need to achieve those speeds.

I hope this helps. Thanks again.

“THE OAKS ARE
BUILT TO TAKE A BEATING

NIGHT AFTER NIGHT AND
GIVE IT BACK HIT AFTER HIT.
OAK IS **NO JOKE** -- FEEL IT!”

BEN DUSSAULT
THROWDOWN

“I RELY ON MY OAK CUSTOMS’
SHEER VOLUME TO

PROJECT ABOVE THE GUITARS

IN A LIVE SETTING.
THEY’RE **UNBELIEVABLE!**”

NEIL SANDERSON
THREE DAYS GRACE

OAK CUSTOM



“**UNBELIEVABLE VOLUME**
AND INCREDIBLE TONE. SIMPLY THE BEST.
PERIOD.”

XAVIER MURIEL
BUCKCHERRY

**FOR THOSE SERIOUS
ABOUT THEIR MUSIC**

“**THE OAK REALLY CUTS**
AND BRINGS OUT **MORE POWER**
AND EXCITEMENT THAN ANY
OTHER KIT I’VE EVER PLAYED.”

JUSTIN FOLEY
KILLSWITCH ENGAGE

The Sales Event You've Dreamed Of



Open-Handed Hi-Hat Tips From Dom Famularo

I currently play my hi-hat in the traditional manner, crossing over my left hand to play the hi-hat with my right. However, playing "open-handed" makes sense to me, so I've been thinking of putting a cable remote hi-hat on the right hand side of my kit as a replacement for my main hi-hat (not as a secondary hi-hat). But my concern is that while many drummers use a second hi-hat on the right side, I've never seen any drummer with only a remote hi-hat on the right side of his or her kit.

Do you have any recommendations or tips? Which make/model of remote hi-hat do you suggest I consider? Thank you for tons of inspiration.

Thinus van As

Thanks for your question. The fact that you're interested in playing "open" is exciting. Putting a remote hi-hat on your right side sounds great. There are many brands to choose from, so you really have to research all the companies to learn what will work for you. Like choosing a bass drum pedal, the process is very personal.

I use two hi-hats because playing certain grooves using left-hand lead really helps me to develop my weaker side. This, in turn, leads to more equal control with my hands. I use 14" Sabian HHX hats on my left and 13" HHX hats on my right, because I enjoy having different sound options on my kit. I also adjust my hi-hat stands so that the cymbals are level to my snare. Not all hi-hat stands go low enough, but my Mapex stands adjust perfectly for me to achieve this setup.

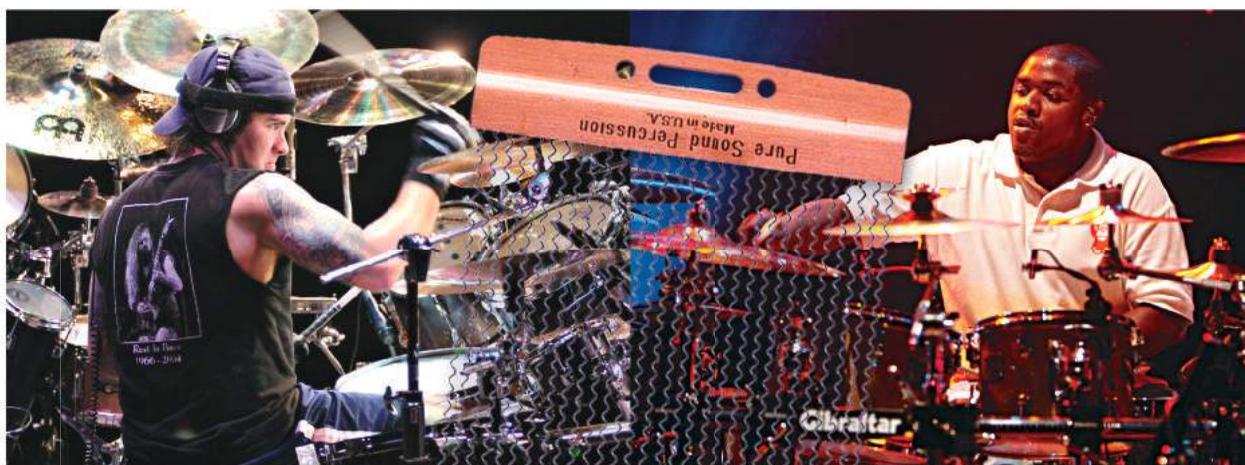
I always suggest playing grooves that you feel comfortable with when using your left hand on your left hi-hat. For more difficult grooves, switch to your stronger side. Remember, the more options you have, the better choices you can make.

To get more information on the open-handed playing technique, look into Billy Cobham, Simon Phillips, Will Kennedy, Lenny White, and Terry Bozzio. Check out their setups and research their playing. In addition, check out my free cyber lessons at www.vicfirth.com, where I demonstrate some ways to adapt to open-handed playing.

There are also two new books from Alfred Publishing that you should check out. Open Handed Playing is by a wonderful German drummer named Claus Hessler (www.claushessler.de). I'm sure it will give you ideas for either way you decide to go. The Weaker Side, by Stephane Chamberland (www.stephanechamberland.com) will strengthen your left side and add more balance to your technique.

I hope all this info gives you a path to success. Have fun and enjoy your journey!

Cover the spectrum.



Jason Bittner Shadows Fall

Teddy Campbell Dream Girls Soundtrack

They say, "Different strokes for different folks". But, when it comes to getting a great snare sound, even drummers from different ends of the musical spectrum agree on Puresound snare wires.

Puresound Custom S-1430

for every drum and every drummer™

puresound®

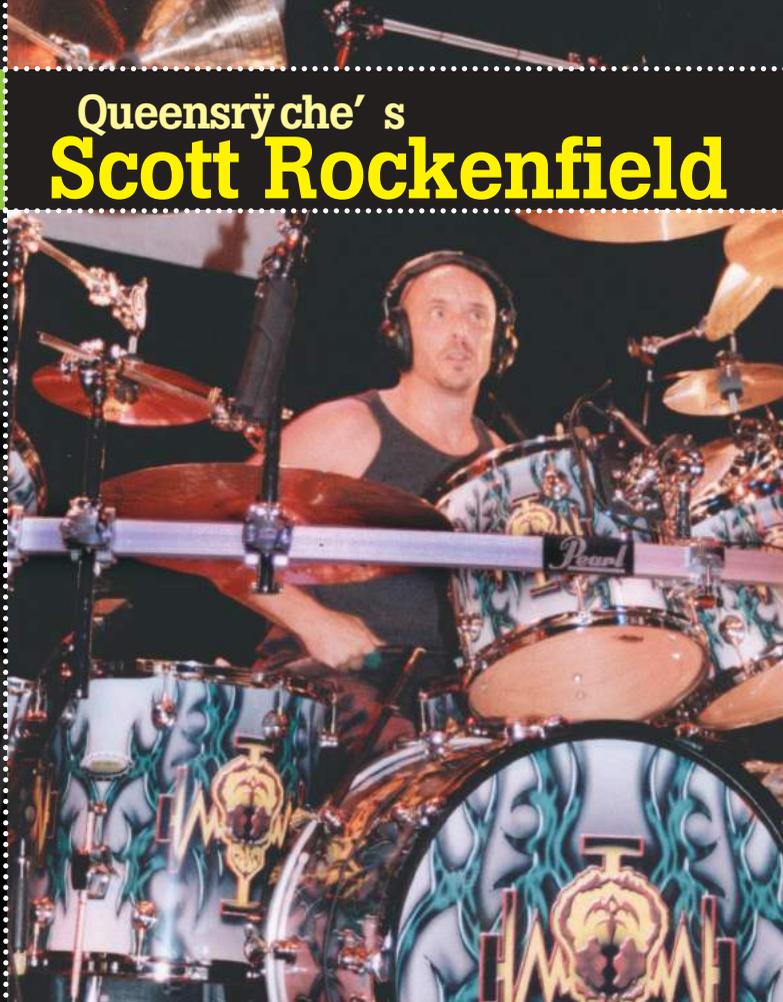
www.puresoundpercussion.com

QUICK BEATS

text and photo by Joe Perry

Queensrÿche's Scott Rockenfield

Place of birth: Seattle, Washington
Influences: Neil Peart, Peter Criss, Alan White, Alex Van Halen
Hobbies/interests: My kids, family, film, music
How I relax: Garden, hang around with my family
Favorite food: Sushi
Favorite fast food: Pizza
Favorite junk food: French fries
Favorite drink: Vodka tonic
Favorite TV show: *60 Minutes*
Favorite movie: *The Fifth Element*
Favorite album: Peter Gabriel's *So*
Vehicle I drive: 2006 Dodge Ram
Pets I have: Two dogs, one cat, one hamster
Other instruments I play: Keyboards
If I wasn't a drummer, I'd be: A scuba diver or a tennis player
Place I'd like to visit: China
I wish I'd played drums on: "La Villa Strangiato" by Rush
Musicians I'd like to work with: Peter Gabriel, Danny Elfman
Next up & coming drummer: James "The Rev" Sullivan (Avenged Sevenfold)
Most prized possession: My kids
Person I would like to talk to: Both of my grandfathers
Person I admire: My wife
Most memorable performance: London, 1994, the Royal Albert Hall. Great venue, not many rock acts allowed.
Most unusual venue played: Turkey, 2004, a festival on the beach of the Black Sea.
Biggest venue played: Rock In Rio, 1992, for 150,000 people



EMAIL YOUR QUESTIONS
rvh@moderndrummer.com



Art & Soul

Full-Grain Leather Snare Drum bag model 130-15-21

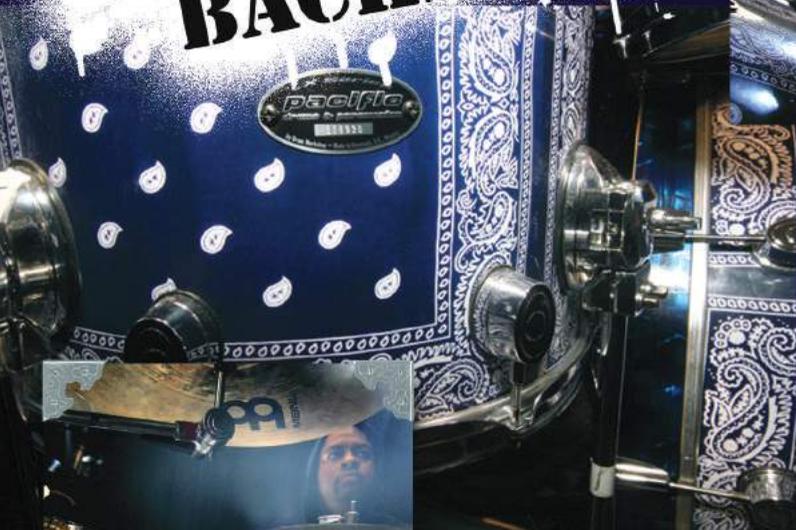
For over 30 years we've dedicated ourselves to making gig bags that musicians treasure as much as the instruments they carry.

Reunion
Blues

<http://www.reunionblues.com>

PDP

PACIFIC DRUMS AND PERCUSSION BACKSTAGE

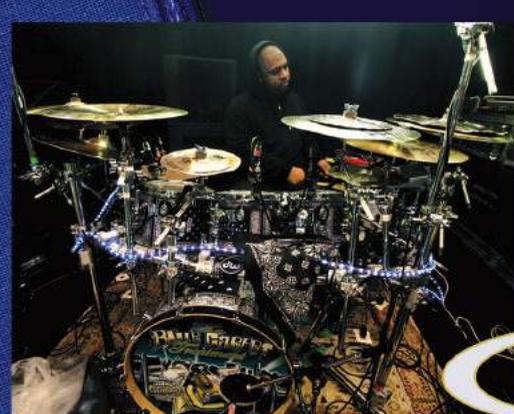
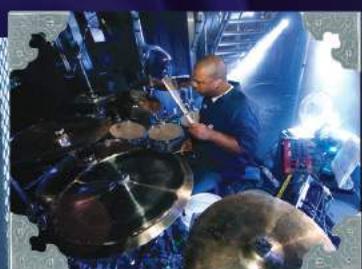
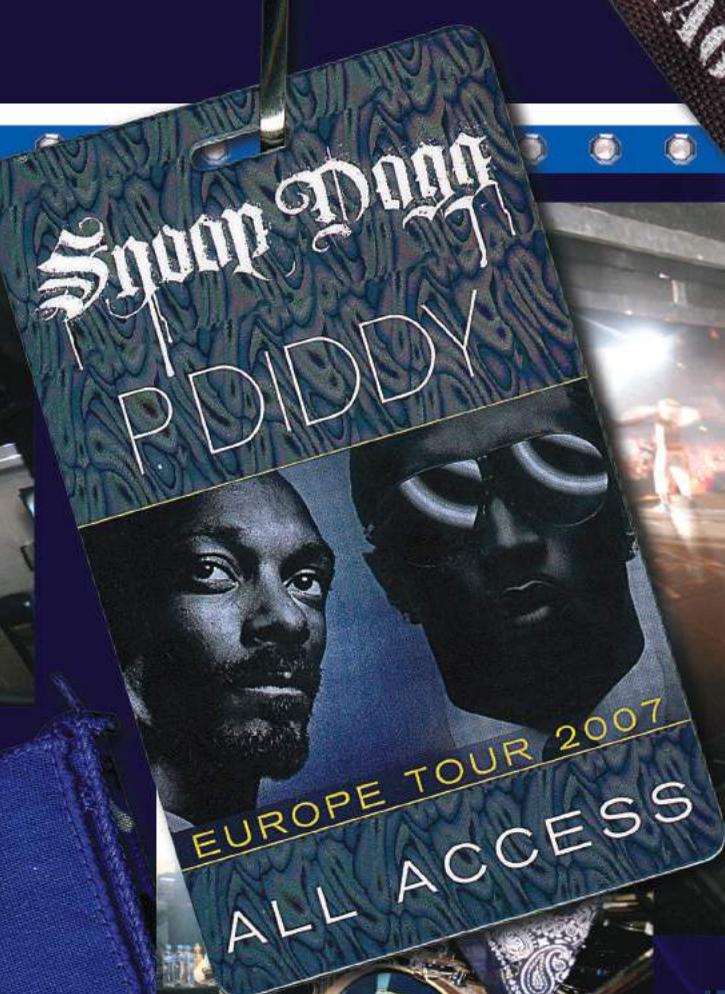


21 15 KODAK 400TX

22 16 KODAK 400TX

23 17 KODAK 400TX

24 18 KODAK 400TX



TREVOR LAWRENCE JR

Snoopy Dogg

www.pacificdrums.com



Porcupine Tree's
Gavin HARRISON
Displacing Rhythms In Cyberspace

It's not as if Gavin Harrison needs to lurk on the Internet. He's popular. You *like* him! On the strength of his books, DVDs (including the recent Hudson release, *Rhythmic Horizons*) and performances with UK progressive band Porcupine Tree, you voted him number-1 prog drummer, a real *coup*. So what does Harrison find online that's eluded him on land?

"A lot of requests come in from myspace.com," Gavin explains. "People sign up as my 'friend' (at www.myspace.com/gavharrison) and, while I'm courteous, I don't always follow their links. But one day I did. On this particular guy's site, two bands were playing simultaneously and it was similar to the King Crimson double-trio idea—two virtual bands playing in different tempos and keys. I wrote to this guy and, since PT was touring near his town, we met up. His name is Rick Byer and he sings like David Bowie and plays bass guitar in a sort of Chapman Stick fashion.

"I had lots of surplus ideas that didn't get used in Porcupine Tree," Gavin continues, "and Rick said that he would be inspired to use these and write songs off them, as in *I've been waiting for someone like you all my life!* Within a week he'd written three songs, and we quickly came up with ten. I then emailed them to Robert Fripp, and he played on five of the pieces. Dave Stewart is on them, too. It's nice to have two of the 'grandfathers of prog' contributing."

Apparently everything has fallen together very naturally for this new project for Harrison. "It contains some of the best drumming I've ever done," he says enthusiastically. "When I think I've got a few clear months in my schedule, it may be a golden chance to start a band from scratch, and, you know, play in a pub filled with three guys and a dog."

With no breaks in sight, however, it'll be Porcupine Tree for the rest of the year. Speaking of which, ask Gavin about spending quality time with band *and* crew traveling a long haul in a single bus. Or get him to recall the two-hour concert in Detroit, with no air conditioning, and with reefer smoke rising from the front rows like a brush fire. Ah, the glamorous life. Read about it at www.porcupinetreec.com.

T. Bruce Wittet



Virgil DONATI Extreme Progression

MD recently connected with drummer great Virgil Donati to catch up on his slew of current activities, including new CD and DVD releases, international touring, and his recent *MD* readers poll award for best clinician. We also asked Virg for his thoughts on the current state of prog rock.

"Today, progressive music seems to be 'progressing' along more diverse paths than ever before," Donati insists. "Much of it is vocal, and some instrumental; some predominantly rock-oriented, and some leans to the fusion side; some is contemporary and some is retro. Progressive to *me* implies a certain questioning, and an attempt at moving the lines—finding 'your own' way. I'm not convinced we come close to the heyday of progressive, though, with bands like Yes, Genesis, ELP, U.K., and King Crimson.

"*Quantum* is the latest release from Planet X," Donati says of the border-expanding band. "This is hardcore progressive instrumental music, slightly biased towards the fusion side. I would call it 'heavy fusion.' There are many interesting and unique grooves on this record, but the highlight for me is the incredible level of performance these great musicians brought to the music."

Donati also recently released a solo drumming DVD, *Live In Stockholm*, which features four full-length solos, with the main feature

shot at the Stockholm Drum & Bass Festival. According to the drummer, "There are now many renowned drum festivals held all over the world; these have given drummers a stage on which to express themselves as soloists. I'm convinced this is making a huge contribution to the development of the art of drumming. I simply wanted to put this collection out there for posterity, as a record of some of my best solo performances captured over the past few years. This is available only through my site, www.virgildonati.com."

Earlier this year found Virgil on a European stadium tour with French pop icon Michel Polnareff. Just how did Donati land the coveted gig? "Michel would frequent all the CAB shows at the Baked Potato in LA," Virgil says, "and he decided that he *had* to have that band as the core group for his tour."

Virgil is currently touring with Devil's Slingshot, a power trio that features guitarist Tony MacAlpine and bassist Billy Sheehan. He's also quite happy about his recent *MD* readers poll win. "When I returned from touring in May," he says, "I found a package that revealed a plaque from *MD* for being voted best clinician. To be considered in any category in *MD* is an honor, and my thanks go out to all the readers."

Mike Haid

HAPPY BIRTHDAY!

- Earl Palmer (studio legend): 10/25/24
- Paul Humphrey (session great): 10/10/35
- John "Jabo" Starks (James Brown): 10/26/38
- Roger Hawkins (Muscle Shoals rhythm section): 10/16/45
- Mike Clark (The Headhunters): 10/3/46
- Gary Mallaber (Steve Miller/sessions): 10/11/46
- Chris Slade (Manfred Mann): 10/30/46
- Trilok Gurtu (independent): 10/30/51
- Poncho Sanchez (percussion great): 10/30/51
- Tico Torres (Bon Jovi): 10/7/53
- Rick Latham (independent): 10/1/55
- Troy Luccketta (Tesla): 10/5/59
- AJ Pero (Twisted Sister): 10/14/59
- Larry Mullen Jr. (U2): 10/31/61
- Tommy Lee (Mötley Crüe): 10/3/62
- Chad Smith (Red Hot Chili Peppers): 10/25/62
- Mike Malinin (Goo Goo Dolls): 10/10/67
- Aaron Spears (Usher): 10/26/76
- Tony Royster Jr. (independent): 10/9/84
- Zak Hanson (Hanson): 10/22/85

Mark ZONDER Setting New Standards With Slavior

After spending over two decades performing in progressive metal acts such as Warlord and Fates Warning, Mark Zonder could be pigeonholed as a one-trick slammer. But if the recent self-titled release of his newest band Slavior is any indication, Zonder's ready to dispel any classifications set before him.

Credit the fact that Zonder's finally in the driver's seat. While most drummers are on the receiving end of the songwriting process—often with guitarists or vocalists dictating the initial form of songs—most of Slavior's material starts from behind the kit. "The whole premise of this band was to base the pieces on drum patterns I'd been working on and recording," he says. "I wanted to get a unique sound that was also very rhythmic. As you know, it's sometimes tough to jam that into someone else's song or part."

Linking up with guitarist Wayne Findlay (from the Michael Schenker Group) and vocalist Gregg Analla was key to establishing Slavior's success. Zonder moved south to San Diego and began tracking in his home studio, which is crammed full of gear he's

accumulated throughout the years. "I'm basically like a kid in a candy store," Zonder says of his new place. "It's an amazingly creative outlet for me."

Zonder is quick to credit Analla with keeping Slavior's sound on the cutting edge. "He took dinosaur Zonder here and made it like I was twenty-two years old or something," Mark laughs. "It was crazy, modern, edgy, and contemporary. If someone told me ten years ago that I'd have some guy rapping on my record, I would've said there's no way that would happen. But Analla is definitely a guy that makes me sound better with his singing. He sings very rhythmically, and he knows where *not* to sing."

Zonder tracked the album parts on a GMS kit, featuring the decidedly un-rock sizes of a 20" kick, 10" rack, and 13" floor tom. "With those drums, you can really tune them down," he says. "I'm playing really small drums, but they're really punchy."

Waleed Rashidi

Marillion's Ian MOSELY Off To Somewhere Else

After spending the past few years writing, recording, and mixing their fourteenth studio album, Marillion is back on the road to let the world hear *Somewhere Else*. As such, it means a resumption of percussive duties for their long-time drumming great, Ian Mosely.

"The recording of the new album went really well," Ian reports. "If an album is fun to make, that's usually a good sign. We used a guy named Mike Hunter to do the production, and his energy and enthusiasm rubbed off on us."

While listening to the new album, you'll notice that the drums have a very organic, natural sound and feel to them, as though the songs hadn't been recorded to a click. "I believe that music should sort of breathe," Mosely insists, "and that songs should speed up and slow down a bit. If we used a click, we might speed it up for the chorus, to give it a bit of a kick. If we do use a drum loop or a click when the real drums come in, the loop or the click is knocked out." Marillion also used a very organic method when writing the songs. "The five of us just go into a studio and jam—that's how we write. It's quite an organic process, though sometimes it can be incredibly frustrating."

Somewhere Else allows Ian to highlight his ability to play very much for the song. "Over the years," he says, "my role as a drummer has been to try to complement the arrangement and make it flow, as opposed to when I was a teenager, when all I cared about was playing as fast as I could. My playing has gotten simpler over the years, and hopefully it's matured a bit."

Even though this is Marillion's fourteenth studio album, the band is still continuing to push onward. "We still feel we're moving forward as opposed to writing the same album all the time," Ian says. "We don't feel as though there are any barriers to the music we play."

For more info on Marillion, go to www.marillion.com.

Monty Sneddon

Michiel Kooften



Lara Hogan

The Bad Plus' s Dave KING Prog? You Bet!

Great musicians, regardless of style, should electrify and challenge. The Bad Plus's Dave King achieves both goals on the trio's fourth album, *PROG*. They create intricate improvisations from material as diverse as David Bowie's "Life On Mars" and Rush's "Tom Sawyer," as well as their own gasoline-on-fire compositions.

King summons serendipity and incredibly smoking notes on the album's opener, "Everybody Wants To Rule The World," delicately clicking and clacking one moment, roaring like a Terminator time tumbler the next. *Prog rock* this ain't; progressive thinking it most certainly is.

"Some prog rock informs our music to where it can be theatrical and employ odd time signatures," King explains. "But *PROG* is not about prog rock or prog jazz. It's about a progressive attitude, meaning anything can happen. It doesn't mean it's great or inventive, just that we're trying to do things that haven't been done before."

"There's a lot of intense math and emotion involved," the drummer continues. "I bring everything I feel to the music; I'm not trying to

make it rational and pretty. The death knell of all art is when people get comfortable. A lot of drummers have their riffs, they don't take chances, and they don't play dramatically. You have to pull yourself out of your comfort zone to try something new."

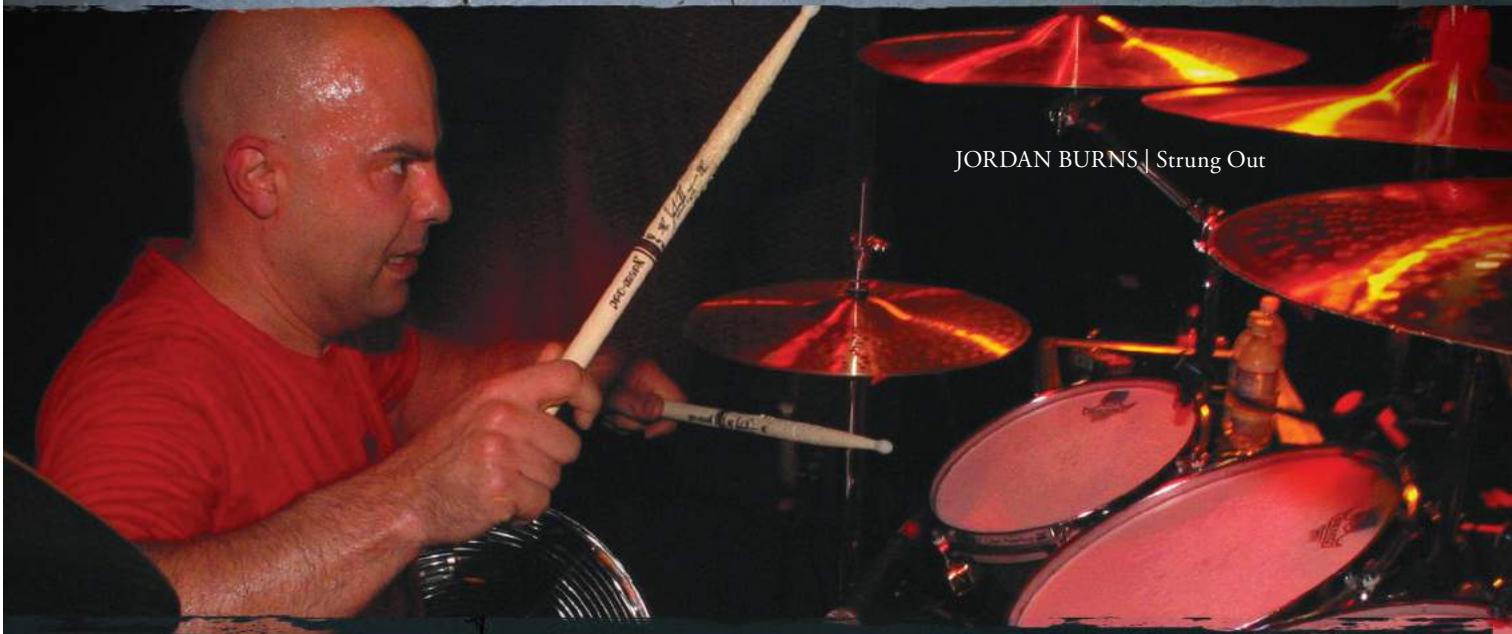
Playing a four-piece Ellis Drum Shop kit and Zildjian cymbals, King boldly goes where many drummers would like to follow, if only they could find the outlet. King believes it's all about the search, not the destination. "I was the wrong guy for many occasions," King laughs, "but in that search I was able to attract musicians that wanted to contribute to improvised music. My attitude is, bring as much of yourself as you can to everything, and see what happens. You might start attracting like-minded people."

King can also be heard on Happy Apple's *Back On Top*, *The Gang Font* featuring Interloper, Halloween Alaska's *Champagne Downtown*, Mason Jennings' *Boneclouds*, Meat Beat Manifesto's *At The Center*, Haley Bonar's *Lure The Fox*, and Bill Carrothers' *Shine Ball*.

Ken Micallef



I NEED DRUMS THAT DELIVER NIGHT AFTER NIGHT.



JORDAN BURNS | Strung Out

THAT'S WHY I PLAY MAPEX.



The all new special edition Black on Black VX.





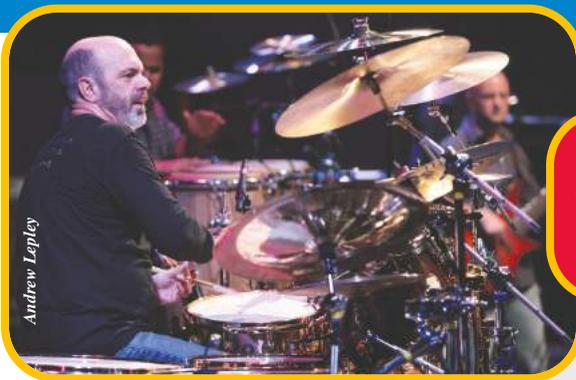
ALL-NEW 17" EL SONIDO MULTI CRASH RIDE

Zildjian

SINCE • 1623

MULTI-PURPOSE

Developed with Percussionist Marc Quiñones of the Allman Brothers Band, the all new 17" El Sonido Multi Crash Ride provides a versatility of sound for use in any Salsa, Jazz, Latin, or Rock setting. The lathed, medium-thin weight outer portion of the instrument helps to create a fast and expressive Crash response while the thicker unlathed center area produces focused Ride articulation and a pure bell tone. Zildjian's Brilliant finish helps to provide extra sparkle to its sound. A multi-purpose cymbal for multi-purpose players like Marc.



Andrew Lepley

Full Circle, the debut record from **Danny Seraphine's** California Transit Authority, is finally available via Amazon and other online outlets worldwide.

Stanton Moore is on Galactic's *From The Corner To The Block*.

Bobby Jarzombek was laid up for six weeks earlier this year with a broken left wrist. Thankfully he's back playing at 100%. Bobby recently performed with Fates Warning and is in the process of setting up a clinic tour. For more info, check out his Web site, www.bobbyjarzombek.com.

Joey Castillo is on *Era Vulgaris*, the new one by Queens Of The Stone Age.

Matt Thompson is on the new one by King Diamond, *Give Me Your Soul...Please*.

Kevin Sawka is on *Chapter One* by Arisawkadoria, which was produced by original Santana drummer **Michael Shrieve**.

David Lauser and percussionist **John Douglas** are on Sammy Hagar's Live DVD, *Sammy Hagar And The Wabos, Livin' It Up In St. Louis*. The DVD also includes Van Halen bassist Michael Anthony.

Multi-instrumentalist **Ben Scheuer** plays drums on a track from his debut CD *Escapist Papers*. The disc also features **Josh Dion** and **Vinnie Sperrazza** on drums. For more info, visit www.escapistpapers.com.

Joey Zehr is on The Click Five's much-anticipated sophomore release, *Modern Minds And Pastimes*.

Rick Woolstenhulme Jr. is on the latest by Lifehouse, *Who We Are*. The band is also touring in support of the CD.

Gospel drummer **Bomani Holcomb** holds down the drum chair and is also the musical director at the Abundant Life Church in Fort Walton Beach, Florida. Bomani can also be heard playing on a live weekly broadcast in Florida on WPSM 91.1 FM.

Charley Drayton, Gary Novak, Toss Panos, and Bernie Dresel are on Robben Ford's newest, *Truth*.

Hootie & The Blowfish's **Jim "Soni" Sonefeld** is currently in the midst of their Homegrown Concert series, which helps benefit schools in the community, supporting their live DVD, *LIVE In Charleston: The Homegrown Concert Event*.

Congratulations to **Louie Bellson**, who was recently given ASCAP's Living Legend award. He also received the congressional lifetime achievement award at the Temecula Valley International Jazz Festival.

Legendary KISS drummer **Peter Criss** has a new solo CD of love ballads out called *One For All*. For more info, go to www.petercriss.net.



DRUM DATES

This month's important events in drumming history

Cozy Cole was born on 10/17/1906, **Papa Jo Jones** on 10/7/11, **Art Blakey** on 10/11/19. (He passed away in October of 1990.) **Ed Blackwell** was born on 10/10/29 and passed away on 10/7/92. **Billy Higgins** was born on 10/11/36, **John Guerin** on 10/31/39, and **Keith Knudsen** on 10/18/52.

Billy Gladstone passed away in October of '61, **Gene Krupa** on 10/16/73, **Al Jackson Jr.** on 10/1/75, **Mike Gibbons** of Badfinger on 10/4/05, and The Runaways' **Sandy West** on 10/21/06.

10/24/47: Pianist/composer Thelonious Monk records *Well, You Needn't* at his first trio session with bassist Gene Ramey and drummer **Art Blakey**. Nine years later, on 10/9/56, Monk records *Ba-Lue Bolivar Blues Are*, with bassist Oscar Pettiford, drummer **Max Roach**, and saxophonists Sonny Rollins and Ernie Henry.

10/7/95: Alanis Morissette's third record, *Jagged Little Pill* (with session drummers **Matt Laug** and **Rob Ladd**), tops the album charts and makes her the first Canadian female artist to hit number-1 in the US.





Thomas Lang

Sheila E.

Gregg Bissonette

Omar Hakim

Peter Erskine



Luis Conte

“There are times when playing that you want a big, monstrous, roomy kick but you want the tightest sounding snare. You’re able to assign those things with Roland’s V-Drums, and not lose your head.”

-Travis Barker

Find out what the pros are saying about their V-Drums at www.RolandUS.com



Nate Morton

Richie Garcia

Marco Minnemann

Taku Hirano

Jim Keltner

Mark Schulman

Johnny Rabb

Neil Peart



The Ecology Of Drumming Products

What is the drumming industry doing to ensure that its wood resources are harvested responsibly? Gibson Guitars are Forest Stewardship Council (FSC) certified. Are any drum or stick manufacturers getting on board?

Eric Sennett

Since drum, percussion, and stick companies rely on readily available sources of wood for their livelihood, virtually all of them are extremely conscious of the need to conserve and replenish wood resources. We canvassed a representative sampling of manufacturers on this topic, and we received the following comments.

Carol Calato, president, Regal Tip Drumsticks

We're not only concerned about Regal Tip's wood supply, we also believe in operating an ecologically friendly company. I've spoken



with many loggers and mill operators, and I've been assured that there are plenty of hickory trees in the US and that they're logged so that they continue to regenerate. Only trees over a certain diameter are cut down. When they are felled and removed, the hickory nuts from the fallen trees take root and the natural cycle of re-growth begins in the cleared spot.

Pat Brown, director of sales & marketing, Pro-Mark Drumsticks

American hickory and maple grow faster than they're being harvested, so there's no danger of depleting those resources from the making of drumsticks. Japanese oak, on the other hand, is a limited resource. Pro-Mark plans several years in advance of our needs, and we work closely with our wood vendors in Japan. However, we're not the only consumers of this unique wood. It's also used in furniture, for example. Fortunately, there are safeguards in place to assure that Japanese oak is not overharvested.

Alan Vater, vice president, Vater Drumsticks

Our hickory sources are carefully maintained by forestry experts. Hickory is harvested only when the tree is mature, in order to yield the highest amount of material. And it is never harvested by clear-cutting a whole forest. In fact, there is no such thing as a "hickory forest," since hickory generally grows alongside several other species of trees.

Ron Allman, product manager, drumsticks & accessories, Zildjian

All of Zildjian's drumsticks are manufactured in the US with wood sourced primarily from private landowners. While we cannot speak for them, it's in these landowners' best interests to allow their supply to replenish in order to guarantee future business for themselves and their families.

continued on page 30



~GIANTS OF METAL UNITE~

Defiant

SERIES DRUMS

Drumming Legends both old skool and new are flocking to Ddrum with a single demand: get us gear that looks, sounds, plays, and performs like METAL! By combining the sonic bite of Basswood shells, the visual blast of black powder-coated hardware, and a choice of three sparkle-lacquer finishes, New Defiant Series drums are the answer. These pre-configured double-bass kits bring the mayhem back to high-octane playing. With shorter tom depths for better rebound and speed, and the essential lows players like these require, *Defiant* stands up to the challenge. Can you handle it?

DAVE MCCLAIN
Machine Head

TRAVIS SMITH
Trivium

STEVE ASHIEM
Deicide

TIM YEUNG III
Divine Heresy

DEREK KERSWILL
(on tour with) Unearth

PETE SANDOVAL
Morbid Angel

JOHN BOECKEN
DevilDriver

BRAD "JIZMAK" ROBERTS
GWAR

IT'S QUESTIONABLE

Scott Donnell, director of marketing, Drum Workshop

DW is part of the American Forests program. For every kit purchased, we plant a tree. In 2004, for example, a total of 3,062 trees were planted as part of domestic and international reforestation projects. The Exotic Bubinga ad we published back in 2005 was created specifically to let the public know that this wood was purchased from a managed wood source.

Paul Hawes, director of sourcing & manufacturing, Premier Drums

With the future of the business still heavily relying on timber to produce drums, it is in our interest to ensure that supply is sustainable for the future. Consequently, Premier drumshells are manufactured out of timber from managed forests in which new trees are planted where trees are felled.

Dave Jewell, national sales manager, Yamaha Drums

Yamaha is very concerned with the environment. Our Steve Jordan snare drum is made from certified replenished wood. Also, Yamaha is ISO9000 certified, which means that we must meet many stringent requirements in our manufacturing processes. In addition, since 2005, the Yamaha Corporation has participated in the Yamaha Forest Project. This is an ongoing program that will see 200,000 trees planted in Java, Indonesia by the year 2010.

Rob Mazella, vice president, GMS Drums

We don't manufacture shells at GMS. We source them out. We also buy veneer (like the olive ash on our 20th anniversary snare) from various vendors. Some of the major suppliers that they buy from are FSC compliant. However, they purchase from so many

different suppliers that they can't be sure on all accounts. This information got me thinking about our suppliers, and I feel better knowing more about our products.

Jim DeStefano, brand manager, 3 Drumsticks and Gon Bops Percussion

The supplier that we purchase the majority of our drumstick wood from is a member of the Sustainable Forestry Initiative, which helps establish guidelines for responsible and renewable forestry. For our Gon Bops drums, we use wood species that are abundant.

Ray Enhoffer, director of R&D, Latin Percussion

Latin Percussion was the first company to mass-produce wood congas on a large scale in Thailand. One of the considerations in doing so was the wood supply. The wood we use is plantation grown. After the trees are harvested, new trees are planted.

Mitch McMichen, president, Meinl USA

The hardwood used in the Meinl Percussion line comes from traditional rubberwood plantations in Thailand. It's an ongoing cycle: New trees are planted as older trees are harvested when they stop producing latex. These harvested trees are then turned into instruments like congas, bongos, and wood blocks. Meinl is committed to our environment and to conservation. We've even invested in solar power to help run one of our factories.

Victor Filanovich, brand manager, Toca Percussion

All the wood used to make Toca products from Thailand and Bali are plantation grown.

GET THAT STUDIO SOUND

These cymbals have it. That perfectly balanced ambient tone. No mics or EQ...they're just made that way. The Soundcaster Customs have a built-in glassy high-end that's grounded in a nice full spread. You can use them for almost anything. They're that versatile: metal, punk, alternative, rock, country, pop. Live or studio. It comes from starting with the right metal. Meinl has four bronze alloys. (No other company can match that.) And the finish—it's almost blinding, it's that brilliant.

Meinl Soundcaster Custom. Glassy high-end with a full spread. Super brilliant finish. **You can hear sound samples at www.meinlcymbals.com/soundcaster_custom**

NICK D'VIRGILIO
Spock's Beard



4 IS MORE





THE DOCTOR IS IN by Asif Khan, M.D.

Editor's note: This new mini-department has been established to address your questions related to drumming and health.

Tattoos...Or Not?

I'm an eighteen-year-old drummer into punk and metal music. A lot of my favorite drummers have tattoos, and I'm thinking about getting a few myself. My parents are freaked, of course. And my grandfather (who was in the navy during World War II and has several tattoos himself) is advising me against getting "inked" due to possible medical complications. What's your advice?

Paul Bendelay

Prior to obtaining a tattoo, you should be aware of the possible complications, the most obvious of which is disease transmission. There have been a small number of cases of hepatitis B and C transmission associated with tattoo application. Although there have not been any documented cases of HIV transmission via tattoo needles, according to the San Francisco AIDS Foundation the risk is present (www.sfaf.org/aids101/transmission.html#tattoo). Tattooing has also been implicated in the transmission of tuberculosis and syphilis.

Although the colors of tattoos are sometimes spectacular, none of the fifty or so dyes used in tattoo parlors—which range from metal oxides to syn-

thetic organic dyes—are regulated by the FDA. A number of allergic reactions to these dyes have been reported. Inks most commonly reacted to include reds and yellows, with symptoms ranging from red, bumpy, or itchy skin on and around the tattoo to more severe reactions such as blistering and persistent infections.

Other potential complications of tattoos include the formation of keloid scars in darker-skinned people, which can be large and disfiguring. A rarer but more serious complication is that of bleeding in individuals who don't know they have clotting disorders. Also, if you should change your mind about having your tattoos, the removal process can be quite disfiguring. However, new methods, such as laser removal, are being introduced to minimize such disfigurement, with excellent results.

Since so many people are keenly interested in tattoos these days, the industry has made improvements. Virtually all reputable tattoo parlors are inspected and certified by local health departments. In addition to understanding their own health profiles, patrons should seek such parlors, verify that their certification is current, and obtain reliable references from past users.

Dr. Asif Kahn is a staff physician at Kaiser Permanente of Hawaii. He trained in internal medicine at Hahnemann University in Philadelphia, and in allergy & immunology at the Long Island College Hospital in New York. Dr. Kahn is also a drummer with over twenty years experience, currently performing with Johnny Hi-Fi (www.johnnyhi-fi.com).



Travis Barker's tattoos are almost as famous as his drumming.

MEINL





SIGN UP NOW!

COMPETITIONS START SEPTEMBER 12TH

WWW.GCDRUMOFF.COM

MUST BE 16 YEARS OR OLDER TO ENTER

Powered by **3 sony**

dw

EVANS
drumheads

REMO

Zildjian

SABIAN

DRUMMERS UNITE

THE WORLD'S LARGEST DRUM
COMPETITION IS BACK!

GRAND PRIZE

TOYOTA FJ CRUISER

PLUS

\$10,000 Cash
Feature in a Guitar Center Ad Campaign
Custom-Designed Drum Kit from DW, Pearl, Gretsch or Tama
Drum, Stick, Cymbal and Drum Head Endorsement Deals
Showcase at NAMM 2008
Roland TD20 Electronic Drum Set
Feature in Modern Drummer Magazine
\$2,500 Levi's Shopping Spree at the Levi's Showroom in L.A.



(Actual Model Not Shown)

TAMA

Pearl

VIC
FIRTH

THE
GRETSCH

Roland

pro·mark

MODERN DRUMMER



Combination-wood drumshells give the Hybrid kit a unique sound and a show-stopping appearance.

Craviotto Custom Shop Hybrid Drumkit And Vintage Edge Snare Drum

>> A Combination Of Sounds

by Chap Ostrander

KEY NOTES

- Beautiful woods finely finished
- Attention to detail
- Big sound
- Big cost

Given everyone's concern with the ecology nowadays, you might think that Craviotto's new Hybrid is something you can power with either gas or electricity. But the name speaks more to the original meaning of the word. The Hybrid kit is a combination of two or more types of wood working together to form a synthesis of sound.

The drums feature Craviotto's handcrafted solid single-ply shells—an impressive accomplishment to begin with, considering their sizes. But there is much more going on. The Hybrid kit combines cherry, which has a clean and precise tone, and walnut, which has a rich, dark tone, into a single shell to create a one-of-a-kind drumset. The top halves of the snare and toms are cherry, with the bottom halves walnut. In the case of the bass drum, the batter side is cherry, while the walnut is in front. Each drum carries Johnny Craviotto's signature on the inside. The look is simply beautiful, and the sound...well, we'll get to that later.

Details, Details

Our review kit included a 14x24 bass drum, a 10x14 rack tom, 16x16 and 16x18 floor toms, and an 8x14 snare. The shells on the bass and toms are just under 1/4" thick, with one-piece reinforcing hoops that are slightly thicker. Conversely, the snare has a slightly thicker shell with thinner hoops. All of the shells feature 45° bearing edges with a slight back-cut and round-over.

An interesting aspect of these drums is something that Craviotto calls inverse-species reinforcing hoops. This means that the cherry side has a walnut hoop, and vice versa. All of the drums (as well as the bass drum hoops) have a diamond-pattern inlay running around the center of their shells. The inlay is made up of individual pieces of wood that are set in and sanded flat. The snare has an additional maple ring in the center of the shell, with the inlay on its edges.

The drums are fitted with brass tube lugs that feature Craviotto's diamond logo design, as well as 2.3-mm steel triple-flanged rims. The snare drum is fitted with the Craviotto's own snare wires, controlled by a Trick GSO07 strainer. The legs for the floor toms come with diamond-shaped chrome memory locks that complement the diamond logo. Craviotto supplies all its rack toms with genuine Gauger (GPI) RIMS mounts.

The snare and toms came with Remo coated Ambassadors on top and clear Diplomats on the bottom. The bass came with a clear Powerstroke 3 on the batter side and a Fyberskyn 3 as the resonant head.

One pleasant surprise I discovered with these drums was the fact that their thin single-ply shells made them very light. (I was especially surprised by the lightness of the 14x24 bass drum.) By the way, the snare came in a Craviotto case with plush lining and several handles and a strap. Nice accommodations!

Conserving Resources...Acoustically

The mix of the cherry and walnut woods in the Hybrid configuration resulted in drums that were full and deep, yet clear-sounding. Putting the shells together into one drum enhanced the characteristic sound of each wood.

The bass drum produced a thunderous sound that was felt as much as heard. Yet it had a distinct clarity that projected whatever pattern I played on it. (Personally, I wouldn't touch the heads that came with it.) While today's bass drums seem to be getting deeper and deeper, there's something to be said for the quick response and punchiness of a shallower depth, with the low pitch being provided by the larger diameter.

The snare was responsive at all volume levels. I could play as softly or as loudly as I wanted; the snare never lost sensitivity and never choked. It also responded well to brushes.

The rack tom had a tone that fitted its size. Although it could be tuned higher or lower, it sounded best—and felt most comfortable to play—right in the middle. The same went for the 16" and 18" floor toms, which had larger voices than you'd expect, even given their sizes. Overall, the toms blended very well together.

Given the sizes of the snare, bass, and toms, this kit would probably not be the best choice for a gig in a small jazz club. These are big drums packed with thunder and lightning.

Truly Custom

I had several conversations with representatives of the Craviotto Company, and in every one of those conversations I could hear their passion for producing great drums. The Hybrid kit is an example of what Craviotto's Custom Shop can produce. It's the first of its kind, and is therefore unique. Order a kit now, and you'll wait twelve to eighteen weeks for delivery. The price is unquestionably high, but it buys you an unparalleled level of hand-crafted quality that's evident in every aspect of the drums. If you can afford them, you'll be getting quite a package.

But Wait...There's More!

For the sake of sonic variety, Craviotto sent another snare with our review kit. It was a 6 1/2x14 10-lug maple single-ply drum finished in a beautiful walnut stain. But what was particularly special about this drum was that it had what Craviotto calls their Vintage Edge—a 30° bearing edge that's rounded over in the "vintage" manner.



The Hybrid snare combines cherry (top), maple (center), and walnut (bottom) woods, separated by a hand-crafted inlay.



The throw-off is Trick's GS007 model.



The Vintage Edge snare features a 30° bearing edge with a round-over for a warm, full sound. It comes with builder Johnny Craviotto's signature.



Like its Custom Shop cousins, the Vintage Edge snare displayed exceptional fit and finish. It also featured a Trick strainer, Craviotto snares, and a Remo Ambassador batter.

In terms of sound, the 30° bearing edge really brought out the drum's dark tonalities. Even though the drum was easy to tune, its slightly deep tone made me not want to crank it way up, but rather to enjoy the roundness and full sound (which was also apparent with the snares off). Brush work was clean and easy to articulate.

It would be interesting to hear this edge applied to a full kit—a feature that's available from Craviotto. The resulting sound could be an aural trip down memory lane for some of us, and a revelation for others.

For myself, I could make the Vintage Edge snare drum work in virtually any situation: rock, jazz, shows...whatever. But, of course, you'd need to make that determination for yourself. Have a listen.

THE NUMBERS

Cherry/Walnut Hybrid drumkit \$14,995
 Custom Shop Vintage Edge snare drum, with padded bag . . \$1,895
www.craviottodrums.com

Quick Looks

EVANS WING NUT AND UTILITY DRUMKEYS

by Chap Ostrander



I have loads of drumkeys. I find them in drawers, pockets, everywhere...until I need one. Then, where did they go? Evans has solved this problem with the Wing Nut Drum Key. It looks like a slightly smaller-than-usual drumkey with a hole through it. The hole is threaded so that after you use the key on your drums, you can flip it over and screw it on to your cymbal stand, where it replaces the 8 mm wingnut.

I was originally concerned that the somewhat small size of the key might make it hard to use. But it's ergonomically shaped, and it does the job. Plus, its size keeps it from looking massive atop a cymbal stand. The cylindrical portion of the key is "hammered," giving it a sparkling look. Keys are sold in sets of three (at \$14.99 list), and it seems a good idea to put more than one into your setup so you don't have to reach too far when a key is needed.

The Utility Key gave me the impression of a machined tool the minute I held it. It's the result of a collaboration between Evans and Ned Steinberger NS Designs. An arm folds out of one side of the body at a 90° angle to create a formidable drumkey. I used it on a drumset gig, and it worked great. It's also designed to withstand the 150+ inch/lbs of torque necessary to handle marching snares, and its length helps it to get into tight spaces on a variety of key-tuned instruments. The arm locks in place for security.

On the other side of the Utility Key are flat and Phillips screwdrivers, a bottle opener, and a small blade. A belt-worn carrying case is included. This is a solid tool that does a solid job. List price is \$39.99.

www.evansdrumheads.com

ADD FUN TO YOUR FUNDAMENTALS



A master at the fundamentals of drumming, Aaron Spears dedicates himself to continually evolving his beat with Toca Pro Line Cowbells, Acrylic Mini Timbales and Clave Woodblock. If you want to add some pleasure to your paradiddles, visit tocapercussion.com.

www.aspears.com



Pro Line Cowbells



Acrylic Mini Timbales



Clave Woodblock



Just Play.™

tocapercussion.com
myspace.com/tocapercussion
©2007 Kaman Music Corporation

Orion Mainstream Cymbals

>> Brazilian Beauties With A Difference

by Rick Van Horn

KEY NOTES

- Controlled response
- Reduced high frequencies
- Unusual design and appearance

If you want proof that the percussion industry has "gone global," just look at cymbals. Where once they were made almost exclusively in Turkey, drummers can now play high-quality cymbals made in America, Canada, Switzerland, Germany, Italy, China, and Turkey. To that list you can now add Brazil, which is the home of Orion Cymbals.

Orion isn't a new company; they've been serving the drummers of Brazil and other South American countries for quite a while. But they've only been making a bid for the North American market in the past couple of years, with lines like Strondo (loud rock) and Exotica (esoteric).

Orion's latest introduction is called Mainstream—a designation that is, frankly, a misnomer. While Orion states that the new cymbals can certainly be used "for all music styles where precision and elegance are necessary," the line is targeted primarily for jazz players and others who require "the highest degree of response, with fast sound openings and colorful harmonics." Orion's catalog goes even further, stating that Mainstream cymbals offer "precision for those who know how to improvise."

At First Glance

We were sent the full Mainstream range for review. That range includes a 10" splash, 14" Fast Hats, an 18" Swish, 16", 17", and 18" thin crashes, a 20" Light ride, and a 20" Class ride. And right from the outset, we knew we had something different on our hands.

To begin with, these cymbals don't look or feel like any others...period. Their bells tend to be lower and flatter than those on any other brand we know of, with the ride and hi-hat bells being particularly so. In addition, they all feature very heavy buffing...to the point where the lathing grooves are virtually polished off on several of the cymbals, and are only barely apparent on others. And then there's the color. The Mainstream cymbals all have a slightly coppery color, and the Light ride and Swish look as though they've been given a variegated gold/green/copper lacquer coating. Like we said...different.

However, the difference in design and appearance sported by the Mainstream cymbals is more than just cosmetics. Orion was going for very specific acoustic characteristics with these models, and the design of each cymbal is intended to help it achieve those characteristics. So let's look at each individual model and judge the results.

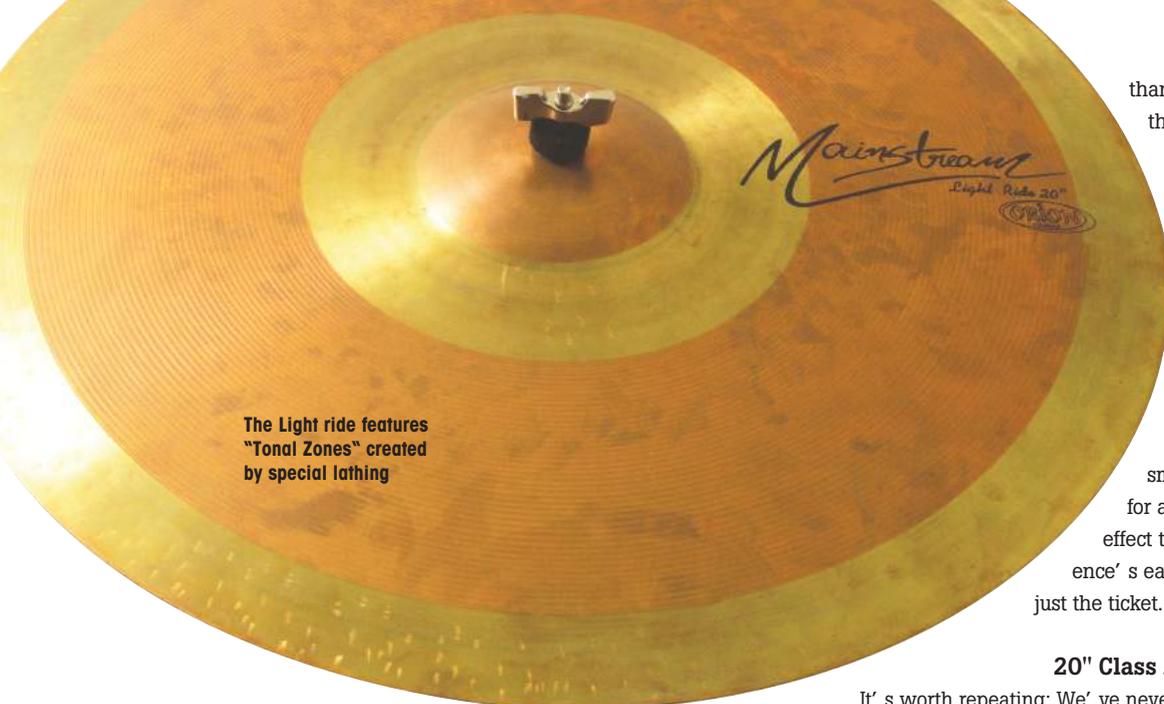
10" Splash

This cymbal is a little puzzler. It seems to be more "worked" (in terms of hammering and lathing) than any of the other Mainstream models. It's definitely thin enough to be a splash, but its heavily hammered—and barely lathed—bell helps to give it a deep, gongy undertone that sustains after the initial explosion has subsided. As such, the cymbal has more of a full-bodied response than it does the "pssshhhh" sound of a classic splash.

14" Fast Hats

The top cymbal is a medium-thin model; the bottom is a little heavier and features a waved edge to prevent airlock. Their general sonic character is a good deal





The Light ride features "Tonal Zones" created by special lathing

than the average cymbal felt. So there's very little sustain to the cymbal's sound.

That sound is dark, deep, and a little gongy, as opposed to very thin and splashy in the way of a China. Although you could play on this cymbal—gently, with the tip of a stick—for an unusual ride sound, its 18" diameter might make it a little small for optimal ride work. But for a robust and explosive special effect that wouldn't cause the audience's ears to bleed, this baby could be just the ticket.

20" Class And Light Rides

It's worth repeating: We've never seen ride cymbals with such flat (and apparently unhammered) bells, or with surfaces so smoothly polished as to virtually remove all lathing grooves—particularly on their undersides. Like all of the Mainstream cymbals, the rides feature a combination of hand and machine hammering, but the hammer marks, too, are fairly subtle.

The exception to this is the top of the Light ride, which has what Orion calls "tonal zones" created by areas of wide versus narrow lathing. These zones do, indeed, produce different tones when the cymbal is played lightly. Hitting the cymbal harder pretty much sets the whole thing in motion, and the subtleties of the tonal zones get lost in the overall roar. Orion suggests that this cymbal would make a good crash/ride, but it seemed a little heavy to succeed at that purpose in anything but a very loud setting.

Once again, smoothed-over lathing grooves equal less high frequencies and sibilance. So both rides lean toward low and middle frequencies, as well as a fairly dry sound. The Light ride, predictably, goes a little farther in this direction than the slightly heavier Class ride. But they're by no means dull; they offer plenty of brightness at the initial stick impact. It's the follow-up overtones that tend to rumble in the lower registers.

The bells on both cymbals are surprisingly playable, given their size and shape. The Class ride bell is brighter and more penetrating (some might even say "clangy-er") than that of the Light ride. We did find that if a large cymbal felt was placed under either ride, it tended to mute the bell somewhat.

Summing Up

None of the comments made here should be construed as negative criticism. The characteristics described for the cymbals—especially their reduced sibilance—might not appeal to some drummers. But then again, they might be absolutely perfect for others. The point is, Mainstream cymbals are, in fact, not "mainstream." They're something new and different, with unique acoustic and visual qualities that set them apart from the norm. Perfect for everybody? Probably not. Worth checking out? Absolutely!

brighter than most designated "jazz" hi-hats.

The polished surfaces of the top cymbal restrict its high-frequency "shimmer," so it's not very sibilant (hiss-y) under stick impact on a classic "spang-a-lang" ride pattern. Rather, it has a dryer stick response that would make sticking patterns very articulate. Meanwhile, there's plenty of body and volume when the hats are played on their edge, whether closed or half-open. Quick open/closed hi-hat "barks" are loud and penetrating, if not particularly breathy.

The weight of the two cymbals and the waved edge of the bottom cymbal combine to create a clear, crisp "chick" when the hats are closed with the foot. The flat bell seems to help reduce the overall sustain of the hats, giving them the "fast" response that lends them their name.

Thin Crashes

As is often the case these days, the designation "thin" is a relative term. The 16", 17", and 18" Mainstream thin crashes are certainly thin enough to provide good response at moderate volumes, but they're also thick enough to produce plenty of carrying power in louder situations.

Orion says that these crashes have "rapid decay" and "controlled harmonics." Both of these descriptions are accurate. They're also inter-related. The "controlled harmonics" seem to be primarily a reduction of high frequencies—and, again, of sibilance—resulting from the extremely polished surface. (It's the depth of the lathing grooves on a cymbal that mainly determines how "shimmery" it sounds.) As a result, what you hear are mainly the lower and middle ranges of the cymbals, which are substantial. This reduction in highs, coupled with the cymbals' smallish, flattish bells, also reduces the sustain of the sound, which gives the crashes their "rapid decay."

We were impressed with the very distinctive pitch differentiation between the three sizes. The trio created a nice range that would offer melodic variety within an ensemble character.

18" Swish

This is another pretty "different" model. It has an inverted design, meaning that you can mount it with the cup "right side up" and still have the flanged portion of the cymbal curving down. (No chopped-up sticks!) The cup, by the way, is tiny—barely bigger around on its flat top

THE NUMBERS

10" splash	\$80
14" Fast hats	\$240
16" thin crash	\$175
17" thin crash	\$185
18" thin crash	\$200
18" Swish	\$215
20" Light ride	\$280
20" Class ride	\$280

www.orioncymbals.com

Peace Shallow Timbales

>>Three For The Show

by Chap Ostrander

KEY NOTES

- Versatile melodic range
- Drum sizes and hardware allow different setup configurations
- Beautiful Platinum Sparkle finish
- Other finishes available only as special order

The Shallow Timbale trio from Peace is a nifty set of add-on drums. The “shallow” designation comes from the fact that the drums’ 8”, 10”, and 12” maple/mahogany/maple shells are only 3½” deep. The “timbale” designation comes from their single-headed design and sonic performance. They’re designed to add color to a drumset or a percussion rig.

A Three-Fer

The Shallow Timbale trio is sold as a set that includes all three toms, a double-braced tom stand, and three pistol-style tom arms fitted with memory locks. Protrusion-style mounts that receive the arms are fixed directly to the drumshells.

Two of the tom arms are the same size, with a 9” long section and a 5” short section (on either side of a sizeable ratchet tilter). The third arm’s sections are both 5” long. The arms can be used in either direction, creating plenty of set-up options. When I first saw the drums, they were mounted in one line, horizontally. I found it easier to put the 10” and 12” toms side-by-side, with the 8” tom centered above them (as shown in the photo). This encouraged me to create different “melodies” using different sticking patterns.

The available standard finish—Platinum Sparkle lacquer—was applied beautifully to our review drums, with a clear finish inside. If Platinum Sparkle isn’t to your taste (or doesn’t complement the finish of your kit) you can special-order any lacquer finish you desire. The lead time for that kind of order is about three months.

Putting Them To Good Use

This review assignment came at a very opportune time for me. I was contracted to play a performance of Bernstein’s Chichester Psalms, in which the first and second movements call for three tuned toms. I saw the Shallow Timbales at Modern Drummer’s office and immediately thought of using them for my performance.

The set came supplied with Peace clear heads, which I used for the Chichester performance. I played the toms with hard felt mallets, and the sound they produced was high and clean. Still, in practice I’d want something warmer. So I later swapped the original heads for some Remo Pinstripes, and it made a great difference. The drums sounded much fuller, yet they retained their high voices. I was also able to use either mallets or sticks and be satisfied with the results.

The drums offered a respectable tuning range, with the 8” drum (predictably) being the most limited, and the 12” having the widest range. I was able to achieve a nice variety of pitches and tonalities among the drums, making the Shallow Timbales a versatile melodic addition to my kit.

Bottom Line

I could find lots of places to use these drums—musically and geographically. Their versatility lets them sound similar to “real” timbales, “standard” toms, or even classic RotoToms, depending on the tuning. And their size allows them to fit in lots of places on a kit.

The drums are made well, and the package includes the stand and tom arms. And though the list price seems a little steep, the street price is likely to be significantly lower. If you’re looking for a way to boost the musical options on your kit or percussion setup, Peace’s Shallow Timbales may be the answer.

THE NUMBERS

Shallow Timbales, with stand and mounting arms \$854
www.peacedrum.com



SENSORY ASSAULT OR BLISSFUL SYNESTHESIA?

The versatile, visually arresting Chromadose Series goes where you go with your music.



- ◆ 100% Birch shells: ideal on stage, in the pit, or in the studio. Project heavy blast beats or subtle ghost notes and everything in between.
- ◆ computer lathed/hand finished bearing edges: optimum head seating and maximum interaction between head and shell.
- ◆ crescent rims: musical shell resonance.
- ◆ Premium, eye-popping, exotic wraps: astral projection.

*Steven Adler
-Adler's Appetite*

SEE, HEAR, AND FEEL THE MUSIC.

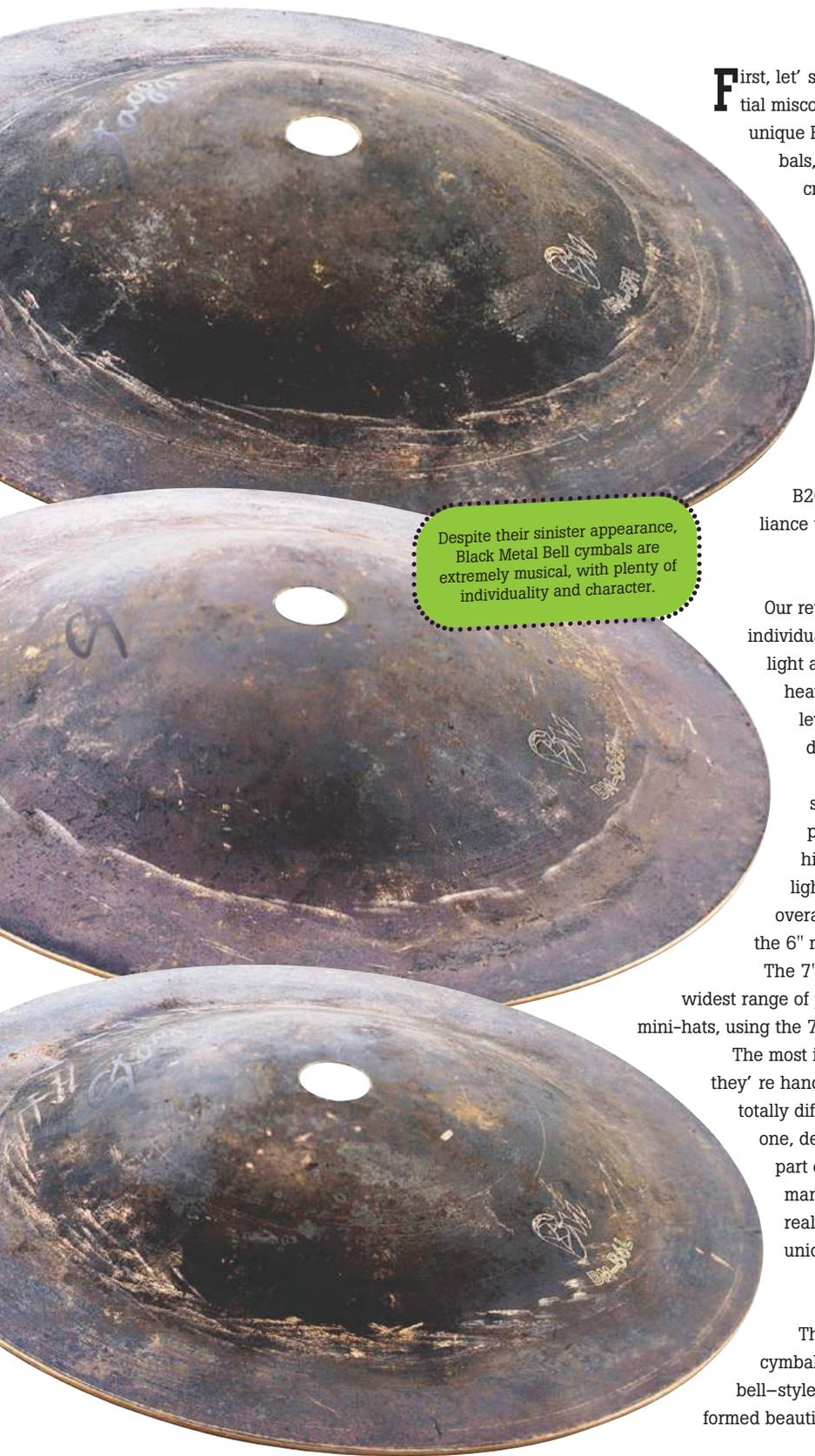
peace

PEACE DRUMS AND PERCUSSION . WWW.PEACEDRUM.COM .
Box 5306, HACIENDA HEIGHTS, CA 91745 . 626-581-4510 .

Stagg Black Metal Bell Cymbals

>>Sonic Artistry

by Mike Haid



Despite their sinister appearance, Black Metal Bell cymbals are extremely musical, with plenty of individuality and character.

KEY NOTES

- Wide array of sonic colors from each cymbal
- Alternative sounds to enhance your current cymbal setup
- 7" models create a thick, piercing set of mini-hats

First, let's address one potential misconception. Stagg's unique Black Metal Bell cymbals, which are hand-crafted in northern China, are not designed specifically for the musical genre known as "black metal." In this case, the term describes the raw, dark, earthy finish on the top of each cymbal. This texture helps to create a dry, thick, focused sound. The underside of each cymbal has a smooth lathed finish that allows the heavy, hand-cast B20 bronze to resonate brightly, with a piercing brilliance that cuts like a knife.

Seven Separate Sounds

Our review set of seven bell cymbals (which are sold individually) included 6" light and medium models, 6½" light and medium models, and 7" light, medium, and heavy models. Each cymbal features a large bell that levels off into a lip between ½" and 1" wide depending on the cymbal's diameter.

The 6" light and medium cymbals were very similar in pitch, with the light cymbal predictably producing a slightly thinner sound. Both were higher-pitched than the larger cymbals. The 6½" light and medium cymbals were also very similar in overall pitch and tonality, and were a little darker than the 6" models.

The 7" light, medium, and heavy cymbals had the widest range of pitch variation. They also made for a terrific pair of mini-hats, using the 7" light on top and the 7" heavy on bottom.

The most impressive aspect of these cymbals is that because they're hand-crafted and not perfectly shaped, you'll get a totally different tonality, color, and volume level from each one, depending on where, how hard, and with which part of the stick you strike it. This may hold true for many cymbals, but the variations on these plates are really drastic. As I experimented, I found several unique voices within the main voice of each cymbal.

Out To Play

The obvious application for the Black Metal Bell cymbals is to use them individually as piercing "ice bell-style" effects. When I tried them in this role they performed beautifully, with lengthy sustain.

When inverted, piggyback-style, on top of a larger cymbal, the BMB cymbals add a full-bodied washy explosion when that larger cymbal is struck—a distinct voice built from the combined tonalities of both cymbals resonating off each other. This configuration also allows for separate splash and bell strikes from the same stack.

Placing a BMB cymbal right-side-up directly on top of a crash or splash creates a cool, trashy, staccato percussive effect. This sound works well in conjunction with accented bass drum fill or groove patterns. (Think Terry Bozzio.)

BMB cymbals can also be held in the hand and played as a percussion instrument, like a Brazilian triangle or agogo bells. Using different parts of the drumstick (tip, shoulder, shaft, butt) creates a spectrum of colors from the bell and lip of the cymbal.

As I mentioned earlier, these babies make killer mini-hats. Using a heavy 7" BMB cymbal as a bottom cymbal and a lighter one on top produced a bright, cutting, biting, and percussive "chick" when played with the foot.

Finally, you can lay one of these cymbals on a snare or tom and play the drum to achieve a tight, techno-industrial sound effect. Or play them individually with sticks, brushes, a bow, or by hand. It's easy to get creative with these funky little plates.

Summing Up

"Fun" would be the best word to describe my adventures with these ultra-versatile—and affordably priced—bell cymbals. Pick up one or more, and let your imagination loose. Trust me, you'll find many cool ways to incorporate the Black Metal Bells into your kit.

THE NUMBERS

6" Light	\$55
6" Medium	\$65
6 1/2" Light	\$70
6 1/2" Medium	\$75
7" Light	\$70
7" Medium	\$80
7" Heavy	\$90

www.emdmusic.com

Quick Looks

SLUG PERCUSSION UNI-BADGE by Chap Ostrander



Slug Percussion's Uni-Badge is a vented impact pad designed in conjunction with Soulfly's Joe Nuñez. It can be applied to just about any drum, including bass drums (though it's not recommended for toms smaller than 12"). When used on bass drums, the badge's 5 1/2" diameter makes it big enough to work with double pedal setups.

The Uni-Badge is made of .010" clear polycarbonate, and it attaches to the head with a permanent adhesive. It adds a layer of protection to any drum, and it deepens the tonality of toms, especially floor toms. I tried the badge on a 16" tom that has been quirky to tune, and it helped the drum to sound huge. It also seemed nearly impervious to denting. Did I mention that it also glows in the dark? Very cool.

The Uni-Badge is designed to be applied to new heads (with clean, dust-free surfaces) that have been tuned. The theory is that if the badge is stuck onto a tuned head it will lock in at that tuning and be happy in its place. There is also less chance of air bubbles under the badge. Makes sense to me.

Still, since every rule is made to be broken, I tried an experiment. I applied the Uni-Badge on the underside of the batter head on my snare drum (so that I could use brushes for show work). I placed the badge on the head before mounting it on the drum, flattening it out with the back of a drumkey. The head sounded fine when I mounted it on the drum. The ring was under control, and I could tailor the sound depending on where I hit the drum. So there is some flexibility in how the Uni-Badge can be used.

Check these badges out. A head is a terrible thing to waste. Suggested retail price is \$9.95.

www.slugdrums.com



HQ SoundOff Ride And Hi-Hat Mutes

>>Subtle Cymbalism

by Rick Mattingly

KEY NOTES

- Easy to install and remove
- Tremendous volume reduction
- Improvement over previous SoundOff cymbal and hi-hat mutes

I've always envied electric guitar players who could unplug their guitar and practice with greatly reduced volume and no change in the feel of the instrument. Drummers aren't so lucky. For quiet practice we must resort to a practice pad or find some way to muffle our drums, and it always affects the feel.

Cymbals are an even bigger problem. Part of the feel of a ride cymbal is the movement it makes as you play it, which can't be duplicated with a standard practice pad. And while some rubber practice pads do a pretty good job of matching the rebound one gets from a drumhead, striking cymbal metal with a stick has a very different feel.

HQ's original SoundOff cymbal mutes allowed drummers to get a reasonably good feel along with a major reduction in volume. HQ has redesigned the ride and hi-hat mutes, and the improvements are noteworthy. (The original model is still available, since it works with a variety of crash cymbal sizes.)

New Design

The new rubber mutes feature large holes that fit over a cymbal's bell, which means you don't have to remove a wing nut, felts, and/or a hi-hat clutch to install or remove the mute. Each end of the mute has a flap that extends over the opposite edges of the cymbal to secure the mute in place. The 20" Ride mute also fits 21" ride cymbals, although it's a tight fit. Likewise, the 14" Hi-Hat mute can also fit 15" hi-hats, but it's literally a stretch.

With the hi-hat mute, the flap also muffles the "chick" sound when you play the hi-hat with the pedal. The original SoundOff hi-hat mute used a rubber piece over the top cymbal and a rubber disk between the two cymbals. The new design is more efficient and much faster to install and remove. It also gives you more of an actual "chick" sound because some of the metal on the top cymbal is exposed. But the volume is still greatly reduced.

Keeping The Feel

The new mutes leave large areas of metal on each side of the mute exposed, which I found to be an advantage. Promotional materials for the mutes boast of their "natural stick rebound." That's true to a point, but for obvious reasons the rebound feels more like that of a rubber practice pad than that of a metal cymbal. That feel was fine for

playing straight-8th patterns. But when I switched to fast jazz and shuffle patterns, the rubber slowed the rebound a bit. The simple solution was to rotate the cymbal a quarter turn and play on the exposed metal. Now the feel was perfect, and the volume was only a little louder than when I played directly on the mute—perhaps an 80% volume reduction instead of the 95% claimed for the rubber surface.

You can also play on the exposed bell. You won't hear a "bell" sound; it's more of a click. But it's sharper than the sound you get playing on the rubber portion of the mute, and not much louder.

Conclusion

The redesigned SoundOff Ride and Hi-Hat Mutes are an improvement over the previous models. If you like to practice quietly (so you won't bother the neighbors, damage your hearing, or have people hear you screwing up before you've mastered that new pattern), these mutes will do the job and still provide a reasonable feel.

THE NUMBERS

14" Hi-Hat Mute	\$14.99
20" Ride Mute	\$21.99
www.hqpercussion.com	

SNARE DRUM OF THE MONTH

by Michael Dawson

TAYE WOOD HOOP

6x14 Sugar Maple

HOW'S IT SOUND?

I used the Taye Wood Hoop snare at a recent festival gig and got three unique responses. First, the stage technician heard me hit it once and said, "Well, we won't have to boost any low-end on that one." The second response was a little more cryptic, but no less revealing. The front-of-house engineer's only comment during soundcheck was, "Beautiful." The third response came after the set. As soon as I stepped off the stage, another drummer on the bill walked right up to me and asked, "Man, what was that snare?" (Incidentally, this *other* musician happened to be famed R&B/rock drummer Alvino Bennett, whose beautiful Gretsch drums were just being pulled from their cases for his headlining set with legendary guitarist Dave Mason.)

The best way to describe the sound of this snare is like a strong punch to the gut. The overtones are centered in the low- to high-mid register, which gives the drum a very focused and controlled tone that pushes—rather than slices—its way through the music. I ended up using a little bit of Moon Gel to keep it from getting too pitchy when my backbeats wandered slightly off-center. But the drum is very even and balanced when left wide open.

I also really enjoyed the clave-like pop of rim-clicks on the wood hoops. Just be careful how you position the drum so that the claws don't get in the way of your sticks.



Thick wood hoops can be problematic for some clip-on microphones.

Throw-off extends straight down from the bottom hoop when snares are disengaged.

Metal claws don't leave a lot of playing area for rimshots.

To hear this drum, log on to the Multi-Media page at www.moderndrummer.com.

WHAT'S IT COST? \$1,335

www.tayedrums.com

NEW AND NOTABLE

Drums finished in Newcastle Brown have an ornamental ring inlaid on each shell for a regal appearance.



>> PEACE KAHUNA BUBINGA KITS AND NEW RACK SYSTEMS

Peace Kahuna drums feature nine plies of hand-selected bubinga for tone, volume, appearance, and strength. The series is named for the high priests in the pre-colonial island kingdom of Hawaii (and later used by local surfers to identify the master surfer of a group). Features include suspended toms, offset tom and bass drum lugs, die-cast snare hoops, and Remo Pinstripe batter heads. The Kahuna series is offered as a shell pack in four finishes that highlight the bubinga's figured grain and deep, rich wood tones.

Peace's new DR-21 drum rack uses curved vertical supports to create a unique look. The DR-20 rack features V-shaped horizontal tubes that are angled back 65° at the center point. Both units are fully compatible with Peace's other rack accessory components. All tubing shapes are interchangeable, so drummers can combine straight, curved, or V-style tubes in different configurations for optimal layout and maximum visual effect.

www.peacedrum.com



The DR-21 Rack features curved vertical supports for a distinctive look.



>> PRO-MARK PETER CRISS AUTOGRAPH DRUMSTICKS

Pro-Mark now offers two American hickory drumstick models bearing the autograph of legendary KISS drummer Peter Criss. The TXR3JW—also known as the JazzCat—is 16 $\frac{1}{8}$ " long and .512" (13 mm) in diameter, with an arrowhead-shaped tip and Pro-Mark's Natural finish. The relatively thin stick (similar to a Pro-Mark 7A) is designed for light playing applications.

For more rock-oriented applications, The TX3RW is 16 $\frac{1}{8}$ " long and .531" (13.5 mm) in diameter with a short taper for a more front-heavy feel. It features a modified oval-shaped tip and Pro-Mark's Millennium II finish. Both Peter Criss models list for \$13.45.

www.promark.com

>> TOCA CAJON, TIMBALE SIDE ACCESSORY MOUNT, AND GRAPHIX GLOBE SHAKERS

The Toca Cajon is constructed from premium materials that form an excellent resonating chamber. High-frequency finger slaps and rich bass tones project equally well. Dual adjustable snares are included to enhance traditional staccato rhythms. A padded seat provides player comfort, while rubber feet raise the instrument for maximum resonance. Cajons are available in Green Burst and Honey Burst finishes, at a list price of \$269.

The Timbale Side Accessory Mount permits the placement of small percussion instruments directly on timbale shells for easy access. The durable and fully adjustable mount attaches to any tension lug. One model is designed to hold cymbals, while the other can hold blocks or bells. The cymbal version lists for \$47; the percussion version lists for \$43.

Toca's Graphix Globe Shakers are spheres manufactured of high-impact plastic, then slightly flattened to provide stability. The addition of the flat surface offers extra sound potential to the percussionist. Internal beads are sized for rasping tones. The 2 1/4" high by 2 1/2" wide shakers are easy to grab and play. They come in Iron Cross, Eight Ball, and Biohazard graphic designs, at a list price of \$14.50.

www.tocapercussion.com



>> VATER LIMITED EDITION 2007 STEWART COPELAND STICK

Vater is celebrating The Police's 30th anniversary reunion tour with the release of the Limited Edition 2007 Stewart Copeland Standard model. Identical in physical design to the original Stewart Copeland Standard, the Limited Edition model features new graphics that include Stewart's "Rhythmatis" logo and signature, as well as the words "Limited Edition 2007" printed on the stick in a custom blue metallic ink. List price is \$14.99.

www.vater.com

>> AQUARIAN IMPROVED SUPER KICK III BASS DRUM HEAD AND NEW FACT SHEETS



Aquarian's "new and improved" Super Kick III bass drum head features a Super-Thin Power Dot. The head is coated (over the Power Dot), resulting in a single-ply head said to have lots of depth, great punch, and a low, full sound. Sizes from 16" through 28" are available. List prices vary per head size; a 22" head is priced at \$72.90.

Also new from Aquarian are informational Fact Sheets for drummers, authored by company co-owner Roy Burns and featuring helpful tips on such topics as tuning, practicing, and developing solos. The Fact Sheets will be available at authorized Aquarian dealers at no charge to drummers.

www.aquariandrumheads.com

>> REVOLUTION DRUM STICK SILO BAG AND FIRE FLY TUNING TOOL



The Stick Silo stick and accessory bag was designed with feedback from touring drummers who wanted a free-standing bag that could also be mounted on a drum. The bag features 1/2" closed-cell foam surrounded by ABS plastic for maximum protection, as well as a ballistic nylon exterior for durability. Other features include an internal divider and two exterior pockets. List price is \$39.95.

The Fire Fly tuning device uses a cam clutch bearing to permit precise ratcheting without the annoying clicks and "play" of a standard ratcheting key. It features an ergonomic handle for user comfort and is equipped with knurled ends for fast head changes. The Fire Fly is precision-machined for long life and durability. List price is \$15.95.

www.revolutiondrum.com, www.bigbangdist.com



>> THE FREDDY BFD TURBO RECEPTOR

The BFD Turbo Receptor from The Freddy is a revolutionary new approach to electronic drums and percussion. This customized MUSE Receptor features the BFD engine and the Jazz & Funk and Percussion expansion packs. The turnkey system contains forty presets, allowing electronic drummers to experience the increased sound quality of VST drumming in a simple system with endless upgrade options. Prices start at \$2,689.

www.the-freddy.com



>> STANDFIRM DRUM AND HARDWARE POSITIONING STRAPS



StandFirm Straps are a quick and effective way to secure drum and percussion hardware to the floor.

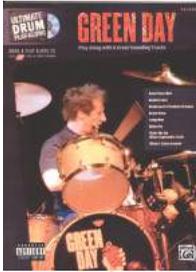
StandFirm Straps are made of genuine leather that's sewn and riveted together, then fitted with sewn-on hook-and-loop fastener strips. There are two designs: one for bass drum spurs (\$29.95 per pair), and one for hi-hat, cymbal, and tom stands (\$14.95 each).

The general shape of each strap is that of a "T." The cross-piece wraps around the foot of the stand and fastens to itself. The bottom piece bends underneath the stand foot, with fastener hooks sewn onto the side facing the floor. While the stand foot is hugged by the top piece it also weighs down on the lower extension, pressing the hooks deeper into the carpet and adding strength to the grip.

Stand Firm straps stick flat to the playing surface when not in use. This allows them to be left in place when drummers roll up their gig rug or pack up their touring deck, effectively marking the spot where the stands go for the next set-up.

www.standfirm.info

THE REFERENCE SHELF

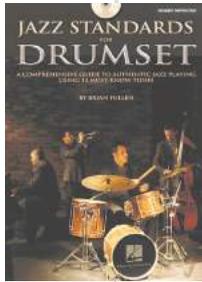


ULTIMATE DRUM PLAY-ALONG: GREEN DAY (Alfred Publishing)

This book/CD package includes transcriptions, music notation, lyrics, and chords to eight Green Day songs, including "American Idiot," "Basket Case," and "Minority." The CD offers two versions of each song: a full-performance sound-alike recording (not the original), and a professional accompaniment track without drums. When the CD is used in Mac or Windows-based computers,

the songs' keys and tempo can be changed. List price is \$14.95.

www.alfredpublishing.com



JAZZ STANDARDS FOR DRUMSET by Brian Fullen (Hal Leonard)

In this book/CD package, Brian Fullen teaches the essentials of jazz drumming through the use of twelve classic jazz tunes, including *Real Book*-type lead sheets and play-along tracks. The book offers a complete background on multiple jazz styles including bebop, jazz waltz, Latin, and fusion, as well as essential jazz terminology with definitions and usage. An extensive reference section includes recommended recordings,

books, and DVD/videos. The CD includes tracks with drums for listening and without drums for play-along purposes. List price is \$17.95.

www.musicdispatch.com



THE COMMANDMENTS OF R&B DRUMMING (10TH ANNIVERSARY EDITION) by Zoro (Alfred Publishing)

The 10th Anniversary Edition of award-winning author/performer Zoro's seminal guide to soul, funk, and hip-hop music is revised with updated information, new photos, vintage album cover artwork, and

a new front and back cover. Topics include practice tips, developing the funky bass drum and hi-hat, creating and playing with loops, and the top ten recordings from each of the soul, funk, and hip-hop eras. Also included is a play-along CD featuring various R&B styles, as well as an R&B history tree. List price is \$24.95. A companion DVD is available at \$39.95. www.alfredpublishing.com

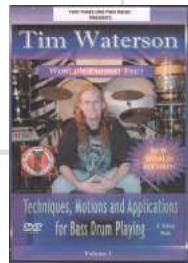


JAZZ DRUMMING IN BIG BAND & COMBO by Sperie Karas (Hal Leonard)

Sperie Karas is a veteran big band drummer and music teacher who believes that new material is best assimilated through performance. Thus all aspects of the instructional material, from independence exercises to fills, are treated so that they may be put into practice with a band immediately. The book comes with a CD containing examples

and play-along pieces, offering students the opportunity to play alongside musicians of the WDR big band and combo. List price is \$19.95.

www.musicdispatch.com



TECHNIQUES, MOTIONS, AND APPLICATIONS FOR BASS DRUM PLAYING (DVD) by Tim Waterson (Two Three One Two Music)

This two-disc set from WFD footspeed champion Tim Waterson demonstrates the heel-down, heel-up, and heel-toe approaches to bass drum playing. Close-up coverage is given to the key motions that allow drummers to remain relaxed and in control while transitioning from one technique to another.

Disc 2 contains clips and footage of Waterson in live performances from 1989 to the present. The DVD is available only through the Web site for \$35.95. www.twothreeonetwomusic.com

AND WHAT'S MORE



WRISTIES fingerless gloves are crafted from soft Polartec fleece to keep hands, wrists, and arms warm and flexible in practice and performance. Wristies don't enclose the fingers like traditional gloves do. However, keeping the back of the hand and the pulse point warm improves circulation even to uncovered fingers. The gloves are available in long and short styles, and also in a heated model. Prices range from \$10 to \$17 per pair.

www.wristies.com

OUTTA YOUR GOURD Marakas are made of natural gourds that can be separated and opened in order to change the material they contain. This allows the user to instantly alter their sound for any musical situation. The Marakas are crafted by rock pioneer Chuck Blackwell, drum-



mer for '60s TV band The Shindogs and bandmember for Leon Russell, Taj Mahal, Little Richard, and The Everly Brothers. Prices start at \$65. www.outtayourgourd.org

B. RAD PERCUSSION'S 6" Hand Percussion Talkit VP talking drum mounts on a percussion stand or rack so it can be played as part of a percussion setup without having to be picked up. The pitch is totally variable by using the foot pedal. The drum is fitted with goatskin heads and a contoured rim for comfortable bare-hand playing.

www.b-radpercussion.com

ATTACK Jeff Ocheltree Old School Felts are bass drum muffling strips made of 1/8"-thick 100% wool. They can be used on heads up to 26" in diameter to create an open and natural dynamic sound reminiscent of the 1970s. Each package comes with two Felts and instructions written by Jeff Ocheltree.

www.universalpercussion.com



OLD SCHOOL FELT
OLD SCHOOL FELT



Yamaha DTXPRESS IV Special

Rounding Out The Family
by Michael Dawson



Yamaha's newest addition to the DTX e-drum family—the DTXPRESS IV Special—bridges the gap between the company's flagship DTXTREME II and the entry-level DTXPLORER kits, creating a system that could work well for a touring/recording musician who needs a simple way to incorporate electronic drums into his or her setup, or for an apartment-dwelling drummer looking for an economical yet professional-sounding option for at-home practice. Let's check it out.

Assembling The Set

Setting up the DTXPRESS IV kit is relatively easy. The rack unfolds quickly, with each extension arm and clamp pre-positioned fairly close to where you would want them. The tom and snare pads are held in place by large, easy-to-grab plastic knobs, and the cymbal pads rest on small brackets that attach to standard cymbal arms. The hi-hat pad slides onto the pull rod of the hi-hat stand, and is secured with a small clamp and thumb-screw.

The DTXPRESS IV sound module connects to an extension arm

Play along to your favorite songs by connecting your CD or MP3 player to the Aux In.



The DTXPRESS IV only has a MIDI out, so you can't use the module's sounds with another controller.

on the left side of the rack with two small wing nuts. The module can be quickly removed if you want to use it for other situations, like a trigger/pad setup within an acoustic kit.

After the pads have been attached to the rack, the next step is to connect each one to the sound module. Thankfully, Yamaha has made this process very simple by clearly labeling each cable and bundling them together with simple plastic ties. For the far-right cymbal pad, Yamaha includes a separate cable that connects to a jack on the back of the kick tower.

Playing The Kit

Each of the pads on the DTXPRESS IV features a black-rubber playing surface. The tom pads feel similar to rubber practice pads. The cymbal pads are less bouncy, which makes them feel a little closer to the real thing.

The snare pad, however, has the most realistic feel. It's still made of rubber, so the rebound is a little faster than that of an acoustic drumhead. But the pad "gives" slightly with each stroke, which lessens some of the shock that you get with other rubber pads. The elevated rim area of the pad adds an extra touch of realism when playing rimshots and rimclicks.

The hi-hat pad is stationary, so it doesn't move up and down as you work the pedal. But since it attaches to a standard hi-hat stand, open/closed foot motions feel like they do with acoustic hi-hats.

The kick pad is pretty soft, so it has a similar feel to a real bass drum head. Just be sure to anchor the tower with the metal spurs, because it will move around after a few heavy-footed accents. Also, for double-pedal users, you may have to re-position the beaters a little to the right to ensure that every stroke is triggered properly.

About Those Sounds...

For those of you who are tech-savvy, the DTXPRESS IV sound module sports a 16-bit AWM2 (PCM) tone generator with thirty-two-voice polyphony. What does that mean to the rest of us? Well, from the hours that some of us at MD spent playing this thing, it's safe to say that there are a lot of fun and inspiring sounds to work with.

The first three kits are new to the DTX line: Oak Custom, Maple Custom, and Beech Custom. Each of these kits sounds very realistic and would be a great choice for a pop, rock, or fusion track. I was especially impressed with the improved realism of the cymbal sounds on these kits. (You can hear a demo drum track that I recorded for a recent project, using the Oak Custom kit, on the Multi-Media page of www.moderndrummer.com.)

The rest of the kits in the DTXPRESS IV can be grouped into various subcategories. For other all-purpose rock/pop sounds, I also enjoyed the Studio, GM Standard, Room, and Dry Beat kits, as well as the T8, T9, and SM kits, which are replicas of classic '80s drum machines. You can also sound like a breakbeat DJ with the sampled sounds in the Hip-Hop, Break, Wikkid Pocket, Loop Loop, and Scratch kits. And the Boyon kit has some really cool synthetic drum tones.

On the percussion side, there are a few kits that spread a variety of ethnic sounds around the kit. My favorite is the Brazil kit, but the Asian Gypsy (featuring convincing tabla sounds), Perc, and Social Cuban presets also had me experimenting with different ways to recreate various world-influenced grooves.

Several other presets contain some unexpected colors and sound effects, like the Industry, SE, and Resonance kits. And a few more feature melodic material that you can

trigger in real time. These kits (including Broken Funk, Groove, Gogo 1988, and Elec 5/4) are great for working on your groove.

While all of the previously mentioned kits could work in real musical situations, a few are a little less convincing. For instance, the Jazz and Brush kits are serviceable. But I wouldn't recommend them if you're looking to replicate a classic Max Roach or Art Blakey sound. I also felt that the Drum Corps and Orchestral kits fell short of duplicating the distinct sounds of contemporary marching and symphonic percussion sections.

Thankfully, Yamaha allows you to build twenty user kits of your own. So if you're not happy with some of the sounds in the presets, you can swap in a new drum or cymbal in a matter of seconds. Each voice in the user kits can also be customized by adjusting its volume, tuning, pan, decay, and EQ setting. And you can layer two different sounds on each pad. These layers can be triggered simultaneously, or they can cross-fade from one to the other along different dynamic contours.

Practice Perfect

Even though some of the cool new sounds in the DTXPRESS IV are enough to keep you wailing for a few extra hours each day, Yamaha has also incorporated a few ways to use this kit as a practice tool. The most basic one is to hook up a CD or MP3 player to the Aux In on the back of the module. Then you can jam along to whatever music you want.

To hone in on your time, the DTXPRESS IV's metronome can be set to click out different subdivisions. Or you can set up a repeating cycle where the click drops out for a number of measures within a phrase. This feature is an excellent way to work on your internal time and accuracy.

There are also sixty-three preset songs in

The members of the Five-Star Drum Shops network are just like you: We have a passion for drums and drumming. We do what we love and we love what we do. ★ And it shows. Whether it's a problem with your pedal, a new sound effect for your kit or the right head for your favorite snare, we're happy to provide the best advice, service and price. If you want to hear the newest cymbals or check out the latest gear, we're the place. If it has anything to do with drums or drumming, Five-Star has it. ★ Follow *your* passion to a Five-Star Drum Shop today.

JUST FOLLOWING OUR PASSION.



- | | |
|---|--|
| 2112 Percussion
Raleigh, North Carolina | Dynamic Percussion
Manchester, Connecticut |
| Atlanta Pro Percussion
Atlanta, Georgia | Ellis Drum Shop
St. Paul & Richfield, Minnesota |
| Backbeats Drum Shop
Salt Lake City, Utah | Explorers Percussion
Kansas City, Missouri |
| Bentley's Drum Shop
Fresno, California | Fork's Drum Closet
Nashville, Tennessee |
| Birmingham Percussion Center
Birmingham, Alabama | Ray Fransen's Drum Center
Kenner, Louisiana |
| Buffalo Drum Outlet
Buffalo, New York | Just Drums
Toronto, Canada |
| Cadence Drums
Rochester, New York | Lemmon Percussion
San Jose, California |
| Colorado Drum & Percussion
Fort Collins, Colorado | Long Island Drum Center
Nyack, New York |
| Columbus Percussion
Columbus, Ohio | Original Long Island Drum Center
Plainview, New York |
| Dale's Drum Shop
Harrisburg, Pennsylvania | Memphis Drum Shop
Memphis, Tennessee |
| DiCenso's Drum Shop
Weymouth, Massachusetts | Midwest Percussion
Mokena, Illinois |
| Donn Bennett Drum Studio
Bellevue, Washington | Percussion Center
Houston, Texas |
| Drum Circuit
San Luis Obispo, California | Resurrection Drums
Hollywood, Florida |
| Drum Headquarters
St. Louis & St. Peters, Missouri | Rupp's Drums
Denver, Colorado |
| Drum Shop
Portland, Maine | Skins 'N' Tins Drum Shop
Champaign, Illinois |
| Drum World
Pittsburgh, Pennsylvania | Stebal Drums
Willowick, Ohio |
| Drum World
Tulsa, Oklahoma | West Coast Drum Center
Santa Ana, California |
| Drums 2 Go
Orlando, Florida | Zampino's Drum Shop
N. Canton, Ohio |



THE FIVE-STAR MISSION

- 1 Well-trained and knowledgeable staff
- 2 Top quality goods and services at competitive prices
- 3 Instrument repair and maintenance
- 4 Artist and tour support
- 5 In-store lessons, workshops and clinics

www.FiveStarDrumShops.com

ELECTRONIC REVIEW

the sound module. While none of these sound like playing with a real band, they do offer a great way to work on your groove, time, and feel in a variety of styles. You can play along with the complete song (including drums). Or you can mute the drums, or solo the bass part. And since the songs are MIDI sequences, you can adjust the tempo of each one for more variety.

The Groove Check function is the coolest practice feature of the DTX line. When you enter into this mode, you can gauge your timing by watching where your hits place on a graph in the Hit Timing Display, or you can set up a Rhythm Gate range that will only allow sounds to be triggered when you're playing within a specific accuracy level. This range can be set to Easy, Normal, Pro, or Challenge.

In the Challenge mode, you're given a letter grade for every 100 strokes you play. When the counter reaches zero, the difficulty level moves up or down depending on how precisely you played. This is a very fun—and painfully revealing—way to work on your consistency.

Conclusions & Critiques

As an apartment-bound drummer myself, I can attest to the value of owning an electronic drumset. And while the DTXPRESS IV is ideal for low-volume at-home practice (it's compact and reasonably quiet so it won't annoy your roommates or your neighbors), this kit could also be a great way to get into electronic drumming without having to cash in your life savings, or spend too much time sorting through technical mumbo-jumbo. The sound module is

simple and easy to navigate (after a couple read-throughs of the manual), the setup is painless, and most of the sounds are totally professional.

My only criticisms are that there are no extra trigger inputs—so you won't be able to add extra pads without purchasing a stereo splitter for the tom inputs—and there isn't a MIDI In jack that would allow you to trigger the sounds in the DTXPRESS IV with another MIDI controller. Other than that, I think you'll dig it.

VITAL STATS

The DTXPRESS IV comes in two configurations: Standard and Special. Our review model—the Special kit—comes with three single-zone tom pads (TP65), a kick tower (KP65), a three-zone ride cymbal pad (PCY150S), a three-zone crash cymbal pad (PCY130SC), a one-zone cymbal pad (PCY130), a hi-hat pad (RHH130), and a three-zone snare drum pad with an onboard controller knob (TP100) that allows you to adjust a variety of parameters like pitch,

snare tension, and tempo.

The kit also includes a lightweight hi-hat stand, a compact rack, a cable for each pad, an AC adapter, and the new DTXPRESS IV sound module, which features 427 drum and percussion voices (including newly-sampled Oak, Maple, and Recording Custom kits), twenty-two keyboard sounds, nineteen reverb effects, a basic EQ, and a variety of practice tools.

DTXPRESS IV Special Kit...\$2,319.97 • www.yamahadrums.com, www.dtxperience.com



The Most Famous Name On Drums

LUDWIG CLASSIC MAPLE SNARE DRUMS



They say that fame is fleeting. So in order to remain the most famous name on drums for the better part of 100 years, you'd better be more than just a flash in the pan.

Take Ludwig's all-maple snare drums, for example. More than merely popular, Ludwig maple drums have the crispness, sensitivity and power—plus the all-American craftsmanship and quality—that have made them the choice of top touring and session drummers for generations.

Today, Ludwig's all-maple snare drums are available in a full selection of sounds, sizes and styles—from piccolo, standard and deep dish models to lacquers, wraps and new exotic finishes. Whether you're looking for general-purpose versatility or something for a special track or situation, they're the drums that helped make us the most famous name on drums... and perhaps they'll do the same for you.

Ludwig

Today, yesterday and tomorrow.
www.ludwig-drums.com

Behold

ANOTHER MONSTER IS BORN



Mike Portnoy
DREAM THEATER

"My late t "MIRAGE MONSTER" wa ated noTama ab olutely beauti ul
Sta al Mi a ed um They ound hu e and totally eot but at the ame time
they ae in dibly ti ht and ie whi hi ave yim tant ato my layin in
am Theate And have I mentioned how BEAUTIFUL they look???"



A nikel m y viu m noet l vine o æd the dum into m yn ùe
“double kit” on ùa ioh ivin me the be to both wo ld ata itùna duple
ba ha o M kita well a am œe ienental o evà kit t ion art ly
in e rie to t y new a a h tœve y hib l lay”

 **TAMA**[®]
tama.com



Story by Mike Haid
Photos by Paul La Raia

THE KING OF PROGRESSIVE METAL WEIGHS IN
ON WHAT IT TAKES TO THRIVE IN THIS STYLE.
YOU WANNA PLAY PROG? READ THIS.

MIKE PORTNOY

In Constant "Progressive" Motion

Mike Portnoy may very well be the hardest-working drummer in the business. His recent three-DVD set, *In Constant Motion*, which focuses on the past few Dream Theater releases, showcases a slew of Mike's side projects and tribute bands, and features a ton of bonus footage, speaks for itself. The king of progressive metal never sleeps!

When I asked Portnoy to send me some of his most recent material to study for our interview, he replied with a sinister laugh, "Be careful what you wish for." I received a package with fourteen DVDs and ten CDs, including Dream Theater's recent studio release, *Systematic Chaos*, featuring the drummer's best performance to date.

"I'M PROUD TO CONTINUE TO WAVE THE PROGRESSIVE BANNER."



Anyone skeptical of the validity of Portnoy's election into *MD's* 2004 Readers Poll Hall Of Fame might take a closer look at his track record in the business, and his contributions to the drumming community in the past twenty years. Mike has won an unprecedented twenty-three *MD* Readers Poll awards, including this year's award for best recorded performance for Dream Theater's *Score* DVD.

Portnoy doesn't claim to be the fastest gun in the West—although his technique is still impressive by any measure. He's not interested in solos and technical drumming achievements. His primary concern is to serve the music. Of course, the music he likes to serve is generally exciting and energetic and prog-based.

Ironically, drumming is a small part of what Portnoy considers to be his most important contributions to his veteran progressive metal group, Dream Theater. But the positive aftershocks of his highly acclaimed drumming skills have made him hugely successful with his legion of loyal fans, and within the drumming industry in general.

For Mike, it's the constant push of forward motion that defines the term "progressive rock." Portnoy creates his art with an ever-expanding appreciation, experimentation, and incorporation of all musical styles into his drumming. This is the true essence of a great prog drummer. So climb aboard Mike Portnoy's train of thought as the master dissects progressive metal drumming.

MD: A lot has happened in your career since we spoke several years ago, including being voted into Modern Drummer's Hall Of Fame by the readers.

Mike: For me, that's the crowning achievement of it all. It's the most rewarding and flattering accolade I've ever received.

MD: There's been some speculation within the drumming community concerning the validity of your being voted in already, given the fact that there are so many other long-standing, legendary drummers that have not yet made the Hall Of Fame.

Mike: I can understand how some people might look at it that way, from a certain angle of drumming. But I would hate to think that anyone would see my name on the Hall Of Fame list and just write me off because of whatever their perception might be of my talents.

For me, being a musician, an artist, and a drummer is about the whole package. That's the focus of my new DVD set, *In Constant Motion*. I think if there's any doubt in anyone's mind about what I'm all about, if you watch that DVD set, you'll understand exactly where I'm coming from. I think it defines who I am, where I've been, and what I'm all about.

For me, it's so much more than drumming. It's about what I do for the fans, devoting every moment of my waking life to giving all I can to the people that like what I do, which goes way beyond just the drums. And if you look at the MD Hall Of Fame roster, you'll see guys like Ringo Starr and Charlie Watts—and not that I'm putting myself in the same boat as them—but what I'm saying is that you can look at several drummers on the Hall Of Fame list and say, "He wasn't the greatest drummer or technically that great." I think it's more about a drummer's overall contribution to the art of drumming, not just from a technical aspect, but also a musical and artistic standpoint as well.

MD: I would have to agree with you. I feel that you've also helped the drumming industry from a business sense, with such a large contribution to keeping the "big kit" in the public eye, when so many other drummers are going for the small-set approach these days.

Mike: Absolutely, and I feel that my endorsement companies have realized this from day one. That's why I feel fortunate that companies like Sabian and Tama have always given me so much attention. You have drummers in bands like Green Day and Coldplay that sell millions of records, and I love both of those

bands. But regardless of how many records they sell, I've found that even though I'm in a crazy, underground progressive metal band, the members of Dream Theater are also making a big impact on many of today's young musicians, mainly because our music is aimed towards musicians. They're at the core of our audience.

gressive" in drumming?

Mike: It applies to so many genres within itself. I feel that it started with bands like Genesis, Yes, King Crimson, Pink Floyd, and ELP. Rush helped bring the heavy rock element into it. Through the years, bands like Metallica and Iron Maiden dabbled in it. In more recent years, our band, Dream Theater,



MD: Let's focus on progressive metal. What are the most important "tools" in a prog drummer's toolbox?

Mike: To me, the most important tool is not a physical or technical one. It's more of a cerebral one. It's your brain. It's about having an interest in experimenting musically, perhaps touching on several different genres of music. No doubt, the most important tool is the mind. It's the willingness to experiment freely.

MD: How would you define the term "pro-

brought it more to the mainstream.

If you look at today's music, the term progressive can apply to bands ranging from Tool, to Radiohead, to Mastodon, to The Mars Volta. You can see that "progressive" has become a very broad term, a term that comes back to a willingness to experiment and keep an open mind in order to create new things musically.

MD: So a drummer needs to be open-minded to listening and learning from all different

genres to really develop the proper tools to become a progressive player?

Mike: What I create musically on the drums comes directly from a love of all music in general. That ranges from jazz, to classical, to pro-

gressive rock, to death metal, and everything in between. That's what I feel makes me a progressive drummer.

I have an appreciation for all forms of music. And it doesn't have to be complex. It can be

incredibly simple—as long as it's daring, inventive, and has integrity.

MD: How has progressive music evolved since its inception?

Mike: After the heyday of prog rock in the

MIKE'S MIRAGE MONSTER



Drums: Tama Starclassic Mirage Crystal Ice

- A. 443 mm Octoban
- B. 472 mm Octoban
- C. 536 mm Octoban
- D. 600 mm Octoban
- E. 8x8 tom
- F. 9x10 tom
- G. 10x12 tom
- H. 5 1/2 x 14 tom
- I. 16x16 floor tom
- J. 5 1/2 x 14 Melody Master snare
- K. 18x22 bass drum
- L. 18x22 bass drum
- M. 536 mm Octoban
- N. 600 mm Octoban
- O. 5x13 single headed tom
- P. 14x14 floor tom
- Q. 16x16 floor tom
- R. 14x20 gong drum
- S. 5x12 Melody Master snare
- T. 18x20 bass drum

Accessories: LP, Roland, Pro-Mark, Tama

- aa. LP 515 Studio bar chimes
- bb. Roland PD-8 trigger pad
- cc. LP mountable Cyclops tambourine

- dd. Pro-Mark JSBG stick bag
- ee. ButtKicker Concert seat subwoofers
- ff. Tama HT430 Round Rider throne

Cymbals: Sabian

- 1. 14" AAX Stage hats
- 2. 14" extra thin crash
- 3. 18" HHX Chinese
- 4. 18" HHX Studio crash
- 5. 8" Max Stax
- 6. 7" Max Stax
- 7. 9" Max Stax
- 8. 10" Max Stax
- 9. 7" Radia Bell
- 10. 18" AA medium thin crash
- 11. 20" HHX Chinese
- 12. 22" HH Rock ride
- 13. 19" Fierce crash
- 14. 14" Max Stax
- 15. medium propeller
- 16. 13" HHX Stage hats
- 17. small propeller
- 18. 9" Max splash
- 19. 16" HHXtreme crash
- 20. 20" AA El Sabor ride
- 21. 18" AAX Stage crash

- 22. 10" Max Stax
- 23. 11" Max Splash hi-hats
- 24. LP mountable cowbell
- 25. LP Rock Ridge Rider cowbell
- 26. 20" AA Chinese
- 27. 8" Radia flat bell
- 28. large propeller
- 29. 28" Zodiac gong (not shown, behind kit)
- 30. Roland Rhythm Coach (cowbell)
- 31. drink table holding one cup of blue sports drink and one bottle of water

Hardware: Tama, including Iron Cobra Rolling Glide bass drum pedals; all cymbals locked on with clear Slicknuts

Heads: Remo CS (black dot) on snare batter, Ambassador snare-side, clear Emperors on tops of toms, clear Ambassadors on bottoms, Powerstroke 3 on kick batters with clear Emperors on front (with silver 6" Holz)

Sticks: Pro-Mark MP420 Millennium II (hickory), MT-3 mallets, Hof Rods

Thanks to Mike's tech, Eric Disrude, for his help with this info. (It's Eric's job to pack and maintain this monster for every show!)

MIKE PORTNOY

progressive nature grew with each reincarnation of Crimson and became more and more experimental. Bruford's drumming with U.K. and with Genesis was incredible, and that's when I got into Genesis and eventually discovered the drumming of Phil Collins. This is how the prog family tree grew for me, by simply following the drummers who were creating new and innovative concepts.

This eventually led me to discover the more instrumental-based progressive fusion drummers, like Billy Cobham, Lenny White, and Rod Morgenstein with The Dixie Dregs. These guys

were big influences on me as well because they were playing exciting double bass patterns utilizing interesting odd time signatures.

Then, finally, came Frank Zappa. That was the icing on the progressive cake for me. Terry Bozzio and Vinnie Colaiuta in particular took my interest in progressive music to a whole new level. They were creating amazing odd-time grooves incorporating groups of five, seven, nine, thirteen, and so on, and then superimposing them over 4/4 to a point that I just couldn't comprehend. So I became totally immersed in the world of Frank Zappa.

MD: From a technical aspect, what did you have to learn in order to be able to emulate these great progressive drummers?

Mike: The first thing that captured my attention about every one of these bands was the use of odd time signatures. I was drawn to the numbers! The fives, sevens, and nines were so different from typical 4/4. I was most interested in how each of these drummers created their own unique patterns and grooves within the odd meters.

I became obsessed with getting the songbooks for the bands to learn the music. They didn't have drum transcription books then, so I had to get the piano or guitar books from the Yes or Rush anthology, and I would follow along, counting the time signatures. That's how I learned to play in odd meters. This has become such a huge part of what I do, in most every project that I'm involved with.

MD: Did you have a firm grasp on the rudiments when you began to learn these odd meters?

Mike: Not at all. I taught myself by playing along to the records. I cut my teeth on Ringo, Keith Moon, John Bonham, and Peter Criss to learn the basics of the drumkit. I never studied the technical aspects of drumming and didn't have a rudimental background. So when I discovered progressive music, I taught myself to figure out the drum parts by listening.

During that period, which was junior high and high school, I was teaching myself to play in odd meters, but I also took music theory classes, which taught me music notation and how to read music. I was in school band, but it was less about the rudiments or learning the correct way to play drums. It was more about developing my musicality.

MD: It's impressive that you taught yourself to play so fluently in odd meters.

Mike: I've never been into the technical side of drumming. I could care less about how to play triple paradiddles. That doesn't interest me at all. It's more about the context of the drumming inside the music. It was that way for me thirty years ago and it's still that way to this very day. I admire guys like Marco Minnemann, Virgil Donati, and Thomas Lang for their incredible technical abilities, but I'm just not interested in the technical aspects of what I do.

It's difficult sometimes, because winning these awards in Modern Drummer creates false expectations of who I am and what I do as a drummer. When I play festivals and clinics, it's as though I'm expected to be a heavy



[BPST455KFU]

SPECIAL EDITION



BLACK PANTHER KUNG FU STAINLESS STEEL 14x5.5

black plated stainless steel shell, etched with graphics representing the arsenal of Kung Fu weaponry: spear, hammer, wand, knife, sword and bow... includes special edition drum head and heavy duty padded carrying case.



[BPST455KFU]

SPECIFICATIONS: 1.1mm shell thickness « 2.3mm Chrome Powerhoops « fully adjustable throwoff and butt plate « 20 strand snappy snare



"I've played Black Panther snares for nearly a decade. There's no more versatile snare anywhere at any price."
Gregg Bissonette «


BLACKPANTHERSNARES.COM

© Copyright 2007 Mapex USA Incorporated

PROGRESSIVE IDEAS



BECAUSE SOUND MATTERS



Photo: Janet Balmer



Dream Theater

MIKE PORTNOY "SABIAN HAS TAKEN CYMBAL MAKING TO PLACES NOBODY EVER DREAMED OF."

www.sabian.com

MIKE PORTNOY



gunslinger, but that's not what I'm about at all.

MD: As prog rock evolved, it seemed that double bass drums became a big part of the sound and

style of prog rock drumming. Was Neil Peart the first drummer to inspire you to play double bass?

Mike: Yes. Even though Neil is not considered

an advanced double bass drummer, he was the first drummer to influence me to add a second bass drum. But my interest in playing double bass came more from my metal side than my

An advertisement for Brooks Wackerman cymbal cases. The main image shows a man with blonde hair, wearing a plaid shirt and dark pants, lying on a green couch and talking on a mobile phone. A large black cymbal case is in the foreground. The text "Relax" is written in a large, stylized font at the top left, with the tagline "We've got you covered" below it. The Brooks Wackerman logo is visible on the case and in the bottom left corner. The website "www.bigbangdist.com" is at the bottom left, and "Brooks Wackerman Tenacious D - Bad Religion" is at the bottom right. A vertical phone number "Big Bang Distribution (800) 547-6401" is on the far right edge.

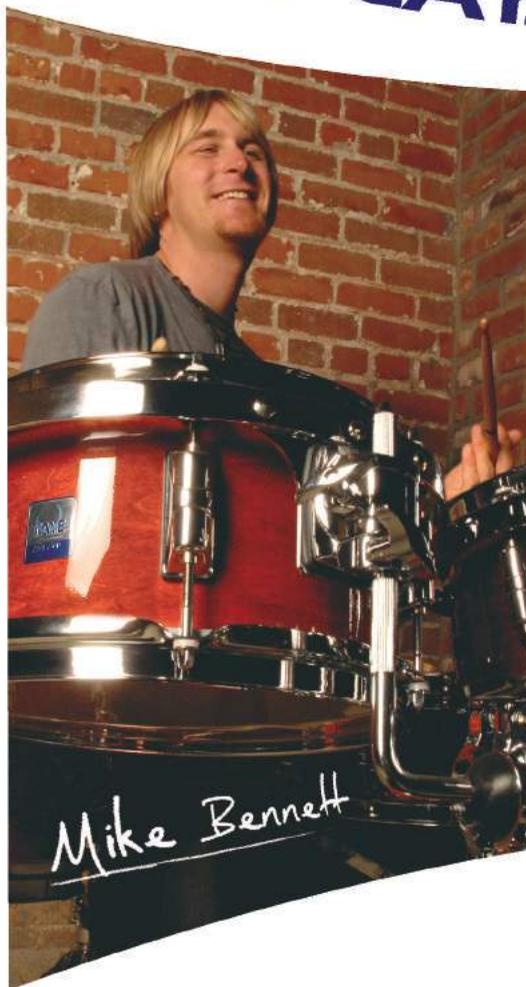
Relax
"We've got you covered"

Featured case is our Deluxe Cymbal Case
Checkout the Protection Racket range in full at:-
www.bigbangdist.com

Brooks Wackerman
Tenacious D - Bad Religion

Big Bang Distribution (800) 547-6401

UNPACK. PLAY. GO.



TAYE DRUMS GoKit. *Life uncompromised.*

The drum set that allows you to have your cake and eat it too. While the quality drum set is ultra-compact and painlessly portable, it's sound is direct and articulate, fat and sustaining. Feel the energy on stage and take advantage of living life to it's fullest. Pack up faster after the show and hit the town sooner. www.tayedrums.com



MIKE PORTNOY

progressive side. It started with guys like Tommy Lee and evolved into guys like Lars Ulrich, Charlie Benante, and Dave Lombardo.

MD: You really helped define the role of double bass drumming in today's prog rock music. Has double bass become mandatory for most prog drummers?

Mike: Not really. A lot of my favorite progressive drummers today don't play double bass. Guys like Nick D'Virgilio of Spock's Beard or Gavin Harrison of Porcupine Tree are not heavy double bass guys. But they're also not really prog metal drummers as much as

they're prog rock guys. My application of double bass drumming within Dream Theater comes more from my metal side.

MD: You've done several prog-related projects outside of Dream Theater over the past few years, which are well documented on *In Constant Motion*. Can you briefly touch on these projects and how you approached them from a prog drumming perspective?

Mike: The first prog-related project outside of DT was *Liquid Tension Experiment*. That was the first DT spawn. It was similar in many ways to DT music, but it was all instrumental

and greatly improvised. Working with Jordan Rudess and Tony Levin in LTE challenged me to rise to a new level of musicality. The heavy progressive elements of the group focused on the odd meters and the improv, which was very challenging and forced me to really listen and react. If you listen to that music, you'll hear that I'm constantly reacting, and occasionally sparking a new idea and direction.

MD: Your next side project, *Transatlantic*, had a more traditional prog sound featuring musicians from the new generation of retro prog bands—Spock's Beard, The Flower Kings, and Marillion. What drumming elements were vital to this sound?

Mike: As we talked about, with most prog-related music, it's the odd time signatures that establish the rhythmic aspects of the drumming. But *Transatlantic* does this in a much less metal fashion. There's a lot less double bass drumming. There's also a strong pop side to this music. Several tunes are very Beatle-esque, which had me tapping into my Ringo and Bonham influences, playing very simply. That was the first time I'd done this type of drumming in a group setting.

The music required a lighter touch and feel. I recorded a lot with *Hot Rods* and *Blasticks*. I also experimented with putting towels over the heads to get that old-school Beatles sound. We mixed with a more retro production vibe, too, using more of a dry sound, which I like a lot.

Transatlantic was put together to help rekindle the sound of the great early prog era, due to the fact that all of our favorite prog bands, like Yes, Genesis, and Pink Floyd weren't writing the long, epic material anymore. We all share a love for this early prog sound and style, and each of these guys come from bands that focus on that traditional style. It was a total collaborative group effort that worked very well.

MD: From *Transatlantic* you began working a lot with Neal Morse from Spock's Beard. Where has this led your drumming?

Mike: This was my first experience as more of a session guy. Neal and I collaborated as partners on *Transatlantic*, but I wore a different hat on his solo project. My role as sideman wasn't to make suggestions or run the show, but to serve Neal's music in whatever way he needed me to. His material called for me to play some of the most over-the-top—as well as most simple—drumming that I've ever done. I felt that I was tapping into something that was very Jeff Porcaro-esque, which was a whole

KICK IT UP A NOTCH. OR TWO.

Introducing a dual-element kick drum mic that the working musician can afford, the **ATM250DE**. Building on the success of A-T's revolutionary AE2500, the **ATM250DE** features two elements positioned in a perfect phase relationship, something practically impossible to achieve with two separate microphones. The hypercardioid dynamic element focuses tightly on the aggressive attack of the beater, while the condenser captures the round tonalities of the shell.

dynamic element ———

condenser element ———

ARTIST SERIES™

The next generation is here.

 **audio-technica®**
always listening™

www.audio-technica.com

NOW YOU CAN BUY ONLINE.

pro·mark.com



The Inner Circle



Mike Portnoy
Percussion Pack

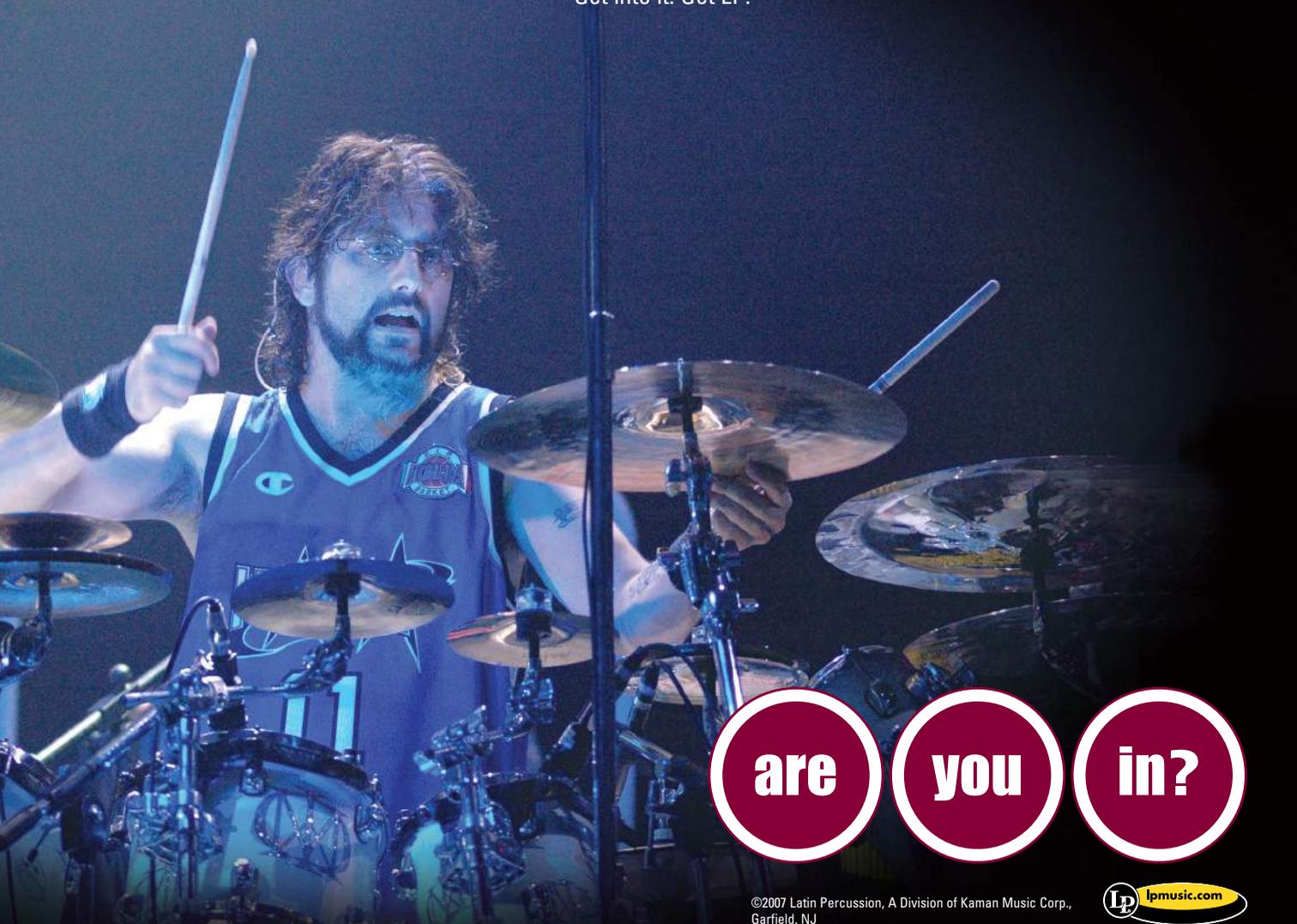


Add on. Attack. Outshine.

Why put any regular drumkit add-on on your setup when you can arm yourself with the best add-ons in the industry? LP's innovation and dedication to quality is unmatched in the percussion industry. We are the originators of authentic gear and the only real choice.

Mike Portnoy, John Dolmayan and Joey Castillo know that, as do the drummers and percussionists of the LP Inner Circle all over the world.

Get into it. Get LP.



MIKE PORTNOY

new world for me. It required a total focus on playing relaxed, simple grooves with as few fills as possible.

MD: In a whole other different prog style, OSI brought another new dimension to your drumming. Can you explain the challenges of that project?

Mike: OSI was still rooted in progressive music, but in a whole different direction. This involved Fates Warning guitarist Jim Matheos, whose music is much like Dream Theater, and former Dream Theater keyboardist Kevin Moore, who had left DT to pursue a more techno-electronica style.

Kevin's influence led me to a new direction in drumming in regards to working with drum loops and samples. He would also have me lay down grooves and then manipulate them in post-production by moving things around in Pro Tools. This music required me to be open-minded about what I played in regards to what would be done with my tracks in post-production. This was also a big lesson in letting go of the reins and not being a control freak. The most challenging part was locking in and playing along with the loops and samples. In Dream Theater, I play along with the click and the band follows me.

MD: When you track with Dream Theater, are you the only one hearing the click?

Mike: No. Everyone hears the click. Setting up the click for DT tracks is a long, tedious process because of all the complex time changes, but the band still follows my groove. The difference with OSI is that I had to follow the groove of the machines.

MD: The new Dream Theater release, Systematic Chaos, is almost like a DT greatest-hits release, in that it covers many aspects of the band's signature classic prog metal sound. This allows you to incorporate all of your drumming influences into the music. Can you explain to drummers what you have to develop to be able to play at this level, from physical and musical perspectives.

Mike: It's about making the most of all four limbs in order to create the right parts for the song. I get a lot of flack for being a busy player and not playing for the song. But I think that if you really listen to DT music, you'll find that this couldn't be further from the truth.

It all starts with the groove and creating a feel. Then I can spice it up with fills and put creative icing on the cake. I've always developed my technique out of necessity to serve the song and create interesting patterns that I hope are musical and exciting. And I don't have to be behind the kit to create these pat-

terns. I create ideas while driving in my car, riding on the tour bus, or sitting in my hotel room. My thought process and motor memory skills are just as valid in those situations as they are behind the kit.

MD: You've brought up the point many times that you never spent much time learning rudiments and studying various techniques. You didn't get into any of that when you went to the Berklee College Of Music?

Mike: As disappointing as it may sound, I didn't spend much time at all learning rudiments or any specific drumming techniques. I really learned to play from listening to records and teaching myself. That's the way it was when I was twelve years old, and that's the way it is today. If you hear me play some new double bass riff or groove on the new Systematic Chaos CD, it could have been inspired by something I heard Chris Adler do on the last Lamb Of God disc. It's not something I learned from a book.

MD: You've mentioned that drummer Dominic Howard of Muse is another recent inspiration.

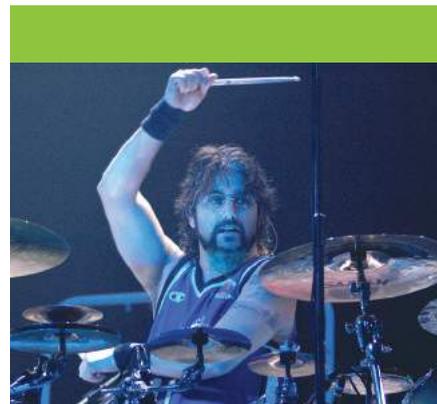
Mike: Muse is my favorite band of the last few years. Their Absolution CD is easily my favorite of the decade. Dominic's drumming takes the groove and power of a drummer like Dave Grohl and mixes it up to create a sound that, to me, sounds like Radiohead meets Queen. His drumming is powerful yet delicate.

Over the recording of the last two DT records, when I found myself behind the single bass drumkit, I was focusing completely on drawing from Dominic's spirit to create my drum parts. I would consider the music of Muse to be the most innovative in a progressive alternative style.

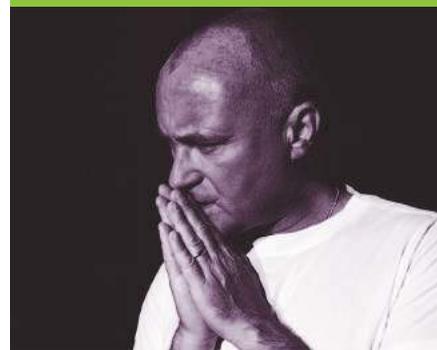
MD: You've been inspired by the drumming greats to help create your own unique progressive drumming style, and you're obviously open to new influences.

Mike: All the great drummers from every style of music, and the millions of songs that are constantly swimming through my head, will always be my greatest inspiration to create new progressive drumming ideas. That's what drives me as a musician, artist, and drummer. I'm proud to continue to wave the progressive banner, and I'm very grateful for all the fans that continue to support me.

To read more about Mike Portnoy, including his thoughts on his tribute band projects, go to www.moderndrummer.com.



MIKE PORTNOY
Dream Theater
Mike Portnoy Autograph Model
American Hickory, TX420, Nylon-tip



PHIL COLLINS
Genesis / Solo Artist
Phil Collins Autograph Model
American Hickory, TXPC, Wood-tip



BILL BRUFORD
Earthworks
Bill Bruford Autograph Model
American Maple, SD4, Wood-tip

pro.mark®
promark.com

© Pro-Mark Corporation

PRO

Progressive rock is the over-achieving child of '60s psychedelia and classical music. Today its creative flame is kept alive by alternative wizards and math-metal gurus—and the drumming just keeps getting *wilder*. Here's fifty of the most artful and unhinged musical statements ever recorded.

PROTO PROG

Psychedelia grows up. Singles are out, albums are in. The stage is set.

THE MOTHERS OF INVENTION **FREAK OUT!** (1966)

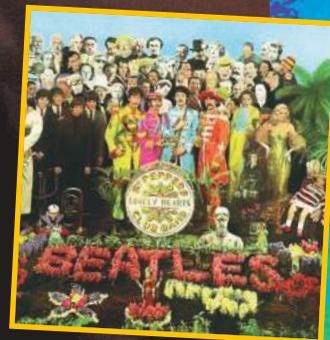
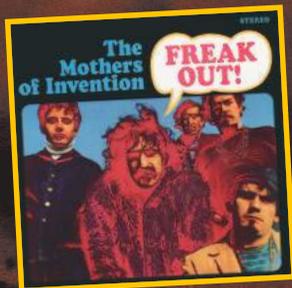
Mothers leader and true visionary Frank Zappa is the link between numerous strains of artful modern music. This audacious debut double album is where the world first heard drummer **JIMMY CARL BLACK** and his brother Mothers break down the aural walls.

THE BEATLES **SGT. PEPPER'S LONELY HEARTS CLUB BAND** (1967)

Those stories about *Sgt. Pepper's* being so important to the evolution of rock? Believe 'em all. John, Paul, George, and **RINGO STARR** turned the album format into an art canvas, with fresh sounds, beguiling segues, and multi-part suites.

THE JIMI HENDRIX EXPERIENCE **ARE YOU EXPERIENCED** (1967)

The shock of the new never came with more flash and thunder than it did with Jimi Hendrix's debut. Experience drummer **MITCH MITCHELL** supported Hendrix's otherworldly excursions with a jazzier's touch and a rocker's fire.



GRESSIVE ROCK

MASTERPIECES

by Adam Budofsky

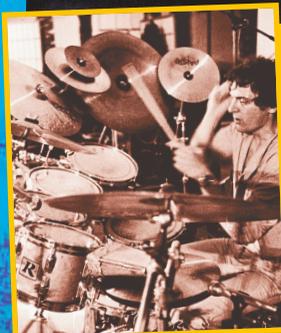
CLASSIC PROG Odd times, intergalactic themes, and more tom-toms. Here's where it gets interesting.

THE SOFT MACHINE THE SOFT MACHINE (1968)

Many a future prog-rock musician caught the bug after hearing Soft Machine, smitten by their early-Floydian pop sense, muscular jazz rhythms, and singing drummer **ROBERT WYATT**, who could vocalize Coltrane solos note-for-note.

KING CRIMSON IN THE COURT OF THE CRIMSON KING (1969)

Crimson's original drummer, **MICHAEL GILES**, slays on this cornerstone of prog-rock. Though he left the band and dropped out of the limelight soon after, Giles' graceful playing on "21st Century Schizoid Man" alone guarantees he'll never be forgotten.



COLOSSEUM THOSE WHO ARE ABOUT TO DIE SALUTE YOU (1969)

Think of Colosseum, who were led by drummer **JON HISEMAN**, as a more intense, British variation of Chicago. This debut album still brings chills with its stomping mix of horns and complex rock arrangements.

JETHRO TULL AQUALUNG (1971)

A favorite among classic rock-o-philes, **CLIVE BUNKER** continuously offered rousing, surprising, and soulful rhythmic support to Ian Anderson's rustic-metal-anti-authority rock. *Aqualung* was his last album with the band—and what a swan song it was.

CAN TAGO MAGO (1971)

Germany's Can was ace at finding the midpoint between 20th-century classical art music and James Brown-hard grooves. Drummer **JAKI LIEBEZEIT** brought it all together with stupendous time, feel, and invention on this sprawling double album.



CLASSIC PROG continued

YES FRAGILE (1972)

No drummer in the history of rock is more immediately identifiable than **BILL BRUFORD**, with his unique beat placements, ringy snare drum, and relaxed approach to head-spinning rhythmic play. *Fragile* is the group's masterpiece.



GENESIS THE LAMB LIES DOWN ON BROADWAY (1974)

To many, this double concept album (Peter Gabriel's last with Genesis) represents progressive rock at its finest. **PHIL COLLINS'** deep groove, quick thinking, endless well of ideas, and nimble bass drum foot are all on display here.



PROCOL HARUM LIVE: IN CONCERT WITH THE EDMONTON SYMPHONY ORCHESTRA (1972)

The magnificent **B.J. WILSON** is presented in all his glory in this classic "rock band with orchestra" setting. Wilson's enormous fills on opening track "Conquistador" helped make the cut a staple of FM rock radio.

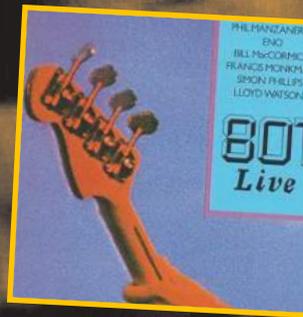


GENTLE GIANT FREE HAND (1975)

Gentle Giant incorporated classical elements more blatantly than their peers, while designing endlessly complex rhythmic matrices. Drummer **JOHN WEATHERS** made it all sound easy, and *Free Hand* provides a typical example of his highly structured approach.

JETHRO TULL THICK AS A BRICK (1972)

Tull's second drummer, **BARRIEMORE BARLOW**, was a monster of precise yet completely surprising full-kit gymnastics, and the perfect rhythmist to complement the band's increasingly complex song cycles.



801 LIVE (1976)

This short-lived supergroup, fronted by Roxy Music guitarist Phil Manzanera, featured **SIMON PHILLIPS** burning through The Beatles' "Tomorrow Never Knows," Brian Eno tracks like the amazing "Baby's On Fire," and the odd Kinks cover. A rare classic.



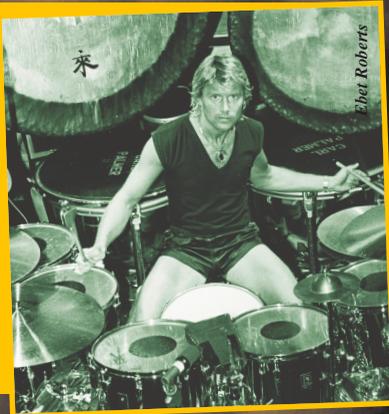
PINK FLOYD

THE DARK SIDE OF THE MOON (1973)

Pink Floyd proved "progressive" didn't always equate to "fast." From his natural approach to the odd-time hit "Money," to his famous RotoTom fills at the intro of "Time," to his delicate support on "Us And Them," **NICK MASON** was vital to making *Dark Side* the beloved classic it is.

EMERSON LAKE & PALMER BRAIN SALAD SURGERY (1973)

CARL PALMER is a true progressive-rock icon, with his infamous gongs, etched-steel drumsets, and Buddy Rich-on-caffeine solos. *Brain Salad Surgery* is the band's finest moment; Palmer's hyper playing on "Karn Evil 9" is unforgettable.



RUSH 2112 (1976)

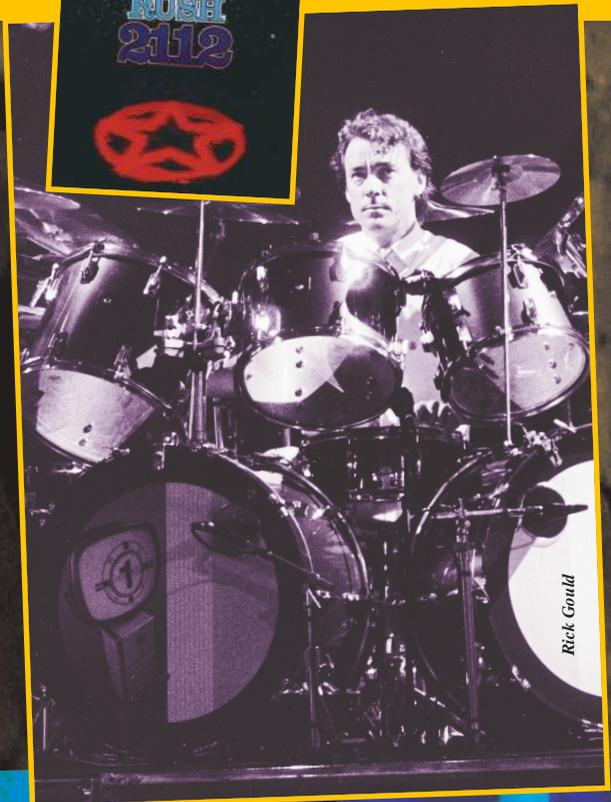
2112 is the first essential Rush album, the one that garnered widespread acclaim for the band. **NEIL PEART's** godlike rep was built upon his technical and muscular approach to cuts like the opening twenty-minute title track.

FAUST FAUST IV (1973)

Faust IV isn't as dizzying as this German band's earlier albums. Still, **WERNER "ZAPPI" DIERMAIER** and his cohorts manage all sorts of rule-breaking here, coming off like some fiendish mash-up of The Velvet Underground and The Mothers Of Invention.

GONG ANGEL'S EGG (1973)

One of the warmest, funniest, tightest, and most ambitious progressive rock albums ever, *Angel's Egg* features the late, great **PIERRE MOERLIN** playing his butt off on Part 2 of Daevid Allen & Co.'s burning space-jazz-rock trilogy.



Barry Kerch of Shinedown

Photo by Neil Zlozower



The Name is Legendary.



The Price... Unheard of.

Introducing the most affordable Masters Series ever.
The all new Masters MCX.

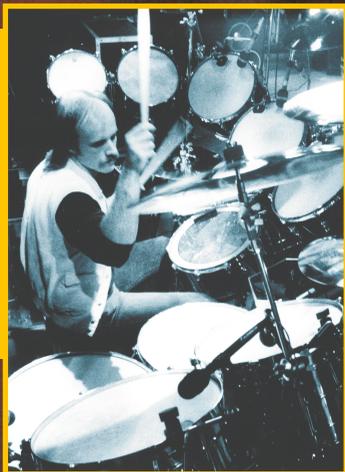


Pearl

www.pearldrum.com

Masters MCX Shell Packs start at \$2499.00 MSRP

CLASSIC PROG continued



KANSAS LEFTOVERTURE (1976)

America's greatest prog band is still touring on the momentum generated by the massive hit "Carry On Wayward Son," and **PHIL EHART** continues to show fans his command of advanced drumming concepts.



PETER GABRIEL SECURITY (1981)

Peter Gabriel infused progressive rock with new energy by focusing on tribal intensity. *Security*, Gabriel's fourth solo album, featured the thunderous cymbal-shy rhythms of **JERRY MAROTTA**, in a truly revolutionary musical setting.



U.K. DANGER MONEY (1979)

On prog rock supergroup U.K.'s second album, ex-Zappa and future Missing Persons drummer **TERRY**

BOZZIO replaced the legendary Bill Bruford. *No one* has ever attacked the drums with a more fierce combination of technique and energy than Terry Bozzio.



KING CRIMSON DISCIPLINE (1981)

Robert Fripp's King Crimson stayed relevant in the new decade by incorporating African influences. **BILL BRUFORD**, who left Yes for the even freakier Crimson in the early '70s, was right there with Fripp on this first release by the "new" KC. Rhythmic heaven.



FRANK ZAPPA JOE'S GARAGE (1979)

It takes a few songs to get to the drumming meat here. But this is where most drum watchers first discovered that **VINNIE COLAIUTA** was a player who demanded endless rewinds. Our minds continue to be boggled by Vinnie's magic to this day.

YES 90125 (1983)

No one expected Yes to be more popular than ever in the '80s. But that's what hit single "Owner Of A Lonely Heart" did. Long-time drummer **ALAN WHITE** and his pals didn't take the easy route, though: Check out the cycling phrases on "Changes" for proof.



WWW.B-BAND.COM



UKKO DRUM CONTACT MICS OUT-PERFORM AIR MICROPHONES FOR SET-UP, LEAKAGE AND HIGH RESOLUTION SOUND. AND YOU CAN HEAR EVERYTHING; ALL THE DYNAMICS FROM THE HARDEST DRUM HIT TO THE LAST TAIL OF SUSTAIN OF THE SNARE STRAINER. WITHOUT LEAKAGE FROM OTHER DRUMS, HI HATS OR CYMBALS, IN STUDIO OR LIVE. AVAILABLE SOON AT YOUR NEAREST DRUM DEALER.



"A GREAT SOLUTION FOR MY PICCOLO TOMS" TERRY BOZZIO



THE MEINL HEADLINER CONGAS



Meinl Headliner Congas. 10" and 11" Natural and Wine Red finishes with basket stands shown. 11" and 12" and tripod stand also available.

- | | | | |
|---|--|--|---|
| Ken Stanton Music
Marietta GA | Ritchie's Music
Rockaway NJ | Columbus Pro Percussion
Columbus, OH | DBI Woodwind & Brasswind
South Bend IN |
| ERV Distributors Inc.
Miami FL | Music Land
Bel Air MD | Long Island Drum Center
Plainview NY | Russo Music
Hamilton, NJ |
| Musician's Discount
Miami FL | Bananas At Large
San Rafael CA | Buffalo Drum Outlet
Buffalo NY | Drum Circuit
San Luis Obispo CA |
| Marathon Music
Boynton Beach FL | West Coast Drum Center
Santa Ana CA | The Drum Shop
Portland ME | Musicstop
Halifax Nova Scotia
Dartmouth Nova Scotia
New Minas Nova Scotia
Sydney Nova Scotia
Frederickton New Brunswick
Moncton New Brunswick
Saint John New Brunswick
St. Johns Newfoundland |
| Discount Music Center
Orlando FL | Music Mart
Solana Beach CA | Dynamic Percussion
Manchester CT | Daddy's Junky Music
Waterbury CT
New Britain CT
Orange CT
Stamford CT
Portland ME
Boston MA
Burlington MA
N. Dartmouth MA
Dedham MA
Peabody MA
Shrewsbury MA
Springfield MA
Manchester NH
Nashua NH
Salem NH
Portsmouth NH
Colonie NY
Mattydale NY
Warwick RI
Williston VT |
| Bill Hardin Music
Macon, GA | Professional Drum Shop
Hollywood CA | Middletown Music
Middletown MD | |
| Skins n' Tins
Champaign IL | Chad Sexton's Drum City
North Hollywood CA | Drums On Sale
Hagerstown MD | |
| Henri's Music
Green Bay WI | Fork's Drum Closet
Nashville TN | Todaro's Music
Lansdowne PA | |
| Voigt Music Center Inc.
Beloit WI | Explorer's Percussion
Kansas City MO | DiCenso's Drum Shop
Weymouth MA | |
| Ellis Drum Shop
St. Paul MN
Richfield MN | Drums On Sale
Hagerstown MD | Richmond Music
Richmond VA | |
| My Music Store
Golden Valley MN | Edmond Music
Edmond OK | Musician's Workshop
Asheville NC | |
| Brass Bell Music
Glendale WI | Fred Pierce Studio Drum Shop
St. Louis Mo | Amory Music
Williamsburg VA | |
| Drum Headquarters
St. Louis & St. Peters | Memphis Drum Shop
Memphis, TN | Jungle Drum
Huntington WV | |

NEO PROG

Indie rock? Who needs it! A new generation finds inspiration in complex classics.



MARILLION MISPLACED CHILDHOOD (1985)

IAN MOSELY remains the rock-solid man behind the kit in Marillion, who took the classic prog-rock sounds of Genesis and Van der Graaf Generator and ran with them. *Misplaced Childhood* is one of their best loved and most popular long-players.

DREAM THEATER SCENES FROM A MEMORY (1999)

If neo-prog has one true drum hero, it would have to be **MIKE PORTNOY**. Like Phish picked up where The Grateful Dead left off, so DT carried on Rush's early mega-complexities. Many fans consider *Scenes From A Memory* their best.

THE FLOWER KINGS RETROPOLIS (2000)

Note the "retro" in the title. If it was all about rehashing Yes licks, though, Sweden's Flower Kings wouldn't have the obsessive following they do. Drummer **JAIME SALAZAR** helped make *Retropolis* the neo-classic it is.

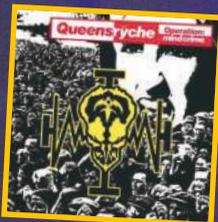
PORCUPINE TREE DEADWING (2005)

GAVIN HARRISON is perhaps the most advanced drummer of the big neo-prog bands. Thankfully, he's also one of the most tasteful, using his incredible technique to add depth and command to his musical support. *Deadwing* is a classic among all prog genres.

QUEENSRYCHE

OPERATION: MINDCRIME (1988)

Strains of Pink Floyd and Rush pepper Queensrÿche's music, and *Operation: Mindcrime* was their breakout album. Drummer **SCOTT ROCKENFIELD**'s performance here inspired a recent book by *MD* contributor and progressive rock master Joe Bergamini.



FATES WARNING

PERFECT SYMMETRY (1989)

MARK ZONDER got some well-deserved credit for breaking Fates Warning away from the pack, with his intricate and exacting bass drum work and prominent tom accents.



SPOCK'S BEARD THE LIGHT (1994)

There's some crazy stuff happening all over the debut album by Spock's Beard. (Of course there is; three of the songs crack the fifteen-minute mark!) Drummer **NICK D'VIRGILO** is more than man enough to handle the blinding scene changes, though.



TUNER POLE (2007)

On this miraculous combination of advanced thought, rocking riffs, and electro-acoustic sound experiments, **PAT MASTELOTTO** (Mr. Mister, XTC, King Crimson) blesses adventure-minded drummers with a gleefully playful, head-scratching approach to progressive song-oriented rock.

Pure Finesse.

ARTICULATE WITH HAMMER SERIES

THE LANGUAGE OF JAZZ. VINTAGE HAND-MADE TURKISH CYMBALS.

SOUGHT AFTER IN DARK ATTICS AND SEEDY PAWN SHOPS,

THESE TREASURES NO LONGER OFFER THE ONLY HOPE TO TRUE JAZZ INTONATION.

ENTER THE HAMMER SERIES. CREATED TO THE UNCOMPROMISING STANDARDS OF

JEFF HAMILTON, THERE CAN BE NO PURER VOICE FOR MODERN JAZZ THAN

TRUE HAND-HAMMERED CYMBALS. PLAY ONE AND BELIEVE.



JOIN THE
EVOLUTION

GIBRALTAR
HARDWARE

catapult
like no other



CATAPULT BASS PEDAL



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

PROGRESSIVE METAL



METALLICA
...AND JUSTICE FOR ALL (1988)
LARS ULRICH and his bandmates proved there was more to metal than rock posturing—way more. This album, Metallica's fourth, balanced the band's thrashing anger with complex arrangements in a way that could only be called "progressive."



ATHEIST UNQUESTONABLE PRESENCE

(1991)
 Drummer **STEVE FLYNN** is all over the dizzying maze of beats that make up Atheist's "death jazz," inserting sprite snare diddles and crushing double bass onslaughts with head-spinning detail.

CYNIC FOCUS (1993)
 Depending on where you drop the proverbial needle on *Focus*, you might think you're listening to a classic prog album, a jazz-fusion thing, or a slab of death metal. **SEAN REINERT** supported this oddly successful mish-mash of styles like he was born to play it.

MESHUGGAH DESTROY ERASE IMPROVE (1995)
TOMAS HAAKE rips it up on this collection of otherworldly man-machine metal. *Destroy Erase Improve* signaled a new approach to a

"Thinking" music isn't just for geeks anymore. Angry young men making serious calculations.

tiring metal formula—and dramatically raised the bar on metal drumming technique.

SYMPHONY X THE DIVINE WINGS OF TRAGEDY (1997)
 It's likely filed under "metal" at the record shop. But an album featuring a twenty-minute piece based on Holst's "The Planets" must be termed progressive. Drummer **JASON RULLO** supports the tag with precision, power, and grandeur.



DEATH SOUNDS OF PERSEVERANCE (1998)
 Drummer **RICHARD CHRISTY** might be more known for his role on the Howard Stern show, but his skills at the drumkit are no joke. Listen to this. No, really, *listen to this!*



THE DILLINGER ESCAPE PLAN CALCULATING INFINITY (1999)
Calculating Infinity made Dillinger Escape Plan the template that all aggressive music would now be compared. **CHRIS PENNIE**'s outlandish drum performance here rightly earned him a reputation as a giant in the field.

Channel your adrenalin...

...ENJOY LIFETIME THERAPY

FOR ONLY \$299.99!*

The new Marauder bridges the gap between an entry level kit relegated to the practice studio and an intermediate set that sees action beyond the woodshed - at a price that fits within an aspiring musician's budget. Trouble free bashing for a song!

Introducing the new Peace Marauder Series

- ★ Complete 5-pc. outfit includes steel cymbals, throne, and sticks.
- ★ Rugged Mahogany shells, tone preferred.
- ★ Rock or jazz-fusion sizes offered.
- ★ Prepare for take off.
 - available at authorized dealers.
 - available in USA only.
- ★ Free practice pad and sticks with purchase, to combat separation anxiety when your kit can't be with you. Limited time offer, see website for details.



Anthony Tiny
 Biuso-T.S.O.L.
 & Cadillac Tramps

Joey Scott-Lizzy Borden



MCDONOUGH



MCDONOUGH
MATT McDONOUGH



UNQUESTIONABLY ORIGINAL

ISTANBUL AGOP & ALCHEMY CYMBALS AMERICA, Corp.
21610 Lassen Street Unit 7 Chatsworth, CA 91311
Phone: 818 882 3673 Fax: 818 882 3676
info@istanbulcymbalsusa.com
istanbulcymbals@istanbulcymbals.com
www.istanbulcymbals.com
www.alchemycymbals.com

alchemy[®]
cymbals

PROGRESSIVE ALTERNATIVE

Prog sheds some well-worn clichés, and alternative rock embraces ambition.

PRIMUS SAILING THE SEAS OF CHEESE (1991)

Primus's **TIM ALEXANDER** mixed old-school Neil Peart with a modern approach to groove and sound. Among other highlights, *Sailing The Seas Of Cheese* featured Tim's cool intro and funky beat to "Tommy The Cat," a fan favorite.



SOUNDGARDEN BADMOTORFINGER (1991)

Call it grunge if you want to, but that label doesn't hint at the rhythmic sophistication at the heart of Soundgarden's best tunes. **MATT CAMERON** is one bad dude when it comes to smoothing out the hiccups in the arrangements.

TOOL AENIMA (1996)

Mixing the aural evil of mid-period Crimson with the heavy grind of second-wave metal, Tool staked their own sonic ground right away. **DANNY CAREY**'s drum orchestrations and incorporation of electronics were simply astounding.

RADIOHEAD OK COMPUTER (1997)

Many people fell in love with Radiohead's exquisite 1993 single "Creep." But who really saw *OK Computer*'s sublime Brit-art-prog-pop coming? Drummer **PHIL SELWAY** negotiated these weirdly inviting waters with great taste.

DON CABALLERO WHAT BURNS NEVER RETURNS (1998)

Taking math rock to new heights is the instrumental band Don Caballero, led by drummer **DAMON CHE**. An amazing, intense sound that demands attention.

TORTOISE STANDARDS (2001)

Tortoise's brilliant mix of dub, space music, and Zappa-like jazz-rock had many hailing them as the kings of "post rock." The band's multi-drum lineup

of **JOHN McENTIRE**, **JOHN HERNDON**, and **DAN BITNEY** only adds to their appeal.

COHEED AND CAMBRIA IN KEEPING SECRETS OF SILENT EARTH: 3 (2002)

Eliciting comparisons to everyone from Queen to Queensrÿche to Shudder To Think, Coheed And Cambria brought a whole new audience to conceptually dense pop. Drummer **JOSH EPPARD** proved himself a modern-day master with this killer album.

HELLA HOLD YOUR HORSE IS (2002)

What happens when you try to squeeze too many notes into a single bar? If you're **ZACH HILL**, you create an entirely new musical genre, and attract legions of slack-jawed acolytes along the way.



THE MARS VOLTA DE-LOUSED IN THE COMATORIUM (2003)

JON THEODORE's command of the highly inventive and surgically accurate music on The Mars Volta's debut made him an instant star. It's telling that more than a year after his exit from the band, countless drummers still name-drop him as a current obsession.

DEERHOOF FRIEND OPPORTUNITY (2007)

Can a drummer with an allergic reaction to big drumsets and precisely planned parts be considered "progressive"? Listen to **GREG SAUNIER**'s approach to Deerhoof's ambitious, intense music. Could this be the future of progressive music?

Still haven't had your prog-rock fill? Go to moderndrummer.com for 50 more old and new classics of the genre.



Completely New Site from YAMAHADRUMS.COM

Shop Online Products Locate a Dealer Service/Support Artists What's New Search



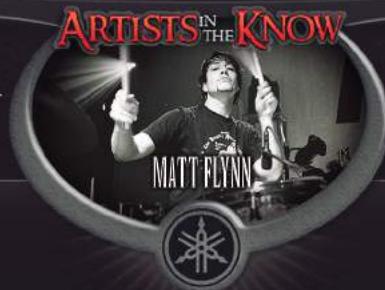
- PRODUCTS
- ARTISTS
- DRUM NEWS
- LITERATURE
- DRUM WEAR
- DTXPERIENCE.COM



With an industrious work ethic, meticulous attention to detail and advanced technologies, Yamaha Drums have garnered high acclaim from the world's top drummers ever since our first drums were created in 1967.



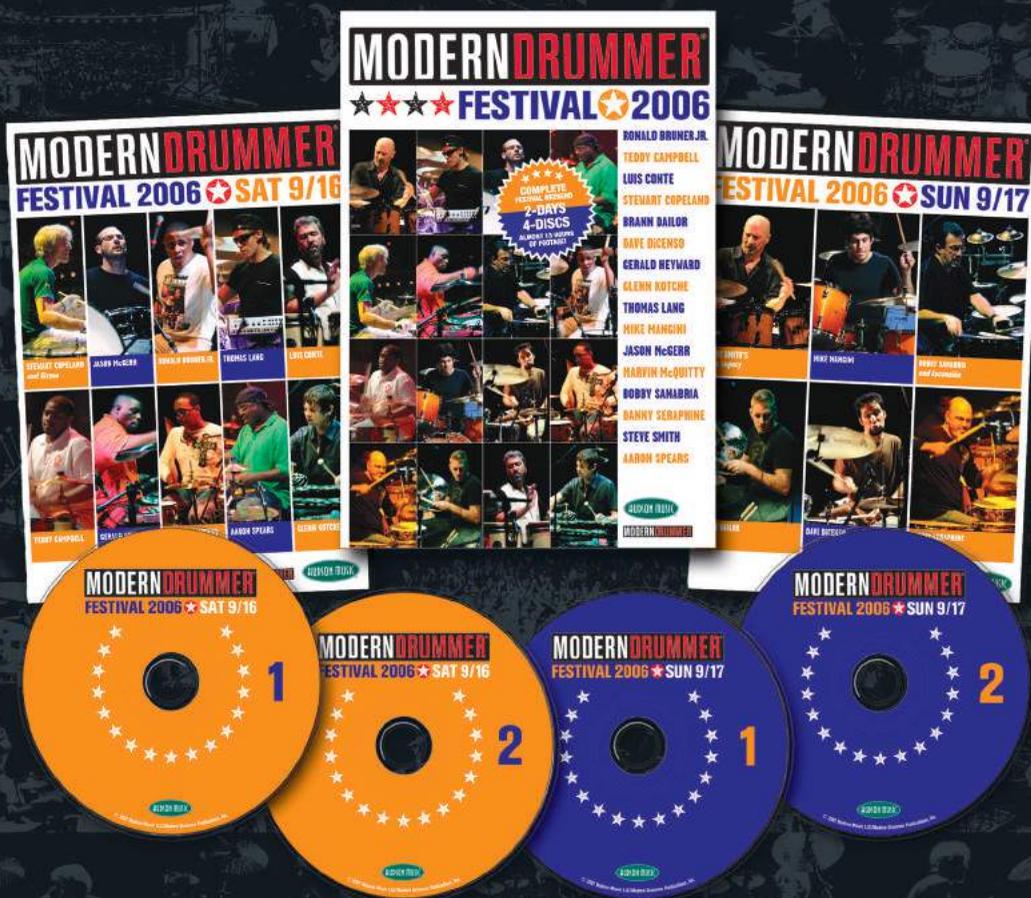
WIN A CLICKSTATION!
Sign up here to win a ClickStation of your very own!
[READ MORE](#)



DAVE MATTHEWS BAND COMES TO A TOWN NEAR YOU!
See Carter Beauford at one of the 37 stops on the DMB 2007 US tour.
[READ MORE](#)



THE MODERN DRUMMER FESTIVAL 2006 DVDS FESTIVAL ON DEMAND



SATURDAY

2 DISCS - 6 HRS : 20 MIN - \$39.95

STEWART COPELAND WITH GIZMO
THOMAS LANG & LUIS CONTE

GOSPEL/R&B SUMMIT

TEDDY CAMPBELL MARVIN MCQUITTITY
GERALD HEYWARD AARON SPEARS

JASON MCGERR

GLENN KOTCHE

RONALD BRUNER JR.

SUNDAY

2 DISCS - 6 HRS : 30 MIN - \$39.95

STEVE SMITH'S JAZZ LEGACY
DANNY SERAPHINE WITH CTA
BOBBY SANABRIA & ASCENSIÓN

MIKE MANGINI

BRANN DAILOR

DAVE DICENSO

SATURDAY & SUNDAY COMPLETE

4 DISCS - 12 HRS : 50 MIN - \$59.95

★ SPECTACULAR SOLO AND GROUP PERFORMANCES BY SIXTEEN OF TODAY'S TOP DRUMMERS AND PERCUSSIONISTS CAPTURED IN STUDIO-QUALITY DIGITAL SOUND AND MULTIPLE CAMERA-ANGLES.

★ EXCLUSIVE BACK-STAGE INTERVIEWS FEATURE PRACTICE KIT DEMONSTRATIONS, WARM-UPS AND PRACTICE TIPS AS WELL AS GROUNDBREAKING DRUMMER-ON-DRUMMER INTERVIEWS WITH STEVE SMITH-THOMAS LANG, AARON SPEARS-GERALD HEYWARD AND MANY MORE!

ORDER YOUR COPY TODAY!
WWW.MODERNDRUMMER.COM
973-239-4140

MODERNDRUMMER
www.moderndrummer.com

HUDSON MUSIC
www.hudsonmusic.com

Win A **CANOPIUS** DRUM SET

Win
this \$1,400.00
Canopus
Kit!

Drum Sizes: Drum 1 22X15 or 24X18
7X10 Tom 4 Tom 6 or 5X14

Hardware:
Light Weight High Tensile Drum Stand
Hybrid FT Hybrid Stands (2) Flat

ENTER EA
Consumer
To enter online, visit www.moderndrummer.com between the dates below and lo
postcard with your name, address, email address, and telephone number to: M
each entry must be mailed separately. 3. ODDS OF WINNING DEPEND ON THE NUMB
POSTMARKED BY 9/30/07 AND RECEIVED BY 10/5/07. 5. Grand Prize Drawing: Winn
2007. 6. Employees, and their immediate families, of Modern Drummer, Univer
rected, and/or delayed entries. 8. Open to residents of the US and Canada,
contest. 10. First Prize - one (1) winner will receive Canopus Maple Oil CI
cymbal bag. Approximate retail value of prize: \$286.50. Third prize: One (1
Factory Metal Street Edition products. Approximate retail value of prize: \$
Cedar Grove, NJ 07009, (973) 239-4140. 12. This game subject to the comple



1st Prize

CAIAONSONE PPU OS

Club Drum Set

List \$5,400.00



2nd Prize

Generic Wuhin 18 Inch Wuhin

& WuhWu Cymbal Bag

List \$365.00

3rd Prize

BEATO P10 Bag Set

List \$185.00



4th Prize

Facarc Hctol Stroyt LillMoc

12 Inch Hcll, 10 Inch CrAberz

and 4 Inch 4i-Nat Ijimploc

List \$124.97

BILL BRUFORD



OUR PROG FOREFATHER

by Ken Micallef

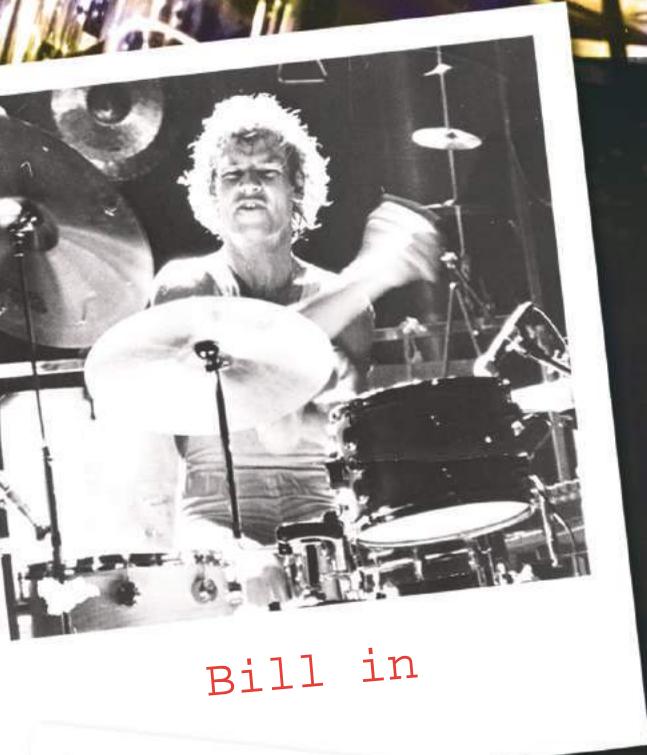
Progressive rock's evolution from its nascent days in London's university halls and local clubs to stadium-filling global phenomenon has its roots in the tumultuous melting pot of 1960s rock and psychedelia. Upon the release of The Beatles' groundbreaking 1967 epic, Sgt. Pepper's Lonely Heart's Club Band, groups like Soft Machine and Pink Floyd, followed later by Yes, King Crimson, Jethro Tull, Genesis, and Emerson, Lake & Palmer, realized that anything was possible.

This spirit of discovery and instrumental exploration spread throughout Europe, resulting in progressive bands of every stripe: Magma (France), Focus (Holland), Premiata Forneria Marconi (PFM, Italy), Can, Jane, and Eloy (Germany), and back to England (Camel, Caravan, National Health, Gentle Giant, Hatfield And The North). Though decidedly British in origin, progressive rock fanned the flaming ears of adventurous listeners the world over.

Thirty years past the genre's supposed "golden era," progressive rock continues to be "the most unloved but most popular music known to mankind," says none other than Bill Bruford, whose performances on Yes' s *Fragile* and *Close To The Edge* and on multiple King Crimson records qualify him as an elder guru of the genre.



James Campsey



Bill in



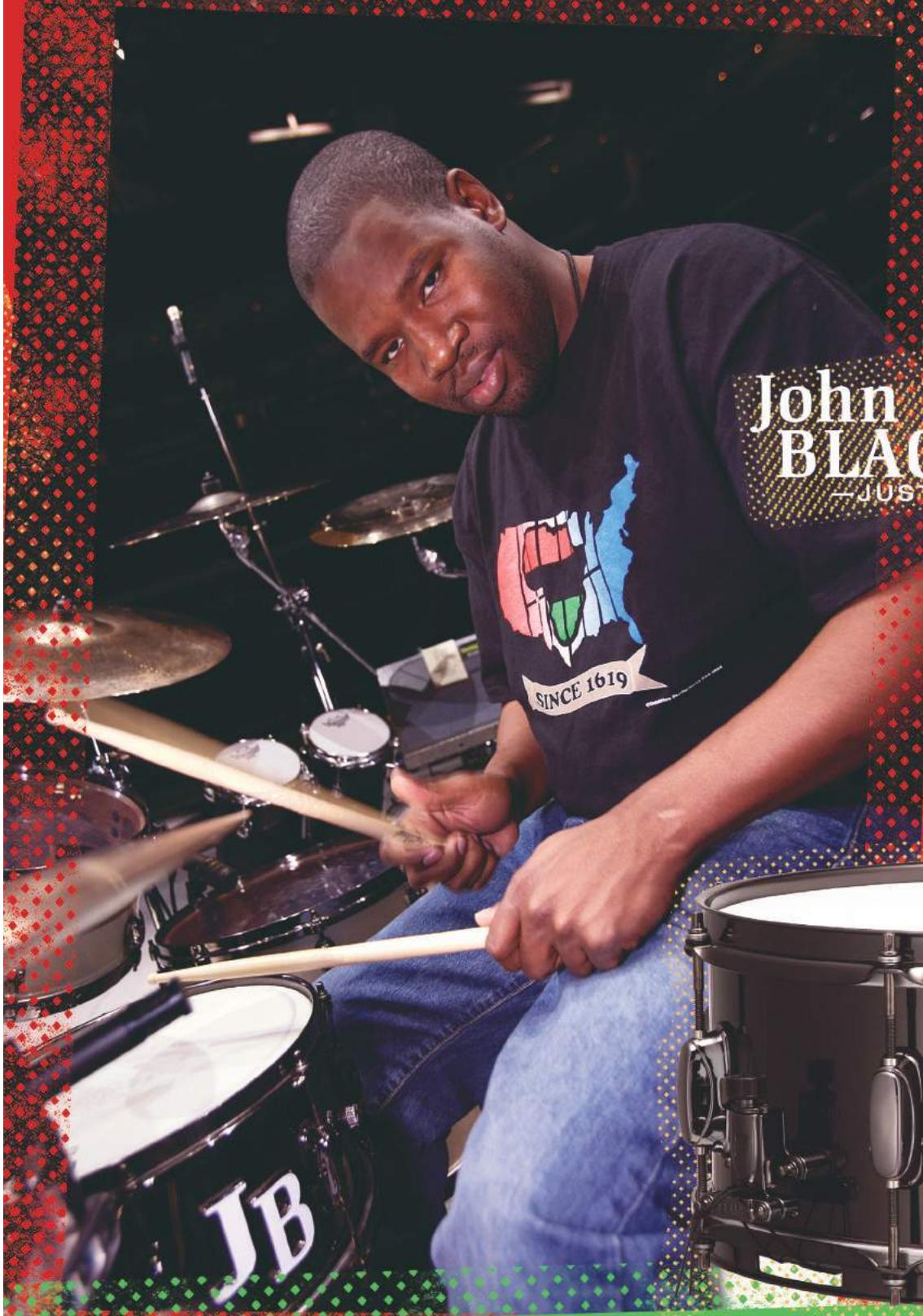
His first RotoTom

"Prog rock is extremely popular, but nobody likes it," Bruford explains from his home northwest of London. "A lot of the guys who grew up with it are now in positions of power at magazines and radio stations. They loved it. And though it is intensely unfashionable, these things always revert. Right now you can take university degree courses in progressive rock."

And as the reissue machine rolls out umpteen titles featuring Bruford (including CD and DVD releases from Genesis, Earthworks, and his own Bruford band), as well as seemingly endless vault material from every prog rock band to ever record (including ELP's *Pictures At An Exhibition* and *Trilogy*, and *The Collectible King Crimson Volume Two: Live In Bath, 1981 & Live In Philadelphia 1982*), one has to wonder where and how did the music begin? How did this mutt of rock, classical, and avant-garde get a foothold in a world previously ruled by heavy blues bashers like Black Sabbath and Cream?

"If you say to people that rock music is made up of three chords," Bruford ponders, "there will always be guys, especially in the UK, who say, 'What if we added a fourth chord and put it into 5/4?' Those people fell into something called progressive rock. The British working class guys who assumed that rock 'n' roll was their property got very pissed off at these art school guys who brought in all the nuts and bolts of progressive rock and added classical music, vocal harmony, poetry, and art. The Black Sabbaths of the world were very pissed off, and then the punks came and trashed it. I was fortunate enough to grow up in an era where everything went on. It was great. People even cared what the drummer thought!"

Before Virgil Donati and Simon Phillips, before Neil Peart, Marco Minnemann, and Thomas Lang, Bill Bruford was innovating at the first flash of prog's big bang. Currently resting up between tours with Earthworks and the Borstlap/Bruford duo, Bill recalls prog's early years as ones of exhilarating possibility, and not a little confusion and chaos. Who better to interrogate about the history of prog rock: its meanings, its methods, and its possible future. Bill Bruford—definitely one of a kind.



John BLACKWELL

—JUSTIN TIMBERLAKE

"I've played a lot of snare drums over the years of all different depths and diameters. But I selected a 6.5x13" steel shell for the JB because it gives me a rim shot that's out of this world and the fattest, deepest snare sound ever. I chose triple-flanged hoops for that Old School sound and feel that works in any kind of music. The sound possibilities are unlimited with my signature snare drum. I believe it's Tama's most beautiful looking and sounding snare drum."



TAMA'S NEWEST SIGNATURE PALETTE SNARE

The JB1365's 6.5x13" size combined with its exaggerated 15mm fold-over sound-edge combines the easy-playing feel and rebound of a 13" drum with the huge sonic presence and textures of a much bigger drum.

SoundAccess Air System with removable air-seals gives you the nearly instant option of playing with no air-holes for a full, fat sound, or up to three open air-holes for slightly dryer snare drum sounds.



TAMA
tama.com


CYMBALS



Myra



BM

VB



CV

furia



symbols of quality



staggmusic.com

HEAR AND BE HEARD.

Distributed by EMD Music. For further information,
please contact EMD Music Inc, usa@emdmusic.com
866 871 5800 Toll Free - 877 231 6653 Toll Free Fax

BILL BRUFORD

continued from page 86

MD: What sparked that original creative spark that became prog rock?

Bill: The Beatles. They broke down every barrier that ever existed. Suddenly you could do anything after The Beatles. You could write your own music, make it ninety yards long, put it in 7/4, whatever you wanted.

MD: How did that translate to the musicianship of yourself and someone like [Yes bassist] Chris Squire?

Bill: We took our time writing and studying music, and we wanted to get better at it. We thought we were electric symphony musicians. We wanted to make extraordinary confections of music. We were part Beach Boys, part Leonard Bernstein, part Sibelius.

MD: That was a decidedly British way of looking at things.

Bill: It was entirely a United Kingdom phenomenon. And also a white southeastern



“There are lots of drumheads on the market. Mapex chooses Remo.”

Joe Hibbs
Artist & Relations Manager
Mapex Drums

*Mapex
chooses
Remo® for
their factory
drumheads.*



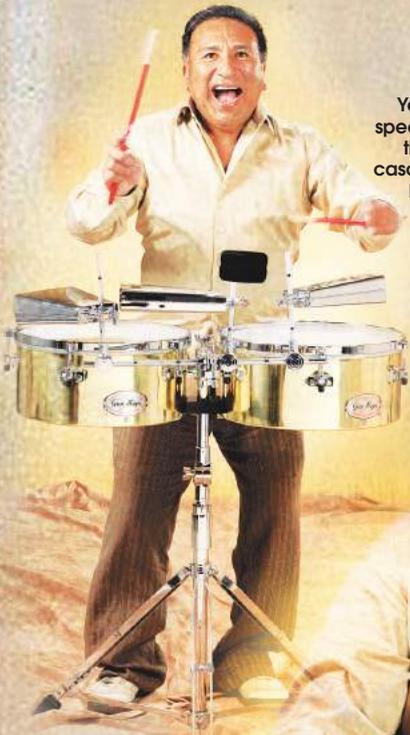
remo.com



“PROG ROCK: THE MOST UNLOVED BUT MOST POPULAR MUSIC KNOWN TO MANKIND.”

ALEX ACUÑA SERIES

A SELECT LINE OF HIS FAVORITE LATIN INSTRUMENTS
ONLY FROM **GON BOPS**

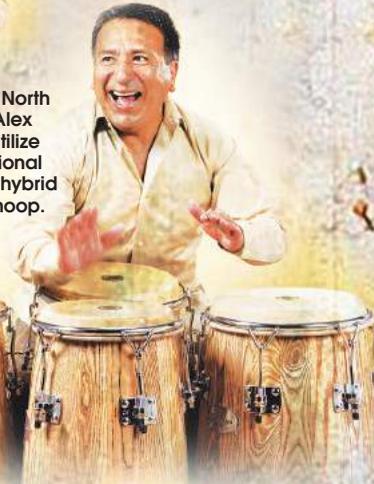


Years in the making, these specially formulated brassalloy timbales produce a dark cascara. Included is an all-new DW 9600 Timbale Stand.

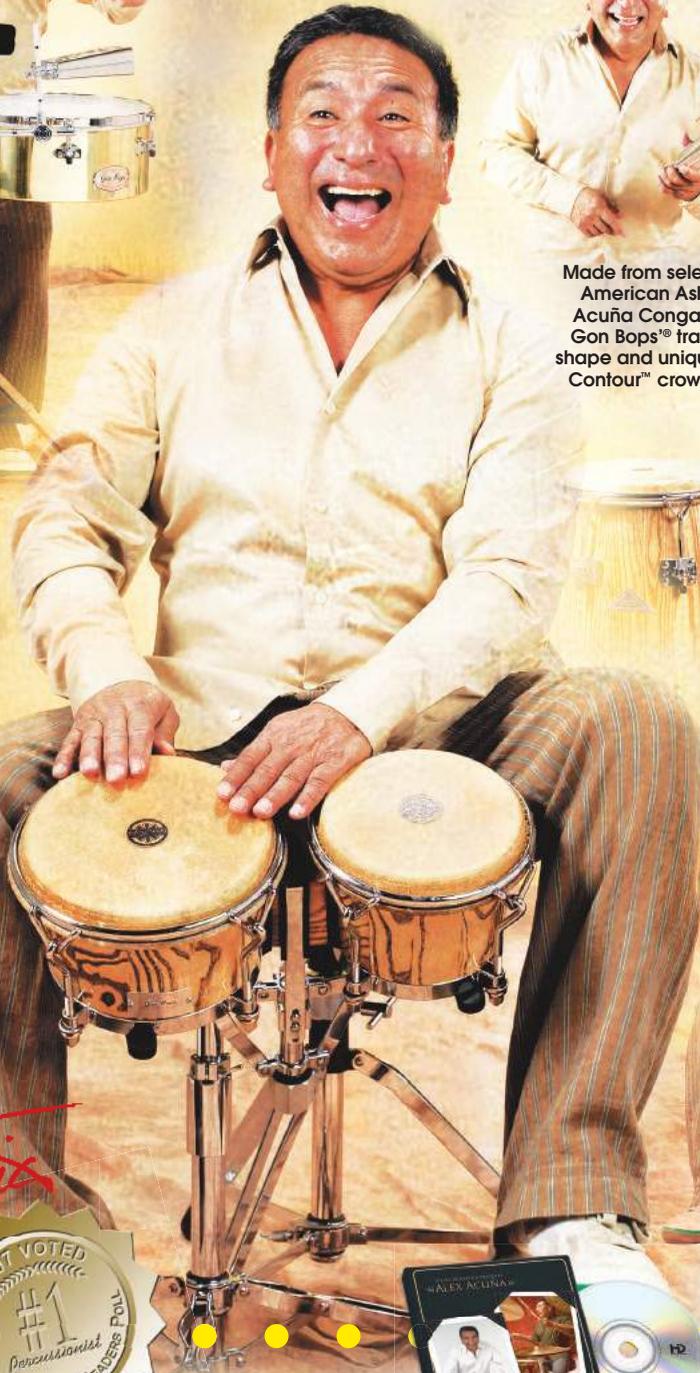


Alex Acuña Series Cowbells are inspired by a collection of favorites that were hand picked over a lifetime. All mounted bells feature Gon Bops® exclusive Stay-Tight V-Grip™ Mount with memory lock.

Made from select North American Ash, Alex Acuña Congas utilize Gon Bops® traditional shape and unique hybrid Contour™ crown hoop.



Designed to match both the look and sound of the Alex Acuña Series congas, these bongos feature an all North American Ash shell, Contour™ crown hoops and Pro-Gauge claw hooks. Shown with DW 9401 Low Bongo Stand.



Made in Peru from indigenous woods, the Alex Acuña Cajon is crafted with dovetail joints and lacquer finish with smooth satin face for optimal playability.

Alex Acuña



Gon Bops®
Since 1954

www.gonbops.com

GON BOPS CONGRATULATES
ALEX ACUÑA ON BEING VOTED
#1 PERCUSSIONIST IN THE
MODERN DRUMMER 2007 READERS POLL.

Check out Alex's new DVD,
"The Rhythm Collector" available
wherever DW DVDs are sold.

BILL BRUFORD

United Kingdom idea associated with middle class guys.

MD: What was prog rock's contribution to music in general?

Bill: It had a prime era from '68 to '75. Maybe prog rock's contribution was to get us all to redefine what rock 'n' roll is. The incoming punks thought they knew what rock 'n' roll was—three chords, only louder and faster.

MD: I bet it also changed production values.

Bill: Prior to progressive rock was the birth of the stereophonic album, where you could record a whole side of music for twenty minutes. That had to be in place for prog to happen. Stereo production values, 24-track recording techniques, tape editing: This all became the order of the day. All the new keyboards and synths as well—it was a huge technological change. And the music was crying out to use all that stuff.

MD: [Yes keyboardist] Rick Wakeman was a Royal Academy trained musician. Did that raise the bar of everyone in Yes?

Bill: Absolutely. Suddenly you had a guy who could make all kind of modulation tricks and fancy harmony stuff, which made things sound much better. We were no longer an amateur band. [Yes vocalist] Jon Anderson surrounded himself with technicians who knew how to make something out of those melodies he invented.

MD: What big changes did prog bring to drumming?

Bill: It raised the bar. The drummer had to become not so much an improviser, but certainly an orchestrator of rhythm parts. There would be a whole measure of silence, then activity, some snare drum stuff, and it was all over the drumset. It wasn't necessarily the keeping of a steady beat from the beginning to the end of a popular song, which had hitherto been the case.

Ringo Starr's drums were beginning to color the music a bit with gated and compressed cymbals and muted toms. We were all aware of that. When King Crimson appeared, nobody knew that "rock musicians" could play like that: playing rapid tutti passages together, or repeating the same passage exactly the same but at half the dynamic volume. Nobody knew rock musicians could have that kind of technical control, so it shocked the hell out of everybody.

MD: Seeing yourself and percussionist Jamie Muir play "Easy Money" with King Crimson on YouTube is like hearing it for the first time.

Bill: Muir was a weird cat, with his bearskin

coat. A man possessed. Larks' Tongues In Aspic was a leap forward. We all knew of jazz, and I certainly knew quite a bit about it. I was okay at rock because I knew about jazz. I knew what I could do with rock because I had heard Joe Morello, Max Roach, and Art Blakey. I just thought rock was a bit slow and behind. I was a keen student. I was listening to a lot of jazz and symphonic material like Stravinsky. I studied hard and I was keen to use this stuff. The basic rock rhythm was great, but everybody seemed to be doing the same thing.

MD: Today we have popular drummers with incredible technique, but sometimes they don't even play in a band. In Yes, King Crimson, and later in your band Bruford, it seemed that the chops were there to serve the creative ideas behind the music.

Bill: This is a hidden problem in the drum community. It's a kind of taboo subject. There are these over-qualified, hyper-kinetic, and hyper-athletic guys, and the nearest music they can have to accommodate this violent physical skill is thrash metal or something. That's okay, but it's as if that music has to be built around the style of the musicians. It should be the other way. You hear the music in your mind first and then you find the technique to play it.

Muir taught me that you exist to serve the music, the music does not exist to serve you. Until you can hear the music in which your drumming is applicable, why get started? Why would you acquire the fastest snare drum roll in the west for the hell of it? I'd rather read a good book.

MD: Did Yes jam to come up with song ideas?

Bill: No. We were all from totally different music and cultural backgrounds. We had no music in common at all. King Crimson could only play its own music. Jazz musicians can play a common language they all understand. But in Yes we couldn't play anything when we got together because there was no lingua, no shared language. I could barely understand what Jon Anderson was saying, his accent was so thick.

MD: It sounded like your parts were written and then set in stone.

Bill: Yes, we spent hours and hours debating and writing collective parts in recording studios and rehearsal rooms. It was very time consuming. It would be very expensive to do now, five musicians in a room rehearsing and creating indefinitely.

MD: So part of your incredible drumming with Yes and King Crimson was the result of time spent considering what to play?



"Premier and Remo...two companies with long histories and traditions for excellence in manufacturing, attention to detail and radical product innovation. Remo drumheads are a natural fit for Premier Drums"

Nigel Sims
Managing Director
Premier Percussion Limited



Premier
chooses
Remo for
their factory
drumheads.



remo.com

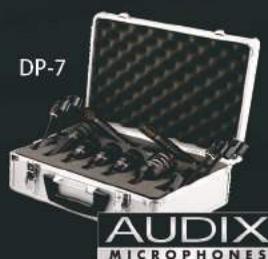
Best Drum Microphones.

M.I.P.A. 2007

ARGENTINA	Baterista Al Sur Tecnoproffia	ARGENTINA	Produção Áudio Produção Profissional
AUSTRIA	Drumscene	AUSTRIA	Audio Producer Filharmonik InterMedia Musikfabrik Show Master
BELGIUM	Muzieklijf Zharal	BELGIUM	Music Maker
BELGIUM	Heat Music Stage	BELGIUM	Acordes Computer Music Future Music Guitarra Electrica Guitarista Music Magazine Production Audio Production Professional
BRAZIL	Audio Música & Tecnologia Backstage Produção Profissional	BRAZIL	Musikermagazin
CANADA	Canadian Music Trade Canadian Musician Professional Sound	CANADA	Gitarist Interface Music Maker Pro Music News Slagwerkkrant
CANADA	Musikus	CANADA	Andante Volume
CANADA	Restkeren Soundcheck	CANADA	Audio Media Computer Music Drummer Future Music Guitar and Bass Guitarist Live Sound NI PRO Resolution Rhyth Total Guitar
CANADA	Systal Sound!	CANADA	Acoustic Guitar Bass Player Downbeat Drum! Electronic Musician EQ Frets Guitar Player Guitar World Harmony Central Keyboard Mix Modern Drummer Music Player Network Musikpraktik Musik-kultur
CANADA	Batteur Guitarist Keyboard Recording	CANADA	Bestix Recording Recall Sound and Communications The Music Trades UpBeat
CANADA	Gitarra & Bass Keyboards musikwecker.net Production Partner SchoolJam Sound & Recording Sticks drums & percussion	CANADA	
CANADA	AV Pro Output techblog.gr	CANADA	
CANADA	Ace Backstage Gitarra Computer Music & Project Studio Drum Club Il Giornale Della Musica Installare InSound Music File Magazine Perussionist RockPlay Sound & Lite strumenti Musicali	CANADA	
CANADA	SoundCheck	CANADA	
CANADA	Musikpraktik Musik-kultur	CANADA	
CANADA	Estrada i Studio Gitarzysta Top Drummer Top Guitar	CANADA	

Drum Microphone
AUDIX DP-7 DRUM
MICROPHONE PACK

107 magazines representing 25 countries voted AUDIX the winner of the 2007 Musikmesse International Press Award for "Best Drum Mic". Audix would like to thank all the members of MIPA for this recognition.



AUDIX
MICROPHONES

For more information go to www.audixusa.com or call 1-800-966-8261

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

BILL BRUFORD

Bill: Yes, and often we had to figure it out in the studio if we hadn't finished rehearsing. Close To The Edge had never been played in its entirety prior to the recording. It was assembled sixteen measures at a time. We would play and record, stop, have some tea, then figure out what to play next. Then we would drive up country to play a gig and then return the next day to pick it up again at bar 33. The album was a tape edit every twelve seconds. Same process for Fragile, though "Roundabout" was mostly live.

MD: How did you develop those punctuations over the extended slower part in "Heart Of The Sunrise"?

Bill: That was Chris Squire's bass line, and I was just playing what was appropriate. It wasn't heavily thought out. It could change in each performance. I became an irritation, because as a jazz musician, I wanted to play it differently every night. That didn't make me friends. I thought I could play Close To The Edge differently every night. That didn't go down well. I thought Yes was going to be a jazz group; on the first record you can hear me swinging away on a cymbal, thinking, This must be jazz.

MD: King Crimson's "Larks' Tongues In Aspic, Pt. 1" is such an epic composition, melodically, rhythmically, with all the elements in the track.

Bill: That had insane dynamic levels, from inaudible to deafening. Crimson was more of an improvising group than Yes was. Crimson was familiar with modern atonal music, contemporary improvised music, free jazz—all those elements in Europe. It didn't involve itself with the blues pentatonic scale. We were a whole-tone kind of group, which made it very different from any blues-based band. Crimson was a happier place for me because I didn't have to discuss everything to death. We just played and joined in.

MD: What other prog bands of the period did you like?

Bill: I liked Yes and King Crimson. I thought Genesis had already missed the boat; they sounded a bit too derivative of Yes and Crimson, complete with a guitarist who sat down like Robert Fripp. And ELP wasn't really my cup of tea—shows what I know. But I had the pleasure of being in two of the great groups.

MD: What's your take on bands like Hatfield And The North and National Health?

Bill: I admired that stuff, it was academic: They played written music, written rock.

Those bands were from a different part of England. That stuff about the Canterbury scene was very ephemeral. I suppose there was something happening there stylistically. It was also seen as a little too hippy dippy.

MD: What are your favorite recorded performances from that era?

Bill: Close To The Edge. Fragile is okay—"Heart Of The Sunrise" and "Roundabout," I'm proud of all that stuff. Red by King Crimson is good, because it was looking forward to the future.

MD: How have machines changed the landscape of prog, from click tracks to Pro Tools?

Bill: Real scary. But the upside is they have made us focus on what it is to be human. What can you and I bring to the music that the machine cannot? You can bring imagination, feel, and improvisation. If you want to play drums, you have to think on your feet and create a performance specific to that night, that room, that set of music.

MD: Are you the same drummer in your intellectual approach as you were thirty years ago?

Bill: I'm essentially the same guy. Trying to make a contribution. I'm thinking about what drumkits will become and what drummers may be doing tomorrow. Is there any way to point a direction in that sense? Do we all have to set up the drums in the same way? Do we all have to sound the same? I've been hacking away at that coal face for most of my career. By that I would include odd meters, electronic drums, progressive rock, and so forth. If I've moved things forward at all, even two inches, then that would have been forty years well spent.

MD: What advice can you give to drummers who are trying to develop a similar creative mindset of creativity over chops?

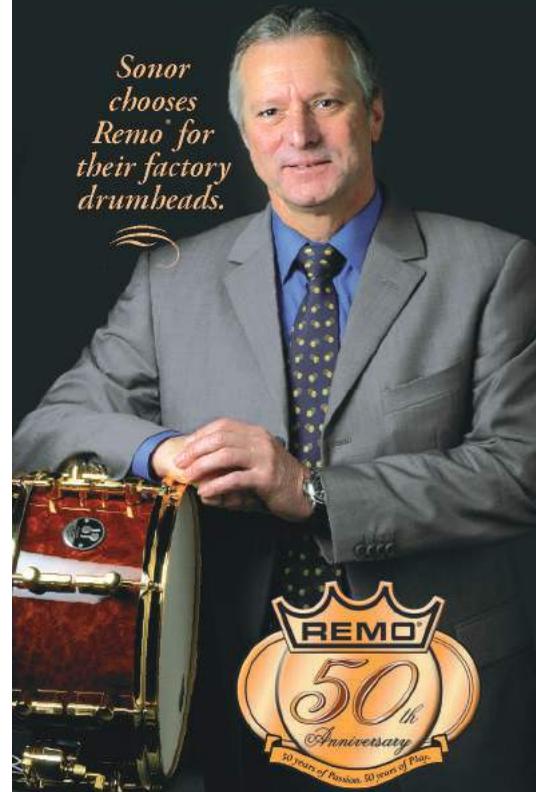
Bill: You exist to serve the music, the music doesn't exist to serve you. Get it in context. The music comes first, then you supply the drumming. And you have to hang out with like-minded souls. If you can find a couple of guys or girls with whom you can have this conversation and they understand you, then hang with them. It doesn't matter if they play oboe, Azerbaijani nose flute, or guitar. It doesn't matter about the instrument—that is irrelevant. It's the thought behind the music that counts. Just a little leap of imagination.



"It was a natural decision for us to use Remo Drumheads for the SQ² drum system as well as for all our drum series. They are the perfect complement to our quality philosophy: To offer the highest level in sound performance by combining the best in drums and drumheads available."

Karl-Heinz Menzel
General Manager
Sonor Drums / Germany

*Sonor
chooses
Remo
for
their factory
drumheads.*



remo.com

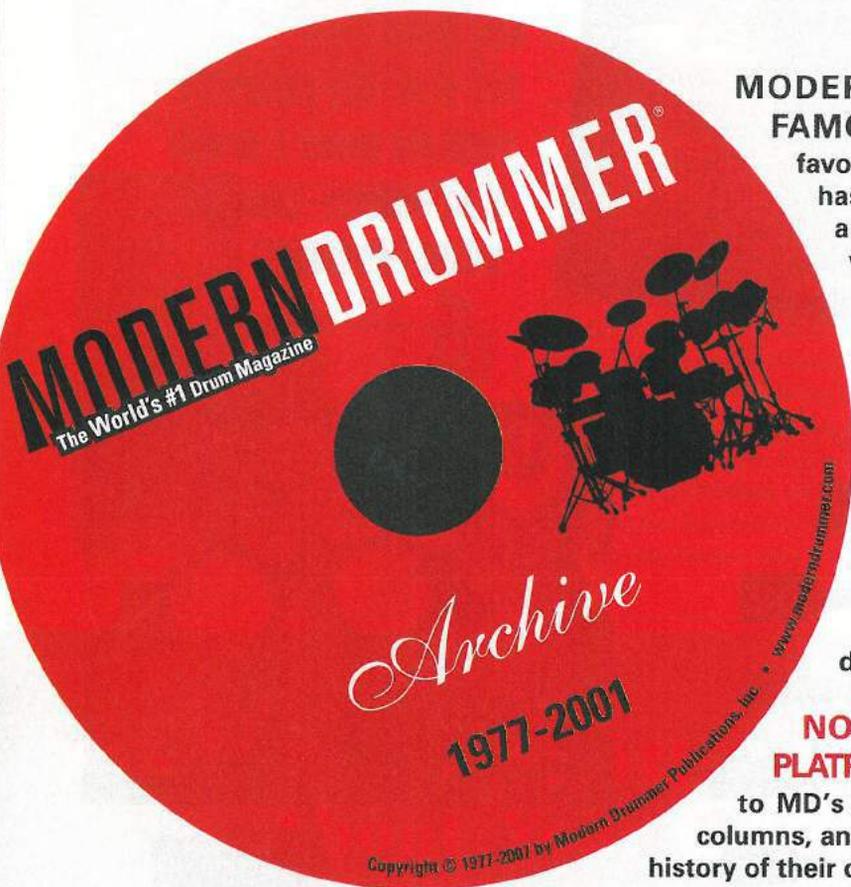


To hear some of Bruford's tracks, go to MD Radio at www.moderndrummer.com.



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 MHz Pentium 3 or greater, 512 MB 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 MHz or greater, 512 MB 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.

Prog Rock

TECHNIQUES & TOOLS

A Roundtable Discussion With Symphony X's Jason Rullo, Nick D'Virgilio of Spock's Beard, and Coheed And Cambria's Chris Pennie

Ask any *MD* reader to rank his favorite prog rock drummers, and watch the sticks fly. For prog rock doesn't denote a single style, but a multiplicity of genres, eras, influences, and iconic drumming shamans from which to choose, discuss, and even battle over.

In 2007, prog rock means a million things to as many drummers. Is prog only the obvious triumvirate of Yes, King Crimson, and Emerson, Lake & Palmer? Surely not! After punk rock robbed prog of its rightful place at the center of the universe (with bands from Caravan to Gentle Giant to Premiata Forneria Marconi [PFM] lost to the ages), the thread was resurrected in the '80s most noticeably by Rush, of course, who spread the mighty cosmic web far and wide.

Today's prog means the motoric beat of Tortoise, the epic scrawl of Godspeed You Black Emperor!, the hip-hop prog of TOCA, and the death metal of Opeth, as well as traditional dragon slayers like Porcupine Tree, Tool, Dream Theater, and Spock's Beard. Entering hot and heavy stage left: the overwrought '70s psychosis of newcomers Coheed And Cambria and The Mars Volta.

Suffice it to say, there's no one way to learn how to play prog. Beyond studying the '70s masters, you need intense knowledge of odd meters, Herculean rudimentary skill, and most importantly, the ability to groove, whether it's an 11/8 Mahavishnu Orchestra-styled pattern or an Africanized multi-limbed effort à la Can's Jaki Liebezit.

As with any style, groove, pulse, and timekeeping are all important. But in today's world of click tracks and Pro Tools trickery, a drummer must practically be a man-machine. In keeping with this all-encompassing approach, *MD* asked three renowned drummers of prog rock fascination to pontificate on their techniques and tools.

Jason Rullo has drummed on all but one of Symphony X's seven albums, their mammoth symphonic metal prog carrying the torch of Yes and ELP into the young millennium, with a nod to Genesis. (By the way, *Genesis 1976—1982* is an excellent box set introduction to this prog rock creative force.)

Symphony X's latest, *Paradise Lost*, is like a battle between the *Gladiator* soundtrack and a progressive metal album from Atheist or Cynic. Throw in the vocal chorale from a Mahler opera and you have prog on a grandiose scale. Blistering instrumental work tacks the music back down to earth, with Rullo locking horns with the band via his supple yet aggressive assault.

Spock's Beard is to some the face of classic prog rock, their music drawing on all the traditional elements one associates with the genre. Though their latest album, simply titled *Spock's Beard*, is perhaps their softest effort ever, with a focus on songcraft over instrumental brilliance, earlier albums like 1998's *The Beard Is Out There* and 2002's *Snow* show a resourceful band pushing prog boundaries. Drummer/vocalist **Nick D'Virgilio** is an experienced practitioner of prog rock panache who balances calculated technique with pop songwriting skill.

The latest drummer to emigrate from extreme metal to the ranks of the prog rock elite, **Chris Pennie**, comes to Coheed And Cambria with a style built on Bill Bruford and Terry Bozzio, then twisted silly by the metal of his youth. Pennie's recent abrupt departure from Dillinger Escape Plan (which he co-founded) shocked his loyal following, who wondered how the extreme metal technician could possibly get his rocks off in the *Dungeons And Dragons* terrain of New York's Coheed And Cambria. Pennie remains verbally judicious.

"Dillinger is a great band that I've been a part of for ten years," Pennie explained one day before an official press release announcing his departure. "But I feel there's a lot more out there. I'm bringing a similar energy level to Coheed, but they also require a *different* energy. It's not so much about playing a fast rate like I would with Dillinger. It's concentrating the energy into a more solid groove, and incorporating what I've learned with Dillinger into the time feels that Coheed plays."

A muscular symphonic prog dynamo, an old-school prog traditionalist, and an energetic upstart looking to rewrite the rules...for those about to prog rock, we salute you!

by Ken Micallef



Alex Solca

Alex Solca

MD: What makes prog rock special?

Nick D' Virgilio: There aren't the same song-writing rules that there are in pop music. You can take prog wherever you want. That leaves the door wide open. That's how you can have songs that are twenty-two minutes long. You can use multiple themes to create a larger story.

MD: Who were your first prog heroes?

Jason Rullo: The first guy who helped me know I wanted to play drums was Alex Van Halen. Then it was Neil Peart. I discovered Rush when I was thirteen. Then came Bill Bruford and Kansas' s Phil Ehart.

Nick: As a kid, Phil Collins was my favorite drummer, John Bonham a close second, and then Bill Bruford. I had a Rush/Neil Peart period later on, as well as a love for Pink Floyd and King Crimson. As I got older I got into everything.

Chris Pennie: I would definitely go on record to say I'm a prog rock fan. I liked bands like

Dream Theater and Rush, and Yes was a big influence. King Crimson was the most influential for me because of Bruford's playing. Albums like *Red* and *Discipline* were key because of the level of complexity, but also in the way they were executed.

I remember watching a video interview with Bruford and [Crimson guitarist] Robert Fripp discussing *Discipline*, and how Bruford didn't use a hi-hat. It was a really out-there record, but you don't notice that the hi-hat is missing.

I grew up with Rush and Dream Theater. They had the progressive element and the technicality. But when I heard King Crimson it was on a different level for me. It was all in the execution and how everything flowed very organically.

Bruford tends to play around with the time, and his conception of time is very different. It isn't any better—they all have their stamp—but Bruford appealed to me more because he

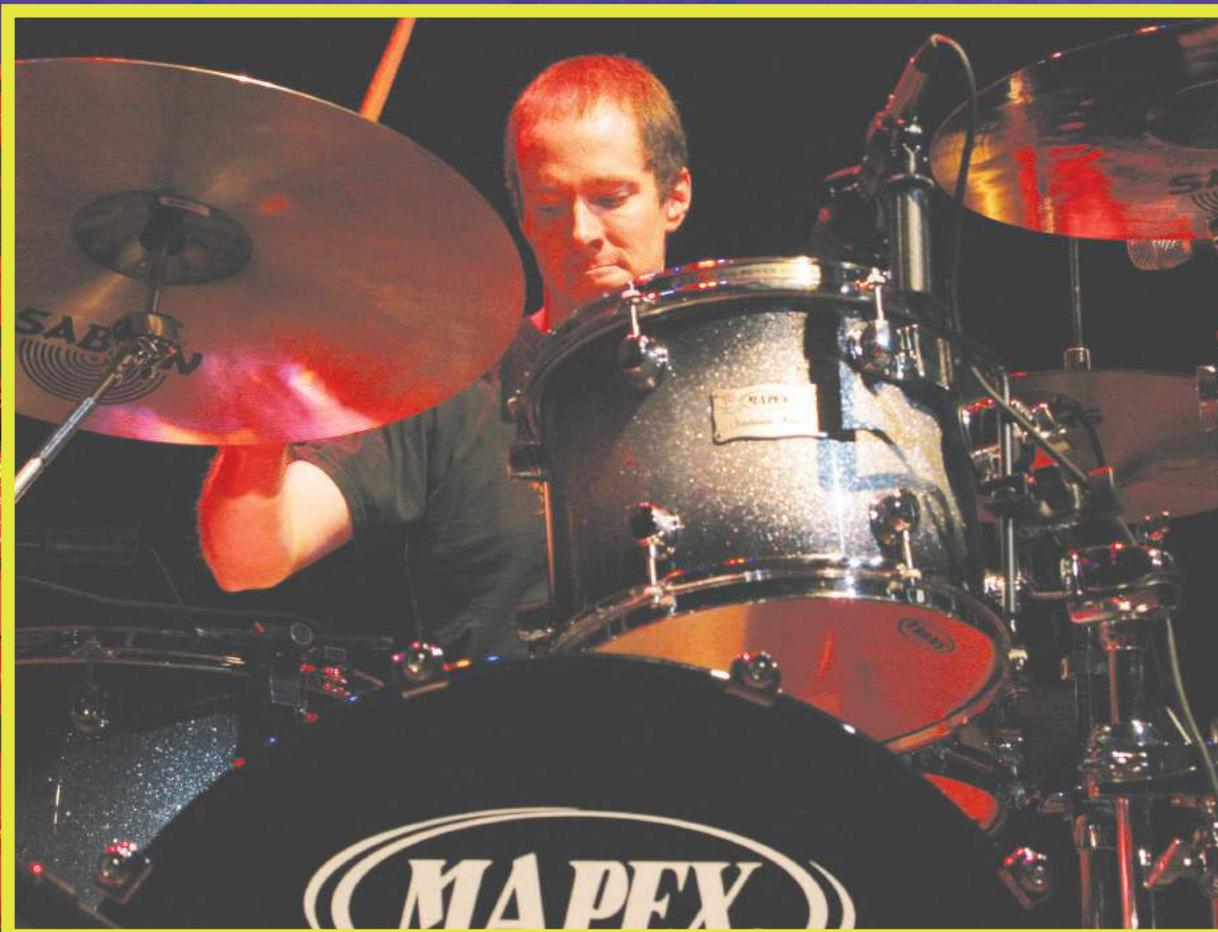
played around with time signatures to such an advanced level. And he always changes his setup, either adding or taking away, and that makes you think more adventurously if you can't rely on something like a hi-hat. I'm also a big fan of Billy Cobham; Mahavishnu's music was progressive fusion.

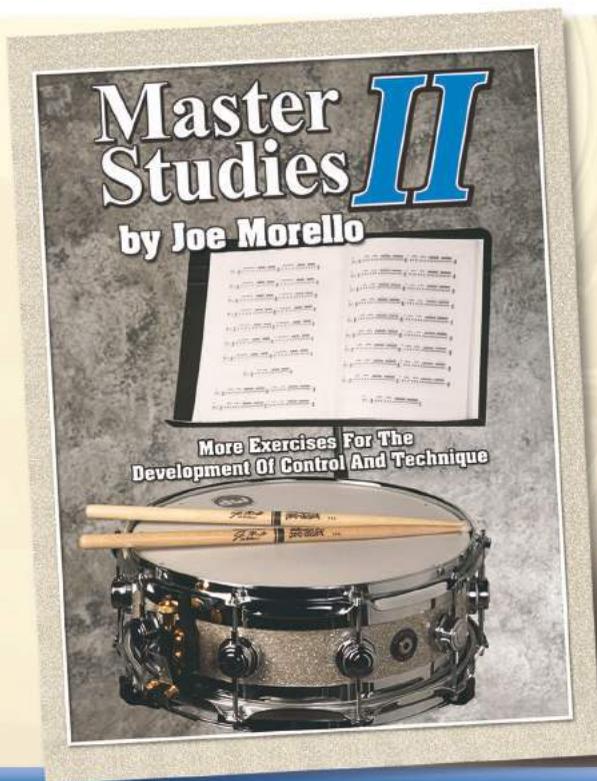
MD: How did you initially dissect those drummers and apply their influence?

Jason: By doing a lot of listening. I would play along to the odd-meter stuff even before I knew what I was doing. I played to Rush's *2112*, then *Hemispheres*, and then Van Halen's *Fair Warning*. Once I was able to dissect those records, counting became really important. Reading helped a lot, too, having an understanding of where all the notes fall.

I was self-taught for a time, but then I took lessons from Sonny Igoo in Emerson, New Jersey when I was sixteen. He really got my hands together. I had bad habits that he cor-

"I had a methodical approach for playing odd meters when I was growing up. It was all about counting. But then it morphed into being about just feeling it. Oddly enough, now I'm back to counting again!"—Chris Pennie

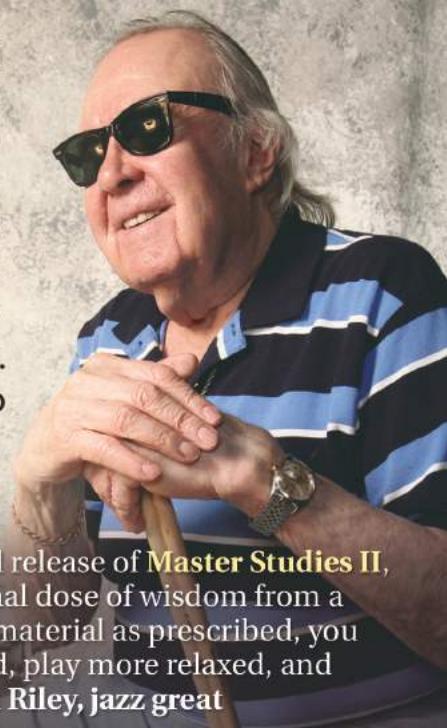




"This is a workbook of material to use in developing your hands. In my teaching, I have given these exercises to my students, and they have worked wonders."
—Joe Morello

Price: \$14.95

"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.

The **NEW** **NEW BREED:** Gary Chester Speaks!

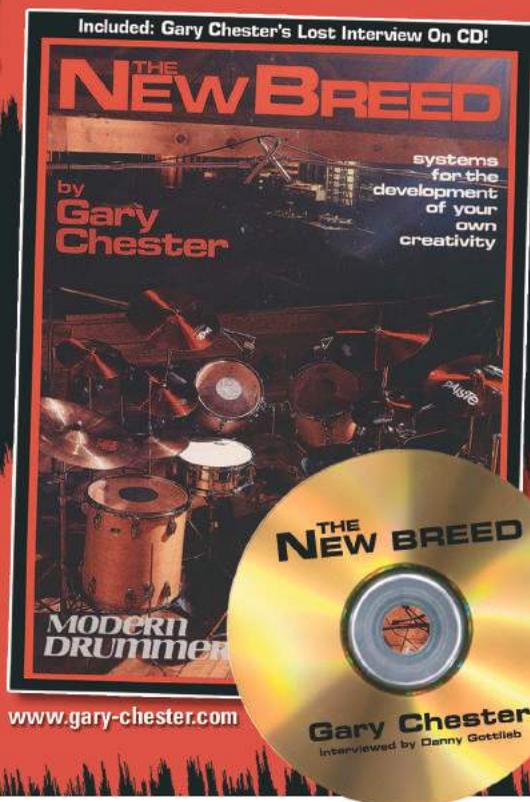
One of the drumming world's most popular and innovative books has received an upgrade. **The New Breed**, the classic book from legendary drummer/teacher Gary Chester, is now being released with a CD featuring Chester himself.

"I am so thrilled that we have this recording of Gary, with him going through his concepts, inspiring us all, in his own words." —**Danny Gottlieb**

In 1984, three years before his death, Gary Chester sat down with drumming great Danny Gottlieb to discuss his unique concepts. The interview is fascinating. Among the many concepts Chester covered are:

- Working in the recording studios
- Tips for developing your studio chops
- How to improve your time and feel
- How to develop your independence to a high degree
- Posture, breathing, setup, and reading

Price: \$17.95
(Book & CD)



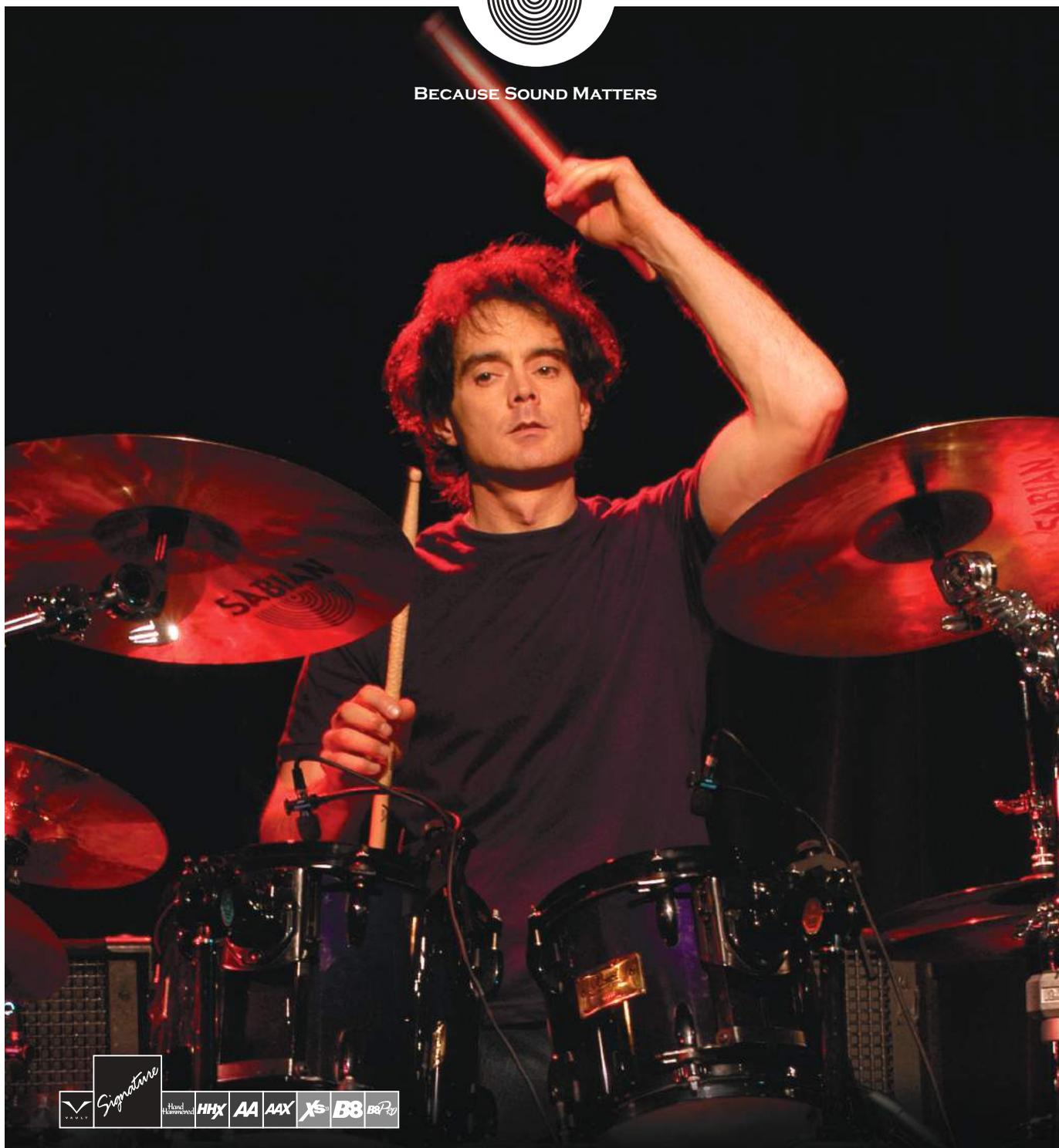
www.gary-chester.com

To Order These Books, Call Toll Free: (800) 637-2852 or Visit www.ModernDrummer.com

WAY OUT THERE



BECAUSE SOUND MATTERS



Planet-X, Soloist

VIRGIL DONATI "MY SATURATION CRASHES ARE A GREAT EXAMPLE OF HOW SABIAN IS TAKING CYMBAL DESIGN TO A WHOLE NEW UNIVERSE."

www.sabian.com

PROG ROUNDTABLE

rected. I have a similar structure in my teaching, spending time on hands and reading. After that the student gets on the drumset and does jazz independence.

MD: How did you apply that to playing prog?

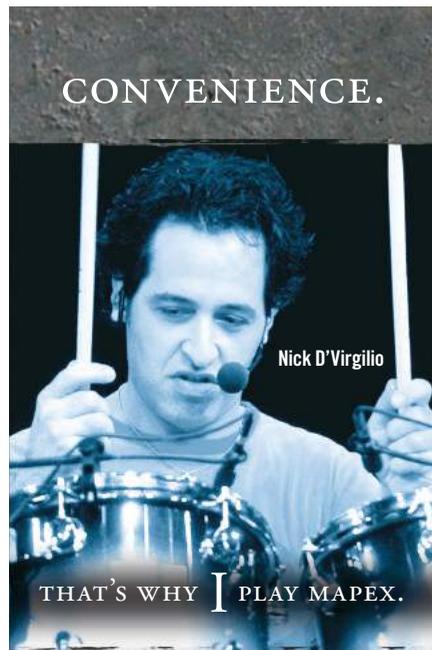
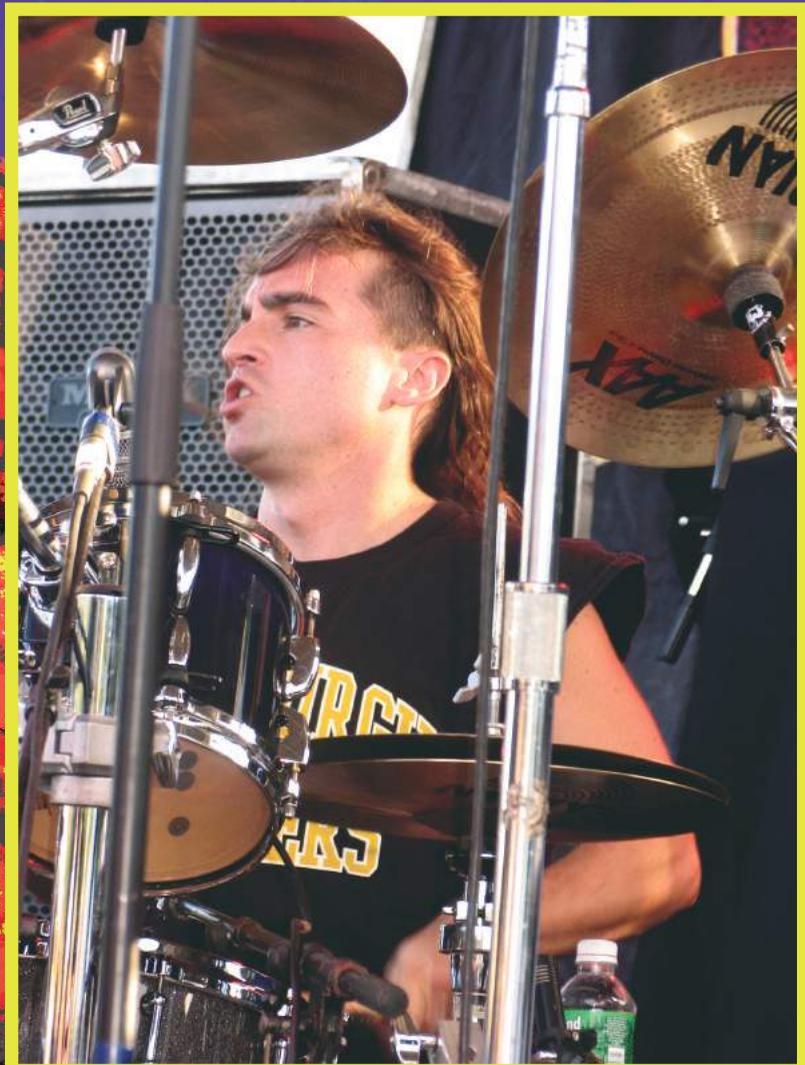
Jason: The reading thing was huge, being able to understand seven beyond the concept of simply removing a beat. That helped me to break it down. The whole A side of Rush's Hemispheres? I had no idea what was happening the first few times I heard it. When I got the songbook and was able to see the songs that were in five, and view the breakdowns, that visual reference helped

almost everything.

MD: Did learning the rudiments help in your understanding of Neil Peart?

Jason: Being able to figure out what he was playing made me so much better. And getting my fulcrum down and strengthening my technique was key, because that allowed me to relax. You have to build chops, but you also have to relax the muscles to have the sound flow like Neil does. It's about getting those rudiments together, spending countless hours on single strokes and doubles. You can practice one of Peart's fills alone and that's a workout, too. [Famed instructor] Dom

“With prog, you don't want to play notes simply to play notes. You want to make *music*.” —Jason Rullo



NEW
MAPEX ROLLING HARDWARE BAG



MAPEX

MAPEXDRUMS.COM

© 2007 MaPeX USA Incorporated.

TAP TEST™

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



© 2006 Aquarian Drumheads

"Once again, Aquarian has come up with a great drumhead. The Super-2™ heads make your toms sound full and punchy. Also, the coated Super-2™ sounds wonderful on the snare drum. And, they pass the tap test and then some."

Nick D'Virgilio - *"Spock's Beard", "Tears For Fears"*

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.

AQUARIAN®
DRUMHEADS
ORANGE COUNTY CALIFORNIA

TO LEARN MORE → WWW.AQUARIANDRUMHEADS.COM → 714.632.0230

PROG ROUNDTABLE

Famularo has helped me to free up my technique even more. A natural body movement is important.

Chris: In my early practice routines, I focused on reading and rudiments. I played metal through sophomore and junior years in high school. Then in my senior year I got into fusion and bands like King Crimson. I had a teacher, Stu Miller, who turned me onto different books and players, such as Gary Chaffee's books. I practiced a lot on my own using Chaffee's Time Functioning Patterns, Rhythm & Meter Patterns, and Sticking Patterns books.

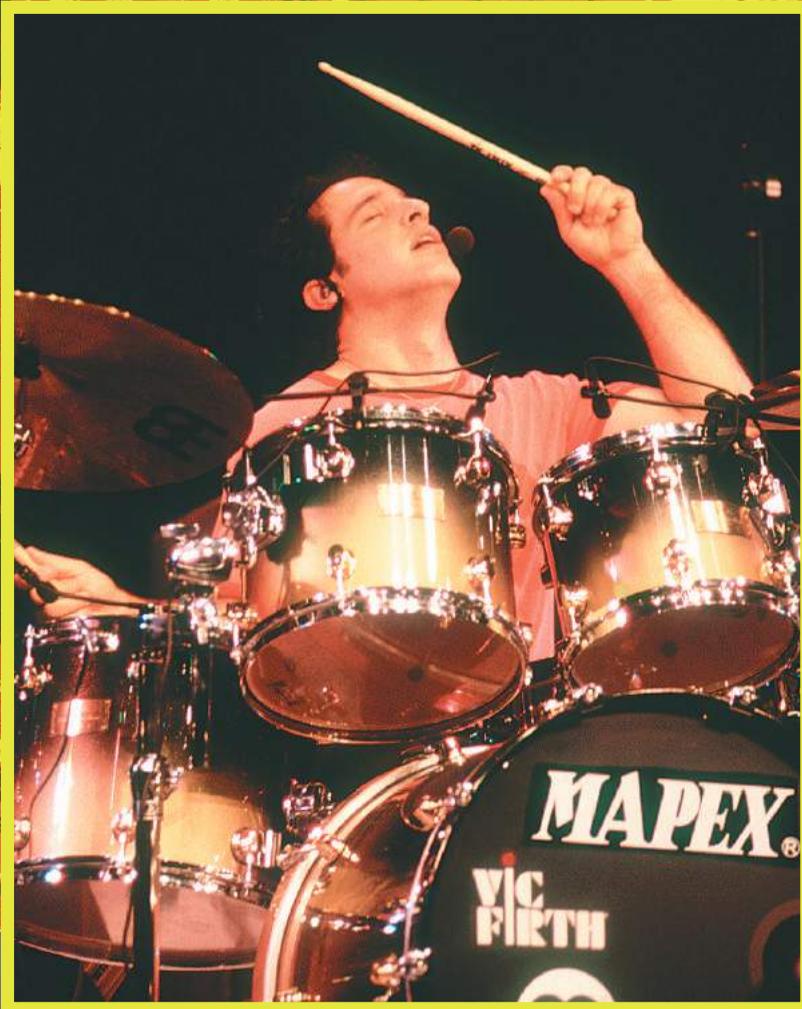
I like to split rudiments like double strokes between different drums and cymbals. I'll take a sticking and add an accent. For instance, if you have a grouping of five, and you add accents on every third beat, you have a five-over-three polyrhythm. You maintain

the sticking and the feel, but you can shift the accents. It's taking what you know and looking at it from different perspectives.

Nick: As far as dissecting different drummers, I just listened very closely and tried to copy what they did. Occasionally I would see videos and TV performances and go to live gigs. That inspired the heck out of me. I saw Genesis and Bruford many times, as well as Manu Katché with Peter Gabriel.

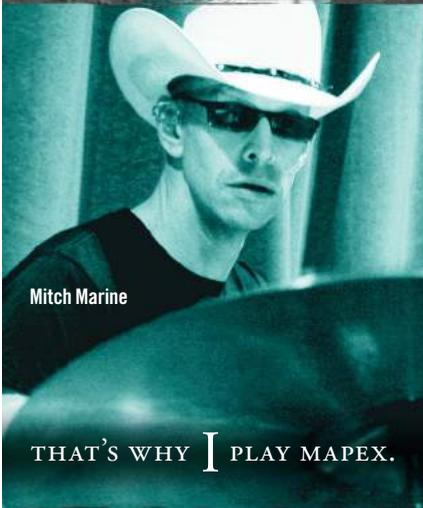
MD: When playing along with records, did you try to replicate what Bruford or Peart played?

Jason: In the beginning I did that with everything, trying to figure out a drummer's approach. But eventually I felt that if I kept doing that I'd sound just like them. I then got more into fusion and jazz. I didn't copy the drummers exactly. I just checked out their feel rather than specific patterns.



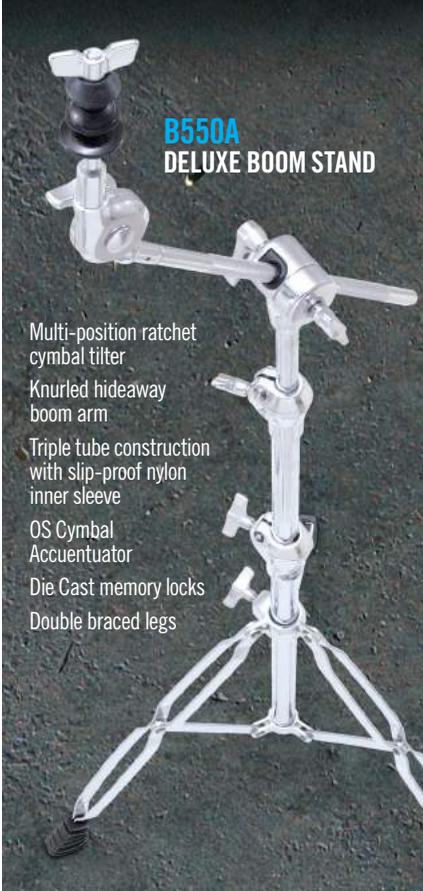
"Mainstream records all sound the same volume-wise. But prog records don't. You have to be so musical as a prog drummer, knowing when to be quiet and when to be loud."—Nick D'Virgilio

STABILITY.



Mitch Marine

THAT'S WHY I PLAY MAPEX.



B550A
DELUXE BOOM STAND

- Multi-position ratchet cymbal tilter
- Knurled hideaway boom arm
- Triple tube construction with slip-proof nylon inner sleeve
- OS Cymbal Accentuator
- Die Cast memory locks
- Double braced legs

FIVE YEAR WARRANTY



MAPEXDRUMS.COM

© 2007 Mapex USA Incorporated.

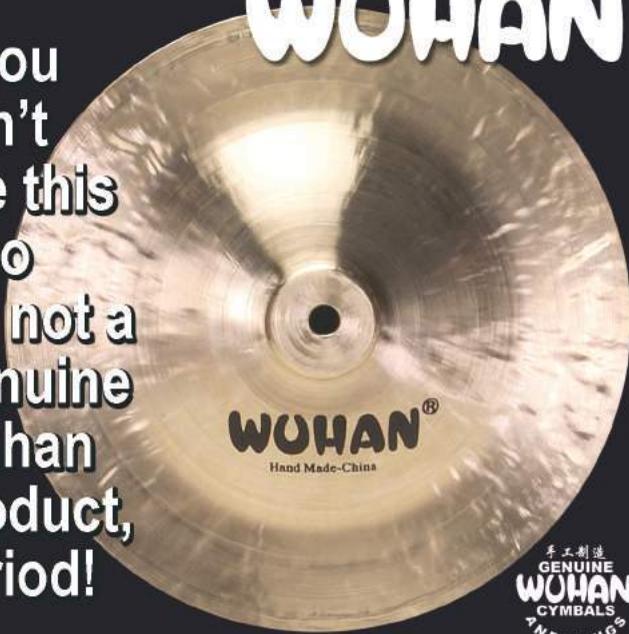


Drum Bags
Cymbal Bags
Stick Bags
Hardware Bags
Dust Covers
& Bag Sets

*When you want the best for less
choose BEATO® Pro 3 & Pro 4 bags.*

**If you
don't
see this
logo
it's not a
Genuine
Wuhan
Product,
period!**

WUHAN®



手工制造
GENUINE
WUHAN
CYMBALS
AND GONGS

**ATTACK™
drumheads**



*Improve the sound of your
drums by changing your heads to
ATTACK™ Drumheads.*



universalpercussion.com

**Distributor of over 5,000
percussion products...**

- | | |
|----------------------------|----------------------|
| ATTACK DRUMHEADS | LATIN PERCUSSION |
| AYOTTE | LUDWIG |
| BEATNIK | LUG LOCK |
| BEATO BAGS | MIC EZE |
| BEATO PERCUSSION | MIKE BALTER MALLETS |
| BLACK SWAMP | MR CLICK |
| BOOKS | NOBLE & COOLEY RINGS |
| BOSPHORUS CYMBALS | PACIFIC HARDWARE |
| BUCKAROO | PRO MARK |
| CANNON PERCUSSION | PURESOUND |
| CANOPUS USA | QWIK TIME |
| CLEVELANDER | REAL FEEL |
| CHINA BRICKSTICKS | REGAL TIP |
| CHINA COLOR STICKS | RHYTHM TECH |
| DANMAR | SABIAN |
| DRUM WORKSHOPS | SLUG |
| DVDS | SILVER FOX |
| E-PAD | SONIC NOISE |
| EDUCATIONAL MALLETS | SOUND OFF |
| EXTREME HEADPHONES | TEMPO REF |
| FACTORY METAL | TIGHT SCREW |
| GLIDE WAX | TREWORKS |
| GPI | TRICK |
| GROOVE JUICE | TRIPLET DRUM GLOVE |
| GROVER PERCUSSION | T&T STEEL DRUMS |
| HOLZ | VATER |
| HOT STICKS | VIC FIRTH |
| HOWITZER | VINTAGE DRUM KEY |
| INNOVATIVE PERCUSSION | WUHAN |
| JAMM DRUM SETS | XL CARRIERS & CASES |
| KELLER SHELLS | ZILDJIAN |

**...that's why drumshops
shop here!**

PROG ROUNDTABLE

Nick: I liked Genesis' s Selling England By The Pound, Brand X, and Bill Bruford' s One Of A Kind. I tried to replicate what Bruford played, going from section to section. Whenever I got to a problem point, I would repeat it over and over until I figured it out.

Chris: I didn' t copy anyone' s beats per se. I would listen to the records and absorb the drumming. I would integrate that into my style, but I didn' t want to just copy and try to transcribe everything. I played along. I didn' t try to completely get inside it and learn it note for note. I wanted to take a bit and develop my own style.

MD: Can you detail your approach to playing odd meters, another standard prog rock element?

Jason: Getting the basic understanding of notes and time signatures, along with counting, is the main thing. I' m not counting much now, but everything is in my mental library. Counting is like a safety net.

I left Symphony X for a while and didn' t play much, but I made a real effort to work on my ears and my listening ability. When I came back to the band, I was a better player without having physically played much at all. I kept my chops up by playing on a pad. But the band noticed I was listening better.

With prog, you don' t want to play notes simply to play notes. You want to make music. People might think we' re just blowing chops in Symphony X, but we' re very song-conscious. I get to branch out, but I' m really trying to hold down a groove. I want the music to feel good, and I don' t want to overplay.

Nick: I have an unusual way of playing odd meters. A lot of drummers like to count bars exactly as they are. As a kid I made up my own bars to get through the passage. There' s a song called "Beelzebub" from Bruford' s Feels Good To Me album, which has a very hard beat to play. I would just play along—I didn' t write it down. I don' t know if I was counting the bars correctly, but I was just trying to hear it. That approach made odd meters easier for me as I got older. My ears became stronger.

Chris: My method for playing odd meters is strange. I had a methodical approach for playing them when I was growing up. It was all about counting. But then it morphed into being more about just feeling it. Oddly enough, now I' m back to counting again!

I' ve been hanging out with people who are more into the feel concept, where nothing is really in an odd meter. It either resolves back to "1" or you play multiple meters on different

limbs. When I began, if somebody played in seven, I would count in groups of twos and threes, using different number combinations to play seven. As I got comfortable with that, and it became integrated in Dillinger, it became second nature and we just felt it.

To take it further, I would arrange odd meters on the kit so there were multiple meters occurring at once. Say my right hand is playing some kind of tom melody in seven, and the feet might be playing in three and the left hand in four. Beyond the counting, it' s cool to see how all the limbs play off each other—my right hand going against my left and the same with the feet. There are multiple ways to do it, depending on the style of music and what you' re going for.

MD: What' s the essential thing that drummers need to know to play prog?

Nick: You have to be able to get around odd time signatures. I think playing in three is the hardest. There are so many ways to approach it. Three almost feels even—you can count it in four. But going over the barline in three and getting back can be really hard. Seven is easier for me because it' s usually very defined. You can feel the "1." In three you can work your way around and get lost!

MD: Another area of prog drumming, at least for some players, is double bass. Chris, you sit high, which you have said aids your double bass playing. What else do you practice? How do you achieve such speed and complexity?

Chris: It' s a mindset. You have to be mentally prepared to do it, you have to commit to it, and you have to keep at it daily. It doesn' t happen in a week. I would spend time isolating each foot for ten minutes, first with single strokes and then alternating on two bass drums. Then I' d practice different rudiments with my feet for long periods of time and pay attention to the sound. Also, practice simple things, like moving the left foot between the bass drum and hi-hat.

MD: What tips can you offer for speed between hands and feet?

Jason: It' s all about natural body mechanics, so find that alignment and technique that works for you. Beyond that, it' s all about putting in the hours and hours of repetition.

I still use Joe Morello' s Master Studies. In it he talks about "Stone Killers," exercises he got from George Lawrence Stone. You start off doing four with each hand or foot, then eight, and so on, playing fifty groups of each. Do it all with the metronome. That' s one of my favorite exercises for my feet. Always use a progress

DURABILITY.

Ralph Peterson Jr.

THAT'S WHY I PLAY MAPEX.

B320A BOOM STAND

Multi-position ratchet cymbal tilter

Dual tube construction with slip-proof nylon inner sleeve

Heavy duty cymbal felt
Die Cast memory lock
Double braced legs

FIVE YEAR WARRANTY



MAPEXDRUMS.COM

© 2007 Mapex USA Incorporated.

PROG ROUNDTABLE

chart, too. Sometimes you don't think you're progressing, but if you have it on paper you can chart your speed. Also with the legs, they involve bigger muscle groups, so make sure you're hydrated and stretched out.

MD: Prog rock relies extensively on dynamics, which is not always the case with typical rock or metal music. How do you relate the need for dynamics to students?

Jason: If you're just blaring at one volume level, it's not going to be anywhere near as effective as when you play with dynamics. It's just like a great drum solo: Buddy Rich didn't play at the same volume all the time.

You want to have that moment in a concert when everyone in the audience feels that buildup and explosion in the music. That is very important. Symphony X purposely comes out strong and then brings it down. We also use dynamics within each song.

MD: Can you practice playing dynamics?

Nick: Mainstream records all sound the same volume-wise. But prog records don't. You have to be very musical as a prog drummer, knowing when to be quiet and when to be loud. And you still have to groove even if you're playing in an odd meter. So take all your grooves and rudiments and practice them loud and soft. Get used

to playing at all volume levels.

MD: What exercises do you recommend for chops building?

Nick: Finger exercises. Stick Control is a basic book everyone should own. And the exercises Simon Phillips demonstrated on his DVD are very helpful, where his palms are parallel to the head and he's playing single strokes using the fingers only. Do single stroke hits using each finger, one at a time, from middle to little finger, and then altogether. That really develops finger control.

Chris: I'll isolate the left hand using single strokes, accenting the singles every four notes. Then with the right hand I'll try to fill in with a melody. Maybe I'll play something in three or five over the top—not alternating, but layering the notes. Then I'll reverse it. I'll focus on clarity. Then I'll use the same ideas for my feet.

MD: What's your current practice routine?

Jason: I do a thing called "The Lifetime Warm-Up," which Sonny Igoe showed me. It involves playing all the rudiments, but connecting them with double strokes so you never stop playing. When I warm-up, I start with basic wrist snaps to get the blood flowing.

Nick: On the road, I just go through rudiments on the pad. Then I stretch a lot. At home I practice rudiments around the drumset, incorporating drums and cymbals. I get the whole body moving. If I do paradiddles, I go single paradiddle, double paradiddle, triple paradiddle, then double, single, and back and forth in that order. Do that around the drumkit, and incorporate your feet.

MD: We've talked about different areas involved in progressive rock drumming. But is there a different mindset for playing prog?

Chris: Yes, there is. For me, Dillinger Escape Plan was a very rhythmic band. But Coheed And Cambria is more based around [vocalist/guitarist] Claudio Sanchez's melodies. I have to play with more space, and that's a different mindset. It's a challenge when you're used to cramming many notes into two minutes. Some of Coheed's songs are six minutes long, so it's about making every note count and playing them with more authority, totally laying into it.

MD: What does prog rock require of a drummer that's different from other styles?

Jason: It requires a lot of stamina, a dynamic touch, good listening abilities, an attention to detail, solid tempo awareness, and a high level of concentration. And, of course, you have to be the backbone of the band.

**WOOD NOT...
FOR SLIPNOT**

AHEAD DRUMSTICKS

www.AheadSticks.com

9420 Reseda Blvd. PMB 350, Northridge, CA 91324 800.547.6401
Distributed by Big Bang Distribution



"THE 9000 PEDAL MAKES ME A BETTER PLAYER."



Peter Erskine plays the
9000 Single Bass Drum Pedal.



WWW.DWDRUMS.COM



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

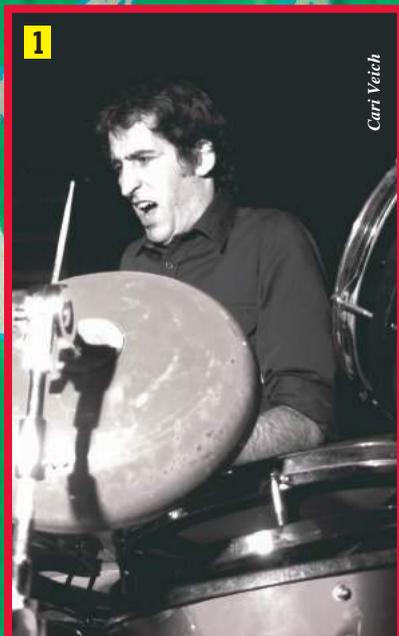
His undeniable feel and grace behind the kit are his calling card. Peter knows that to realize every note in the studio and on tour requires poise and precision. That's where the 9000 Single Pedal comes in. Smooth and effortless, the 9000's Floating Rotor design tracks every stroke, while the adjustable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

Ten Prog Drum

Is prog rock simply an archaic style of music championed by balding guys in their forties reliving glory days of weekend festivals and gatefold vinyl LPs adorned with Roger Dean artwork? Think again, my mullet-headed friend. Prog rock is alive and well, its essential sound heard in genres as diverse as progressive metal, post rock, neo progressive, future folk, and space rock. Who will lead the charge to the next heart of the sunrise? Read on.

by Ken Micallef



1. JESSE APPELHANS

Upsilon Acrux

There is no better sign of the current healthy state of prog than Upsilon Acrux. Mixing instrumental complexity within highly structured mini epics, their systems music/math rock message (heard on *Galapagos Momentum*) takes cues from Frank Zappa and King Crimson (and a little Phillip Glass), but with a firm garage band approach. These guys sweat and spray us with the results, drummer Appelhans displaying swift finger skills and orchestral expertise. Follow the melodies, get lost in the dizzy rhythms.

2. MARTIN AXENROT

Opeth

Most noticeably on 2003's *Damnation*, Sweden's Opeth revealed their true prog rock colors in a virtual tribute to Yes and King Crimson. Opeth has continued their death metal ways since, with new drummer Martin Axenrot bringing a wealth of skill, pummel, and improvisational prowess to Opeth's complex tirades.

3. DANNY CAREY

Though he's a senior citizen by today's standards, Carey's drumming still has the ability to amaze and mortify, his collection of Aleister Crowley books and spooky occult toys not withstanding.

4. GAVIN HARRISON

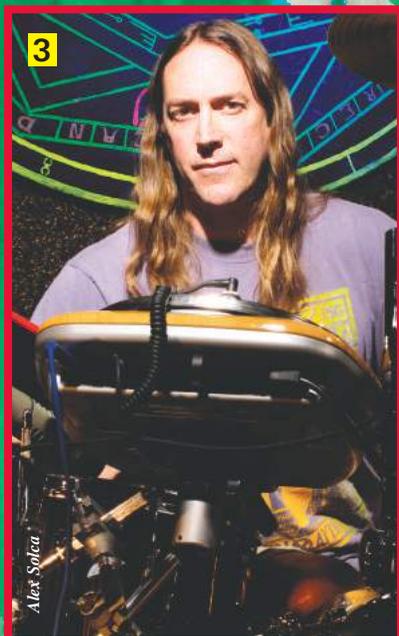
Porcupine Tree

Though ignorant of traditional prog rock by his own admission, Gavin Harrison is the kind of naturally gifted, instinctive drummer who can frame PT's atmospheric art rock in energetic, shapeful rhythms.

5. CHRIS HRASKY

Explosions In The Sky

Playing space rock for alternative rockers, Explosions jam like mad, their instrumental riffage rising and falling like demented aliens replicating Mussorgsky's *A Night On Bald Mountain*. For his part, drummer Chris Hrasky holds the reins tight, kicking and pummeling in perfect lockstep.

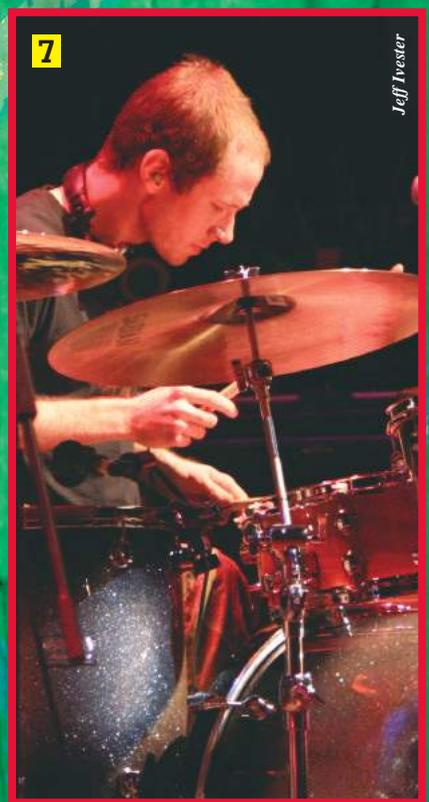


mers For Today



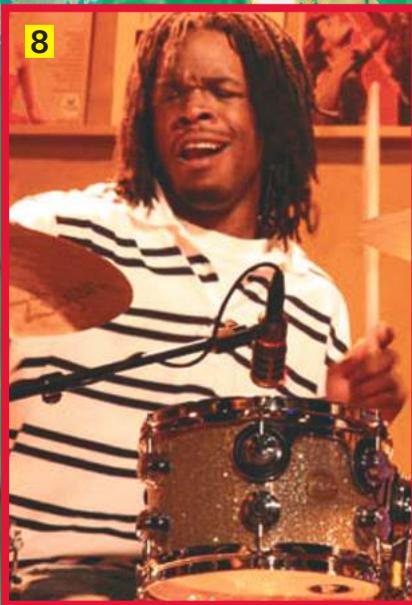
6

IDM Photography



7

Jeff Ivester



8

6. JOHN McENTIRE Tortoise

As much a producer as a drummer, Chicago-based McEntire extends the subtle rhythmic drive and pulsing, electronic influenced styles of Can's Jaki Liebeck and Neu's Klaus Dinger into a thoroughly modern mindmeld.

7. CHRIS PENNIE Coheed And Cambria

Like some crazed octopus, Pennie was all muscle and frightening technique in Dillinger Escape Plan. Whether he continues to shred sticks and leave fans in stunned silence with new employers Coheed And Cambria is anyone's guess.

8. THOMAS PRIDGEN The Mars Volta

With the departure of the mighty Jon Theodore, The Mars Volta has much to answer for. Thomas Pridgen is apparently the man to reply. After joining TMV on tour, Thomas has completed recording the next album from this *CSI* worthy band of gallows-humor-loving virtuosos.

9. DAVID RAMOS TOCA

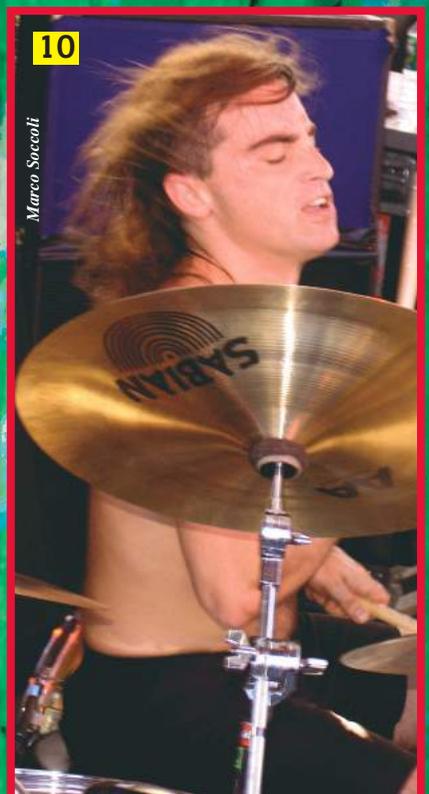
TOCA's debut album, the blitzkrieg *TOCA*, smashes thirty years of music history into one spellbinding CD. Channeling Genesis, Rush, The Specials, RATM, Fishbone, Tito Puente, and DJ Shadow, this LA-based band claims hip-hop as their guiding light, but it sure sounds prog. Ramos handles it all with feverish ease, spinning styles on a dime with attention to detail and mighty rudimental exhilaration.

10. JASON RULLO Symphony X

Superb technique and a thoroughly musical approach make Rullo one to watch.



9



10

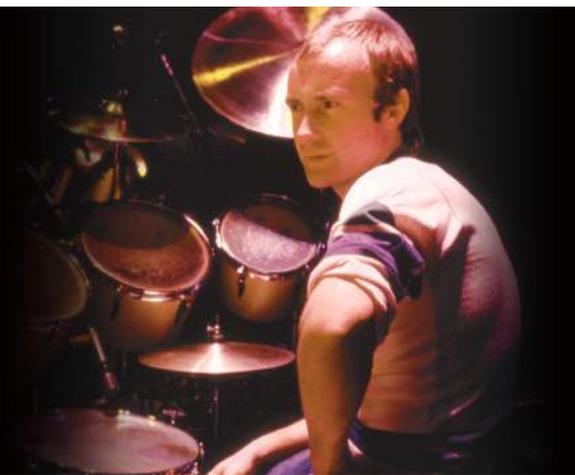
Marco Saccali



Phil Collins And Genesis

The Prog-Rock Years

by Ed Breckenfeld



MUSIC KEY

GEN	R.C.	system
M.H.	TT	TT
T.T.		
R.D.		
P.T.		
R.D.		
M.H.		
no foot		

After two and a half decades as a major pop star, it's easy to forget that Phil Collins began his rock career as one of England's premiere drummers. But Collins' years with Genesis contain some of early prog rock's most technically amazing and creatively inspiring drumming.

Collins came into Genesis in the early '70s, after the band had shifted through several drummers on their first two albums. Influenced by American jazz and R&B drummers, Collins' presence—along with the arrival of guitarist Steve Hackett—energized the band, triggering a long run of critically and commercially successful albums. Here's a look back at the work of one of Britain's best.

"Watcher Of The Skies," Foxtrot (1972)

On his first album with Genesis, Phil proved to be a perfect match for the music's intricate rhythms. Here he plays a unison snare/cymbal pattern over a quarter-note kick pulse. (2:30)

1

"Supper's Ready (Apocalypse In 9/8)," Foxtrot

One of Collins' most important contributions to the band was his ability to make odd time signatures groove. His earthy feel helped keep things from sounding too grandiose. A great example is in his playing on the "Apocalypse In 9/8" section of this multi-part composition. His syncopated playing is a highlight, but never keeps the section from driving forward. Notice the quick Bonham-like footwork in the fourth measure. (17:03)

2

"The Battle Of Epping Forest," Selling England By The Pound (1973)

Selling England By The Pound is considered by some fans to be Genesis' s best album. Throughout this record, Phil's handling of odd times seems effortless. The syncopation in this 7/4 groove helps to disguise its odd meter. (1:50)

3

"The Cinema Show," Selling England By The Pound

Contrast the semi-relaxed feel of the previous 7/4 beat with this high-energy 7/8 pattern. Collins' open hi-hat work is crucial to the feel of the groove. (6:00)

4



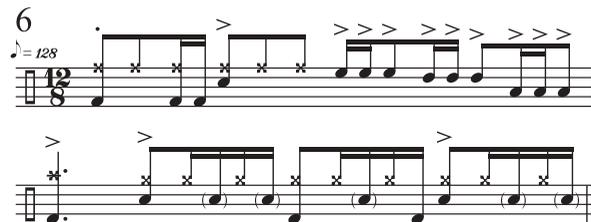
"Back In N.Y.C.," The Lamb Lies Down On Broadway (1974)

On Peter Gabriel's last album with Genesis, Phil Collins is in top form. This track features a different take on 7/8, with Phil establishing a half-time effect in his groove. (1:18)



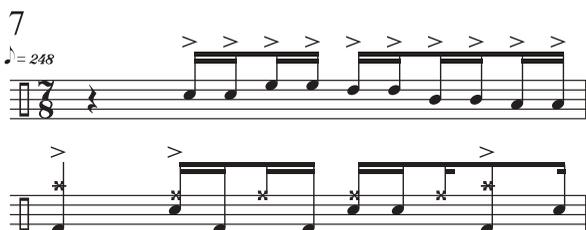
"The Colony Of Slippermen (The Raven)" The Lamb Lies Down On Broadway

Here's a cool fill that breaks up two grooves from the fast 12/8 section of this track. This is a good example of Collins' incredible use of ghost notes. (5:36)



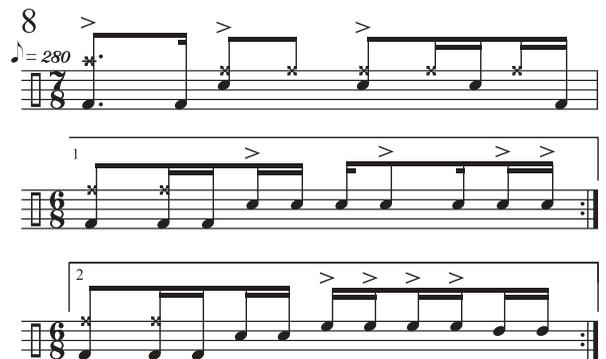
"Dance On A Volcano," A Trick Of The Tail (1976)

If fans thought Peter Gabriel's departure would spell the end of Genesis, they were stunned when the band delivered one of their finest albums—with Phil Collins as the frontman. Though touring called for an additional drummer (Bill Bruford, then Chester Thompson), Collins still drummed on the records. Here he demonstrates another creative slant on the band's favorite time signature. (3:00)



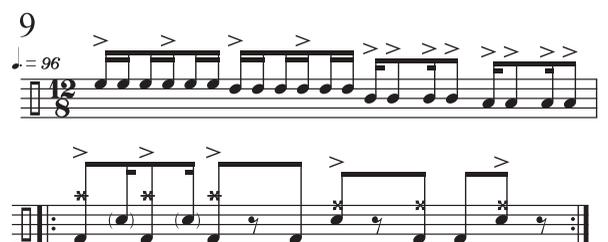
"Robbery, Assault And Battery," A Trick Of The Tail

This track contains a tricky alternating 7/8 and 6/8 pattern. Collins handles the phrase by ending the 6/8 measures with a four-beat fill, which helps emphasize the downbeat of each thirteen-beat sequence. His accent work adds to the rhythmic flow. (3:18)



"All In A Mouse's Night," Wind & Wuthering (1976)

Guitarist Steve Hackett's final album with Genesis also signaled the end of the band's prog-rock sound. From here, Phil Collins' pop sensibility began to take over, which caused his drumming to become a little more spacious. After a sweeping fill in this track, Phil mixes a frantic pattern in the first few beats of the measure with an open feel in the second half. (3:18)



PHIL COLLINS

"In That Quiet Earth," Wind & Wuthering

Despite Collins' shift towards a less cluttered playing style, he could still come up with a slick 9/8 groove when the song demanded. This one has the left-foot hi-hat and ride blasting away in unison. (0:06)

10
♩ = 110

"Down And Out," And Then There Were Three (1978)

Now down to just Phil Collins, keyboardist Tony Banks, and bassist/guitarist Mike Rutherford, Genesis underwent a transition for their next album, which contains progressive tunes, ballads, and the pop single "Follow You Follow Me." From here on, Genesis became a radio-friendly hit-maker. Still, Collins exposes his fusion roots at times, like in this fill and groove from the lead track. (0:43)

11
♩ = 186

"The Lady Lies," And Then There Were Three

In this song, Phil plays paradiddles between the snare and cymbal bell during the chorus. (0:59)

12
♩ = 100

"Duke's Travels," Duke (1980)

Duke's pop-oriented production spawned two hit singles and broke Genesis to a much wider audience in the US. The band returns to its prog roots at the end of the album with this extended piece. Here's a moment from the middle of the track where Collins drops a triplet rhythm into his quarter-note snare groove. (5:14)

13
♩ = 122

"Duke's End," Duke

Collins' short solo break in the album's closing instrumental reminds you that he's still a hot-shot drummer. Check out his quick bass drum foot. (0:42)

14
♩ = 162



To hear some of these tracks, go to MD Radio at www.moderndrummer.com.



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



THE FACULTY. THE PROGRAMS. THE CITY.
the collective

An Accredited Institutional Member of the National Association of Schools of Music

THE WORLD'S PREMIER DRUM SCHOOL

541 Avenue of the Americas, New York, NY 10011 212 741 0091 www.thecoll.com

1977 - 2007
30
YEARS OF
EXCELLENCE

Join Us for our 30th Anniversary Weekend Celebration September 29th - 30th, including Master Classes, a special reception honoring 30 great years, and a gala concert event on Sunday night. Go to www.thecoll.com for info and details.

TERREON *gully*



Terreon's Set-Up

Premier Series Gen-X

8"x7" Quick Tom

10"x8" Quick Tom

12"x9" Quick Tom

15"x13" Power Tom

20"x18" Bass Drum

Modern Classic Snares

10"x6" Birch

13"x7" Maple

Premier[®]
premier-percussion.com

Grooving In Odd Times

The Mighty Quarter Note

by Rob Leytham

MUSIC KEY

- R.C. Bell
- S.D.
- B.D.
- H.H. w/ foot

Back in the heyday of progressive rock, bands like Genesis, Yes, Jethro Tull, and King Crimson mesmerized their audiences with the way that they could shift in and out

of different time signatures with ease. Today, drummers like Mike Portnoy, Nick D' Virgilio, Marco Minnemann, and Virgil Donati have taken these ideas even further while also making their odd-time patterns groove.

When I work with students on odd time signatures, I always stress the importance of groove. One way to keep odd times feeling good is to focus on a quarter-note pulse. Let's begin with 7/8 time.

There are seven beats in a measure of 7/8, with the 8th note getting the beat. Most of us are comfortable playing in 4/4, where the quarter note is the basic pulse. To create a measure of 7/8, cut off one 8th note from a measure of 4/4. You can count 7/8 like this: "One, two, three, four, five, six, sev." It's important to say "sev," rather than "sev-en," so you don't add an extra 8th note to the measure.

1

16th notes in 7/8 are counted like this:

2

Now try a basic rock beat in 7/8 time. (Don't forget to count!)

3

Now let's make this beat groove. Begin by adding a quarter-note pulse on the bell of the ride. The quarter-note pulse overlaps the barlines. So it will be played on the downbeats of the first measure and the upbeats of measure 2.

4

Now practice the quarter-note pulse over different bass drum patterns.

5

6

The next two exercises incorporate 16th notes on the snare and bass drum.

7

8

You can create a similar quarter-note feel in 5/8 by chopping off two more 8th notes.

9

10

11

Finally, 9/8 is another great time signature to make groove with a quarter-note feel. Have fun!

12

13

14



Rob Leytham has written five books for Mel Bay Publications: *Rock Drumming And Soloing Methods*, *Jazz And Blues Drumming*, *Rudimental Drum Set Solos For The Musical Drummer*, *Ostinatos For The Melodic Drum Set*, and *Musical Drumset Solos For Recitals, Contests, And Fun*. He can be reached through his Web site, www.robleytham.com.



MOONGEL®

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

RTOM® Distribution: bigbangdist.com

DB PERCUSSION®

**Manufacturer of
Quality Percussion Equipment**

D.B. MUSICAL INSTRUMENT CO., LTD. <http://www.db-musical.com>

Over The Barline

Expanding Your Phrasing With Odd-Note Groupings

by Terry Silverlight

MUSIC KEY

- R.C.
- S.D.
- B.D.
- H.H.
- w/ foot

In this article I'd like to shed light on some ways that you can use uneven groupings (threes, fives, sevens, etc.) to expand your phrasing in ways that don't always resolve on the downbeat or after an even number of measures. Once mastered, these ideas can open the doors to a variety of interesting grooves, fills, and solo ideas.

When practicing these exercises, always play to a metronome or click. You should start at a very slow tempo (8th note = 46 bpm) and count the quarter notes out loud. Without counting, you'll never know exactly where you are within the bar. When you feel you have the slowest tempo mastered, gradually increase the speed. (Your goal is quarter note = 138 bpm.)

Once you've mastered an exercise, you can stop counting out loud. But continue to count silently. It's the only way to keep track of where you are. If you find yourself losing your place as you play these exercises, you've probably stopped focusing on your counting. It'll take a long time until you've completely mastered these ideas and can execute them by feel and instinct alone. So take your time.

Example 1 does *not* extend over the barline. It's a four-note grouping, with an accent on the first note of every four. This grouping fits evenly into a bar of 4/4.

1

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

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

Example 2 contains three-note groupings with an accent on the first note of every three. This pattern *does* extend over the barline. Note that after two measures the three-note grouping has not completed its cycle. This phrase takes three measures to return to the downbeat. You can apply this formula to any odd grouping that's played over an even time signature. For instance, a five-note grouping (in 16th notes) would complete its cycle after five measures of 4/4. And sevens would cycle after seven measures.

2

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

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

Here's a five-note grouping with an accent on the first note of every five.

3

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

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

Here's a seven-note grouping with an accent on the first note of every seven. There are countless sticking variations that you can use with these groupings, so explore some of your own.

4

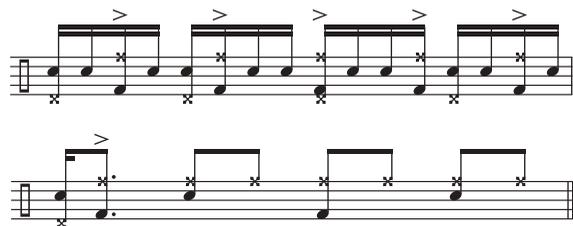
R L R L R L L R L R L R L L R L

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

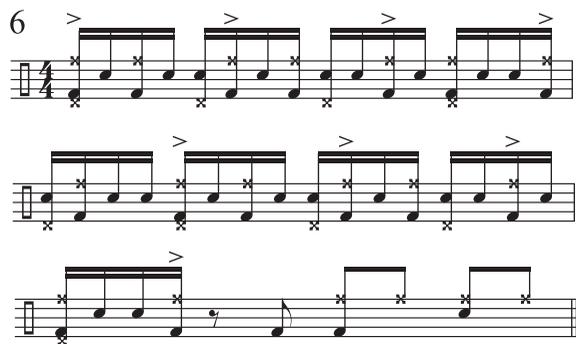
Now let's apply this concept to the drumset. As in Examples 2-4, the groupings in Examples 5-7 extend over the barline and do not complete their cycles after two measures. To demonstrate how these patterns would resolve in a two-bar phrase, I've included a simple groove that begins on beat 2 of measure 3.

Here's the three-note grouping with an accent on the first note of every three.

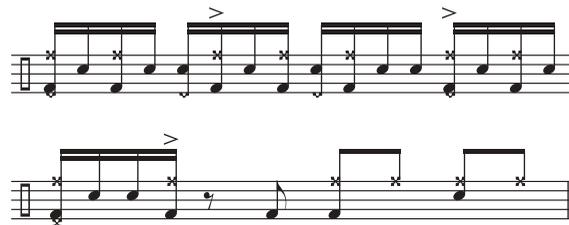
5



Here's a five-note grouping with an accent on the first note of every five.



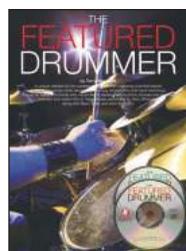
Now try a seven-note grouping with an accent on the first note of every seven.



There are countless variations to these odd-note groupings. You can mix them up by moving your hands to different drums and cymbals. And you can try different stickings, which will also change the sound and feel of the patterns.

Here are two things to keep in mind as the patterns become easier for you to play:

- 1) If the phrase length is less than what it takes for the odd grouping to complete its cycle, you'll have to improvise an ending in order to land on beat 1.
- 2) Playing these patterns without some type of dynamic contour is unmusical. The unaccented notes should be played as ghosted notes (very soft), and the accents at the start of each grouping should be carefully observed.



Many of the concepts discussed in this article are expanded further in Terry's book/CD package, *The Featured Drummer*. For more on Terry, visit www.terrysilverlight.com.



JOJO MAYER

SECRET WEAPONS FOR THE MODERN DRUMMER



Jojo Mayer, one of today's most progressive and inspiring drummers, has assembled the most comprehensive and detailed volume on hand technique ever produced, including an arsenal of tools and techniques from the most basic to the most advanced—some never revealed before. This exciting, entertaining and educational double-DVD includes:

- BASIC APPROACH TO TECHNIQUE & THE PHYSICS OF DRUMMING
- GLADSTONE, MOELLER & FINGER TECHNIQUES
- PUSH-PULL, DROP-BOUNCE & ONE-HANDED ROLL HYBRID TECHNIQUES
- BUILDING SPEED, ACCURACY, ENDURANCE, POWER & DEXTERITY
- TROUBLESHOOTING & PRACTICE TIPS... and much more...

2-discs • 3 hours • #HL00320643
Available at leading drum shops.
View free video clips at hudsonmusic.com



Distributed by the Hal Leonard Corp. • www.halleonard.com • 414-774-3630

Metric Illusion

Creating Rhythmic Tension With Triplets

by Marc Dicciani

MUSIC KEY

- R.C.
- S.D.
- B.D.
- H.H.
- w/ foot

Metric illusion is the effect you achieve when playing certain rhythms (using phrasing, accents, etc.) that sound as if they're in a different time signature, tempo, feel, or style. The purpose of using these types of patterns is not to drive your band crazy, or to ruin the groove. Rather, metric illusions are best used as a way to create temporary rhythmic tension in the music.

Tension and release are key components of all styles of contemporary American music, especially jazz. Often this rhythmic tension is created between players, like the drums and bass. But there are also ways to create tension within your own drumset patterns. That's what we'll explore in the following examples.

Pivot Rhythm

A pivot rhythm is the note value that you're using as the basis for a metric illusion. In this article, we'll use the quarter-note triplet as the pivot rhythm. The key to this metric illusion is to phrase the quarter-note triplets so that they sound like quarter notes in a faster tempo, or 8th notes in a slower tempo. To do that, you'll need to phrase the triplets in even groupings, like twos or fours.

Building The Illusion

Here's a series of exercises that will help you develop a metric illusion using quarter-note triplets. As the exercises progress, the triplets begin to sound more like quarter notes played in a straight 8th-note groove. Be sure to practice all of these exercises at a slow tempo at first.

Examples 1A, 1B, and 1C will help you develop control over the quarter-note triplets in the snare, bass, and hi-hat.

1A

1B

1C

Examples 2A and 2B focus on cross-limb independence. You should also try other variations of this hand-foot combination.

2A

2B

In Examples 3A and 3B, the phrasing starts to sound like it's in 2/4. This is because the hi-hat is now reinforcing the two-feel of the bass/snare pattern. As you practice these exercises, increase the volume of the illusion (snare, bass, and hi-hat), and decrease the volume of the ride pattern slightly.

3A

3B

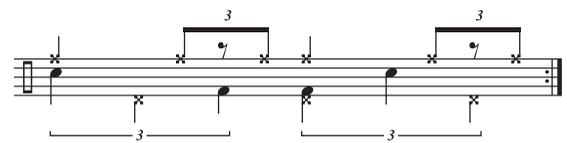
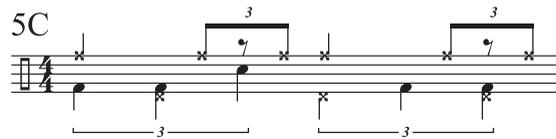
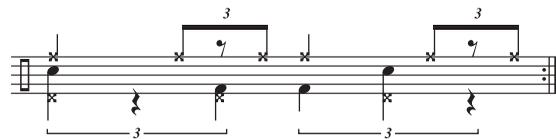
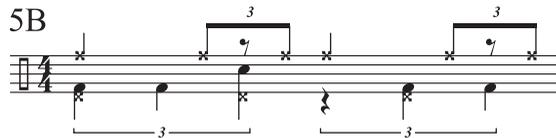
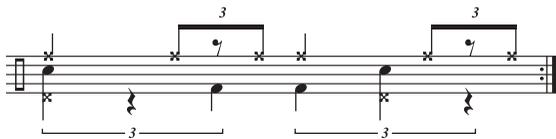
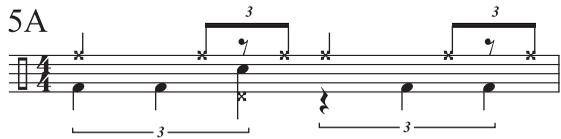
Now things are starting to get interesting. In Examples 4, the quarter-note triplets are phrased in groups of four, which takes two measures to cycle.

4

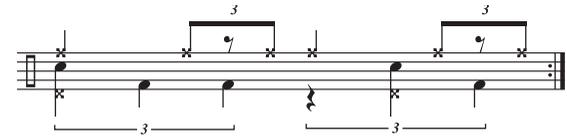
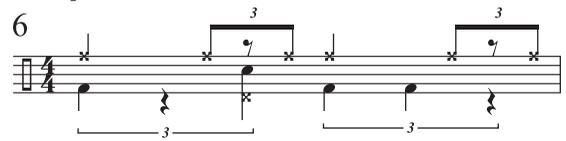
The End Result

Here's a complete metric illusion, with three hi-hat variations. These examples group quarter-note triplets in a way that—when listened to without the ride pattern—sound like a straight 8th-

note pop/rock groove. Play the triplet figures a little louder than the ride pattern to really sell the illusion.



There are many variations to this metric illusion. In all of the previous examples, we started the quarter-note triplet on beat 1 of the first measure. Try beginning the illusion in other parts of the measure, and experiment with different combinations of rhythms. Here's one more for you to explore.



You can use this same multi-step process to create your own rhythmic illusions. Remember, you can use any subdivision of the original tempo as a pivot rhythm to create phrases that sound like they're shifting tempos and feels. Good luck, and have fun!



Marc Dicciani is the director of the School Of Music at The University Of The Arts in Philadelphia, where he teaches drumset and courses in music business. He is an endorsing artist for Yamaha, Sabian, Remo, Regal Tip, and Latin Percussion. You can reach Marc at mdicciani@uarts.edu.



THE PERCUSSION INSTITUTE OF TECHNOLOGY

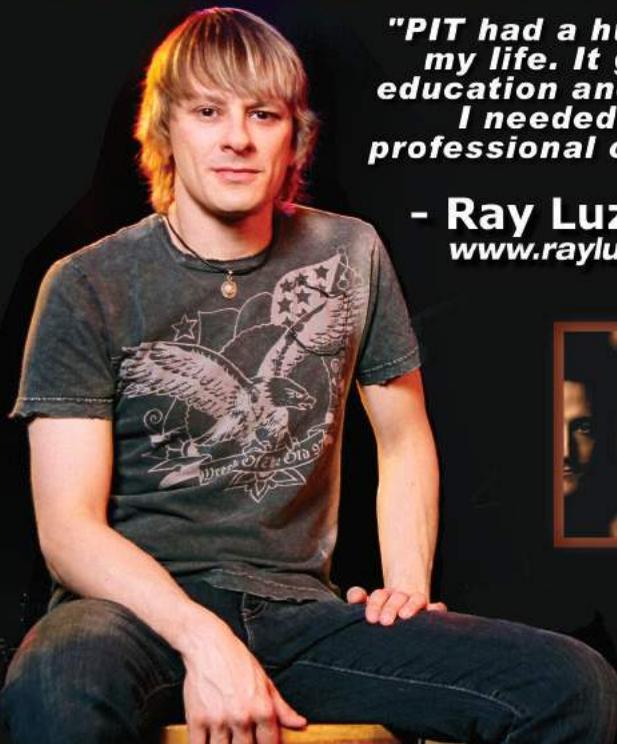


30TH ANNIVERSARY
1977-2007

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

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

- 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!

Great teachers, top name visiting faculty, renowned curriculum, professional performance experience, all located in the center of Hollywood. That's PIT!"

Gavin Harrison

"The Sound Of Muzak"

transcribed by John Kerr

Claudia Hahn



MUSIC KEY

open	R.C.	splash	China
H.H.	Bell		
T.T.			
S.D.			
P.T.			
B.D.			
H.H.			
w/ foot			

Add 1
 T.T.

British drummer Gavin Harrison is widely regarded as one of the leading figures in progressive drumming. His educational books, *Rhythmic Illusions* and *Rhythmic Perspectives*, and his instructional DVDs, *Rhythmic Visions* and *Rhythmic Horizons*, are must-haves for those interested exploring the concepts of metric illusion, rhythmic modulation, and beat displacement.

With acclaimed rock band Porcupine Tree, Gavin's drumming is a captivating blend of slick phrasing, ultra-precise execution, and strong groove, which has helped further solidify his position at the top of the heap. Here's a transcription of Gavin's super-tasty drumming in "The Sound Of Muzak" from Porcupine Tree's 2002 release, *In Absentia*.

Intro

♩ = 96

Verse

3

5

7

9

bell

Chorus

11

15

Intro

19

Verse

21

23

25

27

Chorus

29

33

37

41

44

Guitar Solo

47

49

GAVIN HARRISON

51

Musical notation for measures 51 and 52. Measure 51 contains a series of eighth notes with 'x' marks above them. Measure 52 continues with eighth notes, including a circled 'o' above a note.

53

Musical notation for measures 53 and 54. Measure 53 continues with eighth notes and 'x' marks. Measure 54 includes a circled 'o' above a note.

55

Musical notation for measures 55 and 56. Measure 55 continues with eighth notes and 'x' marks. Measure 56 includes a circled 'o' above a note.

57

Musical notation for measures 57 and 58. Measure 57 continues with eighth notes and 'x' marks. Measure 58 includes a circled 'o' above a note.

Breakdown

59

6

Musical notation for measures 59 and 60. Measure 59 is a whole rest. Measure 60 is a six-measure rest, indicated by a '6' above the staff.

Chorus

67

Musical notation for measures 67 and 68. Measure 67 continues with eighth notes and 'x' marks. Measure 68 includes a circled 'o' above a note.

71

Musical notation for measures 71 and 72. Measure 71 continues with eighth notes and 'x' marks. Measure 72 includes a circled 'o' above a note.

75

Musical notation for measures 75 and 76. Measure 75 continues with eighth notes and 'x' marks. Measure 76 includes a circled 'o' above a note.

79

Musical notation for measures 79 and 80. Measure 79 continues with eighth notes and 'x' marks. Measure 80 includes a circled 'o' above a note.

83

Musical notation for measures 83 and 84. Measure 83 continues with eighth notes and 'x' marks. Measure 84 includes a circled 'o' above a note.

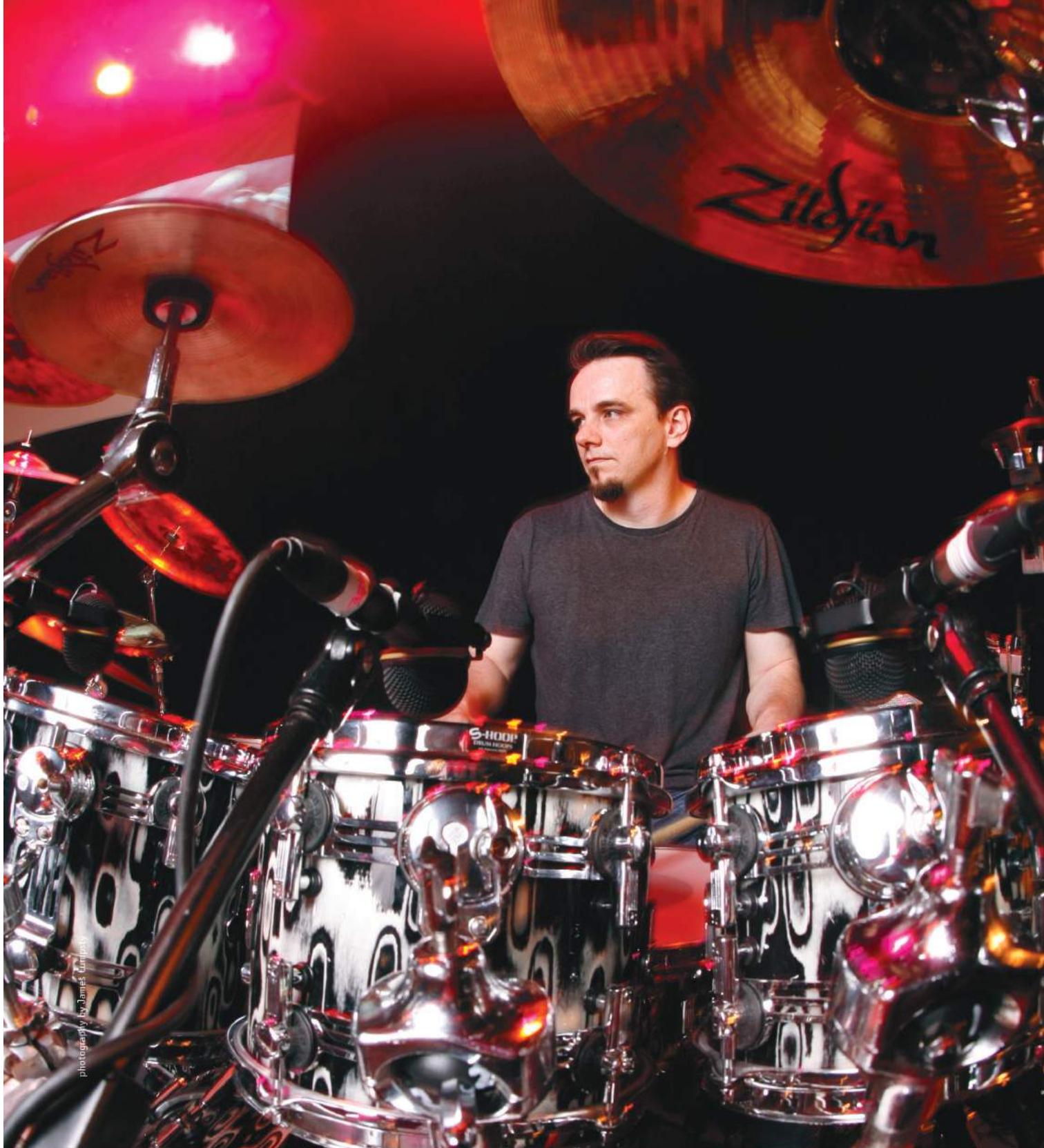
87

Musical notation for measures 87 and 88. Measure 87 continues with eighth notes and 'x' marks. Measure 88 includes a circled 'o' above a note.



To hear "The Sound Of Muzak,"
go to MD Radio at
www.moderndrummer.com.





photography by James Campisi

GAVIN HARRISON AND SONOR DRUMS.

Sonor Drums are
distributed in
North America by

Hohner, Inc. (USA)
P.O. Box 15035
Richmond, VA 23227-0435
www.sonor.com
www.myspace.com/sonorusa

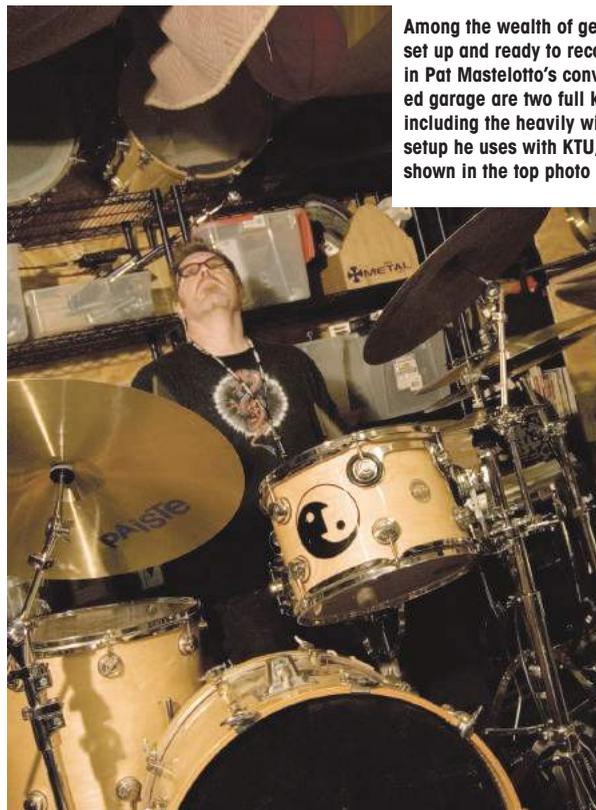
Coast Music (Canada)
A Division of Jam Industries
21000 Trans Canada Highway
Baie D'Urfe, Quebec, H9X 4B7
www.coastmusic.com

 **SONOR**[®]

Pat Mastelotto's

Ultimate Two-Story Percussive Laboratory

story by Adam Budofsky
photos by Ryan Chahanovich



Among the wealth of gear set up and ready to record in Pat Mastelotto's converted garage are two full kits, including the heavily wired setup he uses with KTU, shown in the top photo

If ever there was a drummer who could take advantage of a full-service home studio, it's Pat Mastelotto. Whether playing the role of elastic and reliable studio drummer, negotiating high-level rhythmic deals with King Crimson, or acting as producer/sound manipulator for any number of cool side projects, Mastelotto's work usually involves pushing the envelopes of sound, chops, and technology.

"I've always been into engineering and recording," Mastelotto tells MD from his remarkably stocked, multi-room home studio in Austin, Texas. In fact, when we caught up with him, the drummer had just been working on-screen with his multi-instrumentalist partner in the band Tuner, Markus Reuter. "I've been a home recording enthusiast since grade school," he



Amazingly, upstairs there's even more to hit, stroke, punch, scrape, drag, copy, and paste, including (clockwise, from top right) Pat's "big kit," the well-stocked percussion table perched in front of it, and a full-on electronics corner.



explains, "and I've been involved in digital editing since the first Mitsubishi machines. Around 1990 I started doing home records on ADAT. Some were successful, like The Rembrandts album. Then when Pro Tools Free came out, things really took off. I did most of the editing for the King Crimson Projekts and KC Collectors Club releases with Pro Tools Free on a borrowed Apple Quadra." Mastelotto mock-sighs at the memory: "Ah, the days of scuzzy."

Over the past couple of years, Mastelotto's taken particular advantage of an invitation to be a sort of musical "guinea pig." "A nearby studio owner, entrepreneur, and friend of mine started eSessions," he explains, "which is an online music collaboration site. She offered to 'front me' a Pro Tools hard drive rig, with the idea that I could be one of her first eSession talent members, on call 24/7 to test things. I already had most of the front end, like a few good mics, pre's, and instruments, plus I had oodles of recording experience. I'll never touch the work of real professional engineers, but these days my Pro Tools chops are pretty good, especial-

ly as applied to drum production." Mastelotto's space occupies an attached three-car garage and a large room above it. "Like most drummers," he shares, "I've spent most my life trying to sort out the perfect woodshed. I've always found detached garages to be the way to go, where my workplace is near the house but the foundation is not connected. And to help mask the volume, it's usually located near busy traffic, which was easy to do in LA. I've been out in the country in Austin since '94, and now I've actually moved drums back into the house." "Basically," the always-in-creative-mode drummer explains, "the downstairs remains a woodshed and experimental area where I can try out new setups—with me almost every gig requires a unique setup—and prepare for tours. And having several kits down there means I can have drummers over to jam. Upstairs is more the recording work space, though I still keep practice pads all over the house so I can grab a few diddles in between recording. Sticking exercises are a good oppo-

site reaction to doing so much mouse work." The upstairs "recording" room is about the size of a large two-car garage, with a high-pitched, barn-like ceiling. "That room is right next to my bedroom," Mastelotto explains, audibly happy about the arrangement. "I can wake up and track right out of bed in my PJs. In fact, sometimes I move drums and track in my bedroom, which has a more woody, ambient, Jeff Lynne/Flaming Lips type of drum sound."

Mastelotto adds that he runs a long snake downstairs to his fondly dubbed "garage of drumming delight," so he can still use that as a tracking room. "And to keep things sim-



Lift Mastelotto's garage door in anticipation of drum-gear overload, and you'll be disappointed; a false wall separates instruments inside from storables like extra boxes and tour T-shirts. Approach the room from within the house, though...ah, now we're talking.

WOODSHED

ple," he says, "lately I've been taking my stereo mic down there and recording loop fodder right into my laptop, running the Ableton Live. Then I'll bring those tracks back into Pro Tools upstairs, or to the stage."

Back downstairs, Mastelotto points out that, like most garages, his has standard rolling metal doors. "Normally I would board those up and insulate them from the inside," he explains. "But this time my buddy Ed suggested something kinda trick. He helped me make a soffit for the garage doors to roll up into, and then built double-isolated soundproofed

'false walls' inside that. So from the outside the garage looks normal. If you rolled up the garage doors you would see a normal garage, but only about two feet deep." Mastelotto uses that small space to store cardboard equipment boxes, old tour T-shirts, and the like, which have the added benefit of acting as soundproofing.

Inside the playing area, there's a tin roof, and the plywood- or plaster-covered walls are largely hidden by shelving that holds "a miniature drum store's worth of equipment," including drums, parts, heads, amps, and

cables. The floor is concrete, with most areas covered by drum rugs that Mastelotto can spike to take on tour.

In terms of sound control, Mastelotto says he was fortunate to obtain a set of two 6x4 and two 5x5 professional studio baffles, as well as a number of office cubicle baffles. "I cover those in packing blankets," he explains, adding, "If you're home-recording drums, get a half dozen good quilted packing blankets. They are useful in so many ways."

For optimal acoustic quality and projection, Mastelotto placed his main tracking kit in a corner, with the larger baffles positioned behind him. "These baffles act like tube traps," he explains. "And they really tighten up my sound." Smaller baffles are placed in front of the kit and to its sides, allowing the drummer to see over them while he's playing.

Mastelotto is clearly an equipment junkie. Besides the multiple DW kits, a vintage Ludwig set upstairs that's too fragile to go on the road, an appropriated Bill Bruford Crimson set from the '80s, and dozens of Paiste cymbals, you'll quickly notice in the photos that his home/space is overflowing with sound options. Still, Mastelotto insists that what makes his studio an attractive environment to create in is not necessarily the gear. "This is a people business," he confides. "In fact, for outside clients in particular, I think climate and location are bigger issues than gear. I live a bit too far from town to have casual drop-bys, and when working at my place we might not leave the house for a week. There are no restaurants out here—luckily I'm a pretty good cook!"

No matter how much fun he has in his home studio, or how productive he can be there, Mastelotto warns against the tendency to be consumed by all the drums and wires. "You might want to limit yourself," he suggests. "I might think, Okay, today I'm going to work on the pad in the morning for two hours, and then work with my electronics quietly for two hours, then I'll play free-form for an hour. Try to define the moments of the day, otherwise you can kind of go down the rabbit hole."



EC1™

EDGE CONTROL

- 14mil Single-Ply
- Enhanced Durability
- Defined Attack & Pitch
- Ambient Sound Quality
- Broad Tuning & Dynamic Range
- Clear or Coated (Translucent)



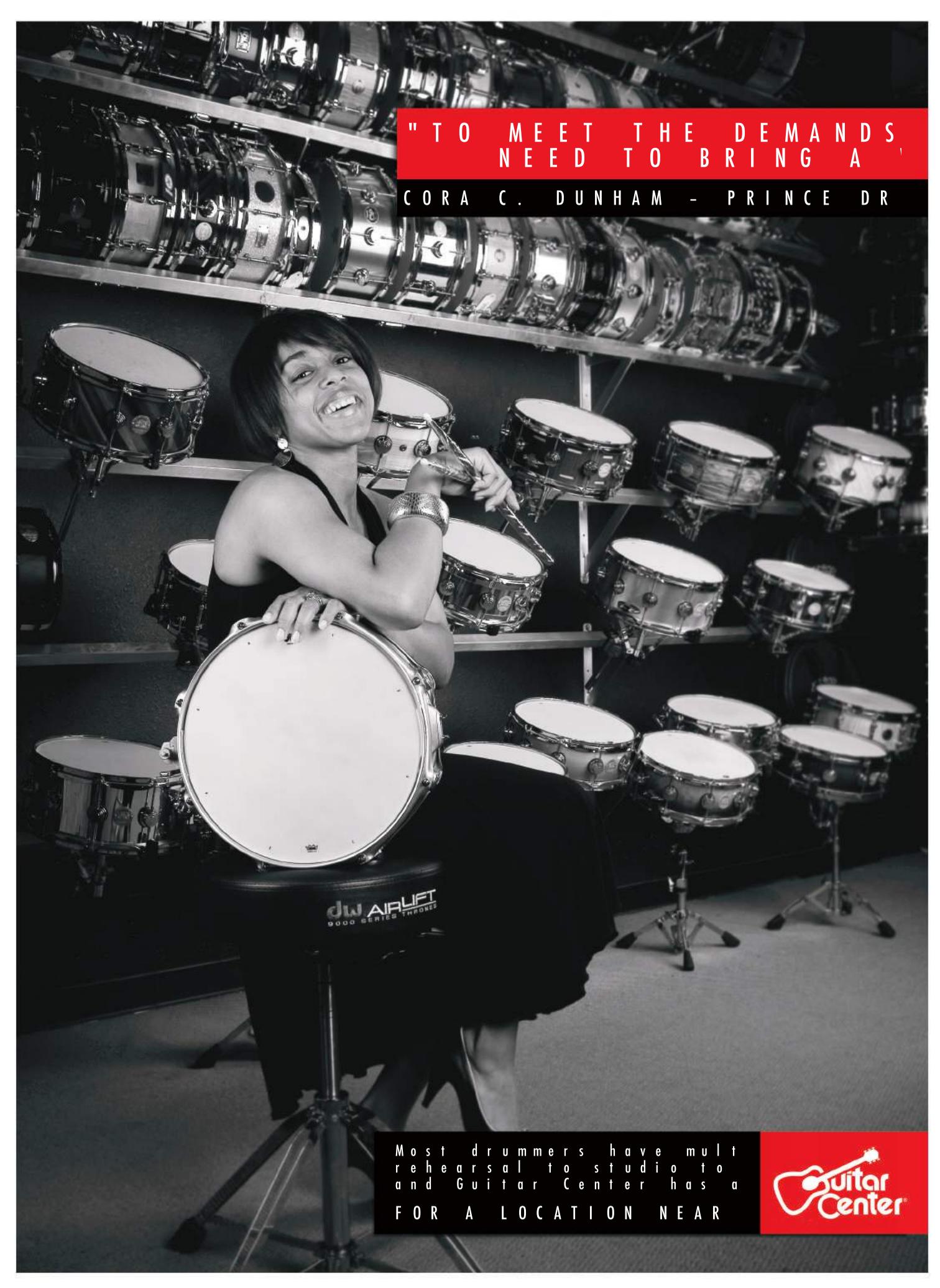
THE FIRST. THE FINEST. THE FUTURE.™

Available at your favorite retailer or at www.evansdrumheads.com

D'Addario & Company, Inc. | Farmingdale, NY 11735 USA | Evans, EC, and "The First. The Finest. The Future." are registered trademarks of D'Addario & Company, Inc. or its affiliates in the United States and/or other countries. © 2006. All rights reserved.

For first-hand descriptions of the equipment in Pat Mastelotto's woodshed, go to www.moderndrummer.com.





" TO MEET THE DEMANDS
NEED TO BRING A

CORA C. DUNHAM - PRINCE DR

Most drummers have multi
rehearsal to studio to
and Guitar Center has a
FOR A LOCATION NEAR

Guitar
Center

Aynsley Dunbar

Rocker With A Jazz Heart

Story by Robyn Flans
Photos by Alex Solca



Aynsley Dunbar is probably best known for his work with successful pop/rock bands like Journey and Jefferson Starship. But his distinctive jazz roots always set him apart from more straight-ahead rockers. It was Aynsley's musical creativity that generally got him hired. Ironically, it was often that same characteristic—his desire to stretch within the music—that also got him fired.

Aynsley never took formal lessons. Instead, he absorbed the influences of his drum idols, including Gene Krupa, Louie Bellson, and Buddy Rich. He also incorporated odd time signatures into his approach, which helped attract the attention of such notable musicians as John Mayall, Jeff Beck, David Bowie, and Frank Zappa.

Aynsley currently lives in Las Vegas, where he enjoys the active music scene. "There are lots of places to go jammin' ," he says, "so I'll just jump in with a band." Aynsley also plays with a band called The World Classic Rockers, doing corporate performances all over the world. And he's in the midst of recording an album for a German record company.

In this Playback feature, Aynsley was asked to talk about the significant recordings of his career. He not only spoke about his proudest moments, he was also honest enough to include some of his most difficult ones.

A Hard Road John Mayall (1966)

The first thing I did that was really outstanding would be John Mayall, in 1966. I had done only a couple of recordings before that, mainly demos with my first band, The Mojos.

Then I joined John Mayall, and the next minute we were in the studio. We had no idea what the songs were, so we learned them in the studio. John had an idea of what he wanted to do because they were his songs, but we had to put them together. John McVie and Peter Green [later of Fleetwood Mac] were in the band, and it was a really good group.

I learned a great deal with Mayall—mostly that sometimes when you play less, it sounds a lot better. There was one song, called



Dunbar's Dossier

Aynsley Dunbar has recorded and performed with:

- | | |
|--------------------|--------------------------------|
| Jeff Beck | Lou Reed |
| David Bowie | The Aynsley Dunbar Retaliation |
| Jefferson Starship | Whitesnake |
| John Mayall | Frank Zappa |
| Journey | |

"Another Kinda Love," that I didn't even play cymbals on, except on a couple of downbeats. It was mainly top drums. It was just one of those things where it sounded a lot better without cymbals.

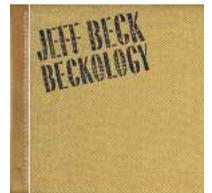
John also did a song called "The Supernatural," which was the first time anybody had ever done a song with feedback. I played timpani mallets on the drums.

"Tallyman" b/w "Rock My Plimsoul" (singles) Jeff Beck

("Tallyman" appears on Beckology
"Rock My Plimsoul" appears on Truth)

That was the Jeff Beck group with Rod Stewart and Ronnie Wood. It was another great band.

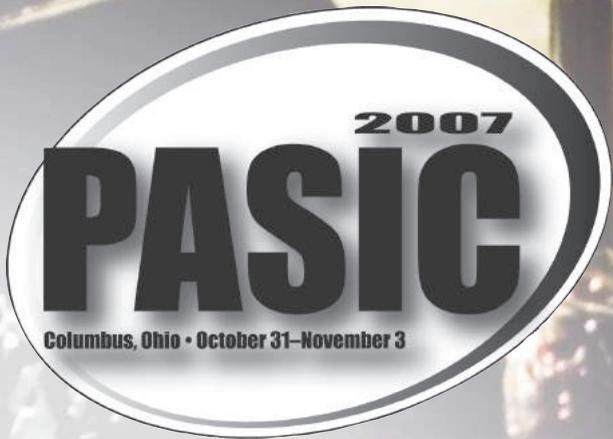
Mickey Most, the producer, had me tape my drums so they had no sound whatsoever. It was absolutely awful. But he kept saying he'd "do it in the mix." In those days we didn't have great headphones or headphone mixes, so the only way you could tell if a track sounded good was to go into the studio to listen to it after you played. Afterwards, the drums sounded okay because Mickey put a lot of EQ on the track and got the sounds he wanted.



Doctor Dunbar's Prescription The Aynsley Dunbar Retaliation (1969)

Retaliation was a blues band that I put together in 1967, and that lasted through 1970. Doctor Dunbar's Prescription was the first of our four albums, and I did a drum solo on one of the tracks. It was an ad lib solo on top of a song we basically threw together in the studio—very reminiscent of the way things were done in John Mayall's band. Everything I did in those days was about feeling and just playing.





The Percussion Show.

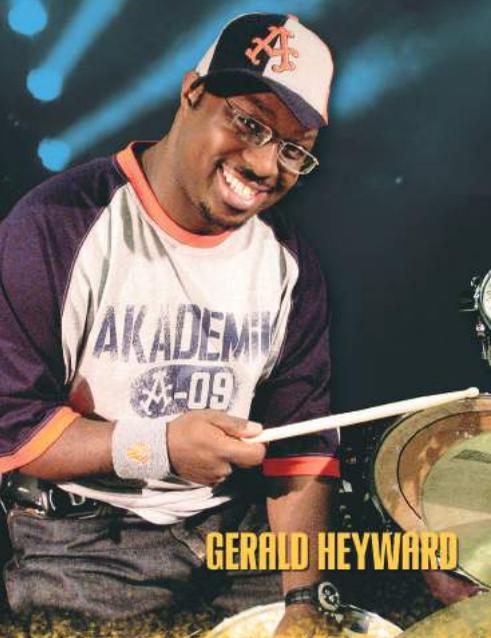
- 130+ clinics, concerts, master classes and events on 13 stages
- 100,000+ square foot International Drum & Percussion Expo featuring over 130 drum and percussion related companies
- Internationally recognized artists
- MUCH MORE!

Percussive Arts Society
International Convention
www.pasic.org 317.974.4488

Register Now!

Dave DiCenso
(John Petrucci, Johnny A., Hiromi)
PASIC 2007 Artist

signature series FROM VIC FIRTH



GERALD HEYWARD

model SGH

“LAY INTO THAT GROOVE”

Gerald's signature stick was designed with a barrel tip and a short taper. Crafted from the same hickory we use for our #1 selling American Classic® series, it's perfect for the player who wants to really lay into a groove.

VIC FIRTH
WHEN IT MATTERS, ASK FOR VIC FIRTH

PLAYBACK

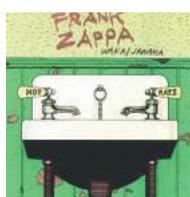


“Waka/Jawaka”

Waka/Jawaka Frank Zappa (1972)

Frank had a broken leg. He had been pushed offstage about six months earlier, and he was sitting in a wheel chair. He was playing guitar, sitting down, and writing all these complex things. We had charts for the openings, and then we were to ad lib from there on out, so we just played the songs through. From cues that Frank gave by pointing his fingers, we would do what we did. Frank gave me a drum solo on that tune, and when it rides out, I was just playing a bass drum part. I only had a single bass drum in those days. When Frank came back with the finished product, he had put a trumpet fanfare over that bass drum ride-out at the end. He wrote that part to the feel of the bass drum, which I had played between a straight and a triplet feel. He just changed the whole thing to fit the bass drum pattern.

Playing with Frank was the most tremendous time of my life. He was one of those guys who brought you to another level. He was the only guy who played different time



signatures like that. I was already playing time changes; I'd started doing that with my own bands many years earlier. I did “Take Five” with The Mojos as my drum solo in 1964.

Frank found me when I was performing at a record festival in Brussels. A French TV producer who knew me grabbed Frank and brought him on stage while I was playing. We played two songs together, after which we sat in a car and he chatted to me about coming to America. The next thing I knew, he was in London at one of the big clubs everyone went to, and that's when he offered me a job. That was in February of 1970. I moved over at that point, and I was with Frank for three years. I played on Chunga's Revenge, Fillmore East: June 1971, 200 Motels, Just Another Band From LA, Waka/Jawaka, The Grand Wazoo, and Apostrophe'.

“Oh, Jim”

Berlin Lou Reed (1973)

Lou found me through [producer] Bob Ezrin. Bob called and came down to LA, and we flew back to his house in Canada



where we spent our time going over the songs and charting them out. Bob could write things out, but he needed me to chart the time signatures, the bar structure, and so on. I had to do all that so I had an idea of what the songs would be when I got there. The song called "Oh, Jim" comes to mind because I put a drum opening on it. I started playing a repetitive little fill in the studio, and Bob Ezrin said, "Keep that thought, let's put that on a song," and so we put it on "Oh, Jim."

Berlin was the most depressing album I ever did in my life, for many reasons that I can't elaborate on. In a situation like that, you just have to plow through it. We were staying at the Churchill Hotel in London, and we'd go to the gig just as night was falling. We'd leave the session at 9:00 in the morning as the sun was coming up. One day I got back to the hotel on a day off and the phone rang. David Bowie was on the line, and he asked me if I'd like to go down and sit in with the band at the last gig that the Spiders From Mars were doing. I said, "Do you mind if I call Lou and ask if he wants to go?" David said okay, so I called Lou. He got so pissed that he called a four-hour session—on our day off—so I couldn't go sit in. I went to the party afterwards and there are pictures of me, Jeff Beck, David Bowie, Lou, and Mick Jagger all sitting at a table. It was after that that Bowie called to ask if I'd like to work as his in-house session drummer.

"Rebel Rebel"

Diamond Dogs David Bowie (1974)

I joined Bowie for six months. I was flying back and forth from America to England every two weeks. I was staying at the Duke of Norfolk's

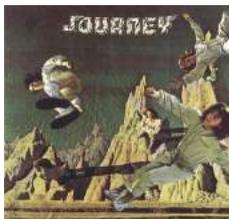


house behind Buckingham Palace in London, and I was having a great time, but I was getting tired of it. We did Pin-Ups and Diamond Dogs. "Rebel Rebel" would be the best thing off Diamond Dogs.

Bowie was huge in Europe at that time, but he hadn't made a dent in America. "Rebel Rebel" helped him get started there. Bowie knew what he wanted to hear on the song, but he didn't know how to explain it. He told me he wanted a straight feel with just snare drum hits. He didn't want tom-tom hits, which was hard for me because I play tom-

toms as a feel thing. David wanted something straight and simple.

When David's manager gave me a legal piece of paper with like six clauses—all on their side, with nothing for me on it—I left. That was Christmas of '73.



"Kohoutek" Journey Journey (1975)

When I got back to LA I had messages on my answering machine from Journey.

They were pretty much a jazz/rock fusion band at that time, which appealed to me. So I moved to San Francisco to join them. "Kohoutek" is a very different kind of song—something you still don't hear a lot of people doing. It was also a very difficult track for a drummer to play with a single bass drum. It's pretty fast—we played it double time and half time—and there are a lot of nice little bits and pieces on it. In fact, there were a lot of things on that whole first album that were interesting.

I began playing double bass with Journey [on Next] because Neal Schon couldn't hear the downbeat when I played the single bass

WHAT'S IN YOUR BAG?

We'd like to welcome Joey Heredia to the Vic Firth family. He knows that we not only make the best sticks with the largest variety of sound colors, but he's teaming up with a community of the world's hottest players. Join our family. We've got the sticks to make you sound great, and more.

JOEY HEREDIA HAS:

- 5 pair SJH Joey Heredia Signature sticks
- 2 pair SGWB Steve Gadd signature brushes
- 1 pair WMM Maraca mallets
- 2 pair Tala Wands
- 1 pair American Custom® SD6 sticks
- 1 pair Vic Firth SIH1 headphones
- 1 cowbell
- 1 watch
- 1 bracelet
- 1 arm band
- and...

WHEN IT MATTERS, ASK FOR VIC FIRTH

PLAYBACK

drum. It was pretty silly. When I was playing a 16th-note fill with the bass drum, I'd play the first, third, fifth...and so on...beats on the hi-hat, and the second, fourth, sixth...and so on...beats on the bass drum. When you heard it played, you'd think I was actually playing sixteen beats per measure. I was only playing eight, but it was where the bass drum was. Neal played so damn loud—his echoes echoed—that he couldn't hear the downbeat. It was the stupidest thing ever, but I went along with it to be part of the band. Double bass drums are very difficult to record for a producer, and they're also tough to mike on stage—you have to put them out of phase. Nowadays I use a double pedal.

The early Journey material, like "Kohoutek," was great. But by *Infinity* (1978) things started to get more "commercial." I had to play more like Mick Fleetwood, otherwise it just didn't fit. I was fired after I played a Chinese cymbal to create a gasping sound on "Something To Hide." Steve Perry didn't want me to play it, but I played it anyway, and that led to my departure.

Freedom At Point Zero Jefferson Starship (1979)

I did a sixteen-bar opening to the title song on that album. The rest of the band left me alone to work on the opening. They thought they were going to be



back of the drums. Mike Stone was recording us, and he got a really big sound by opening the loading dock doors and putting microphones in the loading dock. It was sub-zero temperature outside, so my front would be burning hot and my back would be frozen.

That was when David Coverdale asked me if I could get the biggest drums possible. I used to play 22" bass drums and just regular toms.



gone for an hour or two, but once I got the beginning of the song in my head, the opening just came to me and I played it down. I think I spent about three minutes working on it.

Starship was a lot of fun when Paul Kantner was out of the mix. The rest of the band was great. We found vocalist Mickey Thomas, and we had a big hit with "Jane." "Girl With The Hungry Eyes," which was a Paul Kantner song, had a little bit of a time change in it. I was in the band for five years.

"Crying In The Rain" Whitesnake Whitesnake (1987)

We recorded that album in Vancouver, in a big room with ambient mics inside, and on either side of and in



David made me get 26" bass drums and power toms...and I really couldn't play them. We ended up getting rid of the power toms and going back to my own toms on top, but David wanted the big bass drums. He was all about how big everything was. The sound would have been better—and bigger—if he had let me use the 22" bass drums, because they sounded better. It's not the size of the drum, it's what sounds best.

Making that album was hard because of attitudes and personalities involved. But from a musical standpoint, it was one of the best recordings I ever did.



istanbul
Agop Handmade cymbals from Turkey.

"SPECIALIZING IN
ISTANBUL AGOP AND
ALCHEMY CYMBALS."

THE
Cymbal
SHOP

LARGEST INVENTORY
IN THE USA!

ACCURATE SOUND FILES FOR EACH CYMBAL
SUPERIOR SERVICE • PROMPT SHIPPING

WWW.THECYMBALSHOP.COM
GIBSONVILLE, NC
336-402-4123
INTERNATIONAL ORDERS WELCOME

alchemy
cymbals

Can You Handle the Truth?



The Beatnik Rhythmic Analyzer P-Series is the first comprehensive workout tool for percussionists that takes rhythm and timing exercise to a whole new level.

With a built-in metronome and interactive platform, the advanced technology of the Beatnik will help any percussionist improve their rhythm, timing and dynamic skills.

It is fun and easy-to-use as it analyzes accuracy stroke-by-stroke and scores each practice session with real-time visual feedback.

**Think your skills are 66% accurate? Or even 90%?
Find out - Beat the Beatnik.**



**RA1200p
\$189 Retail
UNCONDITIONAL
LIFETIME WARRANTY**

ONBOARD
RESEARCH
CORPORATION

**800.340.8890
www.tuners.com**



Online Drum Forums

Information, Opinions, And More

by Rick Long

Online forums have definitely evolved. They started as simple bulletin board formats. Now they're advanced message centers that include member profiles, archives of past messages, and daily email updates that let you check out forum activity without even having to log on. Today there's a forum to fit almost any drummer's desire for information, humor, and camaraderie.

This article examines how some drum forums came about, what they have to offer, and what the future holds. It is not an attempt to evaluate every forum out there. See the sidebar for a list of forums active at press time.

How They Began

Some forums got started as a way to create closer relationships between retailers and their customers. Others offered "open mic" opportunities for frank discussions without commercial connections. Still others were developed to provide resources and parts for drum builders.

The webmaster for Evans (D'Addario Discussion Boards) states, "The first Evans Web site was launched in 1996. We saw the opportunity to communicate with consumers of our products, and to offer a place for them to 'get together' as an online community. The forum could also help service our customers, since knowledgeable players often share opinions and facts about our products and many others."

Remo's webmaster adds, "We started the remo.com forum to allow our users to interact with people who shared the same passion. We also wanted to provide them with the means to contact us whenever they needed."

The webmaster for UK-based Mikedolbear.com comments,

"Our initial aim was to raise the profile of the UK drumming scene. We also thought that while drummers were aware of a number of big annual trade shows—such as NAMM, PASIC, and the Frankfurt MusikMesse—there was no real buzz about them. By attending these shows and creating daily reports and photo galleries, we hope to bring the shows to our visitors' front rooms."

According to the webmaster of Yamaha's DTXperience forum, "We see the forum as a way to generate the same kind of loyalty for our electronic drums as our acoustic drums enjoy. It's a place where drummers can share ideas on how to apply electronics to their own musical situations. The forum is also a way of providing customer service beyond the consumer's expectations. When someone's had a problem, I've been able to get him or her taken care of quickly via the private message feature. I've used it to have warranty replacement parts sent directly to the consumer."

What They Offer

The webmaster at HouseofDrumming.com sees his forum as ideal for information dissemination, saying, "Zildjian's John DeChristopher has posted news about everything from clinic dates to hurricane Katrina relief fund information." Meanwhile, the webmaster at Drumsmith.com says, "Our forum is known primarily as a discussion group. Other forums/Web sites have tried to be everything to everybody, and I'm not sure that's a good thing."

When asked what has been the most surprising about the posts on his forum, the webmaster at DrumRap.com pointed out, "We're constantly amazed at the amount of creative knowledge offered by our forum users. It's wonderful to see established users welcome and support newer members with intelligent and helpful answers to even the simplest posts."



• PROFESSIONAL PRODUCTS • EXCEPTIONAL SERVICE

- ★ 2112 Percussion
Raleigh, NC
- ★ Atlanta Pro Percussion
Atlanta, GA
- ★ Backbeats Drum Shop
Salt Lake City, UT
- ★ Bentley's Drum Shop
Fresno, CA
- ★ Birmingham Percussion Center
Birmingham, AL
- ★ Buffalo Drum Outlet
Buffalo, NY
- ★ Cadence Drums
Rochester, NY
- ★ Colorado Drum & Percussion
Fort Collins, CO
- ★ Columbus Percussion
Columbus, OH
- ★ Dale's Drum Shop
Harrisburg, PA
- ★ DiCenso's Drum Shop
Weymouth, MA
- ★ Donn Bennett Drum Studio
Bellevue, WA
- ★ Drum Circuit
San Luis Obispo, CA
- ★ Drum Headquarters
St. Louis & St. Peters, MO
- ★ Drum Shop
Portland, ME
- ★ Drum World
Pittsburgh, PA
- ★ Drum World
Tulsa, OK
- ★ Drums 2 Go
Orlando, FL
- ★ Dynamic Percussion
Manchester, CT
- ★ Ellis Drum Shop
St. Paul & Richfield, MN
- ★ Explorers Percussion
Kansas City, MO
- ★ Fork's Drum Closet
Nashville, TN
- ★ Ray Fransen's Drum Center
Kenner, LA
- ★ Just Drums
Toronto, Canada
- ★ Lemmon Percussion
San Jose, CA
- ★ Long Island Drum Center
Nyack, NY
- ★ Original Long Island Drum Center
Plainview, NY
- ★ Memphis Drum Shop
Memphis, TN
- ★ Midwest Percussion
Mokena, IL
- ★ Percussion Center
Houston, TX
- ★ Resurrection Drums
Hollywood, FL
- ★ Rupp's Drums
Denver, CO
- ★ Skins 'N' Tins Drum Shop
Champaign, IL
- ★ Stebal Drums
Willowick, OH
- ★ West Coast Drum Center
Santa Ana, CA
- ★ Zampino's Drum Shop
N. Canton, OH



SUPERDEALS



FOR MORE INFORMATION ABOUT THESE
AND OTHER **SUPERDEALS**
CONTACT A FIVE-STAR DEALER NEAR YOU

www.FiveStarDrumShops.com



★ Gretsch Drums are available here. All other items are available at all stores.

THE PERFECT STICK



NO MATTER WHICH STYLE YOU CHOOSE, UNDERNEATH EVERY ARTISTIC IS A 100% USA-PRIME, TOP-QUALITY, HAND-SELECTED HICKORY HOT STICK THAT'S RIGHT FOR THE STYLE YOU PLAY.

Nothing's Perfect

The online community is not without issues. In a comment regarding accountability, the webmaster at BillyWard.com says, "Someone who has never made a record can make factual—and anonymous—statements about anything, and nobody is there to call them on it. There are a lot of people hiding behind a curtain out there, like in *The Wizard Of Oz*. I personally think if this behavior continues, the forums will go under."

Mikedolbear.com's webmaster adds, "Another problem—in the UK anyway—has been the lack of case law on the status of forums. Are we editors...or simply carriers of information? We don't write the content of each post, but we do provide the service by which the posts are 'published.' And we do, technically, have the ability to change content. The main laws that affect us are defamation laws. To deal with this, I've compiled a comprehensive list of rules that set out clear boundaries."

Drumsmith.com takes a zero-tolerance approach toward "attention seekers, trolls, detractors, and destructive critics—generally those with attitude challenges." The webmaster adds, "Some forums tolerate all kinds of nonsense, from racism and hatred to threats of violence against members. Our moderators can spot trouble coming, usually before it has an opportunity to manifest itself. When we need to, we revoke memberships. Our banned members list represents 1% or less of our total membership, and that's more than acceptable."

According to the Evans/D'Addario webmaster, "The fact that this forum is owned

and run by a corporation sometimes gets lost. Members take ownership of the board, and they feel they have a right to post what they want. We embrace and encourage this, but it's a constant challenge to allow 'free speech' while maintaining a forum that will not offend the masses. Some members feel that 'Big Brother' is coming down on them when posts need to be edited or deleted due to inappropriate content or language."

The Membership Speaks

The real strength of any drum forum is its members. So we asked webmasters who responded to our initial survey to invite forum members to offer their comments as well.

When asked why they joined a drum forum, several respondents cite the opportunity to interact with drummers all over the world and to share experiences while learning. One Drumheads.org member replies, "I like to consider my twenty-seven-plus years experience a resource for fellow drummers. So I try to help other drummers avoid the mistakes I've made." A DrummerCafe.com member adds, "In many respects, I think of drumming forums the same as drumming itself. It's an ongoing journey of discovery. We are all perpetual students."

When it comes to picking forums to join, most members cite comfort level with other members, as well as the overall knowledge base of the forum. Another member of DrummerCafe.com says, "I was looking for a forum that wasn't focused on a specific brand of drums, nor on a specific musical genre. I was also looking for something that was simple in its design. I don't need a lot of dancing

baloney to hold my attention. The quality and content of the posts is what I'm interested in, not the graphics."

A member of DrumForum.org remarked on the depth of knowledge of the members, saying, "I don't think there's ever been a question posed by any member that didn't receive a prompt and knowledgeable response from another member. Whether the questions involve equipment, tuning, technique, style, notation, or vintage gear, you can always get an answer—and plenty of opinions."

Off The Net

Some forums expand their activities beyond cyberspace. For example, members of DrumForum.org recently met in Indianapolis for a day. A local hall was rented, food and beverages were prepared, and twenty drumsets were loaded in. Participants spent the day playing each other's kits, trading chops and stories, and generally having a good time. Likewise, members of DrumRap.com organized a custom builder's "summit," bringing together builders from across the country to meet and set up booths to showcase their drums and related projects.

Forums have also led to international cooperation and friendship, as illustrated by a personal story from the webmaster at Drumheads.org. "A friend that I knew only from the forum was coming to New York City from the Dominican Republic. It just so happened that Mike Mangini and Dennis Chambers were doing a clinic during my friend's visit. So when he came to town I took him around to some drumshops, and we went to the clinic. It was a great experience to help

FOR EVERY STYLE.



WWW.HOTSTICKSDRUMSTICKS.COM

 Hot Sticks™

Drum Forums

The following drum forums were contacted during the research stage for this article. New forum sites are being created all the time, so key "drum forums" into your favorite search engine to locate them.

BillyWard.com •
p205.ezboard.com/bbillyward

Cymbalhollic.com •
www.cymbalhollic.com/forums

ddrums.com • ddrums.com/forum

Dmusic Drum Forum •
www.dmusic.com/forum/drums/

The Drum Central Forum •
cogj.drumcentral.free-online.co.uk/forum/

Drum-Forum.Com • www.drum-forum.com

DrumForum.org • www.drumforum.org

OnlineDrummer.com •
www.onlinedrummer.com/discussion

Drum Solo Artists • www.drumsoloartist.com
(enter and click on "Drum Forum")

Drumheads.org • www.drumheads.org

Drummergirl.com • www.drummergirl.com
(click on "Girl Talk")

Drummer's Cafe • www.drummercafe.com
(click on "Forums")

DrummerWorld Official Discussion Forum •
www.drummerworld.com/forums

DrummersForum.com •
www.drummersforum.com

DrumRadio.com •
www.drumradio2.com/phpbb2/index.php

DrumRap • www.drumrap.com

Drums.com • www.drums.com/forums

DrumsetConnect •
www.drumsetconnect.com/forums

Drumshed.org • forum.drumshed.org

Drumsmith.com • www.drumsmith.com

DrumWright Discussion Forum •
www.drumwright.co.uk/forums

Ghostnote.net • www.ghostnote.net/vbforum

Harmony-Central •
acapella.harmony-central.com/forums

HouseofDrumming.com •
www.houseofdrumming.com/forums

Huggle Forums •
www.huggle.com/forums/index.php

JazzReview.com Drummers Corner •
www.jazzreview.com/forum/dcboard.php
(click on "Drummer's Corner")

D'Addario Discussion Boards •
www.daddariostrings.com/Discuss

Just Plain Folks • www.justplainfolks.org
(click on "Forums")

Metaltabs.com Drum Zone •
metaltabs.com/forum/forumdisplay.php?f=4

Mikedolbear.com • www.mikedolbear.co.uk
(click on "Forum")

Not So Modern Drummer •
www.noisomoderndrummer.com
(click on "Drum Forum")

Pearl Drummers Forum •
www.pearldrumsforum.com

Percussion Planet • www.percussionplanet.org

The Phil Collins Forum—Drums and Drumming •
www.philcollins.co.uk (click on "Forum" and then
on "Drums and Drumming")

Remo.com • www.remo.com/forum

Riolo Custom Talk •
members3.boardhost.com/amdrumparts
(click on "Post Your DrumWrap")

Sonor Soundtalk • sonor-world.com
(enter and click on "Sound-Talk")

Sound Attack—Famous Online
Drum Store—Drum Forum
www.soundattak.co.uk/forum

Tenordrummer.com
www.tenordrummer.com (click on "Forum")

vdums.com (part of Drumbalaya.com)
vdums.com/forum

Vintage Drum Guide Forum
www.vintagesnaredrums.com/forums

Yamaha—DTXperience
www.dtxperience.com/forums

Parental Warning

Most drum forums focus on education about—and promotion of—drumming. However, some forums tolerate "adult" content and language more so than others. You should exercise supervision before allowing your child to sign on to a drum forum. Be sure to review the rules and regulations of each forum that your child wants to visit, so that you can determine whether it promotes a "kid-friendly" atmosphere.

DRUM FORUMS

out someone I'd never met in person and to share our common interest of drumming."

Looking Ahead

What about changes for the future? The webmaster at Drumheads.org explained that he is "currently working to give our forum members a more interesting and interactive posting experience. We're continually adding information and reviews to our 'discography' database, which is searchable by band and by drummer. It allows members to find material that their favorite drummers might have played on, and to post reviews as well."

Pearl's webmaster responds, "We'd like to have more artists visit the forums for quick interview sessions with forum members. We're working on a podcast show that will have segments that tie into conversations and people on the forum. We're also planning to have some members-only features on our main Web site at some point."

A forum member at BillyWard.com suggests, "I'd like a voice-component added, so that members on Billy's site can talk to each other in real time, to get more of a human experience. The Internet can be a lot like Pro Tools, erasing the humanity from our experience here. Music is about living and breathing and passion. It would be cool to hear everyone,

and not just see what they typed."

The Big Picture

Drum forums are part of the expansion of the drumming community—and of the entire percussion industry. Yet they remain only one medium through which information can be shared. As one webmaster notes, "Drum forums offer a level of immediacy that's not possible in the print industry. However, magazines are able to offer in-depth interviews with professionals, as well as higher-quality graphics than are available with the current forum software packages." As a result, both the print media and the online forum community are valuable components of a total learning experience.

It's a great time to be a drummer.

To collect information for this article, we surveyed webmasters and forum members alike regarding their forum experience. Almost fifty drum forums were identified in the initial research phase. Some were more active than others, but almost all were busy forums with hundreds, if not thousands, of posts.

The Internet offers a level of anonymity not present in most forms of communication. This article preserves that anonymity by not including the names or email addresses of individuals who responded to our research survey.



AHEAD
BLACK ON BRASS
SNARE

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

**NOT ONE
...BUT 2 AWARDS!**

BEST SNARE DRUM
mikedolbear.com
VISITORS POLL 2007

BEST NEW PRODUCT
mikedolbear.com
VISITORS POLL 2007

**...AND INTRODUCING
3 NEW MODELS!**

CHROME ON BRASS
Available in 6" x 14", 6" x 14"

WENGE VERT
Solid Stave Construction

1 PLY STEAM-BENT MAPLE

AHEAD
DRUMSTICKS
DRUMS AND ACCESSORIES

BIG BANG DISTRIBUTION
800-547-6401
www.AheadDrumsticks.com

**Experience THE WORLD'S
LOWEST PRICES!**

EVERY MAJOR BRAND IN STOCK!

Guitars • Amps • Drums • Keyboards • Synthesizers • Samplers
Sound Systems • Recording Equipment • Software • Accessories

Marvin "Smitty" Smith with West L.A. Music's Jeremy Miller

West L.A. Music's Mark Spiwak with CSNY drummer Johny Barbata

Genesis' Chester Thompson with West L.A. Music's Rick Waite

Buckcherry's Xavier Muriel with West L.A. Music's Rick Waite

West L.A. Music's Don Griffin with Amir "Questlove" Thompson

West L.A. Music's Mark Spiwak with the legendary Ringo Starr

Shop Where the Pros Shop • Call Us Today!

West L.A. Music

West Los Angeles (310) 477-1945 • Universal City (323) 845-1145
Fax (310) 477-2476 • sales@westlamusic.com

We will beat any price from any authorized stocking dealer anywhere in the United States.

JAM WITH THE STARS!

LIVE THE DREAM!

ROCK 'N' ROLL FANTASY CAMP

Presents

A SPECIAL 10TH ANNIVERSARY CELEBRATION

Las Vegas

NOVEMBER 7-11, 2007

VETERAN'S DAY WEEKEND

MANDALAY BAY HOTEL & CASINO • HOUSE OF BLUES

Talent to be announced soon, visit our website at

www.rockcamp.com

for the latest updates

Space is Limited, Call Now to Register!

1-888-762-2263



Gibson

MODERN GUITAR

GuitarPlayer

Guitar Center

VHT CLASSIC



Dan Weiss

Story by Michael Dawson • Photos by Paul La Raia

A Glimpse Of What's To Come

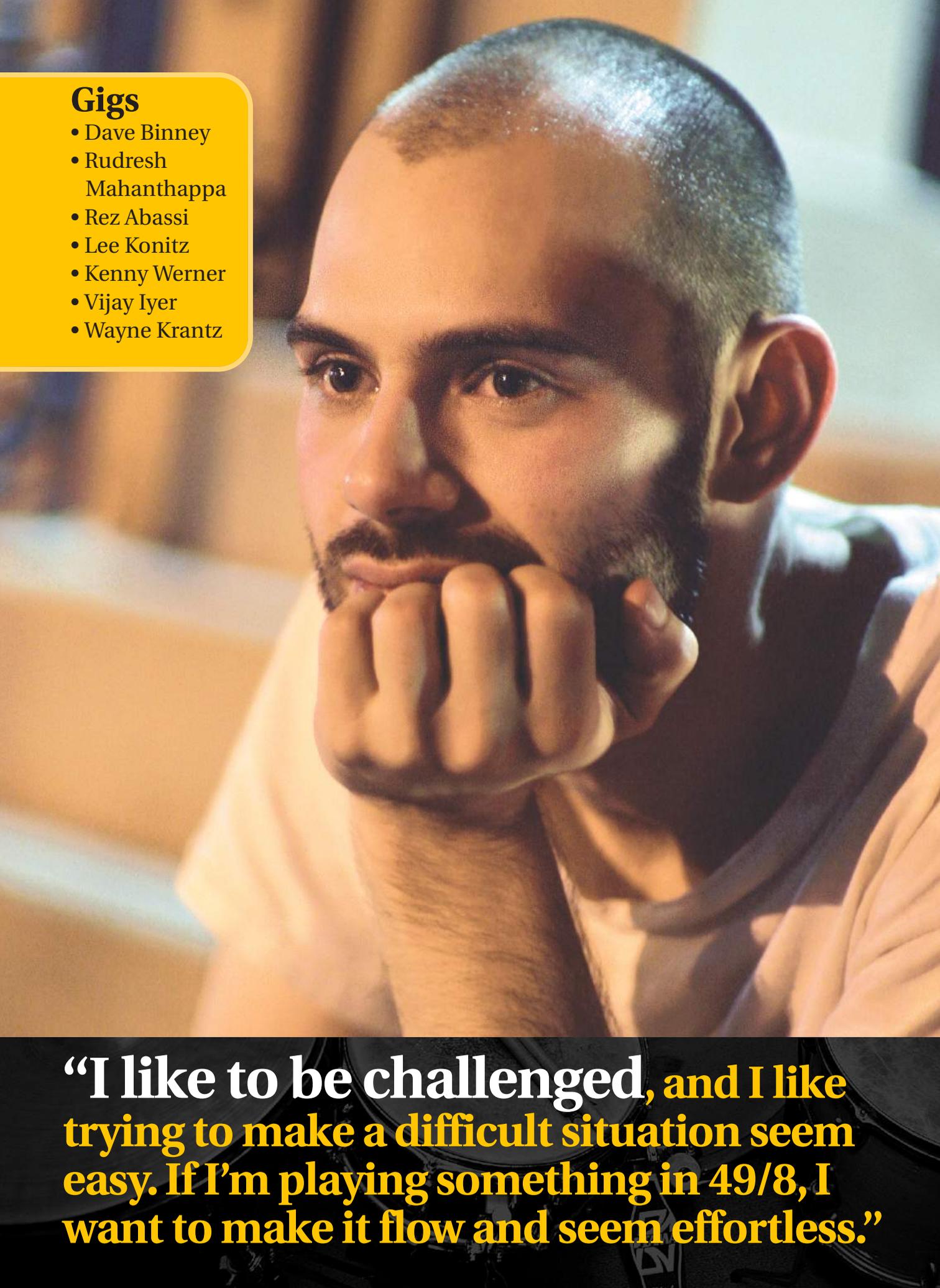
“I’ve always been interested in trying to extend the parameters of the drumset,” says forward-thinking New York City jazz drummer Dan Weiss, referring to his early years behind the kit. “To develop my vocabulary, I listened to the greats and tried to emulate them. But I also wanted to play different music on drums, like Bach two-part inventions. I wanted to transfer the phrasing of *those* types of pieces to the set.”

That creative and individualized approach to drumming also translated into how Weiss internalized the language of jazz while studying with Jeff Krause in high school and then John Riley at the Manhattan School Of Music. “I learned a lot of solos by guys like Sonny Rollins, Lee Konitz, Lennie Tristano, Oscar Peterson, John Coltrane, and Charlie Parker,” Dan recalls. “I listened to their solos *hundreds* of times to get inside the nuances of them. The inflections of the phrasing are inherent to their specific instruments, and the accents are usually dictated by the melodic line. So it’s a challenge to replicate those things on the drums.”

But the greatest challenge in Weiss’s young career—and ultimately what has helped him earn his reputation as a fresh and exciting new voice in jazz—has been his focused effort to incorporate what he’s learned as a devoted tabla student to the adventurous music he’s making with New York’s leading improvising artists, like saxophonists David Binney and Rudresh Mahanthappa, guitarists Rez Abassi and Miles Okazaki, and pianist Kenny Werner, as well as with his own trio featuring longtime friends Jacob Sacks (piano) and Thomas Morgan (bass).

Dan also recently released his first solo album, *Tintal Drumset Solo*, which features an entire classical tabla solo adapted for drumset, and he’s been performing as a duo with fellow NYC drummer Ari Hoenig.

At the time of our interview, Dan had just appeared on several incredible releases, including Dave Binney’s *Cities And Desires* and Rudresh Mahanthappa’s *Codebook*. On both albums, Dan’s uncompromising and intense tabla-influenced drumming is at the foreground.



Gigs

- Dave Binney
- Rudresh Mahanthappa
- Rez Abassi
- Lee Konitz
- Kenny Werner
- Vijay Iyer
- Wayne Krantz

“I like to be challenged, and I like trying to make a difficult situation seem easy. If I’m playing something in 49/8, I want to make it flow and seem effortless.”

The Transformation Begins

MD: What got you interested in tabla?

Dan: When I was in college, I started listening to other music besides jazz and classical. I got back into rock, and I was checking out a lot of world music. So I tried to apply things like Bulgarian clarinet solos or African Pigmy chants to the drumset.

But I've always been interested in tabla. I

been full-steam-ahead ever since.

MD: How do you divide your time between tabla and drumset?

Dan: I'm basically practicing tabla during the day and playing gigs on drums at night. But there are things that I can take from tabla and transfer over to the drumset. And it's not just rhythms, but a lot of other ideas and concepts.

MD: Such as?

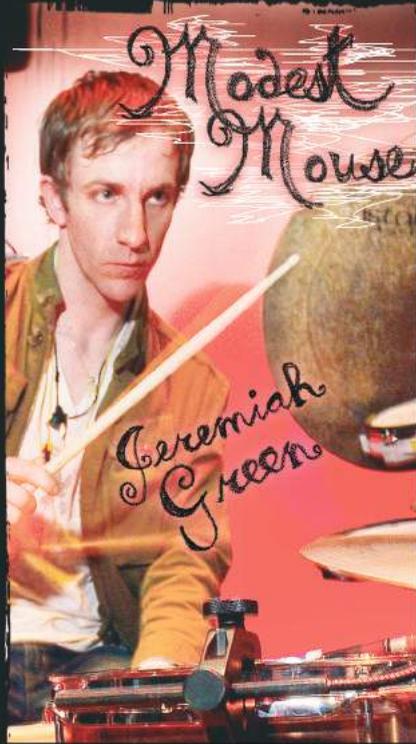


bought a Ravi Shankar record when I was thirteen or fourteen, so that was what ignited it. Then while I was studying hand drums with Jamey Haddad, he put me in touch with a tabla teacher named Samir Chatterjee, who would later become my guru and the most important figure in my life. That was in 1997, and it's

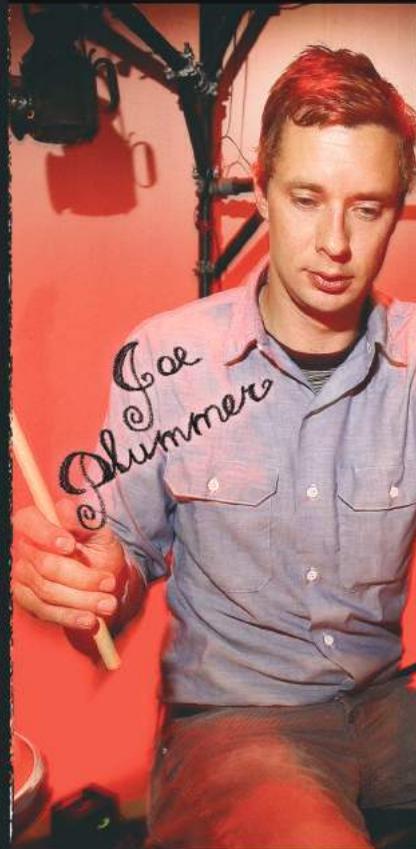
Dan: Discipline, development, variation, restraint, respect, sound production..a lot of things. But, of course, there are the rhythmic and musical elements of tabla, too.

MD: Did you spend a lot of time figuring out how to apply tabla rhythms to the drums?

Dan: I spent a lot of time working things out



istanbul Agop
Handmade cymbals from Turkey.



Istanbul Agop Cymbals America Corp.
phone. 818.882.3673
fax. 818.882.3676
www.istanbulcymbals.com
info@istanbulcymbalsusa.com
istanbulcymbals@istanbulcymbals.com

when I was putting together my record *Tintal Drumset Solo*. My goal is to get to a point where I can play all the tabla repertoire I know on drums.

MD: What was the inspiration for *Tintal Drumset Solo*?

Dan: I wanted to do a drumset solo in a way that a traditional tabla player plays a classical solo, with all the same structural and compositional elements intact. That gave me a framework to work with.

MD: Was it recorded live?

Dan: Yeah. It was one take, straight through.

MD: Did you know this was something that you wanted to do when you first started studying tabla?

Dan: It's a natural evolution for me, since I'm so focused on tabla. But it wasn't as methodical as it is now. The first time I got into this idea was when I learned a konnakol recitation on the drums for my senior recital at Manhattan School Of Music.

MD: Do you have a system for transferring tabla compositions to drumset?

Dan: First of all, the rhythms of the composition

don't change. And I maintain the high and low points, as well as the sound of the resonant/non-resonant strokes, to recreate the composition. There are some common phrases that always translate the same way—with the same drum/cymbal combinations—even if it's in a different composition.

There's something in tabla called *khuli mudi*, which means open/closed or resonant/non-resonant. I often use the bass drum as the resonant and the hi-hat as the non-resonant. But the resonant could also be a single stroke on a low tom, while a dead stroke could be a rimshot on the snare.

MD: So each stroke doesn't necessarily translate into just one way of playing it on the kit.

Dan: Right. You can play the same syllable different ways, as long as it doesn't change the nature of the sound. It also depends on the context. If the composition is very fast, you might not be able to execute certain phrases using just one group of sounds. So you have to come up with a way to make it fluid.

MD: How has your tabla study influenced your drumset playing?

THE ART OF THE BRUSH



Clayton Cameron
with his
Performer Series
Brush

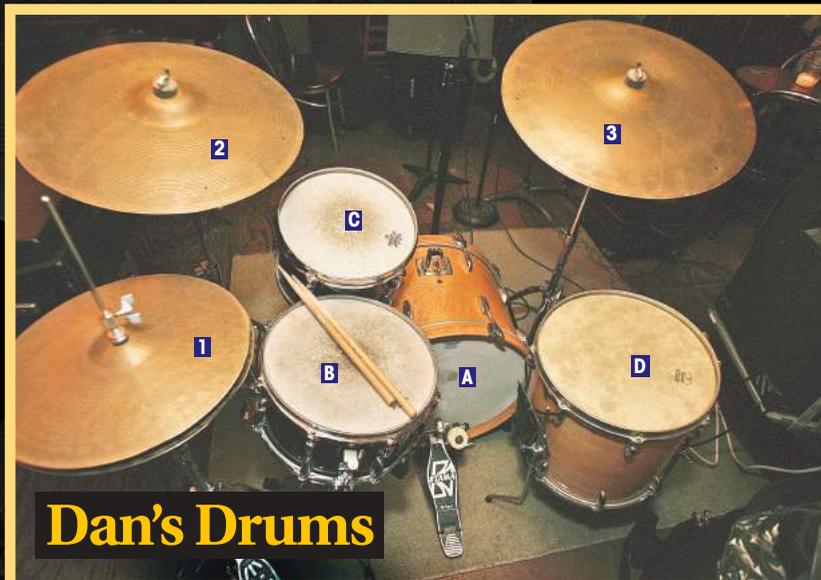
MUSICIANS
ARE ARTISTS,
THEY EXPECT
THE BEST.

GUARANTEED
See our website for details.

REGAL TIP
by Calato

PLAY WITH THE BEST!

www.regaltip.com



Dan's Drums

Drums: various

- A. 14x18 MRP bass drum (or an old 20" Gretsch)
- B. 6 $\frac{1}{2}$ x13 Yamaha Musashi oak snare
- C. 8x10 Gretsch rack tom (old)
- D. 14x14 Gretsch floor tom (old)

Cymbals: Zildjian

- 1. 14" K hi-hats (old)
- 2. 20" A ride (old)
- 3. 22" Zilco ride
- 4. 20" flat ride (not in photo)

Heads: Remo coated Ambassadors

Sticks: Vic Firth SD10

I DON'T HAVE... ...an ideal drum sound.

I like to produce a nice, warm sound. But things are very spur-of-the-moment with me. I could also want it to sound ugly, depending on how I feel. And sometimes when I'm not using my drums, I won't tune or move anything, just to see how it affects the music.

Dan: My approach to the drumset has been transformed musically—as well as spiritually—from long hours of tabla practice. There were times when I would show up at my teacher's house at eight at night and we'd practice until six in the morning, with only a couple ten-minute breaks. Those experiences have had a direct effect on everything. I feel grounded. And there's more strength, focus, and clarity in what I want to express on the drums. I was always a hard practitioner, even before I got into the tabla. But it's on another level now.

Demanded By The Demanding

MD: You're a frequent sideman with some of

the most progressive and adventurous musicians in jazz. How did you figure out what to play on Rudresh Mahanthappa's Codebook, which features tunes based on cryptography and number theory rather than standard forms?

Dan: I just played something that felt right for each particular piece. Then we let the improvisation take us where it wanted to go.

MD: So he didn't have any specific directions for you?

Dan: Not really. I'm thankful to be working with leaders who have enough faith in their bandmates to just let the music happen. Dave Binney is the same way.

MD: How did you get involved with Dave?

Dan: I did a tour with a Swiss trombone player named Christoff Schweitzer, and Dave was on that tour. We met through that and started playing.

MD: Has he had any specific influence on you?

Dan: He's had a big influence on me. He's always been true to his instincts, and he's never sacrificed anything in his pursuit of the music that he wants to play. He's a very honest person, and he does things the way he wants—without compromise. It's very refreshing to be around that.

MD: What does he need from you as a drummer?

Dan: He needs creativity, openness, and the ability to go in any direction at any given point.

MD: What does Rudresh need from you?

Dan: His music is rhythmically complex, so he needs me to be more of an anchor. But he also needs someone who's creative, plays within the moment, lets things happen—or makes a thing happen—and allows the music to speak.

MD: Do you have any advice for developing the listening skills that you need to play with someone like Rudresh or Dave Binney?

Dan: First of all, listen to as many records as you can, and try to focus on different things at certain times. Focus on what the bass player is doing, or how the bass player and drummer interact, or how the drummer is interacting with the soloist.

Then when you're playing in a group, try to not listen to yourself. Put the emphasis on the other players, and try to make yourself an extension of what they're doing. Or just play in the spaces in the soloist's lines.

MD: What do you mean by that?

Dan: When the soloist takes a breath, play a comping pattern or an idea around the set. See how that shapes the music.

MD: What can someone do to practice improvisation?

Dan: For a more traditional approach, try improvising on a theme and see how far you can get with that. Or try improvising in the style of your favorite drummer or instrumentalist. Or try improvising different situations, like an argument or a game of basketball. The key with that is to really hear how those scenes would unfold on the drums.

MD: Dave and Rudresh also incorporate a lot of free interplay within their tunes. How did you develop that skill?

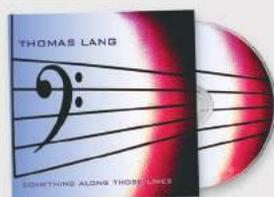
Dan: You have to develop your inner pulse so that no matter what's happening around you, you know what's going on. For me, tabla has been very key in that. When you recite compositions, you clap and wave to delineate the beat

THE LANG SYSTEM

THE ULTIMATE METHOD FOR ADVANCED INDEPENDENCE



Created by one of the world's most acclaimed drum artists, Thomas Lang's award-winning DVDs and books give you the tools you need to take your playing to a new level of creativity, technique and musical expression. Pick up a copy of these inspiring performance and instructional materials individually or in specially-priced Combo Packs today!



NEW AUDIO CD

Creative Control		Winner 2004 MD Readers Poll
DVD (2-Disc Set)	5 hrs 15 min	\$49.95
Book + "Play-Along" CD	84 pages	\$24.95
Multi-Media Combo Pack	DVD+Book+CD	\$59.95
Creative Coordination		Winner 2007 MD Readers Poll
DVD (3-Disc Set)	7 hrs 00 min	\$49.95
Book + "Play-Along" CD	146 pages	\$24.95
Multi-Media Combo Pack	DVD+Book+CD	\$59.95
Something Along Those Lines		
Audio CD	8 tracks 50 min	\$15.95

Hudson Multi-Media is available at your local drumshop. For free audio and video clips go to hudsonmusic.com. Distributed by the Hal Leonard Corp.



Weiss's Global Playlist

Artist

Nikhil Banerjee
John Coltrane
Samir Chatterjee
Clifford Brown / Max Roach
Sid Catlett
Led Zeppelin
Rush
Gorguts
Miles Davis
Bach
Stravinsky
Djavan
Eric B and Rakim
Stevie Wonder
Yes
Milton Cardona

Album

Raga Herant: Amsterdam 1970
Afro Blue Impressions
Tintal Solo
At Basin Street
Decca compilation 1944–1946
Physical Graffiti
Exit Stage Left
From Wisdom To Hate
Nefertiti
French Suites
Chamber Music
Alumbramento
Follow The Leader
Journey Through The Secret Life Of Plants
Close To The Edge
Bembe

Drummer

n/a
Elvin Jones
n/a
Max Roach
Sid Catlett
John Bonham
Neil Peart
Stephen MacDonald
Tony Williams
n/a
n/a
n/a
n/a
Dennis Davis
Bill Bruford
Steve Berrios,
Jose Fernandez,
Hector Hernandez
n/a

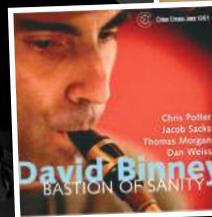
Idja Hadidja

Explorer Series:
West Java—Sudanese Jaipong
Orpheus Ascending
Chaosphere
Big Loda

Ivo Papasov
Meshuggah
Squarepusher

Stefan Angelov
Tomas Haake
n/a

Dan has also found invaluable inspiration from the works of various philosophers and writers. Two that he recommends are *Freedom, Love, And Action* by Jiddu Krishnamurti and *The Art Of Memory* by Francis Yates.



Dan On Disc

Artist

Dan Weiss Trio
Dan Weiss
Miles Okazaki
Jacob Garchik
David Binney

Rudresh Mahanithappa
Rez Abbasi
Carl Maquire
Bloody Panda

Album

Now Yes When
Tintal Drumset Solo
Spiral
Abstracts
Cities And Desires,
Bastion Of Sanity
Codebook
Snake Charmer, Bazaar
Floriculture
Pheromone

MORE OPTIONS

CYMBALS

TURKISH®

HANDMADE IN ISTANBUL

MORE SOUNDS

www.turkishcymbals.com

orkestra@superonline.com

Canadian Dealer: TROY MUSIC • 416-761-0159 • email: cymbals@ontroy.com

Dan's Tips For Practicing On The Road

"When you're traveling a lot, you have to figure out ways to optimize your time without an instrument. I listen to my iPod and try to internalize different things. And I keep a set of brushes with me so I can play along to get the phrasing correct. Lately I've been working on Sidney Bechet solos and Stravinsky's 'Piano Sonata.'"



THE NEW INDUSTRY STANDARD



DYNAMIC TUNING DEVICE
FIREFLY™



REVOLUTION
DRUM ACCESSORIES®

WWW.REVOLUTIONDRUM.COM
DISTRIBUTED BY - WWW.BIGBANGDIST.COM

cycle. That helped me develop my inner time.

I also used to play to records or a metronome, while I had something playing on the stereo at a different tempo or the TV was on. With those distractions, you have to really focus to keep the pulse.

MD: Speaking of focus, when I saw you with Dave Binney at the 55 Bar in New York City, you played straight through several pieces from his latest disc, *Cities And Desires*, over the course of an hour and a half with about a ten-second break in the middle. How do you maintain concentration for such an extended length of time?

Dan: An hour and a half is nothing for me. It's the eight-hour practice sessions that are challenging. [laughs] But it's a pleasure to play with those great musicians, so the time feels like it goes by very quickly.

MD: Have you ever struggled to keep your mind from wandering on a gig?

Dan: Sure. If my heart isn't into the music one hundred percent, then it's a challenge to stay focused. But I like to be challenged, and I like trying to make a difficult situation seem easy.

It's the same thing with rhythm. If I'm playing something in 49/8, I want to make it flow and seem effortless. Bruce Lee always talked about how water can take the shape of many different things. That's something that's stuck with me.

MD: How does your interest in philosophy relate to making music?

Dan: It's taught me to play in the present moment and not be concerned about the past or the future. When you don't have any expectations, you're not thinking about where you want the music to go. I try not to have a reference point. I just play what I feel the music needs at that specific moment. It's an honest way of playing, and I think audiences can appreciate that.

The Tukra

Applying Traditional Tabla Music To The Drumset

by Dan Weiss



MUSIC KEY		R.C.	C.C.
open	○		
H.H.	●	●	●
T.T.	✱	✱	✱
S.D.	○		
F.T.	○		
B.D.	○		
H.H. w/ foot	○		

One type of composition from the tabla repertoire, known as tukra, is made up of two elements: body and tehai. The body is the section that's played before the tehai. The tehai is a phrase that repeats three times and is calculated to land on beat 1.

In the following examples, we'll analyze a tukra that was passed down to me by my tabla guru Pandit Samir Chatterjee. Then we'll apply some of those rhythms to jazz and rock settings. We'll also extract some new practice ideas from the composition.

This particular tukra was composed by Nattu Khan of the Delhi Gharana (a school of tabla playing that emphasizes strokes of the middle and forefinger of the right hand). The piece takes place over a beat cycle called tintal. Tintal is a cycle of sixteen beats that's divided into four parts: 4 / 4 / 4 / 4. (One cycle of tintal equals four measures of 4/4.) The tukra we're dealing with takes place over four cycles of tintal, or sixteen measures.

The combination of sounds and stickings that I used for my drumset adaptation of this piece emulates the sound and flow of the tabla composition. The stickings may be awkward at first, so practice one phrase at a time until the entire piece flows smoothly. Tukras are to be played at fast speeds. This particular one sounds great when played between 240 and 300 beats per minute.

The Body

The body portion of this tukra is eight measures long. In this section, there are two three-beat phrases. The first phrase happens twice at the beginning of the piece. The second one occurs in measure 5.

1

cha ghe ra re dha ge ta re dha di dha kre dha ne dha te Te ke Te ga da gha ne

dha di kat dha di kat re dha ka ta dha re dha re ki te twa ke ta

Tehai

The tehai of this tukra is eight and one quarter measures long. (The last beat of the tehai is also the first beat of the next cycle.) The phrasing of the tehai is divided into 8th notes like this: 3 / 5 / 5 / 5. In my arrangement, the bell of the ride cymbal marks the beginning of each five-note grouping.

After the first third of the tehai, there's a three-beat fill (beats 2-4 of measure 3). The second statement of the tehai (plus the fill) begins on the downbeat of measure 4. The third repetition starts in measure 7.

2

dha tu na kre dha n dha kre dha ti dha kre dha n dha kre dha tu na ka ta dha tu na kre dha ti dha

kre dha ti dha kre dha ti dha kre dha tu na ka ta dha tu na kre dha ti dha kre dha ti dha kre dha ti dha

Once you've mastered the body and tehai separately, practice playing them together as a complete composition.

IT STANDS ALONE!

THE FREE STANDING / TOM MOUNTABLE
STICK SILO™

"The STICK SILO goes everywhere with me! So innovative, practical, and an absolute necessity for every drummer!"

ALEX ACUNA
LATIN JAZZ LEGEND

REVOLUTION
DRUM ACCESSORIES®

DISTRIBUTED BY - WWW.BIGBANGDIST.COM

HIT HARDER. LASTS LONGER.

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

THE DECEMBERISTS
JOHN MOEN

BAYSIDE
CHRIS GUGLIEMO

MODEST MOUSE
jeremiah green
joe plummer

TED LEO AND THE RX
Chris Wilson

SEEMLESS
derek kerswill

BJORK
darren costin

THE FORECAST
tony peck

SANCTUS REAL
mark graalman

THE ALBUM LEAF
timothy reece

FOR MORE ARTISTS
BESTSTICK.COM

SILVERFOX® DRUMSTICKS

Jazz & Rock Applications

The rhythmic ideas in this tukra can translate into any musical environment. For example, in a jazz setting, play the first nine beats of the tehai during the turnaround of a twelve-bar blues (measures 11–12).

3

dha tu na kre dha ti dha kre dha ti dha kre dha ti

You can also play the entire tehai over the form. Since the tehai is eight measures long, start it in bar 5 of a blues.

4

dha tu na kre dha ti dha kre dha tu na ka ta dha tu na kre dha ti dha kre dha ti dha kre dha tu na ka ta dha tu na kre dha ti dha kre dha ti dha kre dha tu na ka ta dha tu na kre dha ti dha kre dha ti dha

In a rock or funk context, you can use the first two measures of the tehai as a fill.

5

dha tu na kre dha ti dha kre dha ti dha kre dha ti

You can also play the entire tehai as an eight-bar break.

6

dha tu na kre dha ti dha kre dha tu na ka ta dha tu na kre dha ti dha kre dha ti dha kre dha tu na ka ta dha tu na kre dha ti dha kre dha ti dha kre dha tu na ka ta dha tu na kre dha ti dha kre dha ti dha

New Ideas

By zooming in on specific measures, you can develop new ideas. In measure 4, the common phrase-te te ke te ga di gha ne-is orchestrated in an unusual way. Try looping this measure until it flows smoothly. Then create your own phrases out of that. For example, try reducing the measure by one beat each time. Start by playing the first four beats. Then—without a break—play the first three beats, then the first two beats, and finally the first beat. This gives you a ten-beat phrase to explore.

7

te Te ke Te ga di gha ne te Te ke Te ga di te Te ke Te te Te

To hear Dan perform this tukra, check out his CD *Tintal Drumset Solo*, available at www.danweiss.net.

Young Drummers Showcase

3 Promising Up & Comers To Keep An Eye On



Tyler Hudson

Growing up in the fruitful Boston music scene, twelve-year-old Tyler Hudson has been exposed to music and musicians his entire life. His fascination with the drums began at age three, when his parents agreed to store a friend's drumset in their living room. From the first time he sat down at that kit, Tyler had a natural grasp for rhythm. The child drummer quickly picked up the basics, and began absorbing the styles of drummers like Neil Peart and Mike Portnoy through their CDs and videos. At age six, Tyler began formal lessons with Berklee graduate Shawn Meehan. Now he studies with famed Berklee professor and technique wizard Mike Mangini.

Tyler's main gig is with progressive rock/fusion trio Mindwalk, where he drums and sings background vocals. Since its inception in 2005, Mindwalk has gained considerable exposure in local Boston press and on network television programs. Last spring, the band was featured on Fox 25's morning news, and Tyler appeared on the Discovery Channel this past May on the program *My Kid's A ...*. In addition to gigs around New England—including opening slots for artists like Tony Levin and Jerry Marotta—Tyler and his bandmates have also played for several charity events. One such show in Swansea, Massachusetts helped raise money for victims of hurricane Katrina.

Mindwalk's self-titled debut was released in '06 and has since gained radio airplay in the US and in Europe. Tyler was eleven at the time of the recording.

Hometown: Wilmington, Massachusetts

Tools: Pearl drums, Ludwig snare, Sabian cymbals, Simmons electronics, LP percussion, Pro-Mark sticks, Qwikstix accessories, and Shure vocal mics

Influences: Neil Peart, Mike Portnoy, Terry Bozzio, Bill Bruford, Shawn Meehan, Mike Mangini

More info: www.tylerhudson.com, www.mindwalkband.com

Tito Pascoal

This past January, thirteen-year-old drummer Tito Pascoal released his first CD, *Walk The Walk*, which features the young musician's fluid and agile playing alongside such jazz heavyweights as Bob Mintzer, Tom Kennedy, and Dave Weckl. On the funky track "Play That Funky Music," Tito shows off his dexterity with some syncopated grooves and fills, and trades licks during an inspiring drum battle with Brazilian drummer Mauricio Zottarelli. Pascoal's mature musicality and stylistic diversity are at the forefront on the 6/8 song, "Ca Ten Ninguem Simabo." Then on the title track, Tito lets loose with some slick soloing over a moody bass/piano vamp.

In support of his CD release, Tito recently embarked on a two-week European tour that included a stop at the Jazz'n'Douro jazz festival in Portugal, as well as performances on Portuguese television channels RTP1 and SIC.

When he's stateside, Tito regularly headlines dates at posh St. Louis jazz club Finale, and he frequently performs with a quartet led by his father, keyboardist/composer Tim Pascoal.

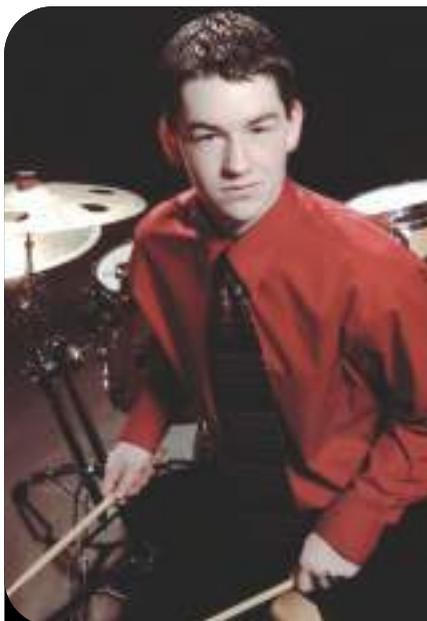


Hometown: St. Louis, Missouri

Tools: Yamaha and Sonor drums, Slagg and Zildjian cymbals, LP percussion, Remo heads, and Vic Firth sticks

Influences: Buddy Rich, Dave Weckl, Tony Williams, Vinnie Colaiuta

More info: www.titopascoal.com, www.myspace.com/titopascoalmusic1



Matthew Wolfgang Garstka

After taking two years of piano lessons from age five to seven, Matthew Garstka insisted on trying the drums. And he proved to be a natural. At age eight, Matt was playing auxiliary percussion in his Dad's reggae band, and a year later he started playing local gigs on drumkit.

At twelve, Matt met multi-instrumentalist Jo Sallins, and soon began playing with him in the group Two Man Trio. This two-piece band has played at numerous festivals and events in the New York metropolitan area. Matt appears on Sallins' CD/DVD *The Present* and he continues to play with Jo at various venues throughout the northeast.

Earlier this year, Matt released his first solo CD, *Heavy Volume*, which showcases the young drummer's versatility on a variety of tracks ranging from rock, to fusion, to jazz, to beat-box. On the title track, Matt brought in Joel Stroetzel of Killswitch Engage to add some of the guitarist's metalcore edge to the mix.

Matthew is currently a student of renowned New England jazz drummer Bob Gullotti, and he plans to begin his college career at the Berklee College Of Music this fall.

Hometown: Southwick, Massachusetts

Tools: Ludwig drums, Zildjian and Sabian cymbals, Roland electronics, Los Cabos signature sticks, LP percussion

Influences: Dave Weckl, Dennis Chambers, John Bonham, Tony Williams, Tony Royster Jr.

More info: www.matfygonline.com



RECORDINGS

Ratings Scale

- ★★★★★ Classic
- ★★★★☆ Excellent
- ★★★☆☆ Good
- ★★☆☆☆ Fair
- ★☆☆☆☆ Poor



AMANDLA THE FULL CATASTROPHE

★★★★★

Boy, if beat keepers keep putting out albums like this one, there isn't going to be *anybody* left who finds drummer jokes funny anymore. **CLAUDE COLEMAN JR.**, kit man for the magnificent Ween, is the brains, voice, and damn near every sound behind *The Full Catastrophe*, and you can practically feel his total commitment to serious artistic achievement—and, you better believe it, popular success—on these tracks. *The Full Catastrophe* slays in nearly every possible way. The songs, though clearly inspired by rock and R&B's past geniuses (Stevie Wonder and Todd Rundgren immediately come to mind) feature hip arrangements and fresh sounds. The playing is top-notch and grooving like no one-man-band has a right to groove. And, perhaps the biggest surprise, Coleman's vocals are not only deeply expressive, but risk-taking. Ween fans won't have to be convinced that the drumming rules. The rest of you, go directly to "Backdown" to get an inkling of Claude's deep groove—and this from a guy from Newark, not New Orleans. Soon some suit with deep pockets is going to give Amanda a marketing budget, and the rest of the world will know what we're getting all nutty about. (www.amandlanet.com) **Joshua Parker**

SIGNIFICANT REISSUES



EMERSON LAKE & PALMER, GENESIS

While many contend ELP's fusion of progressive rock and classical music sounds like a pretentious wildebeest thirty-five years on, there's no denying the craft behind frenzied explorations like their remake of Aaron Copeland's "Hoedown." Reissues of *Pictures At An Exhibition* and *Trilogy* highlight **CARL PALMER**'s finest period, all manic rolls, staccato punctuations, and—lest anyone forget—a solid sense of groove when the song called for it. (Shout Factory)

Just like The Beatles' five-year journey from "She Loves You" to *The White Album* seemed like light years, the leap of imagination from Genesis circa 1976's "Dance On A Volcano" to that of the band's early '80s efforts like "Misunderstanding" is astounding. *Genesis: 1976-1981*, the first of three new box sets, marks that progression from cult art rock act to commercial superstars. With **PHIL COLLINS** at the helm both rhythmically and in the songwriting department, these five-years' worth of disparate pieces somehow fit. And long-time fans who already own the music will be thrilled with each disc's accompanying DVD of live footage, videos, and interviews. (Rhino)

Patrick Berkery

MY LATEST OBSESSION DRUMMERS ON...



THE STRAWBS' ROD COOMBES ON...

I'm heavily into Brazilian music, but I also like heavier music like Slipknot, with Joey Jordison, and Tool, with Danny Carey. And on our last album, *Déjà Fou*—the first we had done together in a long time—there's a Middle Eastern feel on the track "NRG," which I'm very interested in. That's kind of the basis of my drum solo now. I look to some Arabic hand-drum feels for inspiration, and build it up from there. If you enjoy drumming, how do you not like all these fantastic styles of playing? I try to keep up, and I like to keep developing my own playing; I'm out there with everyone else! It's what you do, isn't it?

Rod Coombes was out on tour this year with The Strawbs' re-formed classic '70s line-up. Go to www.strawbsweb.co.uk for more on their latest projects, including the *Live At Nearfest 2004* CD and the *Taste Of Strawbs* five-disc box set.



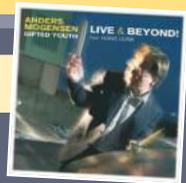
VIC STEVENS ON IGNACIO BERROA

Gonzalo Rubalcaba's *Paseo* is one of those albums that has greatness written all over it. Drumming icon/legend Ignacio Berroa lays it down so thick, it's impossible not to become absorbed with his groove. The lock between Berroa and bassist Jose Armando Gola is quite special. Ignacio makes the tunes sound so relaxed that you *almost* forget how deep they really are. This whole album is a tremendous statement to groovin' hard within the complexities of well-written tunes.

Check out Vic Stevens on his own *If People Could Talk*, MMS's *The Way We Hear It*, and Alex Domscho's *Venusian Commute*, and at vicstevens.com.

TAKING THE REINS

ANDERS MOGENSEN GIFTED YOUTH LIVE & BEYOND!



One of the most exciting and talented modern jazz quintets on the scene, Mogensen and crew explode with an old-school exuberance guaranteed to leave most jaded NYC jazzers in the dust. The Danish drummer/composer's outstanding material sounds fresh, raw, and heartfelt. His masterful drumming reflects the early giants of bebop. (www.sowhaffilm.com) **Mike Haid**

MAKING PROGRESS

THE BAD PLUS PROG



I'm all for jazz groups developing a sense of humor. With The Bad Plus, the problem sometimes is that the joke obscures the music. On *Prog*, where the band keeps their audience in stitches through covers of Tears For Fears, Rush, David Bowie, and Burt Bacharach, there is still plenty of good playing to go around, especially from drummer **DAVID KING**. Check out his manic Latin groove on "Physical Cities," the brushes on the sparse odd-time funk of "Mint," and the frenzied rhythms of his composition "Thrifftore Jewelry." More than on any other BP album, it is King's drumming that drives the music and gives it the credibility it needs to not be taken seriously—while still being enjoyed by serious music fans. (Heads Up) **Robin Tolleson**

GRAILS BURNING OFF IMPURITIES



For those who like their progressive rock focusing on texture and mood rather than notes-per-second, Grails is a godsend. *Burning Off Impurities* pulls off the rare trick of mixing genres (space rock, Middle Eastern, post rock) with such skill that labels melt away. Drummer **EMIL AMOS** picks his spots wisely, and with great control and drama. (Temporary Residence, www.grailsongs.com) **Adam Budofsky**

THE COLLINS/WARDINGHAM PROJECT INTERACTIVE



Another "wonder from down under," Australian mega-drummer **GRANT COLLINS** follows in the footsteps of Virgil Donati as a super chops player with incredible foot/hand speed. This progressive dynamic duo offers up heavy, complex instrumental tracks reminiscent of Donati's Planet X project. (www.grantcollins.com) **Mike Haid**

DREAM THEATER SYSTEMATIC CHAOS



Systematic Chaos boasts complex odd-metered grooves, blazing 16th- and 32nd-note sequences, and serious showmanship. **MIKE PORTNOY** drives the music like a warm-blooded robot, lock-stepping rhythms in an incredibly meticulous display. Portnoy's odd-meter mastery and precision is stunning, saluting his prog rock heroes with the sincerest form of flattery. **Ken Micallef**

THOMAS LANG SOMETHING ALONG THOSE LINES



This eclectic collection from the Austrian drumming wiz showcases his versatility in drumming styles and musical composition. From heavy progressive metal, to smooth grooves, to Latin, to techno, to jazz-flavored material, Lang impresses with his writing skills, creative grooves, and super-human chops. (www.muso-mart.com) **Mike Haid**

PLANET X QUANTUM



With guest appearances from guitar legend **Allan Holdsworth** and bass great **Jimmy Johnson**, this impressive instrumental progressive fusion project headed by keyboard phenom **Derek Sherinian** and drum giant **VIRGIL DONATI** continues



to push the boundaries of this technically advanced and compositionally dense genre. Donati creates challenging yet musical groove-scapes that are certainly otherworldly. (www.xplanetx.com) **Mike Haid**

SLAVIOR DOMINO



Former Fates Warning drumming great **MARK ZONDER** is fired up on this heavy progressive metal disc. Zonder's advanced melodic metal chops are fine-tuned (especially on "Another Planet") as this power trio shoves these catchy metal vocal tracks in your face. Possibly Zonder's best drumming ever. (InsideOut Music) **Mike Haid**

THOUGHT CHAMBER ANGULAR PERCEPTIONS



Prog metal shred guitar master **Michael Harris** heads this ultra-talented lineup of players that features Enchant vocalist **Ted Leonard** and the precision drumming of **ROB STANKIEWICZ**, who possesses speed, chops, and musicality. An excellent blend of old-school and modern prog metal sure to please fans of Kansas, Dream Theater, and the like. (InsideOut Music) **Mike Haid**

AGHORA FORMLESS



A fresh, innovative blend of aggressive double-bass driven speed metal, melodic female vocals, and progressive odd meters, layered with a subtle Middle Eastern percussive flare. It works! Drummers **SEAN REINERT** and **GIANN RUBIO** are equally impressive in sharing the demanding drum chair. (www.aghora.org) **Mike Haid**

MINUS THE BEAR PLANET OF ICE

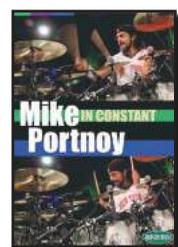


Downplaying the drum 'n' bass elements of their previous release, *Menos El Oso*, was a good decision for Minus The Bear, who to these ears sound like a less extreme, sweeter, and more relaxed Mars Volta. The change allows for more air in the arrangements, as well as increased emotional clarity, which drummer **ERIN TATE** responds well to, with smart, sometimes complex, and always impeccably played drum parts. **Adam Budofsky**

MULTI-MEDIA

MIKE PORTNOY IN CONSTANT MOTION

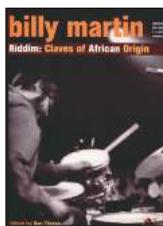
DVDs (3) LEVEL: INTERMEDIATE TO ADVANCED \$49.95



As this lengthy set proves, Mike Portnoy has not slowed in his twenty years with Dream Theater. Disc 1 finds the highly decorated drummer highlighting six tracks from the last three DT studio recordings with explained/performed examples, alternating from live to studio versions of the featured tracks. Disc 2 follows the same format but chronicles Portnoy's participation in a multitude of side projects, most notably his tributes to Ringo, Bonham, Moon, and Peart. Disc 3 features material of live DT performances from their 20th-anniversary tour, drum solos, a tour of Mike's gear, an interview with his tech, and note-for-note PDF transcriptions of selected tracks. The always-stellar production of Hudson Music, combined with Portnoy's entertaining personality, gives DT/Portnoy fans a personal, educational, and in-depth look inside the mind, home, and many musical personalities of this MD Hall Of Fame winner. (Hudson Music) **Mike Haid**

RIDDIM: CLAVES OF AFRICAN ORIGIN BY BILLY MARTIN

BOOK/CD LEVEL: INTERMEDIATE TO ADVANCED \$24.95



This unconventional method book, by Medeski Martin & Wood drummer Billy Martin, is a serious four-way coordination workout based on a series of four-, six-, and eight-beat Afro-clave patterns and a few odd-note rhythms. Each clave is presented in the author's unique notational system, which uses X's for played strokes and periods for rests. The book gets progressively more difficult as various bass drum figures and left-foot/left-hand accompanying patterns are added to the mix. On the included CD, Billy demonstrates many of the examples to help you get an understanding for how hard these things can groove. (Music In Motion Films) **Michael Dawson**

MULTI-MEDIA CONTINUED...

DIXIE DREGS LIVE AT MONTREUX 1978

DVD LEVEL: ALL \$32.90



THE STEVE MORSE BAND

LIVE IN BADEN-BADEN GERMANY 1990

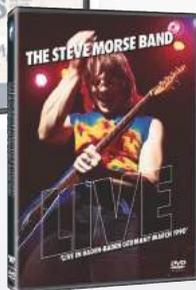
DVD LEVEL: ALL \$32.90



Live At Montreux 1978 features a young, enthusiastic Dixie Dregs performing a blazing set of their unique country-fried fusion, at their only appearance at the Festival. This is classic live footage from America's most creative fusion band to emerge from the '70s jazz-rock era. Drumming great **ROD MORGENSTEIN** displays ferocious fusion chops and a fat, rock backbeat. Bonus material includes footage of the band's appearances on *American Bandstand* and *Don Kirshner's Rock Concert*. A must-have for Dregs/Morgenstein fans.

The power trio on *Live In Baden-Baden* is basically a scaled-down version of the Dregs, performing Steve Morse's complex instrumental material with precision. The forceful drumming of **VAN ROMAINE** is tight and articulate, as he gracefully weaves through the difficult arrangements. Rod Morgenstein also appears on several bonus clips from a 1984 SMB live TV performance.

(www.stevemorse.com) **Mike Haid**



MUSICAL SIGNATURES FOR THE MODERN JAZZ DRUMMER GROUPINGS & TEXTURES FOR THE MODERN JAZZ DRUMMER

FEATURING ANDERS MOGENSEN

DVDs LEVEL: ADVANCED \$35+SHIPPING (EACH)



Danish jazz drumming great Anders Mogensen offers two separate educational DVD packages to help players develop an advanced jazz drumming vocabulary. Although these European-produced DVDs would not play in my stand-alone DVD player, they worked fine in my computer's DVD drive. Mogensen translates in English over the Danish spoken soundtrack and includes English captions over the film footage to help convey the exercises. On the *Musical Signatures* DVD, Mogensen performs a series of useful rudimental patterns on a practice pad, using a metronome, to convey developing creative sticking concepts over a structured rhythmic scale. He then explains and performs exercises on the drumkit for developing a musical, melodic approach to interpreting song form on the kit. The *Groupings And Textures* disc covers incorporating odd-meter groupings and orchestrated textures in a jazz and Latin context using musical examples from Mogensen's excellent compositions, performed by his outstanding quartet. Lots of useful downloadable materials help make these DVDs an exceptional educational and entertainment value.

(www.sowhatfilm.com) **Mike Haid**



HANDMADE SINCE 1987

PORK PIE PERCUSSION

(818) 992-0783
www.porkpiedrums.com

Which Style Do YOU Need to Work On?

Modern: *Play along with Drum Loops* by Donny Gruendler – DRM120 Book w/CD

World: *Brazilian Rhythms for Drumset* by Henrique DeAlmeida – DRM119 Book w/CD

Metal: *Drumming Out of the Shadows* by Jason Bittner – DRM123 Book w/CD

Funk: *Advanced Funk Studies DVD* by Rick Latham – DVD18

Rock: *Drummers Collective: Contemporary Rock Styles for the Drums* by Sandy Gennaro – CO5 Book w/CD

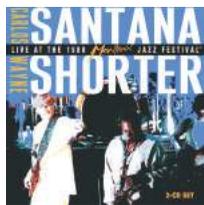
Fusion: *Drummers Collective: Fusion: A Study in Contemporary Music for the Drums* by Kim Plainfield – CO3 Book w/CD

Jazz: *BrushWorks DVD* by Clayton Cameron – DVD17

www.carlfischer.com

CARLOS SANTANA AND WAYNE SHORTER BAND LIVE AT THE 1988 MONTREUX JAZZ FESTIVAL

DVD (corresponding 2-CD set sold separately) LEVEL: ALL \$19.99



These two giants of jazz-rock combined forces for a brief superstar collaboration successfully melding the styles of Latin rock and electric fusion. The inspired live performances are held together tightly by the world-class drumming of **LEON "NDUGU" CHANCLER**. Chancler's versatile drumming skills allow Santana and Shorter to comfortably stretch in their respective and diverse directions. Complex, passionate, and creative; this was the essence of jazz-rock fusion. These well-produced recordings offer an excellent snapshot of two legendary innovators breathing life into this improvisational art form, driven by one of the most respected time-keepers in drumming history. (Image Ent) **Mike Haid**

ALL ABOUT DRUMS BY RICK MATTINGLY

BOOK / CD LEVEL: BEGINNER TO INTERMEDIATE \$19.95



"Drumsets are cool!" declares the opening sentence, setting the tone of fun and enthusiasm. In a wide-ranging 198-page book/CD package that's most effective for starting drummers, the author aims to get students playing with a band pronto. Covering styles, technique, equipment, recommended listening, and gigging tips, the text especially excels when explaining playing and reading concepts that are frequently confusing to newbies. Various styles are conveyed with wisely chosen groove transcriptions. And the "jump in the pool" agenda is well served by play-along rock examples spanning The Beatles to Incubus. Authoritative yet never dry, this page-turner will get students pumped. (Hal Leonard) **Jeff Potter**

CUT TIME MORE DRUM DVDs



MIKE CLARK
FUNK, BLUES &
STRAIGHT-AHEAD JAZZ
Mike Clark lays down the funk with a light touch, a great sound, creative ideas, and plenty of *skank*—all on display here, along with his

solid approach to jazz and blues. And even though the production quality is so-so, the patter a bit flat, and the explanations somewhat surfacey, this DVD still reveals a lot. (Hal Leonard) **Frederick Bay**



QUEENSRÿCHE
MINDCRIME AT THE MOORE

The same precise wallop **SCOTT ROCKENFIELD** brought to Queensrÿche's landmark concept album *Operation: Mindcrime* saves this theatrical production of *Mindcrime* and the 2006 sequel

Mindcrime II from becoming *Kilroy Was Here*. The songs are the thing (check the martial and menacing "Anarchy-X" and the faultily punctuated "Revolution Calling"), and Rockenfield's playing helps Queensrÿche strike a balance between the dramatic and the dynamic. (Rhino) **Patrick Berkery**



WEATHER REPORT
LIVE AT MONTREUX 1976

Fusion lovers rejoice! This Weather Report *Live At Montreux 1976* DVD features **ALEX ACUÑA** (on a Fibes drumset) playing hip 16th-note funk, left-hand lead on "Black Market,"

and a blistering, textured rhythm duet with percussionist **MANOLO BADRENA**. And the (very) loud drum mix seemingly has us in mind. (www.eaglerockent.com) **Ilya Stemkovsky**

MORE CRITIQUE AT MD WIRE!

To find out more, go to moderndrummer.com and click on the "MD E-Newsletter" icon at the top of the page.



CHECK WHAT TRAVIS
JAMS WITH.

METROPHONES®

TRAVIS BARKER

BIG BANG distribution

get your drum gear here.

9420 Reseda Blvd. PMB 350, Northridge, CA 91324 800.547.6401 www.BigBangDist.com

FÜTZ™

info@tigermix.com
908.638.5545

DrumBeat Festival 2007

Darress Theater
Boonton, NJ

October 20th

Proceeds benefit
TEAMFOX

Super quiet, ultra compact practice virtually anywhere

Foot Action Satisfaction™

www.hansenfutz.com 1.800.697.5583

SHOWCASE

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.

Harmony Central

The #1 Website for Reaching Musicians

www.harmony-central.com



You guys RULE!



midwestpercussion.com



find it fast
get it fast

10137-c.s. harlem . chgo ridge, il 60415

• Fast, Efficient Online Shopping •

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

Now available for the first time outside of Japan!

Illusions In Rhythm For Drum Set



by Osami Mizuno in collaboration with Vinnie Colaiuta

OSAMI OFFICE

LEARN ADVANCED CONCEPTS for creating the illusion of a different meter while maintaining the original time. This technique has been used effectively for generations by drummers from Papa Jo Jones to Tony Williams and Vinnie Colaiuta.

\$26 (includes shipping from Japan)

Order online at: www.osami.net

Or contact Osami Mizuno at 3-11-8 Nishi-Ochiai Shinjuku-ku Tokyo Japan 161-0031

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



- World's Fastest Trigger
- Senses Strike Position and Velocity
- Onboard Sounds & Effects
- Full MIDI Output

Mandala™



"Mandalas offer the speed and high-resolution I need to trigger my sounds consistently in the studio and on tour."
- Danny Carey co-developer



configure up to 7 strike zones to trigger notes and scales

128 concentric position rings from center to edge allow you to control effect parameters in real-time as you play

PATENTED

Syntheric Corporation (323) 650-8082 <http://mandaladrum.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



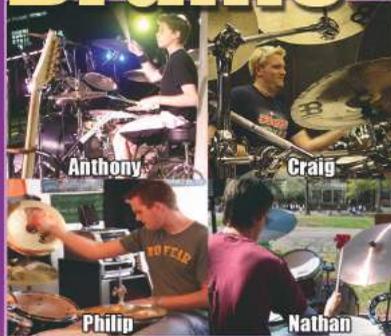
T-Shirts
Wrist
Straps

www.WorldsFastestDrummer.com

888.891.7352 • 919.783.4181

HOME OF EXTREME SPORT DRUMMING

Just Drums



Created for drummers by drummers!

Personal service. Unbeatable prices!



804.794.1667

www.JustDrumsOnline.com

Get Hooked.
Functional drum
fashions.

Hooked
take it with you

©2007 E-PAD

Order: 818.775-2910 • epadco.com

Boomba Bomb™
ACRYLIC DRUM SHELLS
drumMaker.com
Shells • Parts • Finishing • More!

MasterCard VISA PayPal PARTS GUIDE ONLINE!
DRUM SUPPLY HOUSE USA 800-NEW-DRUM

20,000 DRUM PRODUCTS.
Cascio
interstate music
where the nation's drummers shop.

im
Cascio interstate music

Milwaukee, USA • www.interstatemusic.com • 1.800.IN.A.BAND
FREE! Huge Drum Catalog • Call or Email!

DrumART.com
Custom Bass Drum Heads

ROCK STAR quality at
GARAGE BAND prices!

DRUM ART™
www.drumart.com - 877.DRUM.ART

UNI-BADGE

SLUG

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

www.danmarpercussion.com
 SINCE 1970
DANMAR
 PERCUSSION PRODUCTS
 Orange County, CA, U.S.A.

4-TIMES the SPEED
 (TOP PLAYERS KNOW!)

RoboKey™
 4X DrumKey

SEE IT WORK AT:
RoboKey.com

AVAILABLE THRU:
BIG BANG
 distribution

LIST \$29.95



D'AMICO
 DRUMS
www.damicodrums.com

We offer the largest selection of electronic drums in Europe!
www.drum-tec.de

drum-tec

E-DRUMS FOR EUROPE

Mirza™
DRUM
 Headquarters

Meinl Cymbals available at Drum Headquarters
 (314) 644-0235 or www.drumheadquarters.com



the drum pad
 Chicagoland's Pro Drum Shop
 48 W. Palatine Road
 Palatine, IL 60067
 888-523-1158 • www.thedrumpad.com

TAYE
 DRUMS
 WWW.TAYEDRUMS.COM

G R E A T
S O U N D I N G
D R U M S

What do your **DREAMS** SOUND like?

dream
 Cymbals and Gongs

Visit Dreamcymbals.com and hear what all the fuss is about.

Front Range Bronze
 COM

Largest Selection of Dream Cymbals Anywhere

All with Weights & Soundfiles

SUPERIOR
 Cymbal Racks

Introducing Superior Cymbal & Snare Racks



SOUNDS LIKE ART™
 14"X7" SOLID WOOD FULLY CARVED 360 DEGREES AVAILABLE IN MAPLE, MAHOGANY, BUBINGA, AND OTHER EXOTIC WOODS.

PHATTIE™

©2006 Phattie Drums P.O. Box 4057 Johnson City, TN 37604 423-282-6094 www.PhattieDrums.com



RockenWraps™
 Custom Drum Finishes & Supplies

866.55.WRAPS
www.RockenWraps.com
customerService@RockenWraps.com

Stock & Custom Wraps
Custom Drum Heads
Drum Hardware
Full Drum Kits
Cool Swag!



From quality shell construction to fine finishes - nothing compares

www.gabrieldrums.com

Gabriel®
The Hand Made DRUMS

42, Plapouta str., Ag Anargiri, 13562 Athens, Hellas
Tel: +30 210 2320252, Fax: +30 210 2386041
e-mail: gabriel@gabrieldrums.com



Mayer Bros.
www.mbdrums.com



JamminSam.com
Drum Wrap Hardware
Free Samples & Catalog 602-279-4041

All Major Brands  Discount Pricing

DRUMWORLD.COM
1-800-335-3445
1020 Castle Shannon Blvd., Pittsburgh, PA 15234

PAISTE
www.paiste.com



VATER
PERCUSSION
www.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™

Featuring
Deaf Symphony™
Drummer
Larry Cox
www.deafsymphony.com
Do-It-Yourself Drums®
The Complete System For Drumming™
www.do-it-yourselfdrums.com



Improve your drumming
forever in only 90 minutes!
1 lesson can do it.
RICK LATHAM
www.ricklatham.com
818-610-8688

"For Over 14 Years People
Have Been Asking Me,
WHAT IS THAT DRUM!?"
-Vinnie Colaiuta

LONGO Custom SOLID SHELLS
047

570.233.8897
570.233.8898
Longodrums.com
Dealer Inquiries Welcome



JOE MORELLO
NOW ACCEPTING A LIMITED NUMBER OF PRIVATE STUDENTS
IN THE NEW YORK AREA. CALL FOR EVALUATION.
(973)373-6282 10-12A.M., 7-10P.M.
Joe Morello Productions
73 Myrtle Ave., Suite 7B
Irvington, NJ 07111

AMDRUMPARTS.COM
CUSTOM BUILDER & DISTINGUISHED PARTS

MAPLE SHELLS
CUSTOM LUGS
PARTS CATALOG

FREE EDGES &
HOLES w/COMPLETE
DRUM!

CATALOG ONLINE
(541) 895-5563



5A+5B=MC2 ROCK

THE NEW

HYBRID



AHEAD DRUMSTICKS DRUMS AND ACCESSORIES

BIG BANG DISTRIBUTION 800-547-6401 www.AheadDrumsticks.com

FAT CAT

Dual Adjustable Snappy Snares

- FAT
- TIGHT
- ULTRA-SENSITIVE



- 24 Strand Dual Tension Snappy Snares
- 12 Throw Off Adjustable for a Tight Sound
- 12 Tension Reducible for a Sensitive Sound
- Eliminates the need for Two Throw Offs
- Fattens Your Sound
- Fully Active at Any Volume
- Fits most Snares Drums (cord or strap)

PRESENTED

BIG BANG DISTRIBUTION

9420 Reseda Blvd. PMB 350, Northridge, CA 91324 1.800.547.6401 • www.bigbangdist.com

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!"

Fix your Kik With the Brik



The First Acoustically Designed Kick Damper

Visit www.KikBrik.com

Drums ON SALE .COM GIGANTIC SAVINGS

11375 Robinwood Drive (College Plaza)

Hagerstown, MD 21742

www.drumsonsale.com

1-301-733-DRUM (3786)

Since 1961



Custom Drums

- Wrap
- Repairs
- Hardware
- Keller Shells



Precision Drum Company, Inc.

2012 Route 44, Pleasant Valley, NY 12569

Toll free 1-888-512-DRUM (3786)

www.PrecisionDrum.com

Serving Orange County Drummers for Over 40 Years



Now Serving the World

WEST COAST DRUM CENTER

3686 S. Bristol St.

Santa Ana, CA 92704

Call Toll Free 1-877-WCDRUMS

www.westcoastdrumcenter.com

Become a 3-Handed Drummer!

with The Slapstik® Drumstick



See it in action at

TheSlapstik.com

Dealer inquiries welcome 818.907.7413



JIM PAYNE

Teaching 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



WWW.CRAVIOTTODRUMS.COM

NEW ENGLAND INTERNATIONAL DRUM EXPO

OCTOBER 6-7, 2007 • MANCHESTER, NEW HAMPSHIRE

SATURDAY

SUNDAY



KENWOOD DENNARD



STEVE SMITH



CINDY BLACKMAN



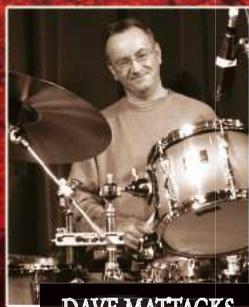
DAVE DICENSO



NEIL SMITH



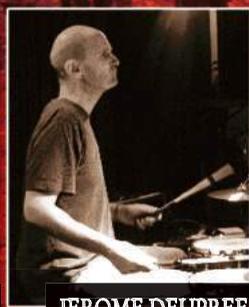
BOB MOSES



DAVE MATTACKS



SERGIO BELLOTTI



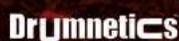
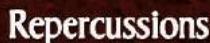
JEROME DEUPREE

Located just 45 miles north of Boston, New England's premiere drumming event features clinics and performances by some of the world's most respected drum artists, plus:

- Classic Vintage Collections of Gretsch, Ludwig, Slingerland, Camco and Rogers Drums
- Custom Drums from Drum Workshop, Dunnett, Craviotto, Ocheltree and Willoughcraft
- Handcrafted Cymbals by Zildjian, Bosphorus, Spizzichino and more
- Hands-On Educational Displays and Historical Collections
- Thousands of Dollars in Raffle Prizes

For tickets and information go online at:

www.thedrumexpo.com



FOR SALE

Rogers-Rogers—Drums, parts, accessories. Memriloc, Swiv-O-Matic. We bought the entire inventory from Fender Musical Instruments. Logo drumheads, drumsticks, stands, pedals, Dyna-Sonic snares. Complete drums and drumsets new and used. Also 8-ply maple shells. Used vintage Ludwig, Slingerland, Gretsch, parts and accessories. Al Drew's Music, 526-528 Front St., Woonsocket, RI 02895. Tel: (401) 769-3552.

American Music Drumparts—chrome and brass lugs, parts, hardware, etc. Free catalog, (541) 895-5563, www.amdrumparts.com.

Absolutely everything Bill Bruford—CDs, DVDs, merchandise. www.billbruford.com.

75th Anniversary Premier Signia Maple 6-piece, rare, few hundred sets produced, serial #75! Wood hoops, 18K gold accent hardware, ebony, showroom condition. \$7,500 negotiable. Jucal@comcast.net, (865) 806-5663.

Carmine Appice Acoustical Wafer. Louder, brighter, bigger snare sound. For more info or to get your wafer, swing by www.carmineappice.net. Click on the store and scroll down.

Eames hand-crafted North American birch drum shells in Finetone, Naturaltone, and Masterstone 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.

Drumsticks—rotationally balanced. More speed, power, control. www.rbstfx.com.

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.

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.

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 drummer Larry Cox's comprehensive system.

HaMaR Percussion Publications. www.hamarpercussion.com.

www.drumsettranscriptions.net. Custom transcription service.

StudioDrumCharts.com: transcriptions, lessons. Robert Lobato, (818) 625-6986.

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 to Scott Walker, 30137 Avenida Tranquilla, Rancho Palos Verdes, CA 90275.

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.

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.

Drummers: Learn all styles of drumming on all the percussion instruments, including drumset and mallets. John Bock Percussion Studio, (914) 592-9593.

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.

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. (616) 364-0604.

www.GIGSatSEA.com. Paid jobs on cruise lines. (310) 957-5757 ext 285.

MISCELLANEOUS

www.MusiciansContact.com. Need work? Paying jobs and resumes online. Thousands of satisfied members since 1969, tel: (818) 888-7879.

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 Stichel
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

Drum Bum: T-Shirts and gifts.
www.drumbum.com.

Drumtips.com. Over 1,000 drum tips!

Manny Torres, call Simmy,
(757) 376-3397.

www.vintagelogos.com. Vintage-style
logos for kick drums.

Vintage Corner

FOR SALE

Vintage Drum Center—Buy with confidence from the expert!
www.vintagedrum.com. Tel: (800) 729-3111, email: vintagedrum@lisco.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, UFIP, more. We have drums too! Blaircymb@aol.com. (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@lisco.com. (800) 729-3111.

MISCELLANEOUS

www.vintagelogos.com. Vintage-style logos for kick drums.

NEXT MONTH

Smashing Pumpkins'

JIMMY CHAMBERLIN



On Making The Best Drum Record Of His Career!

✘ CARL ALLEN

Jazz Drumming

Lessons From A Master

✘ Intense Double Bass Licks From Machine Head's

DAVE McCLAIN

✘ CLASSIC FUNK:

Sly & The Family Stone's

GREG ERRICO

✘ Unearthing The Brilliance Of

PETE THOMAS

Plus:

MD's GUIDE TO SETTING UP

1000s Of Tips To Make Your Kit Work Better For You!

Don't Miss It!

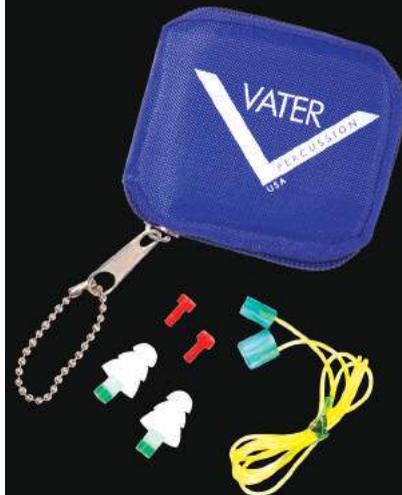
Check Out MD ONLINE

www.moderndrummer.com

Including Exclusive Drummer Blogs!

And visit us at myspace.com/moderndrummermagazine

SAFE 'N SOUND EARPLUGS



Ear Protection for all musicians. Includes two filter styles for different levels of hearing protection. Also includes pouch for safe storing when not in use.

VSAS



MORGAN ROSE
Sevendust

"When rehearsing, jamming or just plain trying to block out the nonsense that comes out of my moms mouth sometimes, these plugs can't be beat. Try 'em, you'll freak!"



270 CENTRE STREET
HOLBROOK MA 02343 USA
781.767.1877

VATER.COM

Sonny Emory Drumset Camp '07

story and photos by Mike Haid

The second annual Sonny Emory Drumset Camp was held this past June 4–8 at Woodward Academy in the Atlanta, Georgia suburb of College Park. The five-day camp offered students personal attention from top local and international drumming elite. Staff members included **Sonny Emory** (Earth, Wind & Fire), **Bill Wilder** and **Jack Bell** (Atlanta Symphony), **Chris Moore** (Georgia Tech band director), **John Lawless** (Atlanta Opera), **Kinah Boto** (Nneena Freelon), **Rafael Pereira** (independent Latin percussionist), **Jorel Flynn** (Toni Braxton), **Jeff Wilkinson** (independent), and **Lil' John Roberts** (Janet Jackson).

Campers who came from as far as New Mexico and Michigan were treated to clinics and master classes taught by world-class guest artists including **Terri Lyne Carrington** (George Duke), **Luis Conte** (Madonna), **Clayton Cameron** (Tony Bennett), **Antonio Sanchez** (Pat Metheny), **Ivan Hampden** (Luther Vandross), and international drum star **Marco Minnemann**. Industry sponsors included Evans, DW, Gibraltar, Gon Bops, Latin Percussion, Ludwig, Meinl, Pearl, Remo, Sabian, Shure, Tama, Toca, Yamaha, and Zildjian.

According to Emory, "The camp is designed to give hands-on learning in a small-group environment, to teach the discipline it takes to succeed in the real world, and to promote teamwork and build self-esteem. We try to refine each camper's listening and retention skills and provide drumset/percussion education for students and music educators of all ages." For info on next year's camp, visit www.sonnye.com.



Sonny and guest artist Marco Minnemann jammed together with students in the Latin percussion class.



Sonny Emory's drum camp featured close interaction between students and instructors—including Sonny himself.



FORK'S

DRUM CLOSET

See the full line of
Mapex Drums
always in stock at Fork's
1.800.55.FORKS

In Memoriam Burt Korall

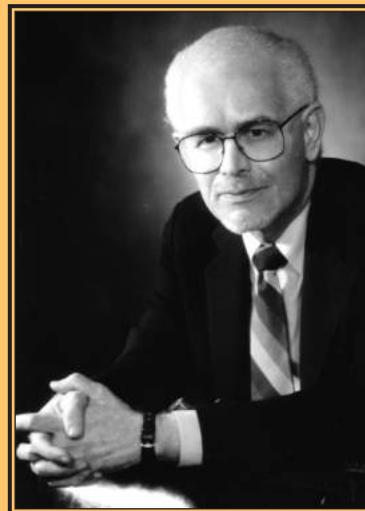
Burt Korall, noted music journalist and a frequent contributor to *Modern Drummer* for more than twenty years, died this past May after a lengthy illness.

Korall began his career as a drummer, then switched to journalism. He became a recognized authority on jazz, with an emphasis on drummers. He interviewed such greats as Gene Krupa, Buddy Rich, and Jo Jones for publications like *The New York Times*, *The Village Voice*, *Playboy*, *Down Beat*, and *Metronome*.

Korall also worked for more than forty years at BMI, and for many years was the director of

that organization's Jazz Composers Workshop. He also produced several jazz records, hosted shows on jazz for Armed Forces Radio, and later hosted a weekly program playing jazz and standards in the New York City area.

Korall is best known to drummers as the author of two comprehensive books: *Drummin' Men: The Heartbeat Of Jazz: The Big Band Years* and *Drummin' Men: The Heartbeat Of Jazz: The BeBop Years*. For these and all his drum-related efforts, Korall was presented with the *Modern Drummer* Editors Achievement Award in 2002.



Upcoming Events



The **New England International Drum**

Expo will be held October 6 and 7 at the Manchester, New Hampshire Expo Hall. In addition to exhibits of rare

collectible drums, new custom drums, and an assortment of high-end and custom-made cymbals, the show will feature clinics and workshops by Cindy Blackman, Steve Smith, Dave Mattacks, Kenwood Dennard, Dave DiCenso, Bob Moses, Jerome Deupree, Sergio Bellotti, and Neal Smith. Visit www.thedrumexpo.com for more details.

The **Percussive Arts Society International Convention (PASIC)** will take place at the Greater Columbus Convention Center in Columbus, Ohio this coming October 31–November 3. More than 115 events on fourteen stages will feature leading percussion artists including jazz steel pan pioneer Andy Narell, keyboard virtuoso Emmanuel Sejourne, Korea's Chung Ang Percussion Group, and Brazil's Trio Manari featuring Naná Vasconcelos. Drumset artists will include Dave Weckl, Ndugu Chancler, Dennis Chambers, Paul Motian, Lewis Nash, Walfredo Reyes Jr., Rick Walker, and Brann Dailor. Percussion giants Warren "Baby" Dodds, Anthony Cirone, and Steve Reich will be inducted into the PAS Hall Of Fame. More information can be obtained at www.pasic.org.

istanbul[®]
Mehmet Handmade Cymbals from Turkey

The Original Istanbul Sounds

Traditional

RADIANT

FUNKY ROCK

Experience

marmara

Nostalgia

Mehmet legend

EFES[®]

Sultan

VeZir

Empire

Ottoman

Pasha

Turk

Samatya

www.istanbulmehmet.com

2007 Chicago Drum Show

story by Rob Campbell
photos by Ronn Dunnett



The Chicago show offers everything for the vintage and custom drum enthusiast.

The 17th Annual Chicago Vintage & Custom Drum Show was held this past May 19–20 at the Kane Country Fairgrounds in St. Charles, Illinois. The show, produced by vintage drum expert and author Rob Cook, featured approximately ninety-five booths displaying the finest in old and new drums, percussion, and memorabilia from more than seventy manufacturers and dealers.

New introductions included engraved brass-shelled Caviotto/Kirchler Diamond Series snare drums. Other firsts included the re-introduction of George Way Drums, as well as a new book titled *Trixon—The Story Of The German Drum Company*, by Ingo Winterberg.

Vintage drum rarities included a 1935 Ludwig & Ludwig white marine pearl/diamond kit, a 1920s engraved Leedy Elite snare, a 1928 Slingerland Artist Black Beauty, a WWII-era WFL Victorious kit with wood lugs and hoops, and undated curiosities like tuned mini-timps. Meanwhile, the consignment area buzzed with deals on Sonor Phonics, maple Camcos, green Ludwig Vistalites, and GMS blue-white ducos.

Custom drum aficionados were drawn to a glass/brass Orlich drumkit and to tasty metal drumshells from Ludwig, Dunnett, Drum Foundry, and Joyful Noise. Cool electronic percussion vibes were emanating from Roland and X2-drums. Sabian rolled out a special array of prototype cymbals just for the show, while Bosphorus, Front Range Bronze (Dream), and Offbeat Music (UFIP) brought their own brands of shiny bronze pies.

Clinics began on Saturday with **Hannah Ford** (winner of the 2006 Louis Bellson drum competition), **Donny Osborne** (former drummer for Mel Tormé), and **Stanton Moore** (New Orleans jazz-funk master). That evening, guests toured Steve Maxwell's Chicago drum shop/museum, where they were treated to a performance by **Peter Erskine's** Lounge Art Ensemble. On Sunday, clinics were presented by **Steve Fagiano** (drum corps champion/educator), **Johnny Rabb** (2000 Guinness World's Fastest Drummer), and jazz master Erskine. The 18th Annual Chicago Drum Show is slated for May 17–18, 2008.

MEMPHIS DRUM SHOP

• The Selection
• The Staff
• The Service



Call Or Visit Us Online!

1-888-276-2331

www.memphisdrumshop.com



From Top to Bottom: Sixteen-year-old Hannah Ford opened the clinic series. Jazz veteran Peter Erskine closed the show with his well-received clinic. This unusual collection of vintage gear includes a Leedy "knob-tension" snare drum, Sonor bass drum pedals, a Ludwig internally tuned wartime bass drum, and Ludwig wood blocks. A set of rare and unlabeled internally tuned timpani.

Indy Quickies

The winner of the Modern Drummer Festival prize pack that was pledged to the Drumsmith.com Hollywood Custom & Vintage Drum Show benefit raffle/auction is **Tommy Marchand**, of Montreal, Canada. The online event was held to assist HCVDS promoter Kerry Crutchfield keep his event alive in the face of financial and other difficulties. At press time, Drumsmith.com had raised almost \$7,000—enough to cover the loss from last year's show plus a small starter for the 11th annual show.



The **Gretsch Company** was recently presented with the 2007 Century Award at the Cox Family Enterprise Center's 2007 Georgia Family Business Of The Year Awards. The company was recognized for its enduring commitment to manufacturing professional-quality, hand-crafted instruments for nearly 125 years.

Fred and Dinah Gretsch with the Cox Family Enterprise Award

D'Addario & Co. (Evans heads/HQ Percussion accessories) has partnered with the Emergenza International Festival to promote its products among the up & coming artists participating in the event. Emergenza stages events in 180 cities in twenty countries. For more information, go to www.evansdrumheads.com.

The winning band in **Sabian's** "Dream Spot" contest was Bombay Doors, from Toronto, Canada (www.bombaydoorsmusic.com). Their win earned them ten dates on the Warped Tour, along with a \$10,000 credit for band gear at a participating Sabian retailer, a one-year cymbal endorsement for drummer Darren Ward, and a one-year 3D micro-site on cafesonique.com. For more information, go to www.sabian.com.



Bombay Doors drummer Darren Ward

MyCymbal.com

By Memphis Drum Shop



Zildjian®

Play

See It, Hear It,* Buy It... PLAY IT!

Zildjian

*Yes! The Cymbal You See And Hear. Is The Cymbal You Get!

1-888-276-2331

www.mycymbal.com

Who's Playing What

M. Shawn "Clown" Crahan

Derek Roddy (Today Is The Day) has joined the Meinl cymbal team, and will be one of the featured artists at the Meinl Drum Festival 2007 (www.meinlcymbals.com).

Broadway drummer **Larry Lelli** is now endorsing Vic Firth drumsticks, Puresound snare wires, and Future Sonics in-ear monitors.

Now playing Gretsch drums are **M. Shawn "Clown" Crahan** (Slipknot), **Alex Rodriguez** (Saosin), **Sammy J. Watson** (The Apex Theory), **Lemar Carter** (Joss Stone/Carrie Underwood), and **Matt Palermo** (Ludo).

New SilverFox drumstick endorsers include **Janet Weiss** (Quasi, Bright Eyes), and **Rachael Blumberg** (M. Ward, Norfolk & Western, Bright Eyes), **Pete Alexander** (Edwin McCain), **Hayden Lamb** (Red), **Dan "Duckie" Garrido** (The Toasters), and **Nick Price** (Meg and Dia).

DRUMS ETC magazine
presents the 15th Edition of
Canada's biggest Drum Festival

November 10-11
Pierre-Mercure Hall (UQÀM)
in the heart of Montréal

**MONTREAL
DRUM FEST
2007**

SATURDAY, NOVEMBER 10

DANIEL ADAIR
(Pearl, Sabian, Regal Tip, Remo)

WILL CALHOUN
(Mapex, Sabian, Vic Firth, Remo)

DAVE LANGGUTH
(Sonor, Sabian, Vic Firth, Remo)

YANIC BERCIER
(Yamaha)

TERREON GULLY
(Premier, Sabian, Pro-Mark, LP, Remo)

YAMAHA "Rising Star" SHOWCASE
+ guest: **GUY NADON**

SUNDAY, NOVEMBER 11

PETER ERSKINE & ALEX ACUNA
(DW, Gon Bops, Zildjian, Evans, Vic Firth)

LATIN PERCUSSION EXPLOSION
Giraldo Piloto, Julio Lopez & Jean Roberto San Cristobal (Cuba)
(LP, Taye, Sabian, Regal Tip, Evans)

THOMAS LANG
(Roland)

DAVE LOMBARDO
(Tama, Paiste, Pro-Mark, Evans)

BLANDILOQUENTIA

MARKO DJORDJEVIC
(Zildjian, Mapex, Vater, Evans)

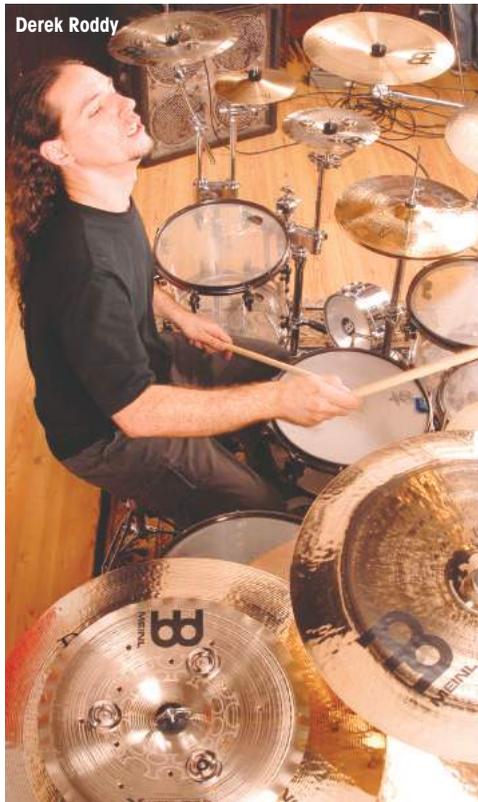
FRIDAY, NOVEMBER 9 : Masterclasses (to be announced)

Ticket & Masterclass Info
(888/450) 928-1726
angelillo@videotron.ca

Special Hotel Rates
Hotel Lord Berri - (888) 363-0363
Hotel Gouverneur - (888) 910-1111

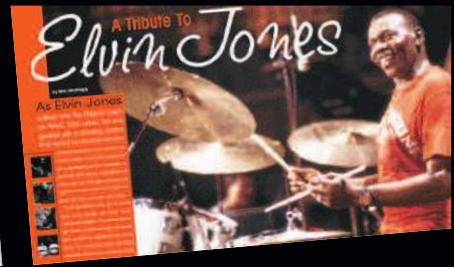
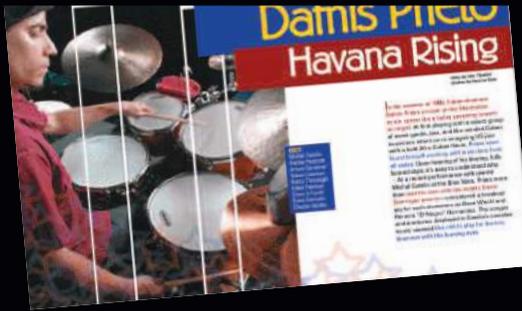
www.montrealdrumfest.com

Produced by: Musicien Québécois Inc, 753 Ste-Hélène, Longueuil (QC) J4K 3R5, Canada

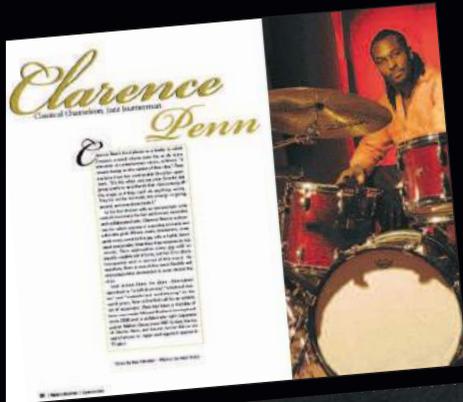
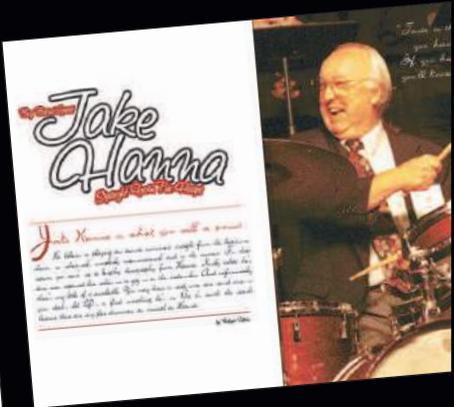


Derek Roddy

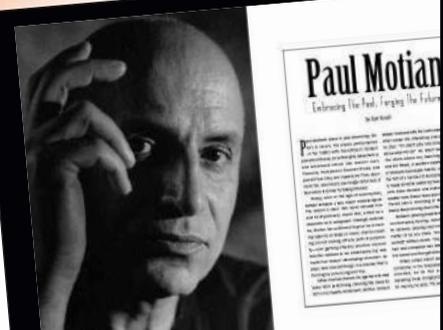
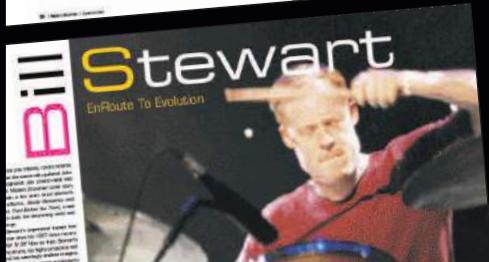
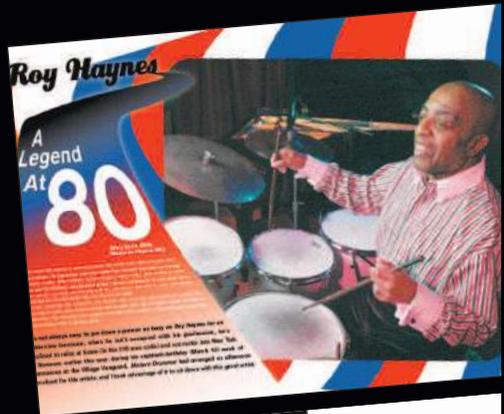




MD COVERS JAZZ



SUBSCRIBE TODAY!
1-800-551-3786
moderndrummer.com





Birthday Bash

At his wife's suggestion, Tom O' Hara of Belle Mead, New Jersey celebrated his recent fortieth birthday by replacing his twenty-year-old drumkit with a new custom configuration. Tom had led a local band in his early twenties, but family responsibilities coaxed him into a career in finance. Now he jams with musical friends (and his guitar-playing son) and regularly plays along with CDs. Tom spent four months researching brands, sizes, and finishes before ultimately ordering the set shown here.

Tom's birthday set is a ten-piece DW Collector's Series kit, with all-maple shells. The olive ash burl outer layer is finished in natural to emerald green fade. The drums include a 5x14 snare, 8x10, 9x12, 10x13, and 11x14 rack toms, a 14x14 floor tom on the hi-hat side, 16x16 and 16x18 floor toms on the other side, and two 20x22 bass drums.

The Zildjian cymbals include 16" and 17" A Fast crashes, an 18" A thin crash, 18" and 19" K thin crashes, 14" A New Beat hi-hats, a 22" K Custom medium heavy ride, and 16" and 18" FX Chinas. All of the hardware is DW 9000 series, except the bass drum and hi-hat pedals, where Tom preferred 5000 series Accelerators. The hi-hat is attached to the bass drum hoop with a Pearl HA100 clamp.



Is Your Drumkit Something Special?

If your kit is particularly attractive, unusual in design, or in some other way worthy of special attention, share it with the readers of *Modern Drummer*. Send us photos and a brief description, and we'll consider your kit for a *Kit Of The Month* spot. Just follow the instructions below.

Photo Requirements

1. Photos must be high-quality, sharp-focus, well-lit, and in color. 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. Show only drums, no people.
4. Shoot drums against a neutral background. Avoid "busy" backgrounds.
5. Clearly highlight special attributes of your kit.
6. Digital photos on disk and print photos may be sent to: Kit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.
7. Digital photos and descriptive text can also be emailed to rvh@moderndrummer.com. Show "Kit Of The Month" in the subject line of the message.



A HERITAGE LIKE NO OTHER



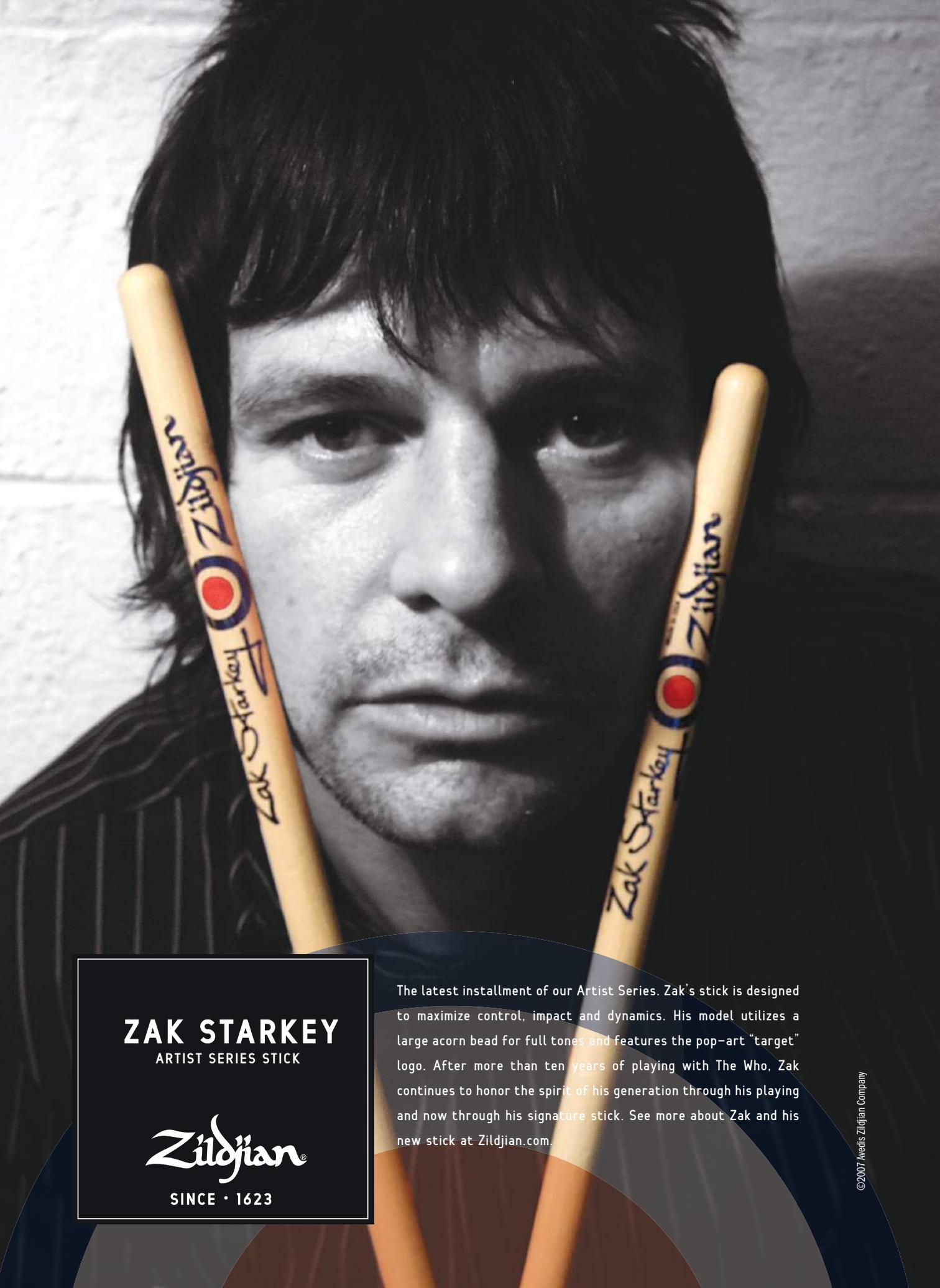
"Philly" Jo Jones (1923 - 1985)

THAT GREAT GRETSCHE SOUND... SINCE 1883



www.gretschdrums.com

Kaman Music Corp. • P.O. Box 507, Bloomfield, CT 06002



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.