

**SPECIAL TRIBUTE ISSUE**

# MODERN DRUMMER<sup>®</sup>

DECEMBER 2007

The World's #1 Drum Magazine

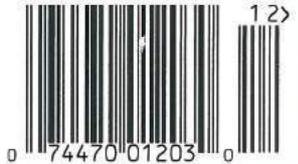
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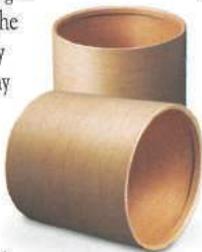
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## FEATURES

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Max Roach invented methods and approaches that are absolute cornerstones of our art. In this very special tribute issue, *MD* explores the life, recordings, and gargantuan influence of history's most consistently modern drummer, including insightful comments from his peers and evidence of his impact from his acolytes.

### 104 **Today Is The Day's Derek Roddy**

Metal's most extreme drummer schools us on the history and methods of blast beats, and shares his feelings about when and how to play them. You might just be surprised at what he has to say.

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Cymbals make up half of a drummer's sound. Yet oftentimes we don't think enough about the choices we make. In this special report, *MD* explores how bronze alloys affect your cymbal sound—and the music you want to make.

**WIN! WIN! WIN!**

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Besides their own hits, Toto were the "house band" on countless LA sessions, and all of its members were studio stars in their own right. Guitarist Steve Lukather shares his rare insight into the methods of drumming's royalty.

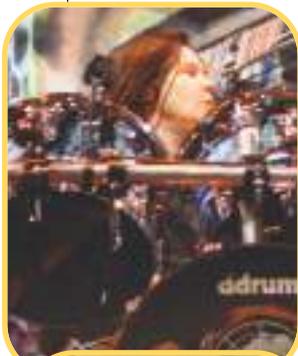
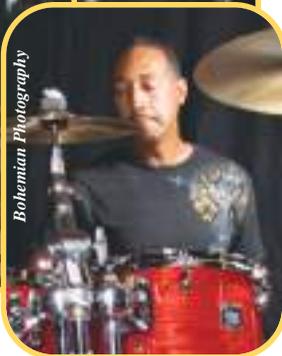
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3 GREAT  
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2 DIFFERENT  
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**DEAN BUTTERWORTH**

*good charlotte*

## TAMA STARCLASSIC BUBINGA/BIRCH

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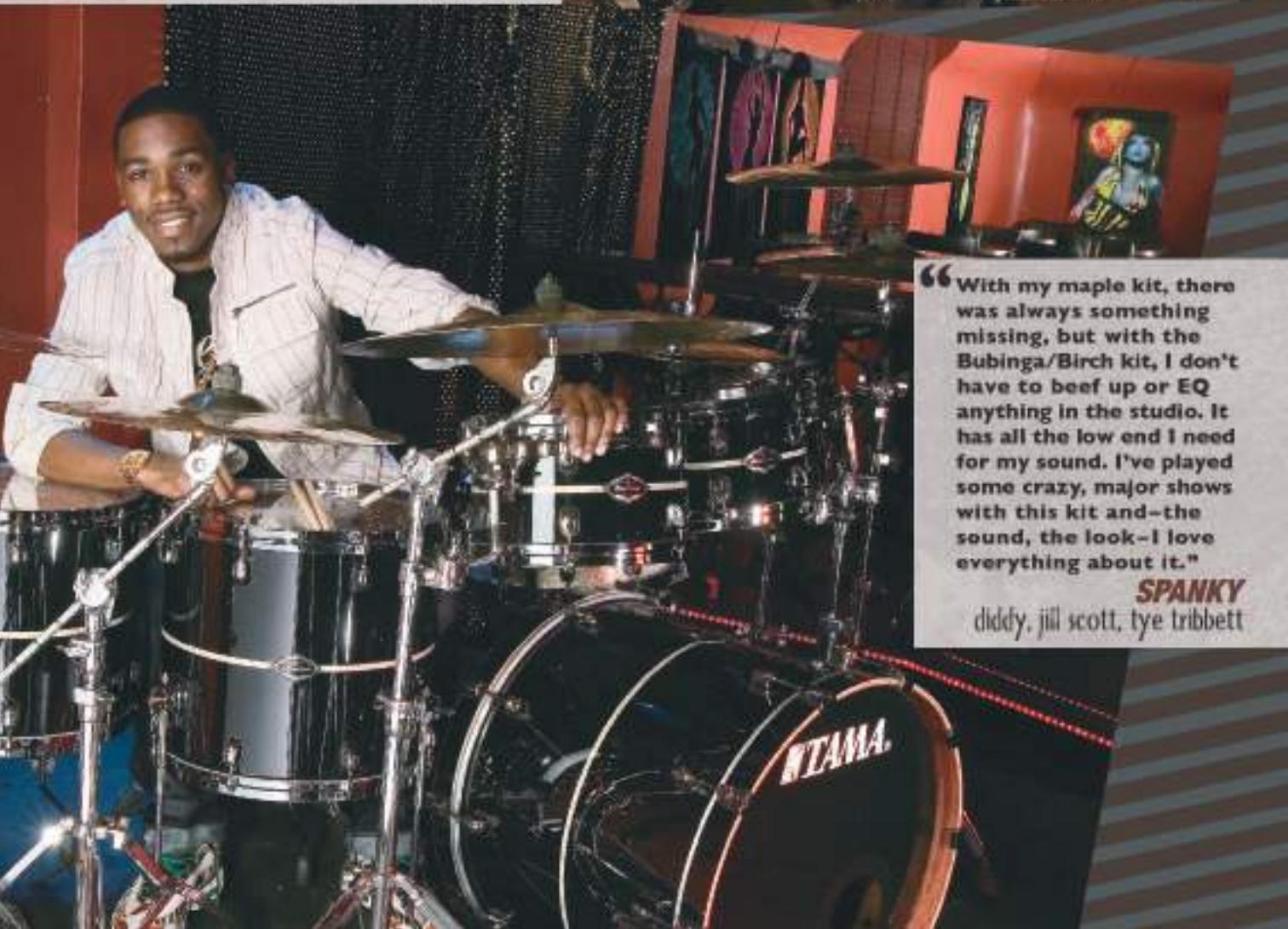




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**DAVE MACKINTOSH**  
dragonforce

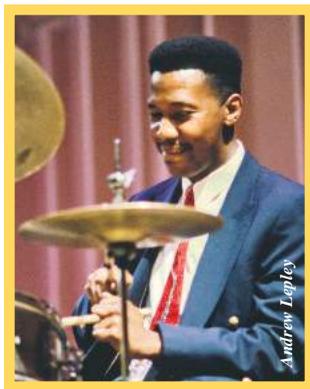
Photo: David Hill



“With my maple kit, there was always something missing, but with the Bubinga/Birch kit, I don't have to beef up or EQ anything in the studio. It has all the low end I need for my sound. I've played some crazy, major shows with this kit and—the sound, the look—I love everything about it.”

**SPANKY**  
diddy, jill scott, tye tribbett

**Bebop  
Drumming  
Authority  
Kenny  
Washington  
On Max Roach**



**M**ax Roach completely changed the language of jazz drumming. Yes, there were drummers before Max who were heading down similar paths. But Max changed the entire conception and sound of the drums—and the way people played them.

Before Max Roach, drummers mostly used the twenty-six-plus rudiments as the basis for their playing. But Max began to take the advanced rhythmic lines that his colleagues Dizzy Gillespie, Charlie Parker, Thelonious Monk, and Bud Powell would play, and used them when he comped behind soloists, and when he himself played solos.

Max' s rhythms were more varied than those of the drummers that came before him, and they contained more space, so that what he didn' t play was just as important as what he did. Max also played across the bar line, and he " broke up" the rhythm and dropped bombs. And Max took the idea of four-limb independence to an entirely new level.

Max was also responsible for major drum solo innovations, paying particular attention to song form. And no one could play faster than Max Roach. Listen to " Just One Of Those Things" from Max Roach + 4. That' s as fast as I' ve ever heard anyone play.

Max sketched out the blueprint for playing in 3/4 time. And not only 3/4, but 5/4, 7/4...and he did it a few years before Dave Brubeck hit with " Take Five." He was also the first drummer in modern jazz to tune the drums up high. I still tune my drums that way.

In the ' 60s Max really forged ahead, writing his own tunes and recording unaccompanied drum solos. I' m positive those recordings inspired even the fusion guys to do their own thing as drummer/leaders.

I once commented to Max that it took balls to put a drum solo to Dr. Martin Luther King' s " I Have A Dream" speech. " Well, Killer," he said (Max always called me Killer), " drums and poetry go together." That piece knocked me out. It could have been chaos, but because of Max' s genius it worked perfectly with what Dr. King was saying.

I didn' t hang out with Max that much. Quite frankly, I was afraid of him. Max could be very moody. Or he could be a sweetheart. He could change like the wind. I always thought he was a beautiful person, though, and very intelligent. (There is no way you could be a dummy and play drums like that.) And he was intelligent about more than just music. Socially he was aware of everything around him, especially when it came to the plight of African Americans in the US.

I didn' t get to know Max like I got to know Mel Lewis, Art Blakey, and others. To me, Max wasn' t as accessible as some of the other guys. But he was always cool with me, even though when I first met him as a teenager, he didn' t want to have much to do with me.

But the cat was a genius. I got over myself.

Volume 31 Number 12

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## Josh Freese

It was great to see Josh Freese on *MD*'s cover, to read about his countless successes, and to learn from his practical advice. Josh' s work with The Vandals was one of my biggest influences as a young drummer...not to mention the many times I' m sure I' ve heard him playing with other artists, without knowing it was him.

About a month ago I had the pleasure of receiving a demo from the songwriter I' m currently drumming for—featuring none other than Mr. Freese himself. Josh, thanks for your personal inspiration, as well as for your positive influence on so much of today' s music.

**Jesse VanderWeide**

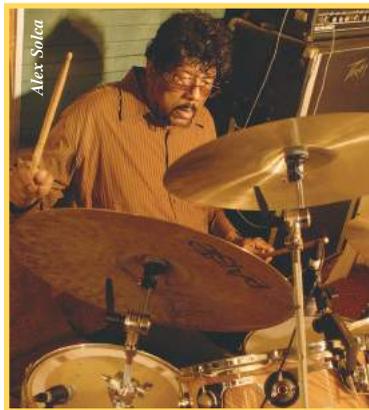
## Special "Time" Issue

Thank you for the great September issue focusing on time, feel, and groove. After reminding so many of my students over the years that those are the things that matter most about our instrument, it was good to hear it once again from the masters.

**Hal Howland**

## James Gadson

Kudos on giving James Gadson some long-overdue credit in your September issue. James is one of a handful of super-important but often overlooked R&B giants (like Earl Young and Morris Jennings, to name



only two others) who really deserve great coverage like this. Thanks for making this piece happen.

**Paul Siegel**  
Hudson Music

## Spotlight On Ddrum

Thank you most sincerely for the excellent *Spotlight* feature on ddrum in your September issue. We' re grateful for the faith you exhibited in our burgeoning brand.

One small correction: Dave Peterson, our USA Custom Shop manager, has a private brand called "Allegra," not "Allegro" as printed in the article. Thanks again.

**Kevin D. Packard**  
Division Manager, Ddrum Percussion

## DTS Tuning System Review

Michael Dawson' s September review of the Drum Tech DTS tuning system states that in order to install the DTS, all the washers have to be removed from the tension rods. I use nylon washers to eliminate any metal-to-metal rattling problems, but since they' d have to be removed in order to attach the DTS, I' d end up with metal-to-metal contact after all. During testing in the studio, did the use of the DTS result in any rattling noises?

**Steven Scheiffley**

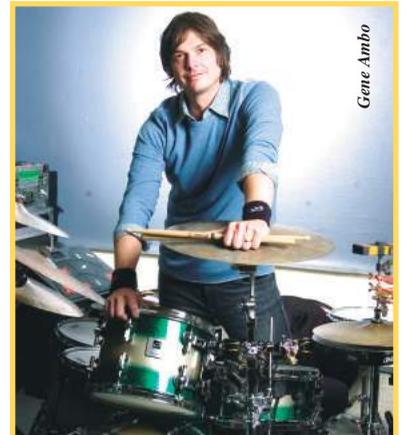
*Editor' s note: Michael Dawson replies, "I did notice some minor rattling when I initially installed the system. However, the metal-to-metal contact was not the cause. It was the small thumbscrews on the tension assembly that are designed to stabilize the system on the rim. I eliminated that rattling simply by tensioning those thumbscrews a little more. After that, the system was as silent as a Charlie Chaplin movie."*

## Thanks From Glenn

I want to extend my heartfelt thanks for giving me the honor of being your August cover feature. I' m sure you hear it all the time, but I' ve been reading *MD* since I was a boy in the early ' 80s, and this is something I always dreamed of but never expected. I couldn' t be happier with how the story turned out and how the whole feature looked. The depth and detail really blew me away.

One of the reasons why *MD* is unparalleled is because of the range and diversity

of the musicians that you feature. I really appreciate the effort and hard work that is continually put in to achieve and maintain



such a high-quality and educationally rich publication. Thanks again.

**Glenn Kotche**

## DROPPED BEATS

Price information for Yamaha' s DTX-PRESS IV electronic kits was shown incorrectly in the October ' 07 *Electronic Rev*! Last price for the Special version is \$2,099.99; the Standard version lists for \$1,549.99.

The same issue' s *It' s Questionable* feature, "The Ecology Of Drumming Products," misspelled the name of Toca' s Victor Filonovich.

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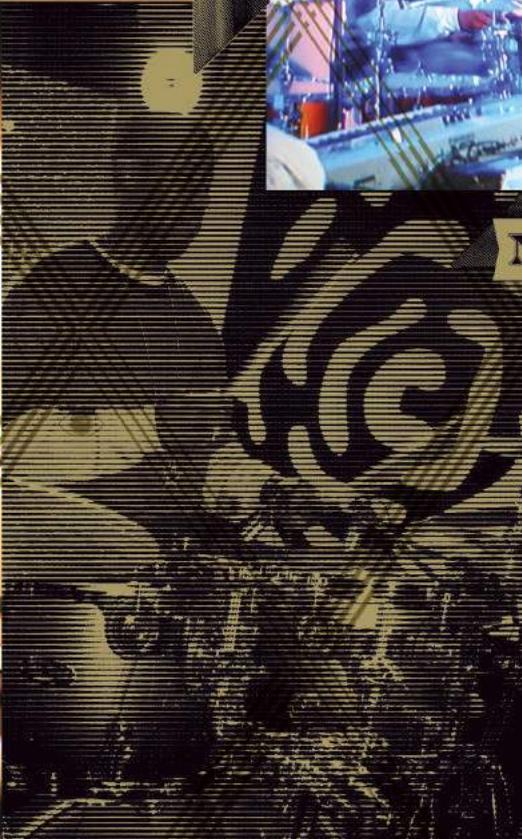
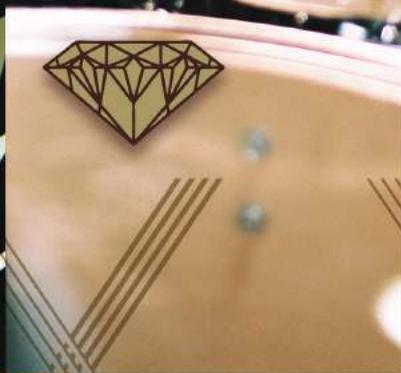
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## Sevendust's **Morgan Rose** On Attaining Success

**First off, I' m wondering how you got your nickname "Alien Freak." Next, I recently saw Sevendust perform in Milwaukee, and it was an awesome show. Seeing you guys for the third time has really made me want to start performing more as a drummer. I' d like to know if you could share any secrets about how you broke through and got to where you are now. Keep on rockin' !**

**Justin from Wisconsin**

Thanks for the kind words. A long time ago some close friends of mine started calling me an alien—probably because of my personal/visual style. At the same time, a lot of people were calling me a freak because of how I was performing. A few years ago, someone asked if I' d be interested in having my own stick and starting a

merchandise company, and those things needed a name. So we put the two nicknames together, and there you have it—Alien Freak.

As far as secrets of success...hmmmmm. In my case I guess it was just good old determination. I refused to take no for an answer. I put all my eggs in one basket and went for it. But it didn' t happen overnight. It took a while. All the doors but one got shut, but that one was all I needed. Just a shot. As a band, we knew in our hearts that if we could get people to hear what we had to say, and if we could show them in person how much we meant it, we could have something special. And we do. We' ve built friendships with fans like you, and we thank God we have you as friends!

If and when *you* succeed, don' t take that success for granted. It' s a beautiful thing to play as much as we do and to know so many people. See you soon, Justin...and good luck, my man.



# CONNECT WITH THE CROWD

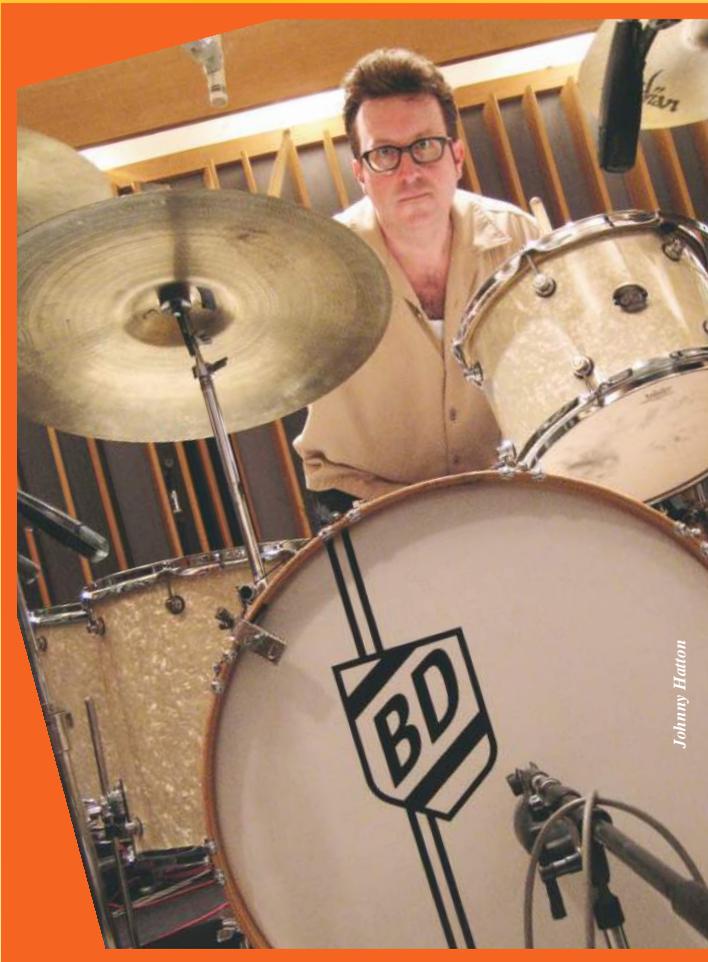
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Johnny Hutton

# Bernie Dresel's Cymbal Setups

I've always admired your sound when you've performed with The Brian Setzer Orchestra. I'd particularly like to know about your cymbal setup. Any info would be appreciated.

Lyndon Jackson

I appreciate your comments. My cymbal setup with Brian Setzer was geared toward definition and clarity, while remaining somewhat dark. With The Setzer Orchestra I'd use a pingy, heavy ride to cut through all the horns and electric guitar: either a 1960s 22" heavy A Zildjian ride or a 20" K Custom medium ride. My secondary ride was a 20" Zildjian K Custom Dark model (with rivets per Brian's request).

With Brian Setzer & The Nashvillains (a quartet) I'd use a 22" K Custom High Definition ride when playing live, although I used several different cymbals on the CD to get different "flavors" for different tunes. On the custom-made DW cocktail kit I played with Brian's trio, I could only use one cymbal, so I'd use an 18" K crash/ride.

For all the different Setzer groups, I'd use 17" and 18" K Zildjian medium thin Dark crashes. My hi-hats were either 14" Ks or 14" K Constantinoples.

I have just left my position with The Brian Setzer Orchestra, after fifteen years, in order to do more studio work in Los Angeles and more gigs with Gordon Goodwin's Big Phat Band. Thanks for your question.

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# QUICK BEATS

text and photo by Joe Perry

# Dave Weckl

**Place of birth:** St. Louis, Missouri

**Influences:** Buddy Rich, Steve Gadd, my daughter, all drummers

**Hobbies/interests:** Cars, *anything* having to do with music

**How I relax:** Playing Xbox and watching movies with my daughter

**Favorite food:** Good food

**Favorite fast food:** Del Taco

**Favorite junk food:** Nuts

**Favorite drink:** Cadillac margarita made with Don Julio tequila

**Favorite movie:** *Bad Boys 2*

**Favorite album:** Any Frank Sinatra big band recording

**Vehicle I drive:** 2001 Audi S4 Avant, 1966 Lingenfelter Camaro

**Other instruments I play:** I mess around with the bass

**If I wasn't a drummer, I'd be:** A race-car driver

**Place I'd like to visit:** Cuba

**I wish I'd played drums on:** "Joy To The World" by Three Dog Night

**Musicians I'd like to work with:** Herbie Hancock, anyone who will hire me

**Next up & coming drummers:** Tito Pascoal

**Most prized possession:** My 1977-era Slingerland Buddy Rich kit

**Person I would like to talk to:** Buddy Rich

**Person I admire:** Sandy Feldstein (the late author, educator, publisher)

**Most memorable performance:**

My most recent...because I never know if there'll be another

**Most embarrassing moment on stage:** Playing for Engelbert Humperdinck at the Thousand Oaks Theater in the early 1990s. Engelbert and the conductor were in two different places.

**Most unusual venue played:** A bullring in Spain, in the late 1980s

**Biggest venue played:** São Paulo, Brazil, for 800,000 people



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## 2ND PRIZE

Dominion series 5-piece Ash kit in Pocket Configuration in lime sparkle lacquer with hardware, and a 4-piece set of the new Armand Zildjian Series Cymbals

### Consumer Disclosure

1. To enter online, visit [www.modrndrummer.com](http://www.modrndrummer.com) between the dates below and look for the ddrum/Zildjian Contest button (one entry per email address) or send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, email address, and telephone number to: MD/ddrum/Zildjian Giveaway, 12 Old Bridge Road, Cedar Grove, NJ 07009. 2. Enter as often as you wish via postcard, but each entry must be mailed separately. 3. ODDS OF WINNING DEPEND ON THE TOTAL NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 10/1/07 AND ENDS 11/30/07. POSTCARDS MUST BE POSTMARKED BY 11/30/07 AND RECEIVED BY 12/7/07. 5. Grand Prize Drawing: Winner will be selected by random drawing on December 14, 2007. Winner will be notified by phone or email on or about December 17, 2007. 6. Employees and their immediate families of Modern Drummer, ddrum, Armadillo Enterprises, Avedis Zildjian Company, and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to residents of the US and Canada, 18 years of age or older. Void in Quebec, Canada, and where prohibited by law. 9. One prize awarded per household per contest. 10. **Grand Prize:** One (1) ddrum Dios series Bubinga 7-piece kit in Natural Gloss Lacquer, includes one (1) of each of the following: 20x22 kick drum, 12x16 and 12x14 floor toms, 8x12, 8x10, and 7x8 tom-toms, and 7x13 snare drum. The kit features tube-style lugs, die-cast hoops, D-spension mounts on toms, and all Bubinga shells. Prize includes a full set of Agenda 400 series hardware. Zildjian cymbals: 20" K Custom ride, 17" K Custom dark crash, 18" K Custom dark crash, 10" K splash, and 14" K/Z hi-hats. Approximate retail value of Grand Prize: \$7,300. **First Prize:** One (1) ddrum Dios ST series 6-piece kit in purple/silver/purple horizontal-stripe sparkle lacquer, includes one (1) of each of the following: 20x22 kick drum, 12x16 floor tom, 8x12 and 8x10 tom-toms, 5-1/2x14 snare drum, and 7x13 snare drum, D-spension mounts on toms, and Birch/Aspen/Bubinga shells. Prize includes a full set of Agenda 400 series hardware. Zildjian cymbals: 20" A Custom medium ride, 17" A Custom crash, 18" A Custom crash, 16" A Custom crash, 8" A splash, and 13" A Custom hi-hats. Approximate retail value of First Prize: \$5,065. **Second Prize:** One (1) ddrum Dominion series 5-piece Ash kit in Pocket Configuration in lime sparkle lacquer, includes one (1) of each of the following: 20x20 kick drum, 12x16 and 12x14 floor toms, 8x12 tom-tom, and 7x13 snare drum. The kit features gun-black chrome die-cast hoops and hardware, D-spension mounts on toms, and all Ash shells. Prize includes a full set of Agenda 400 series hardware. Zildjian cymbals: 20" A Armand ride, 18" A Armand crash, and 14" A Armand hi-hats. Approximate retail value of Second Prize: \$3,125. Approximate retail value of contest: \$15,460. 11. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009. (973) 239-4140. 12. This game subject to the complete Official Rules. For a copy of the complete Official Rules or the winners' names, send a self-addressed, stamped envelope to: Modern Drummer/ddrum/Zildjian/ Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.



## Megadeth's Shawn DROVER Alive And Kicking

**W**hen Shawn Drover joined Megadeth in October 2004, his biggest concern wasn't learning the group's head-spinning drum parts, but rather being accepted by long-time fans. "Fans of Megadeth are so proud of this band that I think if you weren't doing a good job, they'd let you know," Drover says. "I wanted acceptance from the fans, and I think, after more than two and a half years, the consensus is quite positive."

Positive indeed, especially after the release of Drover's first studio album with the band, *United Abominations*, and on the concert DVD *That One Night*. Drover was hired six days before a recent Megadeth tour, after head honcho Dave Mustaine and crew parted ways with drummer Nick Menza. Drover's brother Glen had become Megadeth's lead guitarist about six weeks earlier, and when the drummer spot opened, things were kept familial—especially because Mustaine dug the Drovers' previous band, Canadian thrash/power outfit Eidolon.

"Dave called and asked me the big question, and I was floored," recalls Megadeth's fourth drummer. "Next thing I know I was on a

plane." A few rehearsal days later, Drover was on stage with a group he's idolized since first hearing *Peace Sells...But Who's Buying* twenty years ago. As for the album he plays on, Drover's proud of his chops on "Sleepwalker" ("It has a twenty-four-note bass drum pattern and a lot of nuances with the ride cymbal") and "Washington Is Next!" ("It has a galloping beat, then cuts loose with this whole speed-metal onslaught.")

Nowadays Drover plays a ddrum acoustic kit. "One of the things that sticks out with it is the two bass drums—20x22s instead of 18x22s. The sound is just explosive."

Drover, who is forty, started playing when he was thirteen, and was greatly influenced by Neil Peart and Tommy Aldridge. ("He's the main reason I play double bass.") Considering his own inspiring story, Drover's advice to aspiring drummers is hardly surprising: "The only advice I can give is to never give up, because you never know when opportunity can present itself to you. Just look at what happened to me, man. It can happen to anybody."

**Jeff Perlah**

## The Decemberists' Jon MOEN Working Man



It could be coincidence, but it bears mentioning that since Jon Moen began drumming for The Decemberists in 2005, the band's stock has risen dramatically. When Moen joined for the tour behind their folk-pop masterpiece *Picaresque*, they were playing 800- to 1,000-seat rooms. By year's end they were selling out 3,000-seaters.

Next came the jump from indie label Kill Rock Stars to Capitol Records for last year's *The Crane Wife*. Another busy touring season followed, which has seen the band graduate to festivals like Bonnaroo and dates with local symphonies at storied venues like the Hollywood Bowl.

"I think they had their groundwork pretty well-laid," Moen says with a laugh when asked about the timing of his membership and The Decemberists' ascent. "But I have thought about how lucky I've been in this particular profession. I think about how long I've been doing it and how old I've become (thirty-eight). It's odd that it's fallen together this well."

Moen's self-effacing nature belies the fact that he *has* been working hard for many years. And his varied gigs—like pacing The Dharma Bums' sprightly guitar pop in the late '80s and early '90s, and helping

Stephen Malkmus & The Jicks straddle a hazy line between crisp indie rock and waned-out jams earlier this decade—have informed his timekeeping M.O. with The Decemberists: Play imaginatively, but always serve the song first.

"I'm certainly not a drummer's drummer," Moen says. "It's the ultimate irony to be in *Modern Drummer*, which I used to read avidly, because I feel so far removed from that world. I just try to play the songs, rather than play my drumkit. Being friendly to the arrangements is key."

Moen says applying that principal of tasteful simplicity on *The Crane Wife* was challenging, as the record ambitiously glides from perfect three-minute pop gems, to prog-leaning four-part suites, to the four-on-the-floor pulse of "The Perfect Crime #2," where Moen grooves like Charlie Watts circa *Some Girls*.

"That's quite a compliment, though I have a hard time accepting it," says Moen of the similarity between his playing and Watts's. "Wait, Charlie played a Gretsch kit back then, I play a Gretsch kit now [an early-'70s kit Moen found on the Internet]. Okay, maybe there is a connection."

**Patrick Berkery**

## Mario CALIRE, Jiro YAMAGUCHI, Justin "El Nino" POREE Ozomatli' s Tricky Trio

Ozomatli, the nine-piece multi-cultural LA rap-rock band that features a drummer and two percussionists, recently released *Don't Mess With The Dragon*, about which percussionist Jiro Yamaguchi proudly says, "I think it's some of our best work yet. This is our fourth album, and when we recorded our first record, we'd been playing the music for almost two years, so it was very easy to make. With our second record, we didn't have as much time to write and create the songs, so it was more of a challenge. Now jump to the fourth record, and we've had a lot of experience in the studio, and we've grown as musicians."

"We've traveled to a lot of different places," Jiro continues, "and we've experienced music from all over the world—Cuba, Turkey, India, Nepal, as well as the United States, Mexico, and Europe—so we've met a lot of musicians along the way and there are a lot of influences in this band. Everyone in the group comes from a different background. We all have a lot of diversity on our iPods. I like this record because there are a lot of different styles."

Drummer Mario Calire, who left The Wallflowers in 2003 after seven and a half years, says that each bandmember in Ozomatli has his own place in the music. "We don't step on each others' toes, which would be easy to do. I think I facilitate that by picking my spots and the rest of the time just being really supportive and playing what's essential without being boring. It's really about finding a balance of what energy is needed and how you can transmit the most amount of energy with the least number of notes."

"Jiro is the jack of all trades," Calire continues, "because he can play the Indian percussion *and* timbales and congas. He doesn't tend to solo on the Latin percussion; his specialty is more the Indian or Eastern percussion. Justin is more of the soloist on Latin percussion."

Says Justin "El Nino" Poree, "Our band is rhythmically oriented, and for me, it's always been very open. Whatever I want to bring to the table, I can. I do a lot of production in terms of sequencing, and I also bring a Latin flavor—I play timbales, congas, and a lot of different instruments from around the world—so I try to bring that to the band. Oh, and I rap, too."

Calire is clearly happy to be playing with the band, citing as some of his favorite tunes "Magnolia Soul," their homage to New Orleans with its second-line section, and "After Party," a funk and soul song. "For a drummer, this band is a lot of fun," he suggests, "because there are a lot of different feels and grooves in the catalog. We touch on many styles and there are many influences on what we do, so it's easy to stay interested in what you're doing."

"The drums are really integral to what we're doing, and they're very foundational to what everyone else does," Mario continues. "I use some of the skills I learned playing pop-rock, which is to keep it simple, and then I get to fuse that with all the other styles I've been interested in. I think I've found a happy balance of supporting what everyone else is doing and still getting to be really active."

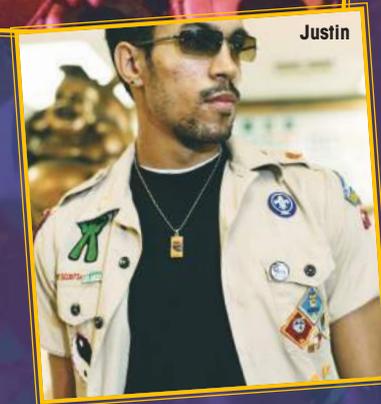
**Robyn Flans**



Mario



Jiro



Justin

Moby Grape circa 1967, featuring (from left) Jerry Miller, Peter Lewis, Don Stevenson, Skip Spence, and Bob Mosley.



## Moby Grape's Don STEVENSON Listen My Friends

As a young musician, Don Stevenson found himself making music in Seattle's fertile music scene at least five nights a week for six years, playing everything from jazz to country to the blues to soul. "[Moby Grape guitarist] Jerry Miller and I had a nice quartet that played at the Top Hat: Hammond B-3 organ, tenor, guitar, and drums. We wanted to play jazz—then we heard The Byrds."

As Columbia/Legacy releases *Listen My Friends! The Best Of Moby Grape*, we're offered a new perspective on the music scene that exploded in San Francisco in 1967. Indeed, the liner notes of *Listen My Friends!* calls Moby Grape "The Byrds with the blues." To some, Moby Grape was/is the best band radiating from The Summer of Love, a scene that included Jefferson Airplane and The Grateful Dead. These were musicians young in years but deep in experience. Bassist Bob Mosley and guitarists Skip Spence and Peter Lewis were all great players, singers, and songwriters. "If you want to make money, you want to keep the band small," Stevenson figures. "But the band sounds bigger when everyone

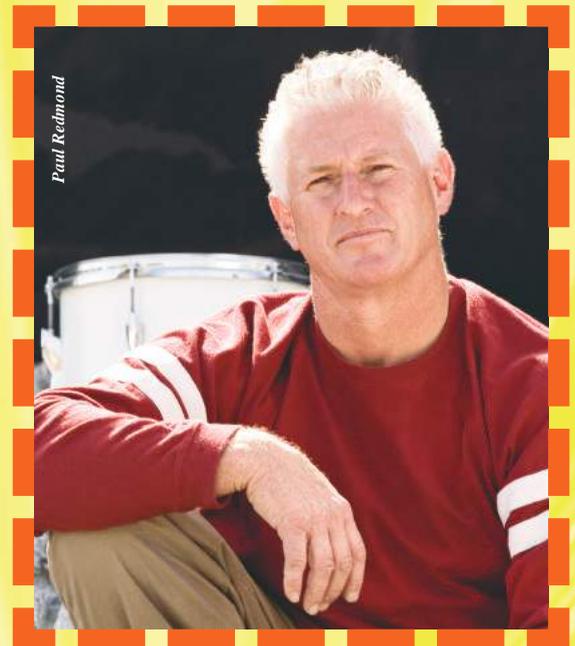
not only plays well but sings lead or background."

Though Stevenson can be modest about his accomplishments, he speaks with pride about the burning blues-shuffle "Can't Be So Bad" from *Listen My Friends!* "Imagine the CBS staff musicians, led by Doc Severinsen, sitting there, waiting for us...then '1,2,3,4, hit it!' It was a total thrill pushing that train down the track." Stevenson also sings lead on the track, and you can hear the Ray Charles influence in his strong, articulate performance. The tune "Omaha" (where the refrain "listen my friends" comes from) features a distinctive, high-pitched snare drum gallop. And "8:05" (Stevenson sings co-lead) became a country-rock ballad standard that was covered by Robert Plant, among other musicians in the know.

Don Stevenson continues to write songs and sing where he now lives, in Whistler, British Columbia. And he's been joining the surviving members of Moby Grape on gigs celebrating the release of *Listen My Friends!*

Kevin Norton

## The Unknown Instructors' George HURLEY Finding His Voice



George Hurley is best known for playing in a predominantly structured environment with punk pioneers The Minutemen in the '80s, and later in FIREHOSE, which also featured MM bassist Mike Watt. But the San Pedro, California-based drummer has opted for a taste of the improvised life lately, as the rhythmic backbone in the experimental outfit The Unknown Instructors.

Although his years spent in The Minutemen and FIREHOSE featured its share of improv and jam-based material, The Unknown Instructors' latest release, *The Master's Voice*, finds the self-taught Hurley carving a distinctly different drumming path. "It kind of works its way up and escalates into having a life of its own," Hurley says of drumming in an improv outfit. "You start out with one song, you finish it, and then you move to the next. You're inclined to want to do the same beat—at least for me—but you just try to get a different feel for it. The way I look at it is, Well, I did it *this* way, now let's slow the tempo down or half-time it."

Hurley took his improv cues not just from the liberal spirit of his punk background, but also from the jazz he grew up admiring after picking up the drums in his teens. In the midst of the excessive '80s rock scene with mammoth kits en vogue, Hurley was able to catch an air of clarity from attending a local jazz gig. "I'd go see Max Roach," he recalls, "or some other great jazz drummer, and they'd have these kits that they pulled out of the trunk of their cars, three-piece or four-pieces, and they were doing things that I couldn't imagine. They were like magicians!"

After more than a quarter-century in the music scene, Hurley still maintains a nightly practice schedule. "I take time to play by myself," he says. "I try to develop different things and work on things that I feel I'm weak at."

And as for a little motivation, Hurley's not afraid to turn back the clock and play some of his earlier recordings. "I think that some of my best stuff was when I was younger," he says. "I listen to those records now, and I think, 'How in the hell did I do that?' There's a lot of stuff in those records that brings me back and inspires me."

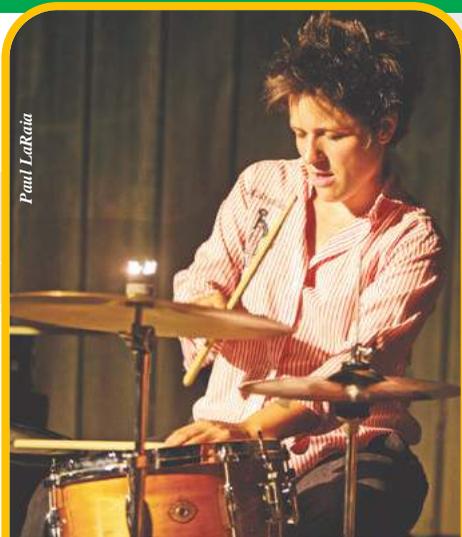
Waleed Rashidi

## HAPPY BIRTHDAY!

Ed Thigpen (jazz great): 12/28/30  
 Dave Clark (The Dave Clark Five): 12/15/42  
 Allan Schwartzberg (session great): 12/28/42  
 Alex Acuña (Weather Report/LA great): 12/12/44  
 Bobby Colomby (Blood, Sweat & Tears): 12/20/44  
 John Densmore (The Doors): 12/1/45  
 Peter Criss (KISS): 12/20/45  
 Clive Bunker (Jethro Tull): 12/12/46  
 Carmine Appice (rock legend): 12/15/46  
 Jim Bonfanti (The Raspberries): 12/17/48  
 Lenny White (fusion master): 12/19/49  
 Terry Bozzio (drum legend): 12/27/50  
 Richie Morales (Spyro Gyra, Mike Stern): 12/8/52  
 Buddy Williams (SNL/Sessions): 12/17/52

John "JR" Robinson (LA studio): 12/29/54  
 Sheila Escovedo (percussion great): 12/12/57  
 Sonny Emory (Earth, Wind & Fire): 12/27/62  
 Lars Ulrich (Metallica): 12/26/63  
 Marco Minnemann (Illegal Aliens): 12/24/70  
 Nate Morton (*RockStar*): 12/30/71  
 Tré Cool (Green Day): 12/9/72  
 Josh Freese (session great): 12/25/72  
 Terreon Gully (Christian McBride): 12/28/72  
 Jeremy Hummel (independent): 12/8/73  
 Samantha Maloney (Peaches): 12/14/75  
 Ned Brower (Rooney): 12/15/77  
 Harry Judd (McFly): 12/23/85

# UPDATE NEWS



Paul LaRoca

Allison Miller is on tour with Ani DiFranco.



Vinnie Colaiuta and Kenny Aronoff are on Travis Tritt's newest, *The Storm*.

**James Kottak** is on The Scorpions' new album, *Humanity—Hour 1*.

MD's 2003 Undiscovered Drummer contest winner, **Lou Santiago Jr.**, is on contemporary Christian artist Jeff Deyo's latest CD, *Unveil*. He's been touring with Deyo as well.

**Steve Stephens** is currently playing and recording with Clarence McDonald.

**Andrew Cook** is on tour with The Receiving End Of Sirens, in support of their new album, *The Earth Sings Mi Fa Mi*.

The drummer known as "**Shakerleg**" (who plays without sticks) is working with The Kin in support of their new album, *Rise & Fall*.

**Clem Burke** can be heard on "Lullabies," from Miss Derringer's new EP, *Black Tears*.

**Torry Castellano** will be touring with The Donnas in support of their new release, *Bitchin'*.

**Ned Brower** is on Rooney's latest, *Calling The World*. For more info, visit [www.rooney-band.com](http://www.rooney-band.com).

**Ernie Durawa's** is on The Monstas' latest, *Meet The Monstas*.

**Tobias Ralph** has been touring with 24-7 Spyz, and between dates recording and touring with R&B artist Janita.

**Matt Chamberlain** and **Brian MacLeod** are on Sara Bareilles' *Little Voices*.

**Daniel Luttick** has been on tour in Australia with Mr. Big's Eric Martin.

## DRUM DATES

This month's important events in drumming history

**Billy Gladstone** was born on 12/15/1892, **Warren "Baby" Dodds** on 12/24/1898, **Tony Williams** on 12/12/45, **Cozy Powell** on 12/29/47, and **Dennis Wilson** on 12/4/44. Dennis passed away on 12/28/83, original Byrds drummer **Michael Clarke** on 12/19/93, and big band great **Don Lamond** on 12/23/03.

**12/08/32:** Louis Armstrong records the song "That's My Home," with drummer **Chick Webb's** band. Originally released on Decca records, the track and others can be heard on Verve's three-CD set *Satchmo: A Musical Autobiography*.

**12/17/47:** saxophonist Charlie Parker records the song "Crazeology" with drummer **Max Roach** and trumpeter Miles Davis. You can hear the track on the re-issue of *The Genius Of Charlie Parker*.

**12/4/71:** Sly & The Family Stone (with **Greg Errico** on drums) hit number-1 on the charts with their single "Family Affair," from the album *There's A Riot Goin' On*.



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by Jim Holland

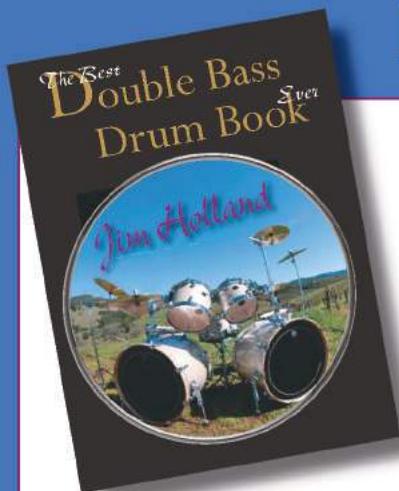
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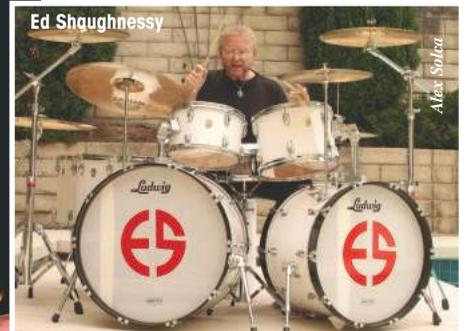
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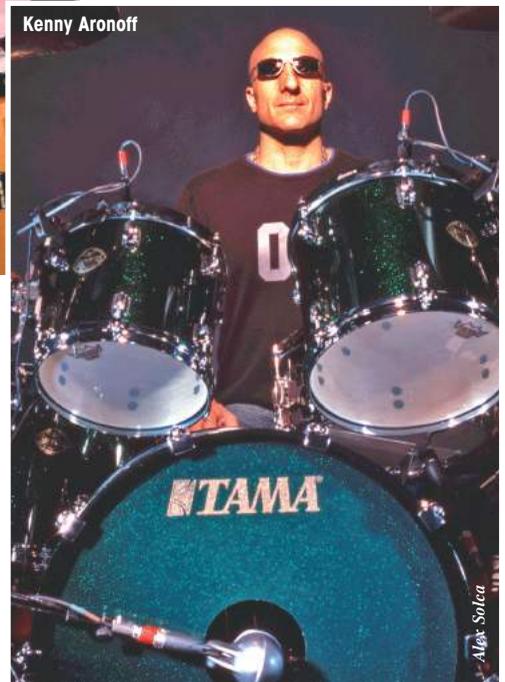


Billy Cobham



Ed Shaughnessy

Alex Solica



Kenny Aronoff

Alex Solica

## Reversed Rack Toms

Why do drummers like Ed Shaughnessy and Mick Fleetwood reverse their rack toms from the standard configuration, putting the larger tom on their left and the smaller one on their right?

Roy Albrech

Drummers like Ed and Mick, as well as Smashing Pumpkins' Jimmy Chamberlin, studio great Kenny Aronoff, fusion pioneer Billy Cobham, and this month's featured drummers Marvin McQuitty and Derek Roddy, all "mix up" the size order of their toms primarily to create non-traditional sounding drum patterns when they play their fills. It's a musical choice implemented by geographical placement.

## How Do Drummers Get Paid?

How do drummers for signed bands usually get paid? From my observations, drummers almost never receive songwriting or publishing credits, which is where the majority of money lies. I certainly consider drumming a vital part of musical compositions, but I'm wondering if that's reflected in the music business in general.

Eric

We forwarded your question to Marc Dicciani, who is the director of The School Of Music at The University Of The Arts in Philadelphia. Marc also teaches several music business classes at the school. He replies, "Most payment scenarios fall into two general methods: percentage participation (share) and flat fee. Both of these are usually negotiated amongst the band, with the manager and/or the company. How the drummer is paid also depends on factors like what kind of contract the band has, which members of the band signed the contract, which members are designated as 'royalty artists,' exactly what kind of company the band signed with (recording, management, or agency) and for what purpose, and what the payment is specifi-

cally for (live concert, recording session, TV appearance, publishing royalties, songwriting royalties, or merchandising).

"For example, if a drummer is a 'royalty artist,' meaning that he or she is considered a vital member of that band, that drummer might receive a share of the royalties from the sale of records or a share of the songwriting royalties (if this is agreed to in writing beforehand). That same drummer might also be paid a flat fee for playing drums on the recording sessions, union scale for television appearances, and either a flat fee or a percentage of the net profit for each concert performance.

"As for the songwriting/publishing question, you may want to review my article 'Copyright Questions And Answers' in the August 2005 issue of MD. In addition, here a few recommended texts: *The Musician's Business And Legal Guide* (Halloran), *All You Need To Know About The Music Business* (Passman), and *Music Law: How To Run Your Band's Business* (Stim).

"An important thing to remember is to try to get everything in writing before the money starts coming in, so that you can avoid arguments and resentment down the road. Any finance-related negativity will just get in the way of making music."

“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

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SHEER VOLUME TO  
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THEY’RE **UNBELIEVABLE!**”

**NEIL SANDERSON**  
THREE DAYS GRACE

# OAK CUSTOM

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AND INCREDIBLE TONE. SIMPLY THE BEST.  
**PERIOD.**”

**XAVIER MURIEL**  
BUCKCHERRY



**FOR THOSE SERIOUS  
ABOUT THEIR MUSIC**

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AND BRINGS OUT **MORE POWER**  
AND EXCITEMENT THAN ANY  
OTHER KIT I’VE EVER PLAYED.”

**JUSTIN FOLEY**  
KILLSWITCH ENGAGE

# Hand-Painted Vintage Bass Drum Head

In the late 1960s I purchased a Leedy 28" bass drum that had this drumhead on it. The head appears to be hand-painted and signed by A. Brejla. The drum was quite old when I purchased it and was rigged with two ceramic light-bulb fixtures inside, presumably for humidity control. The head has been exposed to water and has three tears that have been there since the early '70s. Can you tell me anything about its history and possible value?

Dennis Dunlap

MD drum historian Harry Cangany replies, "Back in the 1920s, for \$15 Leedy would have an in-house artist hand-paint one of a number of scenes on the front head of a bass drum. This is the Dutch Windmill scene. Lights were mounted inside the shell that could flash on and off or remain constant to illuminate the image. The lights also kept the heads dry in damp environments, which was important because the heads were made from natural calfskin. Most bass drum heads were bleached white, but Leedy did offer the Kafette brand, which was transparent. That's what this head looks like. The painting job was quite a tricky process, because the paint couldn't be too thin or the brush marks would be seen, and it couldn't be too thick or the light wouldn't shine through.

"The artist in the peak Leedy years was Ed Reidwig. I don't rec-



ognize the name painted on your head, nor have I ever seen a Leedy head on which the artist signed his work. In addition, I never saw the late-1920s Leedy script logo painted on the bottom of a head. I wonder if, years later, someone retouched or added to an original Leedy head, or made a 'sincere' copy. It's another drum mystery for the ages."

**SEND QUESTIONS TO**

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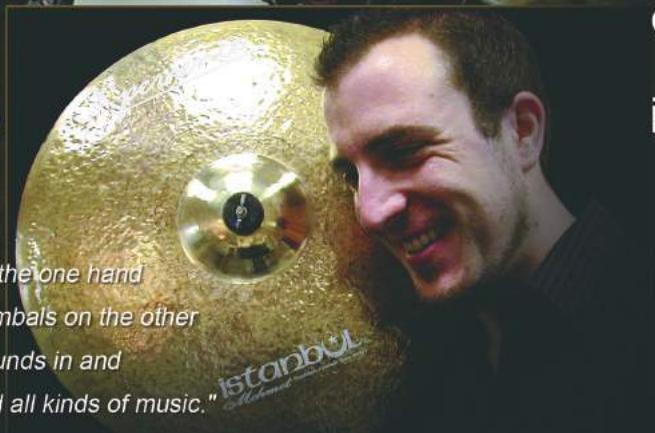


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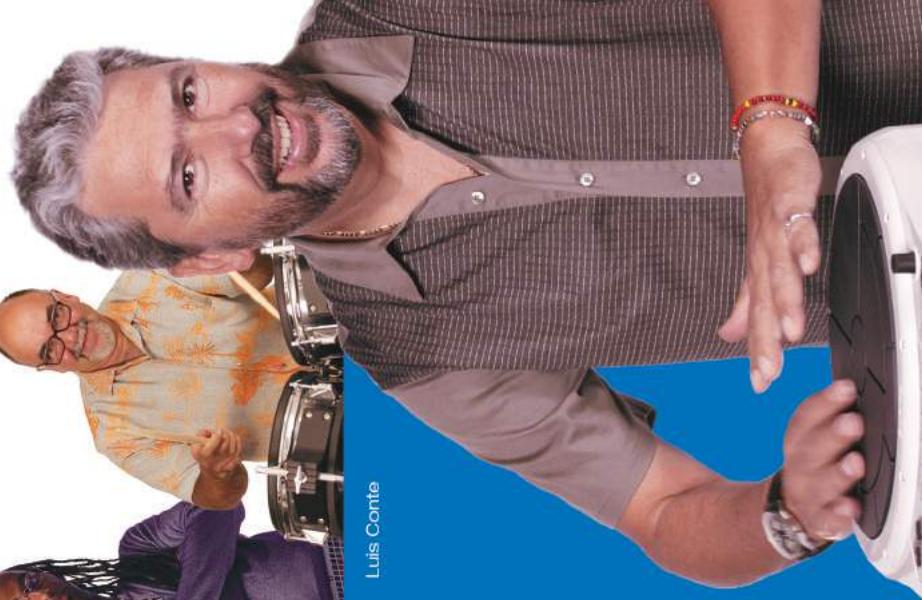
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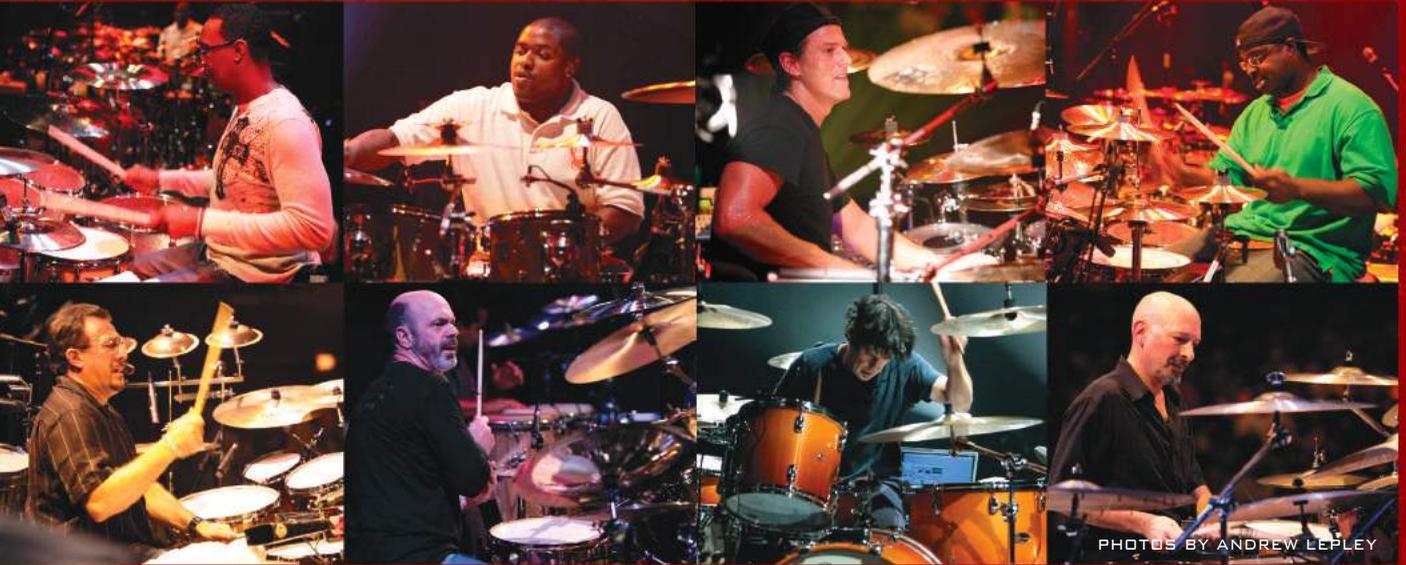


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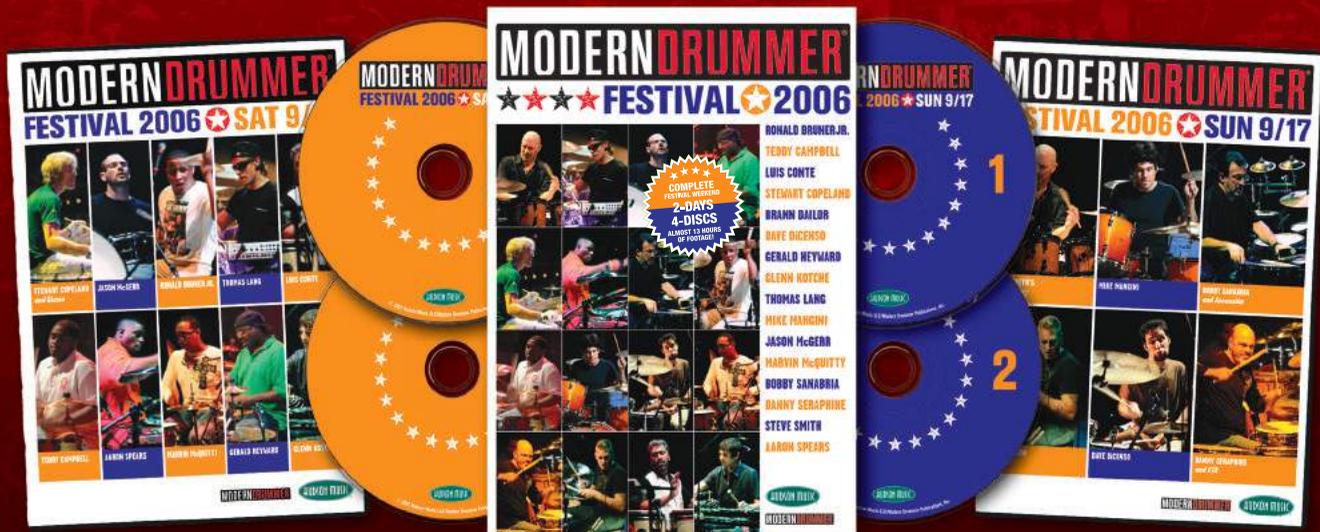


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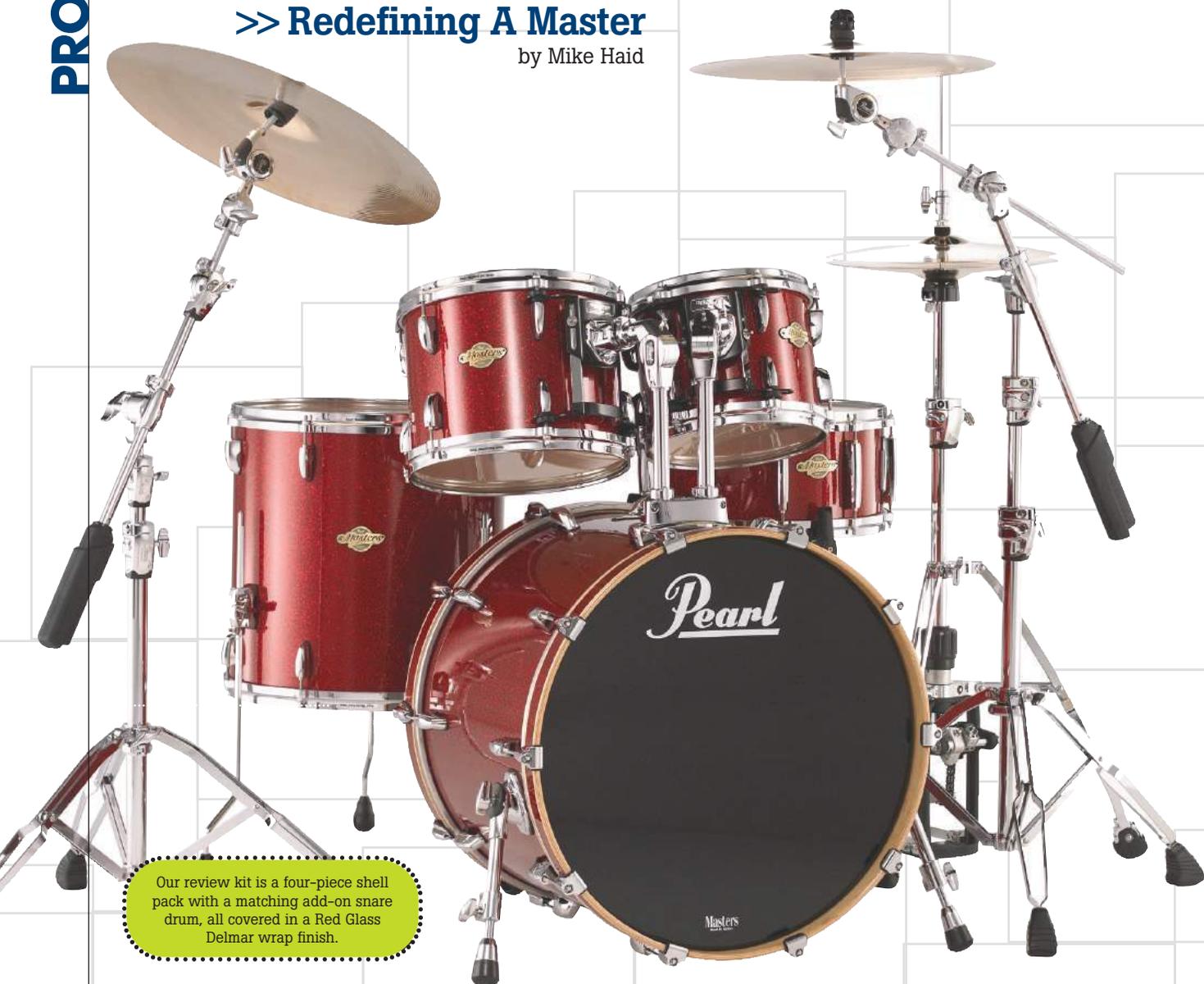
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# Pearl MCX Series Drumkit

>> **Redefining A Master**

by Mike Haid



Our review kit is a four-piece shell pack with a matching add-on snare drum, all covered in a Red Glass Delmar wrap finish.

## KEY NOTES

- Eye-catching retro sparkle finish
- Loud, projecting maple shells
- High-quality shell construction
- OptiMount suspension on rack toms

**P**earl's new MCX Masters Custom series comes from a distinguished lineage. The new line offers many of the same high-end features found in the Masters Premium series, including 6-ply, 100%-maple shells, bridge-style Masters lugs, MasterCast die-cast hoops, and stainless-steel tension rods. Beyond that, the differences are mostly aesthetic. The Masters Premium series offers a few minor hardware upgrades and a much larger selection of colors and finishes. If you're willing to forgo those options, you'll save some money and still get the same high-end quality with the MCX kit.

The kit we were sent for review came with a retro Red Glass (sparkle-style) Delmar wrap finish. Besides the cool look of the wrap, I especially liked the Masters badge, which gives the kit a sweet and classy modern look. Drum sizes included 8x10 and 9x12 rack toms, a 16x16 floor tom, and an 18x22 bass drum. We were also sent a matching 6<sup>1</sup>/<sub>2</sub>x14 snare, which is sold separately. Other than floor tom legs and rack tom arms, no hardware was sent with the drums, because the MCX series kit is sold mainly as a four-piece shell pack. You can also purchase MCX drums individually.

### Under The Hood: Shell Construction

Masters Custom shells are designed using Pearl's Superior Shell Technology (SST) construction

process, which combines extreme heat, a proprietary Acoustigluue adhesive, precision-cut scarf joints, and over 1,000 lbs. of hydraulic pressure. According to Pearl, this creates shells with maximum density for resonance and pure tonal quality. Another major aspect of the shells is their precision bearing edges, which proved to be among the most perfectly cut and finely sanded of any high-end drums I've tested. This is where I feel the real magic happens, in terms of a great-sounding, easy-to-tune, and highly resonant shell.

All of the drums in our review kit came out of their boxes tuned quite high. This gave them a great tone for jazz-style drumming—even though they weren't what you might consider "typical" jazz sizes. The key issue was how they would sound with the deeper tuning that might be more appropriate for most other styles of music.

### Bass Drum

The 18x22 bass drum came equipped with a Remo Powerstroke 3 clear batter head and Ebony Powerstroke 3 resonant solid front head, and with no internal muffling. The heavy 6-ply shell had punch and was very resonant. But even when tuned down, it was a bit too open and resonant for most styles of music other than jazz. So I cut a 5" hole in the front head, using the Remo Dynamo template supplied with the kit. Then I put a small pillow inside the drum that barely touched the bottom edge of both heads at the shell. This produced what I would consider a great overall bass drum sound: deep and punchy, with a strong attack and just the right amount of ringing tone.

The heavy-duty construction of the bass drum seemed essential, due to the weight that it must bear from the double tom mount, tom

arms, and heavy, 6-ply mounted toms. The natural-finish maple hoops, with their red sparkle wrap inlay, added a classy look to the drum. Heavy-duty, rubber-backed die-cast claws held the hoops without marring them. The sturdy Masters series spurs felt strong and were easily adjustable via large wing bolts.

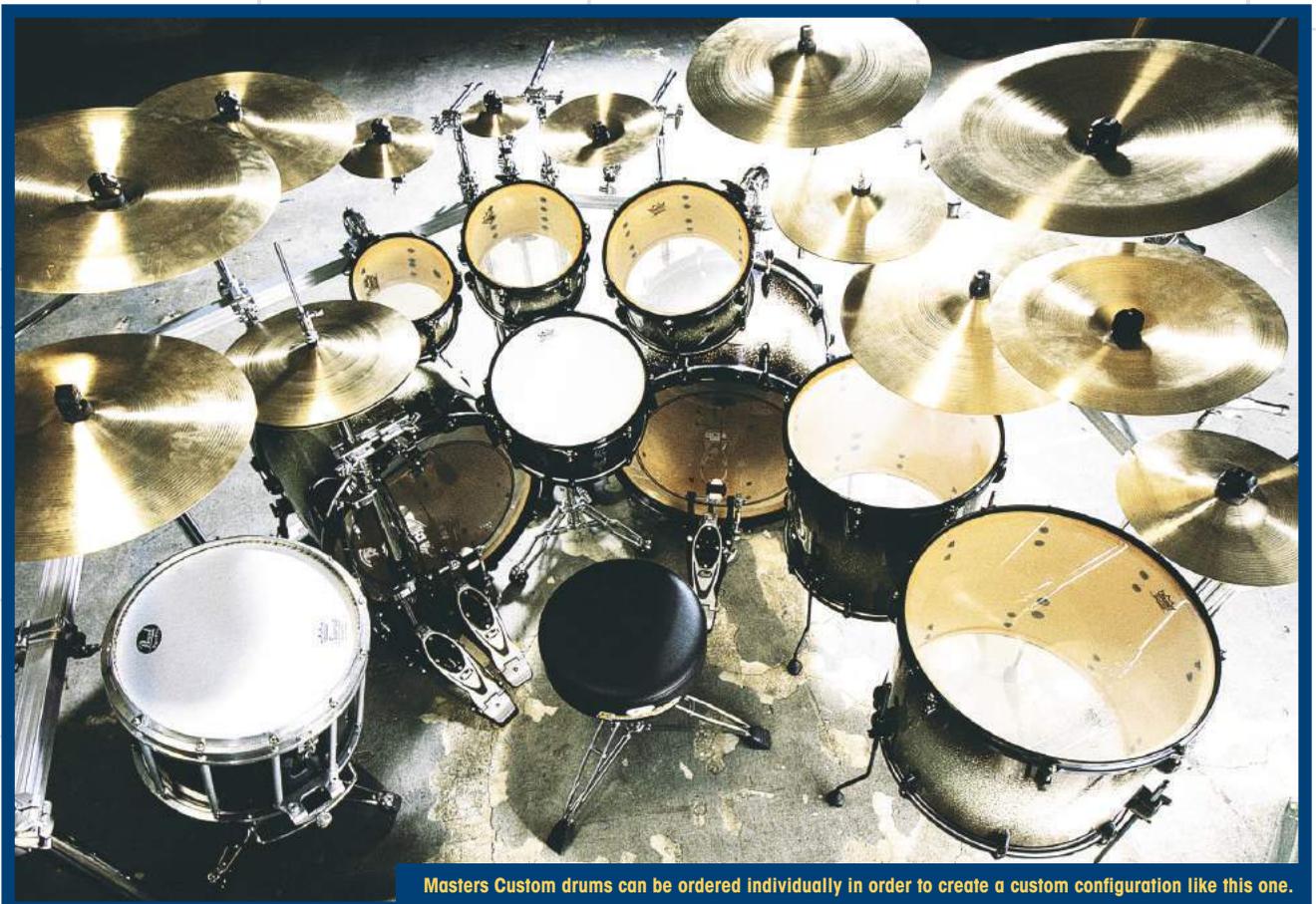
### Toms

As I've already mentioned, the 6-ply toms are physically heavy, especially given the fact that they're fitted with Pearl's MasterCast die-cast hoops. But thick shells generally equal great volume, and these drums had plenty! The die-cast hoops helped focus the attack for a very defined and direct sound. All three toms were very easy to tune at any pitch, with plenty of pure tone to help fine-tune an exact pitch. Let's also give credit to the Masters OptiMount suspended tom-mounting system for contributing resonance and sustain to the rack toms, as well as making head changing quick and easy.

Speaking of rack toms, Pearl's L-shaped (or "pistol-style") rack-tom mounting arms have always been a bit awkward for me, in terms of getting the tom placement exactly right. Still, I was able to get the MCX toms close enough to an optimal position to be comfortable. The mounts were easy to maneuver, and they did hold firm (memory locks included).

All of the toms were equipped with Remo clear Ambassador heads on top and bottom, which seemed to be a good starting point for such resonant shells. The 16x16 floor tom sounded massive, but I thought a thicker head might focus the depth a bit more. So I slapped on a coated batter head, and it did the trick.

The rack toms' plastic-backed, bridge-style lug design (shaped



Masters Custom drums can be ordered individually in order to create a custom configuration like this one.

like a bridge with a gap between the top and bottom of the lug casing facing the shell) allows for a little extra shell resonance. The floor tom leg mounts have the same design, along with memory locks for easy height replacement and extra support. I also like the color contrast between the stainless steel tension rods and the gold-colored threaded inserts. It coordinates nicely with the chrome drum hardware and gold-colored badge—a cool, subtle, classy touch.

### Snare Drum

As with the toms, the thick (7.5 mm) 6-ply maple shell and heavy die-cast hoops give the MCX snare drum a loud, powerful tone—and projection for miles. Fitted with a Remo coated Ambassador batter head and an Ambassador snare-side head, this sweet-sounding drum has everything you could ask for in the way of versatility. When tuned high, it'll bite your head off, especially when left wide open with no muffling. In fact, it sounded much brighter than most metal drums I've heard. But tune it down and add a little muffling, and it produces a fat, punchy tone for a thick backbeat.

I didn't care for the look of the long bridge-style chrome lugs, which to my way of thinking detracted from the beauty of the red sparkle shell. But that's just personal taste. The drum sounded simply amazing, providing clean stick articulation and just the right amount of ring when played wide-open. This ten-lug drum comes equipped with a sturdy yet sensitive SR-017 Vertical Pull strainer. (Keep in mind that

the standard MCX four-piece shell pack does not include a snare drum.)

### Summary

Simply put, Pearl's MCX Masters Series kit is an outstanding value for the money. The quality of materials, craftsmanship, and attention to detail, combined with the outstanding acoustic performance, make the kit a great buy for a professional player. Physically, it's a bit large and heavy for small casual gigs. But for studio recording and most gigging situations outside the small combo realm, this kit is well worth investigating.

## THE NUMBERS

Four-piece MCX shell pack as reviewed . . . . . \$2,499  
6 $\frac{1}{2}$ x14 matching snare drum . . . . . \$459

There are five designated shell pack configurations in the Masters Custom Series. Drums can also be purchased as individual components including 5 $\frac{1}{2}$ x14 and 6 $\frac{1}{2}$ x14 snare drums, seventeen rack tom sizes between 7x8 and 14x16, floor toms in 14x14, 16x16, and 16x18 sizes, and seven bass drum sizes from 14x18 to 18x24. Finishes include Black Silk and Chestnut Fade high-gloss lacquer, and Bronze Glass, Red Glass, and Pewter Glass Delmar wraps.

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

# Quick Looks

## TRIPLER DRUM GLOVES

by Rick Van Horn

The fundamental difference between Triplet drum gloves and any other drum gloves on the market is that while other gloves help you hold on to a stick, Triplet gloves actually do some of the holding. They accomplish this by means of three elasticized loops on each glove: one approximately at the middle knuckle of the index finger, one at the base of that finger where it meets the palm, and one in the middle of the palm below the ring finger. You can use any combination of these loops to help you play with a more relaxed grip.

The gloves' inventor, James Lento, has a demo video on his Web site in which he plays on a drum pad with his hands wide open and palms down, using *only* the Triplet gloves to hold the sticks. This is a pretty extreme example, and few drummers would actually play that way. I tried the gloves on a drumkit, and I found that for playing traditional grip I was most comfortable with the stick in the outer index-finger loop on my right hand, and in the middle loop on my left hand. I put both sticks in the outer loop for matched-grip playing.

The gloves took a little getting used to, primarily because the loops involved with the holding-assistance function add some bulk. There are also some extra seams and some leather panels to contend with. However, once I determined which of the loops I wanted to use to best serve my playing style, I could definitely relax my "natural" grip a bit, allowing the assistance offered by the gloves to make up the difference.

The Triplet gloves aren't for everybody. Some drummers hate gloves in general, and others simply won't feel the need for the gripping assistance that the Triplet gloves provide. However, the gloves might be invaluable for drummers suffering from hand problems connected to grip tension, or for disabled drummers who have difficulty holding a drumstick at all. They're certainly worth a try by *any* drummer who might benefit from a little more relaxed playing style. They list for \$49.95.

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Thomas Lang's 14" Filter China is available with or without added tambourine jingles.



The 8 1/2" Electro Stack produced trashier and brighter sounds than its 10"/12" sibling.

# New Meinl Generation X Cymbal Models

## >> Wack Attacks And Stacked Hats

by Will Romano

**KEY NOTES**

- Unexpected experimental sounds
- Multiple setup combinations
- Wide variety of applications

**M**einl's Generation X line offers some pretty radical creations. This isn't surprising, though, because the models it includes were designed in conjunction with some of the hippest and most innovative drummers on the music scene today.

For this review we were sent Thomas Lang Filter and Jingle Filter Chinas, two pairs of Electro Stack cymbals, and a Benny Greb Trash Hat set. Since I play a hybrid electro/acoustic/found-objects kit, I was looking forward to taking these offbeat and unconventional cymbals for a test drive.

### Electro Stacks

Electro Stacks match splash and small China cymbals into pairs designed to be piggybacked. Meinl has already marketed similar products, such as the Johnny Rabb Safari series, which were designed specifically for jungle/drum 'n' bass drummers. The Electro Stacks appear to be an attempt by Meinl to offer packages with broader appeal.

The 12" bottom cymbal resembles a UFO-shaped disk, with a sunken bell and a wavy, slightly dimpled edge. The 10" cymbal's raised bell and pronounced lumpy edge is designed to provide metal-on-metal contact with the bottom cymbal. Meinl's Norbert Saemann told me that the wavy edges result in "a sharper, more focused sound, with less wash." In general, I found this to be true. The wavy-edged contours gave the Stack lots of hiss and sizzle, just short of the sound of a shimmering crash cymbal. But maybe I was seeing only half the picture.

Part of the fun in using noisemakers like these is that there are no hard-and-fast rules for their position-

ing. I tried stacking them with one bell over the other, which produced a thin wash. When I stacked them with only the bottom cymbal inverted, the resulting sound was trashy-vibrant, like a contoured mid-sized China. I liked this sound so much that I used it as a ride instrument, keeping the time with stinging splendor. The quick, tight, harsh barks exploded in whatever rhythmic pattern I happened to be playing. In yet another configuration, I arranged the Electro Stack “bottoms up,” which produced a great rush of noise (although it lacked the characteristic multi-tiered vibrancy of the other setups).

I performed nearly identical experiments with the 8”/10” pair. The small Stack was trashier and brighter, with diminished projection. But it nonetheless nestled very nicely among my percussion, ride, Gen X China, and Trash Hat cymbals. (More about them in a moment.) As with other cymbals in this batch, the sonic bite of the Electro Stacks never overpowered the general mix.

### 12”/14” Trash Hats

Trash Hats were created in conjunction with German drum sensation Benny Greb. Benny had originally been looking for a trashy “aux” hi-hat for his kit. However, the Trash Hats are designed to be stacked and used separately. In other words, the 14” could be your China, while the 12” could be your splash. As with the Electro Stacks, rearranging these cymbals can result in some interesting percussive permutations.

While I briefly used the Trash hats independently, my main focus was in setting them up as normal hats. (I also played them in a fixed, closed “aux”-hats style, which produced a washy alternative to my array of cymbals.) The top and bottom cymbals both boast an air-hole/filter design, which is a feature Meinl says was instituted to eliminate air lock and increase clarity. Meinl also contends that these hats can garner different response by loosening the nut and felt washers that secure the top cymbal on the clutch (creating more metal-on-metal contact). When I put this to the test, I received a voluminous and sizzle-y attack, much harsher than that of a “standard” pair of hi-hats.

When I played the Trash Hats at an outdoor show, I was nicely surprised by their volume, projection, and personality. They produced tones that ran the gamut from dull and trashy (when playing the 14” bottom hat along its wavy edge) to loud and super-sharp (when swiping both cymbals with my stick). The hats’ pronounced “chick” was helpful in stating the time when I played solid grooves, and was supportive when I played more adventurous fills.

Having said that, occasionally the Trash Hats sounded compressed (even flat), especially when I stacked the cymbals or played the top hat too close to the bell. So I can’t say that they’re likely to please drummers in every musical application. But that’s sort of the point. Perhaps Meinl’s experimental cymbals will motivate drummers to not only tinker with their setups, but with their very approach.

### Thomas Lang 14” Filter China And Jingle Filter China

Thomas Lang was already using two of his Meinl signature 14” Filter Chinas when he requested that the company design a model that he could use for playing time—similar to a tambourine—and that also would produce a China-like sound for fills.

To get a sense of sonic design history, I played the original 14” Filter China first. The cymbal’s cutting, clear tone and short, ringing decay vaguely resembled the sound of a Gamelan bell—a characteristic I attribute to the way the cymbal’s wavy edges and fourteen 1/4” air holes reduce its sustain. Layered tones created a full-bodied attack that was great for accents, as well as brief blasts that assisted me in playing funky grooves.

The 14” Jingle Filter China was a triple threat. First, it acted as an odd sound effect that drew attention from audience members and my bandmates alike. Second, it was a general rattling noise-maker (thanks to the three jingles). And third, it was a penetrating and unexpectedly bright China. It performed very much like its Filter sibling, but with more buzz—undoubtedly the byproduct of the rivets allowing the tambourine jingles to jangle freely without being out of control. Both cymbals were good for keeping time and for the occasional distinctive fill, allowing me to make rhythmic and musical statements.

### 12” Filter China And Jingle Filter China

After unveiling Thomas Lang’s 14” Filter China, Meinl created an entire cymbal line based on its design, with sizes ranging from 8” to 16”. It was a good move. The 12” Filter China was one of the most versatile cymbals of our entire review batch. Its bright, multi-toned spray kept me coming back for more. If I needed an accent or was hearing a classic “crash” sound in my head, I found my arms gravitating toward the Filter China. I was never let down.

Whether I played it right side up or upside-down, the 12” Filter China emanated layered raw overtones. And when I really laid

**The versatile 12”/14” Trash Hat combo can be used as piggybacked effects cymbals, as traditional hi-hat cymbals, or as individual crash and China cymbals.**



into it, its initial blast and trashy envelope was enough to shoo my guitar player away. Its penetrating clarity and contained roar would be suitable for settings as varied as rock, fusion, and straight-ahead jazz.

When I struck the 12" Jingle Filter China (positioned with the jingles down), it sprayed high-register notes into the air. This proved a nice contrast to a favorite 18" crash-ride cymbal of mine that produces a dark hiss. Feeling satisfied with this, I positioned the cymbal with the jingles facing up. Unfortunately, whacking it repeatedly bent it out of shape. Popping it back into place solved the problem, but I became slightly tentative thereafter.

While this cymbal is obviously not made of the strongest alloy, it occurred to me that this was a deliberate move on Meinl's part. The malleable, light quality of the cymbal is the key to its bright sonic characteristics.

### 10" Filter China And Jingle Filter China

The 10" Filter China was a bit of an enigma. Its dark, coarse overtones conjured images of chains being dragged along big iron cages. It also caused an interesting side effect: My cymbal stand started to hum in sympathetic melodic tones. Still, when I played the cymbal in conjunction with other Gen X models in our review batch, many of its overtones were masked or washed away. So I ended up using it as an "assistant" cymbal that would offer me an extra bit of zing and color for accents when I was finding my way out of a fill.

The 10" Jingle Filter China's rattlesnake hiss was a sizzling success. I played this cymbal in conjunction with my usual 18" ride, the 14" Filter China, and the Trash Hats. While it retained a distinct voice, the 10" JFC blended well with these three separate and darker elements.

Remarkably, the jingles and the main body of the 10" Filter China seemed to decay at a similar rate. This effect reminded me of an empty metal shopping cart barreling down a flight of stairs, clanging all the way. The textured, metallic tones were perfect for some of my more experimental sound ideas and phrasings.

### Conclusion

Faux barcodes printed on each of the Gen X cymbals make a simple but bold statement: Despite being precisely reproduced in bulk, these cymbals are innately unique, like a fingerprint. And while some models are more successful at bringing Meinl's "white noise" concepts to fruition than others (not to mention being more versatile), the sheer variety of the Gen X line offers drummers experimental alternatives at reasonable prices.

## THE NUMBERS

12"/14" Benny Greb Trash Hat	\$324
8"/10" Electro Stack	\$228
10"/12" Electro Stack	\$256
8" Thomas Lang Filter China*	\$100
10" Thomas Lang Filter China	\$110
12" Thomas Lang Filter China	\$136
14" Thomas Lang Filter China	\$170
16" Thomas Lang Filter China*	\$237
10" Thomas Lang Jingle Filter China	\$110
12" Thomas Lang Jingle Filter China	\$136
14" Thomas Lang Jingle Filter China	\$170

\*Not reviewed

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

# Quick Looks

## YAMAHA RUSS MILLER SIGNATURE WEDGES by Michael Dawson

Yamaha artist Russ Miller created the original Groove Wedge in order to help him play good-sounding rimclicks on his favorite 12" and 13" snare drums. Later he expanded the line to include the Jingle Wedge (a Groove Wedge with tambourine jingles attached), as well as Cascara and Cascara Jingle Wedges, which are designed to replicate the palito (stick-on-shell) sounds of traditional Afro-Cuban music. The Groove and Jingle Wedges are made from segments of Yamaha's Vintage wood hoops; Cascara Wedges are made of drumshell segments.

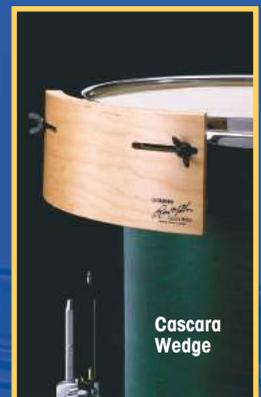
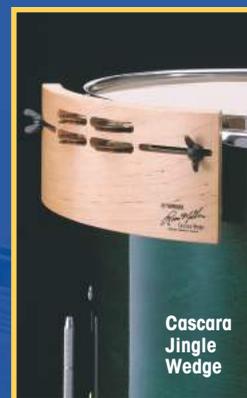
All of the Wedges attach to a drum via two tension rods. The Groove and Jingle Wedges will fit most 10" to 15" drums, while the Cascara and Cascara Jingle Wedges can be mounted on larger drums of up to 18" inches.

I've never played more musical-sounding—or more consistent—rimclicks than what I was able to achieve with the Groove Wedge, especially on my 13" drums. The Jingle Wedge also produces great rimclicks, with the added color of a tambourine hit. Additionally, it can be placed in the area where you hit rimshots in order to play grooves that incorporate the tambourine/rimshot sound. (The jingles remain silent when you play the drum without hitting the Wedge.)

If you play a lot of Afro-Cuban music—or if you like to play on every available surface—then the Cascara Wedge could be a good thing to have, especially if you're worried about marring your kit's finish with stick-on-shell patterns. The Cascara Jingle Wedge is a little less practical for general use, since the jingles rattle sympathetically whenever the drum it's attached to is struck. But it might come in handy in special situations, like when you're riding on the floor tom and you want to add a touch of high-end sparkle. The sympathetic jingles aren't as loud as they would be if you struck a tambourine with a stick, but they do add a subtle layer to the groove. If you play on the shell portion of the Wedge with a stick, you can build interesting patterns that make use of the rhythmic clarity of the wood sound, combined with the loose, wash of the jingles.

List prices range from \$55 for the Groove Wedge to \$80 for the Cascara Jingle Wedge.

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The logo for ddrum, featuring the word "ddrum" in a stylized, bold, blue font with a white outline. The letters are slightly slanted and have a metallic, brushed texture. The logo is positioned in the bottom left corner of the advertisement, partially overlapping the drum set.

For more information, log on to:

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# Gibraltar 7700 And JZ Series Hardware

>> Saving The Back—And The Buck

by Mike Haid

The 7706 snare stand can go low enough to accommodate deep-shell drums and high enough for stand-up playing.

Elliptical Leg stands feature tubular steel tripods instead of double-braced legs.

The Elliptical Leg design of the 7700 series reduces weight with no loss of stability.

## KEY NOTES

- Lightweight but extremely sturdy and durable
- High-end features, yet affordably priced

When it comes to hauling drum gear, especially hardware, we can all appreciate the convenience and back-saving attributes of a compact, lightweight load. But often the quality and design of lightweight hardware doesn't hold up to the demands of today's physical drumming. In an effort to rectify this situation, Gibraltar recently introduced their 7700 and JZ hardware series. Let's take a look at these lovely, slender specimens.

## 7700 Series

The 7700 Elliptical Leg series is an impressive line of lightweight stands with leg base assemblies that feature hollow steel tubes rather than the familiar twin bars of double-braced stands. This design provides excellent stability without the weight or large leg spread of most high-end stands. These stands lighten the load in transport, and they're easy to lift and adjust from behind the kit. They also held up firmly under the most brutal punishment I could dish out, including the pounding involved with heavy metal and hard rock performances.

## Cymbal Stands

The 7709 boom cymbal stand and 7710 straight cymbal stand offer three height-extension tiers connected by die-cast, hinged joints. Each tier has a plastic inner sleeve to eliminate metal-to-metal contact. I particularly liked the large, easy-to-handle wing nuts that secured the tiers. I also liked the fact that the plastic inserts within the hinged joints can be replaced when worn out. And I was impressed with the fact

that the upper tube of the boom cymbal stand offers separate height and angle adjustments for the boom arm. The fully extended boom arm held firm on a repeatedly beaten China cymbal, with no tilting or instability from the base of the stand. Along with strong die-cast tilters and memory locks on each tube connection, all of these thoughtful features help make these stands feel extra-secure and completely stable.

### Snare Stand

The 7706 snare stand's height-adjustment range can accommodate deep snare drums in low positions, while the upper tube is long enough to position a snare drum for stand-up playing. The snare basket also adjusts (using a large, easy-to-access plastic T-handle) small enough to fit a 10" drum. The rubber basket grips are thick and cushy for a firm stable grip and protection from metal-to-metal contact. The stand's legs are short and solid, with large rubber feet.

### Hi-Hat Stand

The 7707 hi-hat features smooth action, a wide footboard that folds up easily for transport, a large plastic tension dial for quick tension adjustments, and a tripod that rotates to make pedal positioning easier. It comes with Gibraltar's Super Hi-Hat Clutch. This clutch acts like an eyebolt around the pull-rod, pulling the clutch onto the pull rod, instead of pressing a bolt against it. It's a clever and secure design.

## JZ Series Hardware

Gibraltar's JZ series stands are a great value when it comes to light- to medium-volume playing situations. They incorporate most of the great features and durability of the 7700 series, but with even less weight due to their single-braced legs and low-mass design.

### Cymbal Stands

The JZ109 boom stand and JZ110 cymbal stand offer the same three-tiered design as the 7700 models, but with smaller-diameter tubes. They also feature die-cast parts, hinged super-lock height adjustments with heavy-duty wing nuts, plastic inner sleeves to eliminate rattling, and large rubber feet. The only things missing are the memory locks and the dual height/angle boom adjustment on the boom stand. The JZ and 7700 boom stands both offer the "hideaway boom" feature, which converts the boom into a straight stand.

### Snare Stand

The JZ106 series snare stand also has smaller-diameter tubes than its 7700 series counterpart, and it doesn't raise the drum as high. There are no memory locks, and the round tension wheel that tightens the basket is smaller. However, it does have a similar basket, which will fit a 10" drum. This snare stand is not recommended for heavy hitters, but it would be excellent for light to medium playing.

### Hi-Hat Stand

The JZ107 hi-hat stand comes equipped with a memory lock between tubes, as well as with a rotating tripod, an easily adjustable drumkey-operated tension control, a wide footboard, and a regular clutch. The action is very smooth.

### Bottom Line

I had no complaints with any of these stands. They proved to be easily adjustable, sturdy, and light enough to be maneuvered quickly and effortlessly from behind the kit. I was impressed with the many high-end features on such affordably priced hardware—especially considering that both series come with a five-year limited warranty. Hats off to Gibraltar for designing hardware for weekend warriors and full-timers alike that is heavy on quality, but light on the budget and the spinal cord.

## THE NUMBERS

### 7000 Series Elliptical Leg Stands

7706 Snare Stand .....	<b>\$119.99</b>
7707 Hi-Hat Stand .....	<b>\$149.99</b>
7709 Boom Stand .....	<b>\$149.99</b>
7710 Cymbal Stand .....	<b>\$114.99</b>

### JZ Series Single-Braced Pro Stands

JZ106 Snare Stand .....	<b>\$99.99</b>
JZ107 Hi-Hat Stand .....	<b>\$134.99</b>
JZ109 Boom Cymbal Stand .....	<b>\$129.99</b>
JZ110 Cymbal Stand .....	<b>\$99.99</b>

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



JZ Series single-braced stands are light and compact, but they're fitted with pro-level functional features.

# Ford Organic Series Claro Walnut Bebop Kit And Smart Ass Throne

>> **Reving Up A Jazz Sound**

by Chap Ostrander



The Claro Walnut Bebop kit is sold as a shell pack. The "organic" construction gives each drum a unique and individual grain structure.

## KEY NOTES

- Beautiful drums with superior sound
- Super high-quality fit and finish
- Wide application for varying gigs
- Wide Ass seats feature memory foam for comfort

Let's get this clear from the outset: The Ford Drum Company makes high-end, expensive drums. They decided at the get-go that they weren't going to cut corners in manufacturing their products, and their new Organic series illustrates that philosophy. The fundamental concept is to offer drumkits made of steam-bent solid-shell exotic woods. The focus is on premium drums created through meticulous craftsmanship.

### How They're Made

Our review kit is made of claro walnut, which is a wood that's very hard yet very warm. It produces an articulate drum with tremendous projection. Ford steamed and bent  $\frac{1}{4}$ "-thick planks to create the drumshells. The shell is glued together at one scarf joint that has a seam dictated by the contour of the wood itself. Reinforcing rings that match the thickness of the shells stiffen each one, increasing its attack while retaining a pure tone. Ford's process uses less glue than with ply or stave shells, meaning that the finished shell is almost entirely the natural wood—hence the name "Organic."

Ford applies twenty coats of satin oil to the kit, by hand, and they polish the shell between coats. The

The snare comes fitted with a Trick GS-007 throw-off.



Organic series offers satin oil, wraps, or high-gloss lacquer exterior finishes. The interior is finished with nitrocellulose to seal the wood against moisture while allowing it to breathe. This reflective interior finish aids in the drum's projection.

Ford makes their own aircraft-grade aluminum lugs, which they machine, tumble, polish, and finish (in chrome, gold plate, copper plate, or powder coat) themselves. The lugs contain a threaded brass swivel insert designed to perfectly align with the tension rod. Drums are fitted with 2.3-mm triple-flanged hoops to open up their sound. A nylon insert under the built-in metal washer on each tension rod has a protruding lip that centers it in the hoop. Very thoughtful.

Allen screws with rubber gaskets hold everything together inside the shells. Single vents on the toms and snare are placed dead center in each shell; bass drums have one near each head. The rack tom we were sent came with a suspension mount. The kit came supplied with Aquarian Modern Vintage heads on the bass and toms and an Aquarian Texture Coated batter on the snare.

### How They Sound

Our review kit featured appropriate drum sizes for a bebop configuration, including a 15x18 bass drum. They also came tuned for a classic jazz application. The snare sounded like it was on fire. Rimshots came crackling out, and I could play press rolls at any volume. The rack tom was very responsive, and the floor tom rang forever. The bass drum was full-voiced, with lots of presence and sustain.

I was concerned at one point that the 1/4" thickness of the shell might reduce the resonance of the drums (as compared to thinner ply shells). But my concern was unfounded. The 14" floor tom sounded deeper than my own 16" thin-shelled drum. Ford's theory is that the thicker solid shell brings out the true tone of the wood and lets it travel farther.

These drums were also the easiest to tune that I've ever worked with. The tone just rang out as soon as I took the slack off the heads. In addition, each drum had a very distinct voice, which made playing between them a musically rewarding experience. Everything I put into the drums came out. As a jazz kit, the Claro Walnut was simply amazing.

But wait...it gets better. Ford believes that a customer's kit should work for all of his or her gigs, not just for one specialized application. To test that theory, I tuned the drums down to check the potential depth of their tone. Suffice it to say that you could play a heavy metal gig with the Claro Walnut kit. The bass drum deepened to the



This interior shot of the Claro snare drum reveals the matching walnut reinforcing hoops that are used in all of the drums on the kit.

pitch range of a 22", and the floor tom came close to that of an 18". The rack tom got deeper in the same way, and retained its fullness. Even the snare sounded bigger.

I feel moved to go on about the snare. Most professional snare drums sound good to very good, depending on head choice and tuning. The Ford drum was something special. I took it to two performances of a show that I was playing at the time of this review, and I had my standards changed. I've played many snares in my time, and this one just beat them all. It definitely had that "snap" that I've always looked for. It was also incredibly responsive, even to nuances that I was barely adding. Soft or loud, brush or stick, backbeat or press roll...the Claro Walnut snare took everything I gave it and made it all sound beautiful.

### Finish Line

Ford's slogan, "Have You Driven a Band Lately?" puts you in mind of middle-line American manufacturing, yet they call themselves "The Ferrari Of Drums." They have a light-hearted outlook, as evidenced by naming their throne the "Smart Ass." But they're very serious about producing premium instruments at a cost that reflects their quality. They're not about to cut corners in the production of what they think



Smart Ass thrones are as colorful as they are comfortable

are the finest drums available. Given its wide tuning range, excellent response, and powerful projection, the Claro Walnut is an extremely capable kit that deserves a serious look.

### The Smart Ass Throne

The name may sound a little sarcastic, but it really says it all. It refers to the pressure-relieving memory foam—similar to that offered by a famous mattress—that's used in the seat's construction. You sit on the seat and it conforms to you—and stays there. (Maybe they should call it "Posterior-Pedic.") The seats are available in several cool styles, with custom colors and stitching available. The Moto (or saddle-style) seat measures 16" x 18" and is 5" thick. The Round seat is 14½" in diameter and 6" thick.

Smart Ass seats are designed for the long haul. I took the Moto seat on a long show gig, and it felt great. The cover is made of high-quality vinyl, with retro-looking stitching across the top. I felt like I was sitting in a classic hot rod. Seat tops can be purchased separately for fitting onto your own base, or you can get a complete throne from Ford. Their heavy-duty double-braced tripod features a threaded rod for height adjustments and wide rubber feet for added stability. There's also a memory lock to keep your setting. The whole throne feels solid and secure.

Ford also offers a throne bag that features a padded compartment for the base, a large space for the seat, and a pocket outside for sticks and accessories. This is a good idea, since seats have (thankfully) gotten thicker and more supportive. These days, it's hard to find space for a seat top in a traditional hardware bag—and you wouldn't want an upholstered seat like the Smart Ass to get beat up in there anyway.

Name notwithstanding, the Smart Ass seat is a gem, and it's worth the price. Your end justifies the means.

### THE NUMBERS

<b>Claro Walnut bebop configuration</b> . . . . .	<b>\$7,800</b>
(Includes 15x18 bass drum, 5x14 snare drum, 8x12 rack tom, and 14x14 floor tom. Price shown is at press time. Claro walnut lumber is priced daily, affecting final drumkit price.)	
<b>Smart Ass throne pack</b> . . . . .	<b>\$435</b>
(Includes seat top, heavy-duty base, and carrying bag.)	
<b>Smart Ass seat only</b> . . . . .	<b>\$299</b>
<b>Throne bag only</b> . . . . .	<b>\$99</b>
(Will accommodate virtually any brand of drum throne.)	
<a href="http://www.forddrums.com">www.forddrums.com</a>	

# SNARE DRUM OF THE MONTH

by Michael Dawson



## GMS

### 6½x14 G-28 ACRYLIC

#### HOW'S IT SOUND?

The first thing I do when checking out a new snare is test its extremes: How low will it go? How does it sound when cranked all the way up? And so on. The lowest useable tuning that I could find on GMS's G-28 Acrylic was with the batter head tensioned three quarter-turns above finger-tight, and with a ¾" muffling ring. There, the drum had a deep P-Funk-type tone with an extra-bright presence. While I wouldn't immediately think to use this snare (or any acrylic drum) as a first-choice for a fatback sound, it was a surprise to find out how well it handled such a low tuning.

On the other extreme—with the lugs as tight as they would go with a standard drumkey—the drum let out a perfect R&B "pop," with tons of mid-range punch to balance-out the high overtones. At this setting, there was no need for muffling, as the snare buzz lingered just long enough to cover up any extraneous ring.

As I worked the batter head back down from tight to loose, I found a lot of useable tensions along the way. But the drum sounded best between medium-tight and super-tight. In that range, the results were variations of the bright, punchy sound that I found at the highest tuning. The only difference was that, as the tension in the head decreased, the attack rounded out slightly and the overtones became more prominent. (Those overtones were easily tamed with a single piece of MoonGel.)

Racing stripes are welded directly into the acrylic shell.

The snare-tension screw is designed not to slip, which also makes it a little too tight to adjust while playing.

Special Edition lugs are designed with moving parts, so they can accommodate slight inconsistencies in the shell or rim.

To hear this drum, log on to the Multi-Media page at [www.moderndrummer.com](http://www.moderndrummer.com).

WHAT'S IT COST? **\$840**

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



Zildjian sticks are available at  
your local Zildjian dealer or

"buy now" at  
[www.zildjian.com/  
drumsticks](http://www.zildjian.com/drumsticks)



*Jason Bonham*

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ROUND BEAD FOR ADDED VOLUME

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**TRE'COOL**

LARGE ACORN BEAD FOR  
CUTTING POWER

ZILDJIAN DRUMSTICKS

**ROCK**

*Zildjian*

SINCE • 1623



Ludwig's Legacy Classic drums are designed to recreate the classic tone of vintage Ludwig drums while incorporating modern drum-making processes.



## >>LUDWIG LEGACY CLASSIC DRUMKITS

Ludwig's Legacy Classic line is based on an improved version of the company's famed reinforced 3-ply drumshells of the mid-1960s, which were used by drummers like Ringo Starr, Hal Blaine, and Ginger Baker. Legacy Classic shells are made from  $\frac{1}{16}$ "-thick inner and outer plies of premium-grade North American maple and a  $\frac{1}{8}$ "-thick cross-laminated North American poplar core ply, with  $\frac{1}{4}$ "-thick maple reinforcement hoops and rounded, Classic-Cut vintage-style bearing edges. Ludwig states that the drums' exceptional tone, consistency, tuning range, and versatility make them suitable for all live and studio applications.

Legacy Classic drums come equipped with low-mass Mini-Classic lugs, traditional "keystone" badges, and Ludwig Weathermaster drumheads. Two shell-pack configurations are offered, in new high-gloss, hand-rubbed Emerald Fade Sparkle and Rose/Copper Sparkle lacquer finishes, as well as in high-gloss versions of all current Ludwig Classic Maple lacquer finishes.

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



## >>PAISTE 22" BLUE BELL RIDE

Paiste's Signature 22" Blue Bell ride was created by their Sound Development team in collaboration with Police drummer Stewart Copeland. As a tribute to Stewart's collaborative effort, the label "The Rhythmist" and Copeland's "Rider" logo appear in conjunction with the model designation on the cymbal.

The new ride is based on the Signature 22" Dark Metal ride, modified according to Stewart's specifications. It also reintroduces Paiste's ColorSound coating, with the cymbal partially coated blue on top and fully coated on the bottom. The ride is said to produce a dry, slightly dark, and melodic sound, with a clear, glassy ping and a strong, deep bell, in accordance with Stewart's ride technique.

List price is \$664.

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

## >>GRETSCH RENOWN PUREWOOD ROSEWOOD KIT

New to Gretsch's Renown Purewood line are kits with 100%-rosewood shells with vertical exterior shell grain. The available six-piece shell pack includes an 18x22 bass drum, 8x10 and 9x12 rack toms, 14x14 and 16x16 floor toms, and a 5 1/2x14 snare drum. Only forty-five sets will be available in the United States. Their 9-ply rosewood shells are said to produce rich, meaty tones in the low to mid frequencies while still delivering clear, punchy articulation.

Additional features include die-cast hoops, a GTS tom suspension system, telescoping bass drum spurs, 12.7-mm floor tom legs with isolating rubber feet, and Gretsch's GS-9025 hinged tom brackets. List price is \$3,520.

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



## >>ZILDJIAN EL SONIDO MULTI CRASH RIDE CYMBAL

Zildjian has collaborated with The Allman Brothers' Marc Quiñones to create the 17" El Sonido Multi Crash Ride cymbal. It's designed to be played with a drumstick, with a timbale stick, or by hand for use in salsa, jazz, Latin, or rock settings. The lathed, medium-thin outer portion helps create a fast, expressive crash response. The thicker unlathed center area is designed to produce maximum projection, while the large unlathed bell aids in providing ride articulation and a pure bell tone. A brilliant finish is said to add extra sparkle to the sound. List price is \$319.

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

## >>GIBRALTAR PROWLER AND AVENGER PEDALS AND HHOT HI-HAT ATTACHMENT

Gibraltar Prowler and Avenger pedals have been retooled with a new grid wave footboard design. Prowler pedals (\$95 single, \$259 double) feature single-chain fast CAM action, rocker hubs with a single hook and bearing, easy-access key hoop mounts, and dual-surface beaters. Avenger pedals (\$135 single, \$299 double) utilize a double-chain drive system with two bearings per drive, adjustable spring tension, and self-aligning round beaters.

Gibraltar's Hi-Hat Off Time attachment (HHOT) mounts to an existing hi-hat stand to add a second set of hi-hat cymbals, producing a "chick sound" on the off beat while keeping time with the main hi-hat. The result is said to be a fuller sound for all styles and grooves. The HHOT comes with an instructional DVD produced by inventor Stephen Marnell. List price is \$92.50.

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



Gibraltar's newly retooled Prowler pedal



The HHOT Off Time attachment adds a new sound to your hi-hat.

## >>BOPWORKS GENE KRUPA, SHELLY MANNE, AND MEL LEWIS DRUMSTICKS

Bopworks has collaborated with Gene Krupa biographer/historian Dr. Bruce H. Klauber, as well as with The Estate Of Gene Krupa, to create the first officially sanctioned Gene Krupa model drumstick to be released since 1972. Krupa—the man who made the drums a solo instrument and remains the symbol of the swing era—used this exact design from his days with Benny Goodman in 1935 until his passing in 1973. The new Bopworks stick is an exact copy of the 1948 Krupa model. The hickory sticks are pitch-paired and weight-matched, with a classic satin finish and green retro font for the name and model. Krupa's name is silk screened in vintage blue. List price is \$15.95.

Bopworks' Shelly Manne and Mel Lewis hickory models are also exact recreations of the sticks used by *their* great namesakes. A portion of the proceeds from the sale of Mel Lewis sticks goes to the Lewis family; a portion of the proceeds from Shelly Manne sticks goes to the Los Angeles Jazz Society scholarship fund. List price is \$13.95.

[www.bopworks.net](http://www.bopworks.net)



## >>TREETWORKS PROFESSIONAL COMBO PACKAGE

TreeWorks' combo package combines a full-size single-row chime with a built-in damper, and puts them both into a professional gig bag. The damper helps control the chimes on uneven stages, at windy outdoor gigs, or any time a quick cut-off is needed. The bars are TreeWorks' aluminum/titanium alloy, tempered and polished for brilliant tone. The chime/damper assembly fits in the hard-sided gig bag without having to remove the damper. List price is \$243.

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

## >>DREAM CYMBALS 24" BLISS AND CONTACT FLAT RIDES

These new models from Dream Cymbals have flat, slightly flanged profiles and bells that are only half the size of the bells on other rides in the existing Bliss and Contact lines. The 24" Bliss flat ride is said to offer an extremely warm and rich sound, with a full and well-balanced spectrum of overtones. Although it's designed to feel soft and responsive to the stick, it also maintains a full-bodied sound at all dynamic levels, even when the edges start to wobble. When struck on the edge with the shaft of a stick the cymbal produces a quick crash that decays rapidly.

The 24" Contact flat ride is slightly heavier, with deeper lathing grooves, giving it a higher-pitched, brighter sound than that of the Bliss. The result is said to be a smooth, crystal sound with a gentle wash that stays out of the way of the sound of the stick.

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

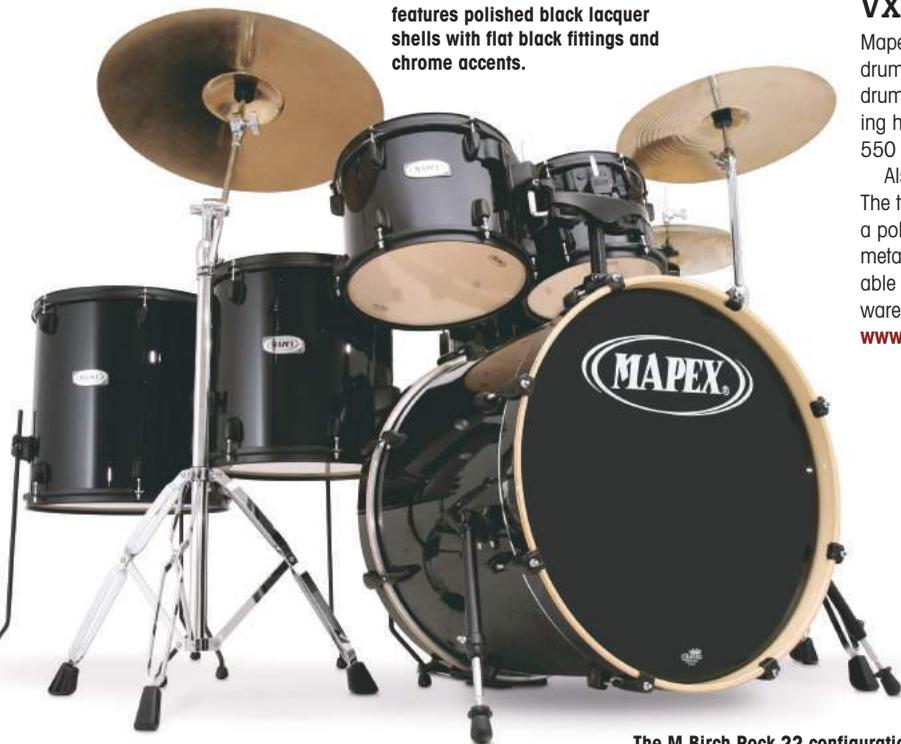


Bliss flat ride



Contact flat ride

The VX Series Black On Black set features polished black lacquer shells with flat black fittings and chrome accents.



The M Birch Rock 22 configuration is sold exclusively in Transparent Midnight Black lacquer finish.

## >>MAPEX M BIRCH ROCK 22 AND VX BLACK ON BLACK KITS

Mapex's M Birch Rock 22 configuration features an 18x22 bass drum, a 9x12 rack tom, a 16x16 floor tom, and a 5 $\frac{1}{2}$ x14 snare drum—with an additional free 8x10 tom, complete with mounting hardware. The kit comes with a full complement of Mapex 550 Series hardware. List price is \$1,199.99.

Also new is a special-edition Black On Black VX series set. The two-up, two-down configuration features basswood shells in a polished black lacquer finish. The set is targeted at rock and metal drummers looking for a large, feature-filled kit at an affordable price. It comes with a full set of Mapex 320 series hardware. List price is \$1,449.99.

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



## >>EVANS HYBRID MARCHING DRUMHEADS

Evans Hybrid snare batters are constructed using two different high-tensile fibers woven in a twill pattern, and then laminated with polyester film. One fiber provides durability and enhanced projection; the other contributes flexibility and sensitivity. The Hybrid batter feels significantly softer than any head in Evans' current lineup, and is designed to respond across a greater dynamic range. Heads are available in white-laminated and clear-laminated versions. The clear version offers a contemporary deep-gray appearance, the result of light- and dark-shaded fibers contrasting with a clear film. Heads are available in 13" (\$92) and 14" (\$96) sizes.

Hybrid snare-side heads are designed to furnish the tonal attributes of traditional polyester film, with increased durability resulting from the intermingling of tough Aramid fibers. This combination is said to produce increased vibration for quick, rich snare response. Heads are available in 13" (\$52) and 14" (\$54) sizes.

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



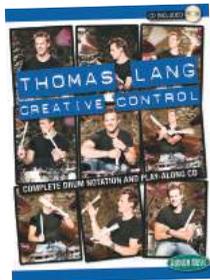
This Black Swamp Carbon Fiber snare features a 6 $\frac{1}{2}$ x14 shell and a Multisonic strainer.

## >>BLACK SWAMP CARBON FIBER SNARE DRUMS

Black Swamp Percussion Carbon Fiber concert snare drums are designed to produce the crisp and articulate tone sought by the most demanding percussionists. They feature either the Multisonic or SoundArt strainer, as well as die-cast hoops and exclusive arch tube lugs. Shell sizes are 4x13, 5x14, and 6 $\frac{1}{2}$ x14, with list prices ranging from \$958 to \$1,265.

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

## THE REFERENCE SHELF



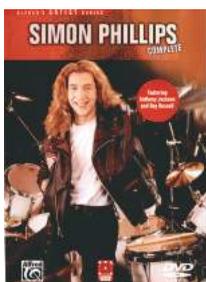
### CREATIVE CONTROL (Book/CD)

by **Thomas Lang** (Hudson Music)

Thomas Lang's *Creative Control* book and play-along CD offers explanations and exercises for the innovative system that Thomas created to develop his impressive speed, control, finesse, and coordination. The CD complements the lesson guides and showcases Thomas's musical application of these progressive concepts. The eighty-four-page book contains lessons with over ninety exercises. Also included are charts and extensive performance notes for five of Thomas's musical compositions. The book/CD multi-media

pack is available individually (\$24.95) or bundled with the companion DVD in a specially-priced combo pack (\$59.95).

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

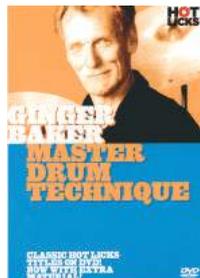


### SIMON PHILLIPS COMPLETE (DVD)

by **Simon Phillips** (Alfred Publishing)

This DVD includes versions of Simon's two videos (*Simon Phillips* and *Simon Phillips Returns*), remixed in 5.1 surround sound by Simon himself. It combines trio performances (with guitarist Ray Russell and bassist Anthony Jackson) with instructional segments covering the patterns played in each song. Also included is new footage of Simon in the studio, explaining the concepts behind 5.1 surround sound and his own mixing process. List price is \$29.95.

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

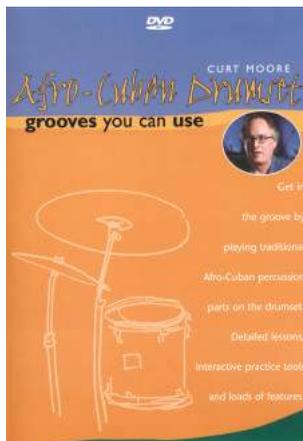


### GINGER BAKER: MASTER DRUM TECHNIQUE (DVD)

by **Ginger Baker** (Hot Licks)

On this DVD version of Ginger Baker's classic video, the legendary drummer for Cream discusses paradiddles, beat displacement, tom-tom and double bass technique, and African rhythms. Baker also plays with a band and demonstrates his soloing style. List price is \$24.95.

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



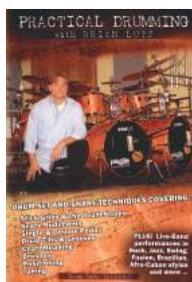
### AFRO-CUBAN DRUMSET: GROOVES YOU CAN USE (DVD)

by **Curt Moore** (Lakeridge Productions)

This DVD offers concise instruction for applying traditional Afro-Cuban grooves and percussion parts on the drumset. Drummer/educator Curt Moore covers cha cha, mambo son, bolero, and Afro 6/8 song styles, breaking down each groove and demonstrating how each sounds in a band setting. Moore's band, Soul Sauce, demonstrates the grooves in full-blown performance while Moore provides a running commentary on his technique, as well as tips for playing with other musicians.

The DVD incorporates play-along tracks for each groove, printable PDF notation files of all the grooves, and looping audio files in Acid and Garageband formats to allow tempo alterations without affecting the pitch of the instruments. List price is \$29.95.

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



### PRACTICAL DRUMMING (DVD)

by **Brian Lutz** ([www.brianlutz.com](http://www.brianlutz.com))

This DVD by former US Army Band drummer and studio veteran Brian Lutz showcases numerous playing styles and techniques through performance demonstrations by Lutz and a variety of top session players. Segments include performances by a rock/pop/contemporary band and by a jazz quintet. The concept is to offer "real-world" examples to help viewers build their musical vocabularies. List price is \$24.95.

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

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**SKB Cases** now offers 8x12 (\$129.99) and 9x13 (\$139.99) sizes in their line of roto-molded drum cases, for a better fit on shallow drums. The cases feature SKB's traditional

D shape, with molded-in feet for protection and upright positioning, a deep Roto-X rib pattern offering durability and reliable stacking, fabric-covered foam

inserts that resist damage by drum hardware while securely cradling the drums, and Sure Grip handles with 90° stops. They're backed by SKB's Million Mile guarantee.

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



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

**Los Cabos Drumsticks** has designed lightweight maple Generation Next models for children in age groups four to seven (13<sup>3</sup>/<sub>8</sub>" long) and eight to eleven (14<sup>3</sup>/<sub>8</sub>" long). Both are 1/2" in diameter. The sticks are said to have the same look and feel as Los Cabos' professional models, while the packaging is designed to appeal to younger players—including a caption that encourages the buyer to go to the Los Cabos Web site for a free drumkit assembly guide.

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



**Nady Systems' PM-200A** is a compact and rugged powered personal near-field stage monitor that can be mounted on a mic stand using a built-in mounting socket, or set on any flat surface for up-close monitoring. It features a 140-watt amp that can power its own speaker in addition to up to four Nady PM-100 passive personal monitors. Dual 5" drivers are said to deliver tight, clean audio, superior gain before feedback, up to 125 dB maximum SPL, and 140–15 kHz frequency response with controlled bandwidth for optimum intelligibility.

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



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



**Roy Mayorga [Stone Sour]**

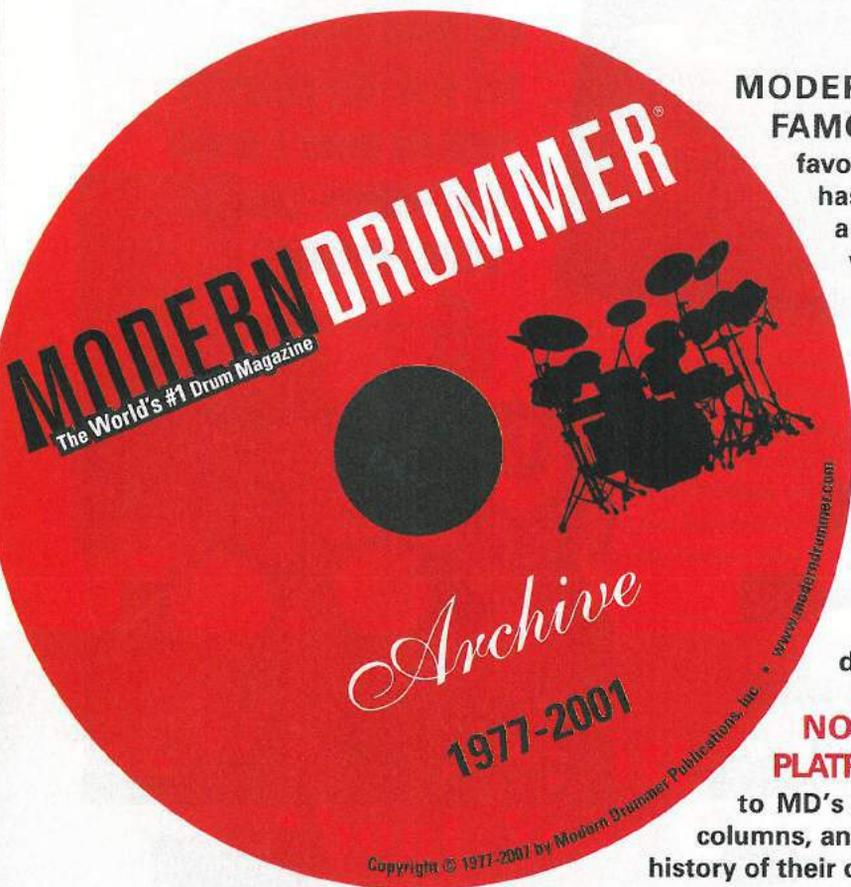


[www.dwdrums.com](http://www.dwdrums.com)

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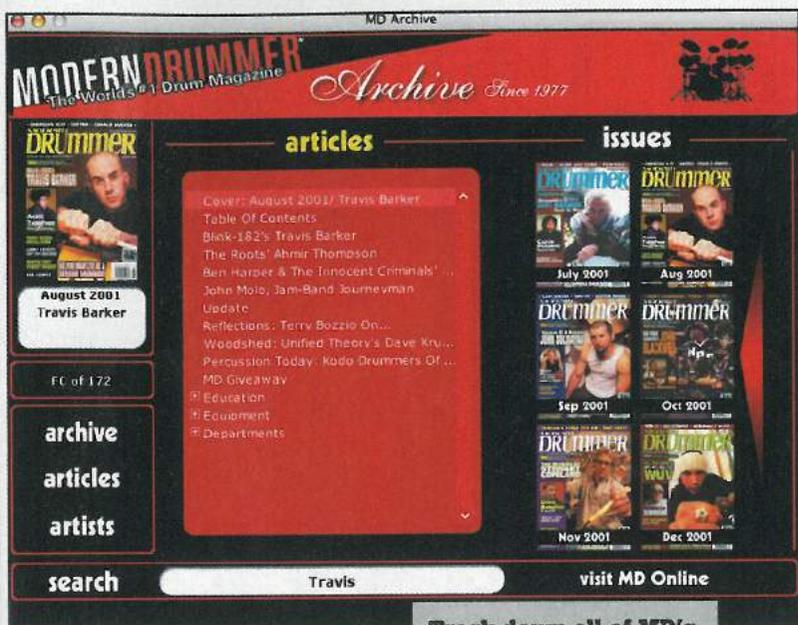
**PC Users:** Windows XP, (Windows 2000, NT), Minimum - 700 MHz Pentium 3 or greater, 512 MB RAM, 10 GB free hard disk space (if copying Archive to hard disk), DVD drive. **Mac Users:** OS X 10.2 or greater, Minimum G3 700 MHz or greater, 512 MB RAM, 10 GB free hard disk space, DVD drive.

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# Max Roach

## THE MOST MODERN DRUMMER

**M**ax Lemuel Roach was to modern jazz—and, by extension, to rock, fusion, metal, and funk—what the Big Bang was to the creation of the universe.

Hyperbole? Not at all. To quote modern jazz master drummer Billy Hart, “Max Roach is as important to music as Sir Isaac Newton was to the discovery of gravity.” Drummers before Max Roach had developed similar concepts and brought similar innovations to the drums and to jazz. But Max connected all the dots, incorporated all the ideas, and created something absolutely new, unheralded, and profound. There is B.M. (before Max) and A.M. (after Max)—and it all began with bebop.

Though Max had played swing with Benny Carter and Coleman Hawkins in the mid-’40s, it was in the revolutionary bebop groups of Charlie Parker, Dizzy Gillespie, and Bud Powell that he brought jazz drumming into the modern age. These geniuses revolutionized jazz with new melodies and concepts; Max matched them with startling rhythms and reactive, action-packed drumming that still influences how drummers play every drum and work every limb.

Parker and Gillespie played incredibly fast and complicated patterns on their horns, and Max followed suit by adapting their lines to the drumset, playing them across the bar line and deconstructing the rhythms among his four limbs. He brought a new sense of melody to drum solos that went far beyond the showy displays B.M. He, along with Kenny Clarke, moved the jazz drummer’s pulse, which had traditionally been on the bass drum, to the ride cymbal and the hi-hat, propelling the music with an unbridled and airy flow.

Max played with incredible speed, and he liberated the drumset from its purely timekeeping role, dropping explosive percussive “bombs” and exploring four-way coordination as no one did before him. He tuned his drums higher (than anyone previously), so as not to clash with the already turbulent front line of Parker and Gillespie. And he was an articulate speaker, socially driven artist, learned professor, and natty dresser to boot.

Drummer/historian Kenny Washington understands better than most what Max’s innovations were, both physical and mental. “On the Charlie Parker records on Dial from ’45 and ’46,” Kenny explains, “you can hear how Max is breaking up the rhythm and accompanying the different soloists. And Max is really the guy who made the other musicians in the band respect the drummer. If you referred to the band as ‘The musicians and the drummer,’ Max would fight. He would punch you out. And if Max is playing a drum solo, don’t come in early or late. Again, he would want to fight. If a

leader called the tune and Max asked the title, and one of the horn players would say, ‘You’ll hear it, don’t worry about it,’ Max would reply, ‘No, tell me the name of the song before we start it.’”

To a greater degree than any drummer before him, Max Roach was an incessantly logical thinker whose drum solos and time-keeping had a decidedly intellectual edge. His sense of pace and timing was perfect, as clean as cut glass. And his compositions, though grounded in hard bop, are forward-thinking vehicles that captured the imaginations of drummers as disparate as Bill Bruford and Jack DeJohnette.

“In the 1950s,” Kenny Washington continues, “on his own records like *Deeds, Not Words* and *Max Roach Plus Four*, you can hear that Max has the bass player playing the changes behind him during the solo. He asked, ‘Why should everyone lay out while the drummer is playing? You should accompany me.’ That was another one of his innovations. He made other musicians respect the drummer. He didn’t want to hear the drums called ‘traps.’ To him they were ‘the multiple percussion.’”

In the 1960s Max would be on the front line of the fight against social and racial injustice, themes he explored on such albums as *We Insist! Max Roach’s Freedom Now Suite*. In the ’70s he founded one of the world’s first globally oriented percussion ensembles, M’Boom, featuring a revolving cast that included Joe Chambers, Warren Smith, Freddie Waits, and Roy Brooks. Around this time he also frequently collaborated with avant-garde players like Cecil Taylor, Anthony Braxton, and Archie Shepp. Max would continue to push the envelope in the ’80s and ’90s, with his highly regarded piano-less quartet and classical ensembles, not to mention appearances with hip-hop artists—long before “mash-up” would enter the vernacular.

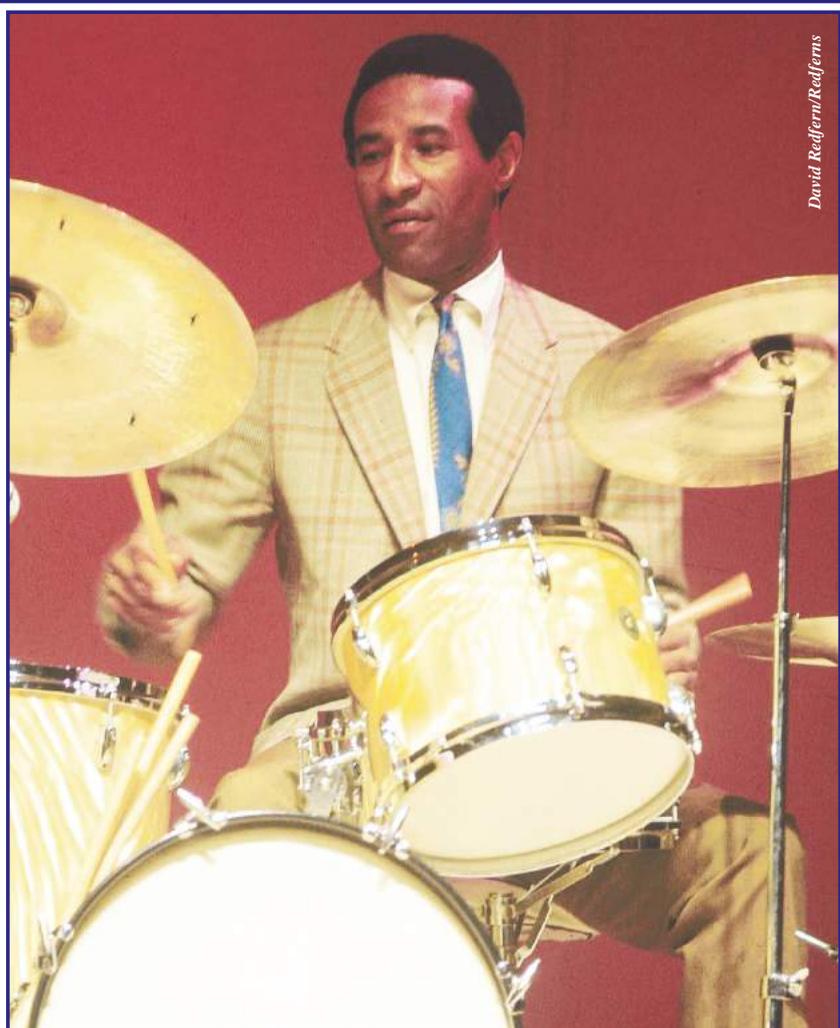
Max Roach’s legacy is long and large, his shadow equally so. In the following pages we’ll explore Max’s vast body of historical recordings, and we’ll travel through time, noting the significant events in his inarguably significant and eventful life. We’ll share the profound impressions Max left on dozens of the world’s top drummers, all of whom have thought hard and practiced harder in an attempt to make sense of, and somehow pass on, some of Max’s unique and powerful gifts. And finally, we’ll take a detailed look at the specific musical legacies Max left us by examining some of his most famous performances.

Perhaps exploring Max’s contributions, even from all of these different angles, can only ever scratch the surface of his genius. To absorb, understand, and put into practice Max Roach’s innovations would take a lifetime.

But what a life well spent.



# The Innovator



David Redfern/Redferns

**F**or over fifty years, **Max Roach** continually transformed the art of drumming. Fortunately, nearly all of his major innovations are represented on at least one classic recording. Start your Max Roach journey here.

# The Early Years



## CHARLIE PARKER

**Best Of The Complete Savoy & Dial Studio Recordings (1940–1948)**

**Key tracks:**

- “Koko”
- “Merry Go Round”
- “Crazeology”

This collection contains some of the earliest recordings Max made with revolutionary bebop saxophonist Charlie Parker. Although the recording quality isn't great, you can still hear Roach changing the face of modern jazz drumming as he throws in left-hand accents and bass drum bombs around Parker's angular lines. And his thirty-two-bar solo on “Koko” is a classic, foreshadowing the melodic direction he would continue to explore throughout his career.



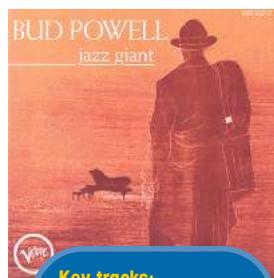
## CHARLIE PARKER

**Bird's Best Bop On Verve (1949–1953)**

**Key tracks:**

- “Au Privave”
- “Laird Baird”
- “Kim”
- “Now's The Time”

On these later Parker cuts, Max's sophisticated four-way drumming style is fully developed, and he's given ample space to lay down perfectly constructed, over-the-form solos.



## BUD POWELL

**Jazz Giant (1949–1950)**

Roach's close association with virtuosic pianist Bud Powell produced a handful of jazz masterpieces. Check out how Max glides through the ridiculously fast pace of “Sweet Georgia Brown” (even trading a couple solos with the pianist), while the Latin-inspired cowbell groove on “Un Poco Loco” has had drummers scratching their heads for decades. (See this month's *Jazz Drummer's Workshop* on page 98.)

**Key tracks:**

- “Get Happy”
- “Sweet Georgia Brown”



## MILES DAVIS

**Birth Of The Cool (1949–1950)**

Beginning in January of 1949, forward-thinking trumpeter Miles Davis assembled nine like-minded musicians to record the advanced charts of veteran arranger Gil Evans. The music is sophisticated, yet relaxed. And Roach responds with some of his most controlled and dynamic drumming on disc.

**Key tracks:**

- “Move”
- “Budo”
- “Jeru”
- “Godchild”



## BUD POWELL

**The Amazing Bud Powell, Volume 1 (1951)**

**Key tracks:**

- “Un Poco Loco”
- “A Night In Tunisia”

## THE MAX ROACH QUARTET

**The Max Roach Quartet, Featuring Hank Mobley (1953)**

**Key tracks:**

- “Drum Conversation”
- “Just One Of Those Things”
- “Cou-Manchi-Cou”
- “Sfax”

This is Max's first record as a leader. The album is full of classic bebop drumming and incredible drum solos, including two versions of Roach's landmark solo composition, “Drum Conversation.” It's not one of the drummer's *best* records (those would come later), but there's plenty to be gleaned from these early sides.



## THE QUINTET

**Jazz At Massey Hall (1953)**

**Key tracks:**

- “Salt Peanuts”
- “Wee”

This reunion concert features five of the most significant bebop innovators at the top of their game. Saxophonist Charlie Parker, trumpeter Dizzy Gillespie, pianist Bud Powell, bassist Charles Mingus (who was filling in for an injured Oscar Pettiford), and Roach had each reached superstar status by the time this record was released. Max's extended solo on “Salt Peanuts” is a lesson in architecture, as he contrasts density with space in a series of clear, concise eight-bar phrases before cueing the band's reentrance with a classic Jo Jones-inspired hi-hat pattern.

## Max Roach Through The Years

Research by Adam Budofsky

• Maxwell Lemuel Roach born on January 8 in New Land, North Carolina.

• Begins playing drums at the Concord Baptist Church Bible School on Adelphi Street in Brooklyn. (Max's mother was a Gospel singer; his aunt was a church pianist and taught him how to read music.)

• Performs his first significant gig, subbing for Sonny Greer with The Duke Ellington Orchestra, at New York's Paramount Theater.

• Attends a concert by world-renowned Indian sitar master Ravi Shankar, with tabla player Chatur Lal, inspiring him to play unaccompanied drumset solos.

1924

1928

1934

1940

1942

1943

1944

• Moves to Brooklyn, New York with his family, eventually settling in the Bedford-Stuyvesant neighborhood.

• Enrolls in Manhattan School Of Music as a percussion major. Max pays for his tuition with earnings from gigs on 52nd St. with Charlie Parker and Coleman Hawkins. After his professor tells him the technique he's been using is incorrect, he changes his major to composition.

• First recordings with Coleman Hawkins. The track “Woody 'N' You” is often cited as the first modern jazz recording.  
• Dizzy Gillespie's quintet takes up residence at New York City's Onyx jazz club, on 52nd St. between Fifth and Sixth Aves—the center of the jazz universe. Max, age nineteen, is the house drummer. Bebop is born.

# The Clifford Brown Era

©Herman Leonard Photography LLC/CTS IMAGES.COM



Although his earlier work with Charlie Parker established him as a major force of drumming innovation, it wasn't until Max teamed up with rising star trumpeter Clifford Brown that his true genius took hold. The records that Max and Clifford made on the EmArcy label are all must-haves, as each one pushes jazz improvisation and arrangement to new heights of execution and creativity. (All of Max and Clifford's EmArcy records are available in the boxed set *Brownie: The Complete EmArcy Recordings Of Clifford Brown.*)



## CLIFFORD BROWN

**Brown And Roach, Inc. (1954)**

This album's opening track, "Sweet Clifford," begins with a rousing fanfare before launching into some *serious* up-tempo swing. Max's solo towards the end of the track—as well as the drum feature "Mildama"—combines jaw-dropping technique with a refined and adventurous sense of phrasing, reaffirming his position as modern jazz drumming's leading light.

### Key tracks:

- "Mildama"
- "Sweet Clifford"
- "Stompin' At The Savoy"



## CLIFFORD BROWN

**Clifford Brown & Max Roach (1955)**

This disc features an interesting mallet solo from Max on "Delilah," and the quintet's quick-changing arrangement of "Parisian Thoroughfare" caught a lot of listeners off-guard. (For a detailed analysis of Max's solos on these two tracks, see this month's *Jazz Drummers' Workshop.*)

### Key tracks:

- "Delilah"
- "Parisian Thoroughfare"
- "Daahoud"

Max Through The Years...

• Records historic dates with Charlie Parker, setting the bar for speed, complexity, and musicality in jazz drumset performance.

• Begins recording the *Birth Of The Cool* sessions with Miles Davis.

• Travels to Paris, where he records with Charlie Parker and with his own quintet.



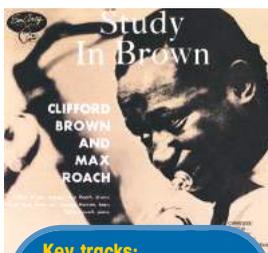
1945

1948

1949

1953

- Max and Charles Mingus found Debut Records, a musician-run label. Their first release that year features "Drum Conversation," Max's first unaccompanied drumset solo piece.
- Participates in what is dubbed "the greatest jazz concert ever," at Massey Hall in Toronto. The group features bassist Charles Mingus, pianist Bud Powell, trumpet player Dizzy Gillespie, and saxophonist Charlie Parker.



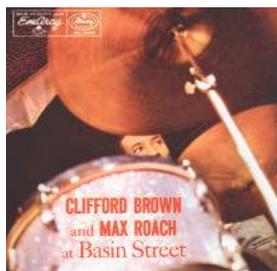
## with CLIFFORD BROWN

### Study In Brown (1955)

If there's one Clifford Brown/Max Roach record to have, this is it. Each track features brilliant playing by the entire band, and Max's solos are particularly clean and clear. Plus, the quintet's blazing version of "Cherokee" is a modern jazz masterpiece.

#### Key tracks:

"Cherokee"  
"Sandu"  
"Take The 'A' Train"



## with CLIFFORD BROWN

### At Basin Street (1956)

This record is an all-out burn-fest featuring more of the quintet's advanced repertoire, this time played with the infectious edge of a live show. Max's accompaniment is particularly spirited, and his solos are more explosive and daring than ever.

#### Key tracks:

"What Is This Thing Called Love"  
"Love Is A Many Splendored Thing"  
"I'll Remember April"

## SUPER SIDEMAN

In addition to the records he co-led with Brown, Max also appeared on a variety of dates with other artists in the mid to late '50s. Most notable are those with tenor titan Sonny Rollins, groundbreaking pianist Thelonious Monk, and bassist/composer Charles Mingus.



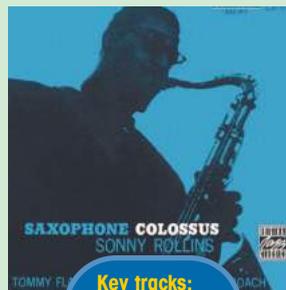
## CHARLES MINGUS QUINTET

### Plus Max Roach (1955)

Bassist/composer Charles Mingus always incorporated an element of the unexpected in his projects. On this one, the bassist brought in Roach for a live session of mid-tempo swingers that are peppered with abstract, avant-garde explorations, dissonant harmonizations, and jolting dynamics. The drum feature "Drums" is an ear-twisting delight.

#### Key tracks:

"Drums"  
"I'll Remember April"  
"Lady Bird"



## SONNY ROLLINS

### Saxophone Colossus (1956)

If you're looking for a great introduction to Max's drumming style, start with this record. Hailed by many critics to be Rollins' finest work, this album contains everything you need to get a jump-start on classic bebop vocabulary. There's Max's famed groove and solo on the calypso-flavored standard "St. Thomas," hard-swinging accompaniment and colorful four-bar exchanges on "Strode Rode," and masterful mid-tempo drum solos on "Mortitat" and "Blue Seven." No Max Roach collection is complete without it.

#### Key tracks:

"St. Thomas"  
"Blue Seven"  
"Strode Rode"



## SONNY ROLLINS

### Plus 4 (1956)

Although this is technically a Sonny Rollins date, the band was in fact the Clifford Brown/Max Roach quintet. And the music falls right in line: tight arrangements, blistering tempos, and virtuosic improvisations. Max also plays a logical and flowing solo in 3/4 on the tune "Valse Hot."

#### Key tracks:

"Valse Hot"  
"Pent-Up House"  
"Kiss And Run"



## SONNY ROLLINS

### Freedom Suite (1958)

This Rollins record was one of the earliest examples of jazz artists speaking out against racial injustice in America. Roach continued to explore the concept of protest music in his later records, and here he gets to express himself for the first time in a piano-less trio. Max would also employ this liberating concept with his later quartet.

#### Key tracks:

"The Freedom Suite"  
"Someday I'll Find You"



## THELONIOUS MONK

### Brilliant Corners (1956)

Thelonious Monk and Max's association dates back to the birth of bebop in the '40s. But it was *this* record that ultimately unveiled some of the pianist's quirky, inventive compositions that have since made him a legend. The title cut's quick tempo-jumps challenged everyone at the session. But Max handles each segue with ease, while also providing a brilliantly deceptive solo of his own. On "Bemsha Swing," Max gets extra creative, incorporating timpani into his improvisations.

#### Key tracks:

"Bemsha Swing"  
"Brilliant Corners"  
"Ba-Lue Bolivar Ba-Lues Are"

• In California, Max and trumpeter Clifford Brown form their famous quintet, which disbands in 1956 following Brown's death in an auto accident on the Pennsylvania Turnpike.

• The maiden Monterey Jazz Festival features a performance of "Concerto For Max," written by Peter Phillips and featuring a symphony orchestra.



# 1954

• Begins teaching at the summer sessions on improvisational music in Lenox, Massachusetts.

# 1956

# 1958

• Performs and records with The Boston Percussion Ensemble.  
• Conducts and performs his own composition with the Carme Chamber Orchestra at the Giuseppe Verdi Conservatory in Milan, Italy.



# The Post Clifford Era



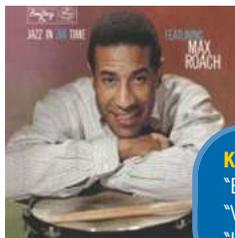
## MAX ROACH

**+ 4 (1956)**

After losing both Clifford Brown and pianist Richie Powell in a tragic car accident in June 1956, Max rebuilt his band with trumpeter Kenny Dorham and pianist Ray Bryant. This is Roach's first recording featuring the new lineup. Although the band wasn't quite as cohesive as it was previously, Roach continued to reach for new ideas, overdubbing timpani in the feature "Dr. Free-Zee" and playing faster than ever on "Just One Of Those Things" and "It Don't Mean A Thing (If It Ain't Got That Swing)."

### Key tracks:

"Just One Of Those Things"  
"Dr. Free-Zee"



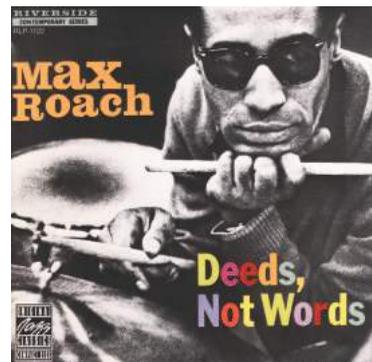
## MAX ROACH

**Jazz in 3/4 Time (1957)**

Max was one of the first jazz musicians to explore odd meters. This album is composed entirely of jazz waltzes. So if you need to brush up on your triple-meter swing, grab this one.

### Key tracks:

"Blues Waltz"  
"Valse Hot"  
"Lover"



## MAX ROACH

**Deeds, Not Words (1958)**

This is arguably Max's finest record of the post-Clifford era. He returned to the piano-less format, which allowed his accompaniment to become more interactive. Max also reiterates his belief that drum solos should adhere to the song's form, with some incredible solo choruses over a bass line in "Jodie's Cha-Cha." And "Conversation" is a brilliant re-working of the drummer's classic solo piece that originally appeared on his first album in 1953.

Other notable records from this time period include *Award-Winning Drummer*, which features the solo composition "Pies Of Quincy," and *Many Sides Of Max*, which features another drum-solo-over-bassline gem, "Lepa."

DEREK RODDY  
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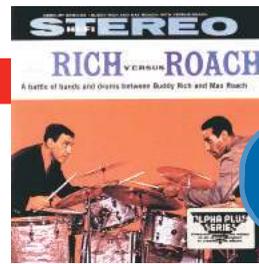
**Mb10**  
20" Medium Ride

**4** IS MORE

## BUDDY RICH / MAX ROACH

### Rich Versus Roach (1959)

While this record is not recommended for those unfamiliar with Roach's earlier work, it's interesting to hear these two jazz giants trade licks in their widely contrasting styles. The jury's still out on who came out on top of this gun-slinging chops fest.



**Key tracks:**  
"Figure Eights"  
"Sing, Sing, Sing"



## MAX ROACH

### We Insist! Freedom Now Suite (1960)

**Key tracks:**  
"Triptych: Prayer/Protest/Peace"  
"Africa"

Max's first album of social protest is a step away from the classic hard bop records he produced in the '50s, whether it's in the form of an emotional vocal/drum duo ("Triptych"), an African-influenced drum ensemble piece ("Africa"), or a sharp-tongued lyrical statement ("Driva'man"). It's not easy listening, but it's stirring nonetheless.

### PROTEST AND EXPERIMENTATION

Along with the following album, other socially driven projects Max recorded during the early '60s include the extended improvs of *Speak, Brother, Speak!*, the choral/sextet collaboration *It's Time*, and the modal and avant-garde tendencies of *Members, Don't Get Weary*.

Max Through  
The Years...

• Commissioned by the NAACP to create a work celebrating the 100th anniversary of the Emancipation Proclamation.

• Roach and Abbey Lincoln are married. (They divorce eight years later.)

Timeline  
continued  
on page 64

1960

1961

1962

• At an Africa Relief Foundation benefit concert at Carnegie Hall featuring Miles Davis and Gil Evans, Max holds up a protest sign reading "Freedom Now."





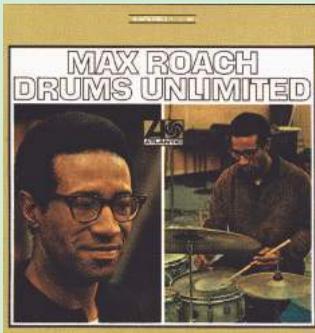
## MAX ROACH

**Percussion Bitter Sweet (1962)**

This album of original Roach compositions builds on the Afro-jazz fusion of *Freedom Now Suite*. The opening track, "Garvey's Ghost," features Max's signature 3/4 swing over Afro-Cuban percussion and haunting vocal/horn lines, while "Man From Africa" combines dense harmonies, ethnic conga drumming, and impassioned improvisations over a 7/4 blues progression. Roach also throws down a great solo over a bass line on "Mama," and he takes on the role of African master drummer in the percussion break to "Tender Warriors."

**Key tracks:**

- "Garvey's Ghost"
- "Mama"
- "Tender Warriors"



## MAX ROACH

**Drums Unlimited (1965)**

**Key tracks:**

- "The Drum Also Waltzes"
- "Drums Unlimited"
- "For Big Sid"

The three solo drum compositions on this album changed modern drumming forever. Whether he's engaging in a rhythmic conversation with himself ("The Drum Also Waltzes"), playing over a thirty-two bar form ("For Big Sid"), or exploring various textures ("Drums Unlimited"), Max set a new standard for how the drums could be presented. If anyone ever doubts that the drumset can thrive as a legitimate solo instrument, have them pop this one into their stereo.

# WHAT'S YOUR ACCENT?



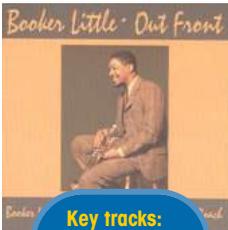
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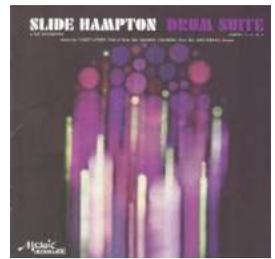


## BOOKER LITTLE

### Out Front (1961)

Like Clifford Brown, young trumpeter Booker Little's life would also be cut short, but not before he had a chance to team up with Roach for some incredible music that stretched bop beyond standard repertoire. In "A New Day," Roach and Little play an inspired duet before Max is given the floor to show off his symphonic/jazz blend of timpani and drumset interactions.

**Key tracks:**  
"A New Day"  
"We Speak"



## SLIDE HAMPTON

### Drum Suite (1962)

Famed trombonist/arranger Slide Hampton penned a five-part drum feature for an octet that's a perfect vehicle for Max's melodic and multi-dimensional drumming.

**Key tracks:**  
"Drum Suite"  
"It's All Right With Me"  
"Gallery Groove"



## DUKE ELLINGTON WITH MAX ROACH AND CHARLES MINGUS

### Money Jungle (1962)

For this session, three of jazz's most sophisticated and distinct composer/performers came together to produce one of the most memorable trio records to date. It's particularly interesting to hear how Mingus and Roach's modern tendencies pushed Ellington to reach for new ideas.

**Key tracks:**  
"Money Jungle"  
"Caravan"  
"A Little Max"

Max Through  
The Years...

• Max appears at a series of music festivals in Europe that feature "a celebration of drummers," with Art Blakey, Elvin Jones, and Sunny Murray. Each drummer played his own set, then the drummers performed together.

• Becomes professor in the department of music and dance at the University of Massachusetts—Amherst.

Timeline  
continued  
on page 68

1968

• Finds M'Boom, an ensemble of ten percussionists who perform pieces written specifically for percussion instruments.

1970

1973

1976

• Records with Archie Shepp  
(*Force: Sweet Mao-Suid Afrika '76*).



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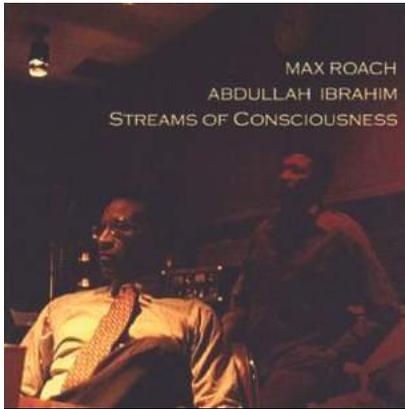
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# Two At A Time



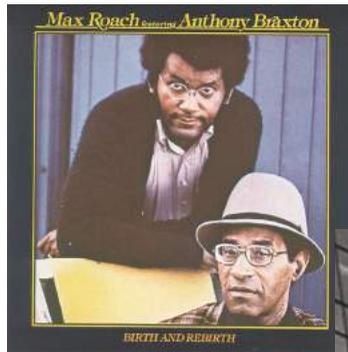
## with ABDULLAH IBRAHIM

**Streams Of Consciousness (1977)**

From the late '70s until his final recording in 2002, Max often performed and recorded duos with various artists. The first of those, *Streams Of Consciousness*, was with South African pianist Abdullah Ibrahim. Although the music on this album is entirely improvised, there's a mature sense of structure and form that could only be achieved in the hands of such masters.

### Key tracks:

"Streams Of Consciousness"  
"Acclamation"  
"Consanguinity"



## with ANTHONY BRAXTON

**Birth And Rebirth (1978)  
One In Two, Two In One (1979)**

Roach was one of the few musicians of his generation to embrace the new sounds of avant-garde jazz. These two albums document the drummer's association with visionary saxophonist/composer Anthony Braxton. Although he's mainly building on the basic vocabulary that he developed years earlier, it's refreshing to hear Max do his thing in such an open-ended atmosphere.

### Key tracks:

"Birth"  
"Spirit Possession"  
"Dance Griot"

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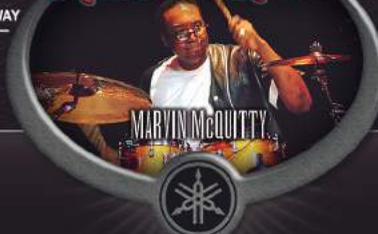


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# ON THE BEATEN PATH

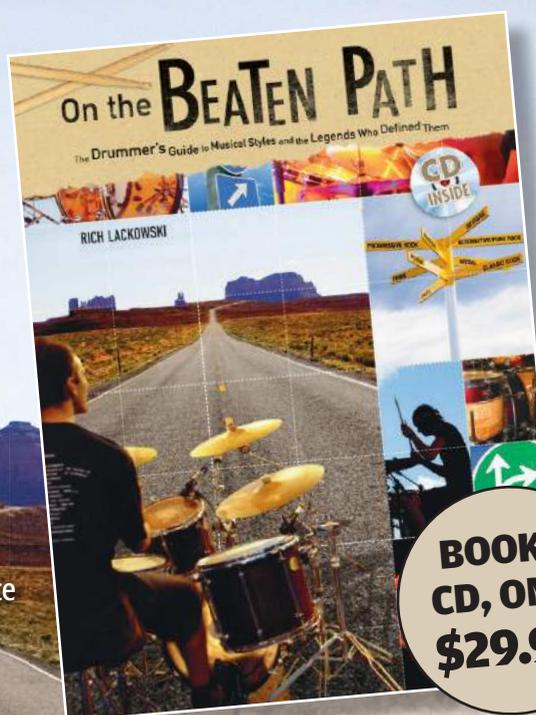
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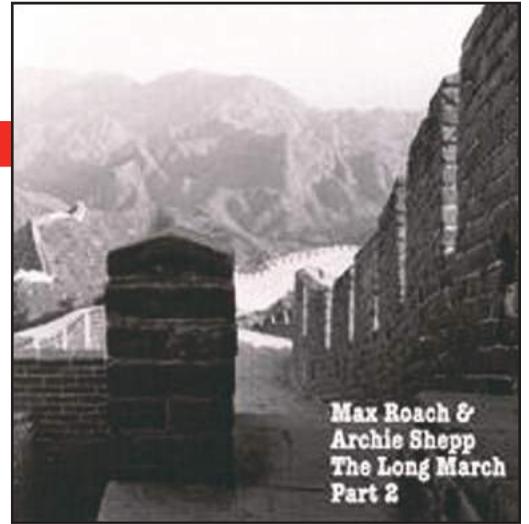
**with CECIL TAYLOR**

**Historic Concerts (1979)**

**with ARCHIE SHEPP**

**Long March, Part 1, Part 2 (1979)**

These recordings consist of solo/duo performances from Max and two legendary avant-garde performers, saxophonist Archie Shepp and pianist Cecil Taylor. For one of his solo cuts on *Long March*, "J.C. Moses," Max pays homage to legendary Detroit drummer J.C. Heard, while on the recordings with Taylor the drummer takes a more impressionistic approach. These discs document Max at his most adventurous.



**Key tracks:**

- "J.C. Moses"
- "Long March"
- "Drums Solo"
- "Duet- Part II"

- Records large-scale percussion pieces with M'Boom and duets with Archie Shepp (*The Long March 1 and 2*) and Cecil Taylor (*Historic Concerts*).

Max Through The Years...

**1979**

**1980**

- Contributes drum solo "Oobala Babla" to the *Lennie Tristano Memorial Concert*.



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# ROD *morgenstein*

Photo: Rob Shanahan



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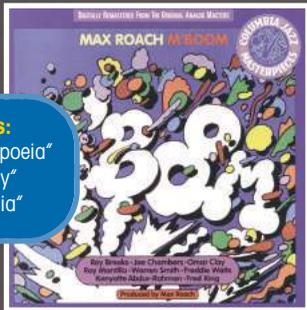
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**Key tracks:**  
 "Onomatopoeia"  
 "Epistrophe"  
 "Kujichaglia"

## MAX ROACH

### M'Boom (1979)

Around the same time that he was putting together his new quartet and making duo records, Max also assembled a handful of jazz/symphonic musicians to create the one-of-a-kind percussion ensemble M'Boom. The music created for this record is a homogenous blend of jazz improvisation, classical orchestration, and Afro-Cuban syncopation. You won't discover many bebop licks in these tracks. But you will hear some of the finest percussion ensemble music ever put to tape.



Courtesy Avedis Zildjian company

Max Through  
The Years...

- Performs with hip-hop artist Fab Five Freddy.

**1983**

- Records *Easy Winners* with the Double Quartet, featuring Max's daughter Maxine.
- *In Session* documentary released, featuring behind-the-scenes footage of the making of *Chattahoochee Red*.

**1985**

**1986**

**1988**

- Wins OBIE award for his score of *Shepard's Sets*, a festival of three Sam Shepard plays staged at the La MaMa experimental theater in New York.

- Receives MacArthur Foundation "Genius Grant" award.



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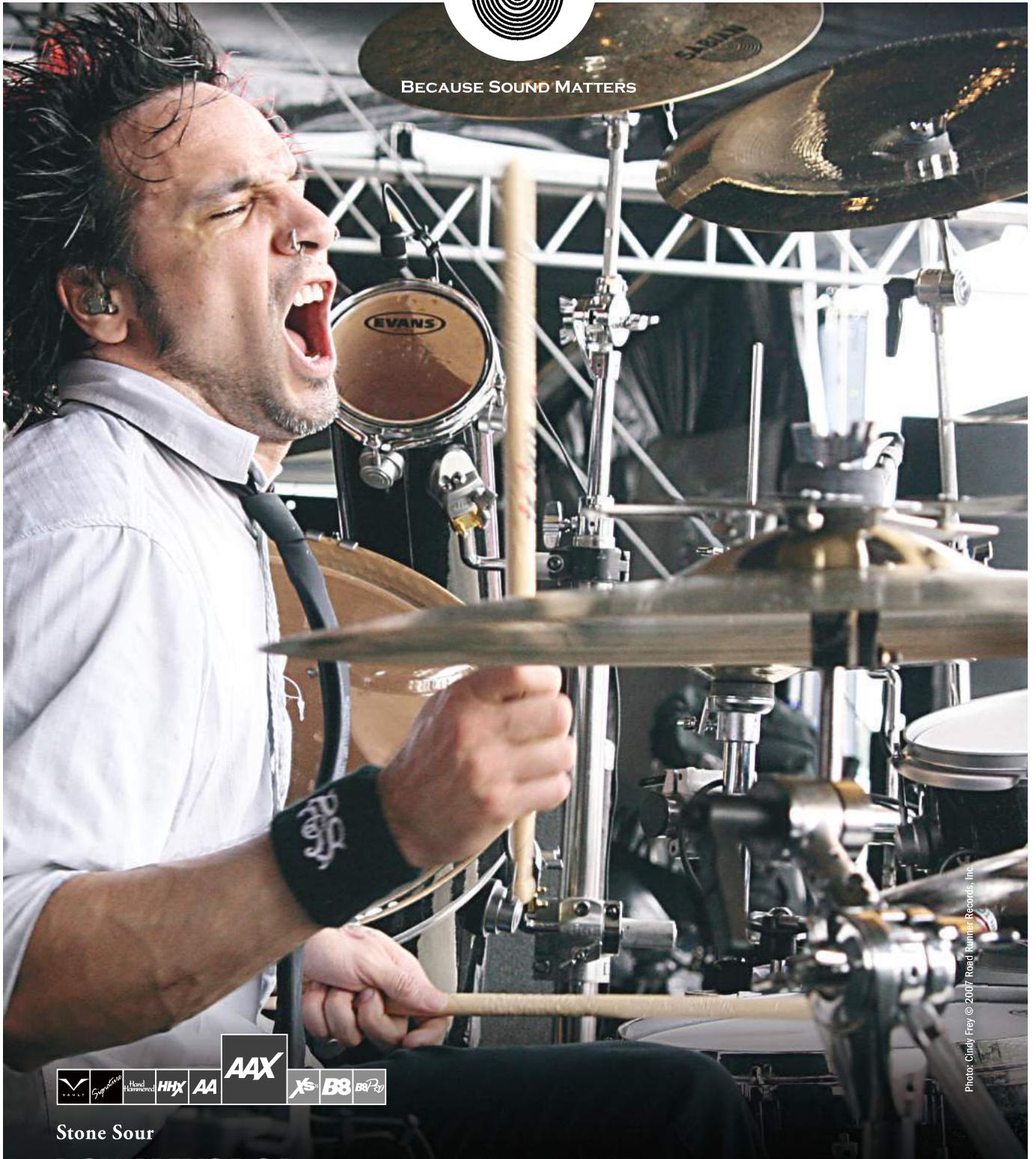


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# The Late Period



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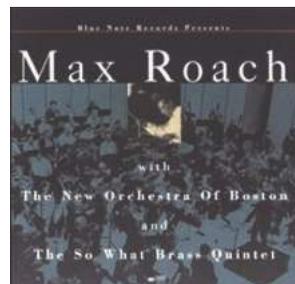


**Key tracks:**  
 "Reflections"  
 "The Dream/It's Time"  
 "Scott Free, Pt. 1"

## MAX ROACH

**Pictures In A Frame (1979)**  
**Chattahoochee Red (1981)**  
**Scott Free (1984)**

In the late '70s and early '80s, straight-ahead jazz had a major resurgence after young musicians like Branford and Wynton Marsalis arrived on the scene. As a result, bands led by bebop legends like Max Roach and Art Blakey were once again finding critical and commercial acclaim. During this period, Max released a handful of records with his new piano-less quartet that picked up right where he left off a decade earlier, complete with exciting improvisations, challenging arrangements, and potent social/political commentary. Of particular interest is Roach's inventive solo performance over Martin Luther King's legendary "I Have A Dream" speech from *Chattahoochee Red*.



## MAX ROACH

**With The New Orchestra Of Boston And The So What Brass Quintet (1993)**

This landmark recording, which would prove to be one of Roach's last, documents a unique event in which the drummer was featured with The New Orchestra Of Boston. Leaning much closer to Western classical music than jazz, the performances on this disc further supported Max's lifelong argument that the drumset could thrive as a legitimate solo instrument.



## MAX ROACH

**Survivors (1984)**

If *Drums Unlimited* symbolized the beginning of a new era in solo drum composition, *Survivors* is the culmination of Max's contribution to the art form. There are seven cuts on this disc, and all but one are classic Roach solo compositions. (The opening track, "Survivors," is a drum feature with intense string accompaniment.) If you can find it, nab a copy of this one. Solo drumming at its best.

**Key tracks:**  
 "The Third Eye"  
 "Jasme"  
 "Sassy Max (Self Portrait)"

Max Through The Years...

- Max plays ten-minute unaccompanied hi-hat solo as an encore during his concerts.
- *Bopera, The Life And Life Of Bumpy Johnson*, written by Amiri Baraka, debuts in San Diego, and features improvised and prepared pieces by Max.
- Appears as the drumming doctor Gordon Darton in an episode of *The Cosby Show*.

1990

1991

1992

1993

1994

- *Max & Dizzy*, a recording of a 1989 concert in Paris, is nominated for a Grammy award.

- Soloist in Fred Tillis's hour-long composition "Festival Journey" with The Atlanta Symphony Orchestra as part of the National Black Arts Festival.
- Tapes *To The Max* for Public Television.

- Performs "The Drum Also Waltzes" on the *Burning For Buddy* project produced by Neil Peart.



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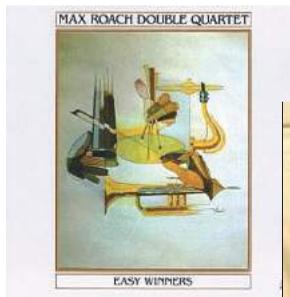
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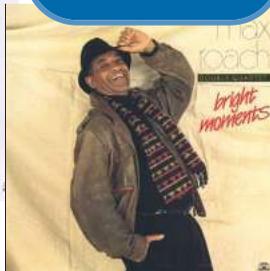
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**Key tracks:**  
 "Ghost Dance, Pt. 1-3"  
 "A Little Booker"  
 "Self Portrait"



## MAX ROACH DOUBLE QUARTET

**Easy Winners (1985)**  
**Bright Moments (1986)**  
**To The Max! (1991)**

By the mid-'80s, Max was becoming more and more interested in fusing jazz with classical music, mainly in the form of a double quartet that featured the drummer's regular band and his daughter Maxine's Uptown String Quartet. While *Easy Winners* and *Bright Moments* feature some exceptional interplay between the two ensembles, *To The Max!* is the most notable from this time period. On this disc, Max brings his entire career into perspective, performing tracks with a choir, M'Boom, his working quartet, and the Double Quartet. The drummer also revisits two of his solo compositions, "Self Portrait" and "Drums Unlimited."

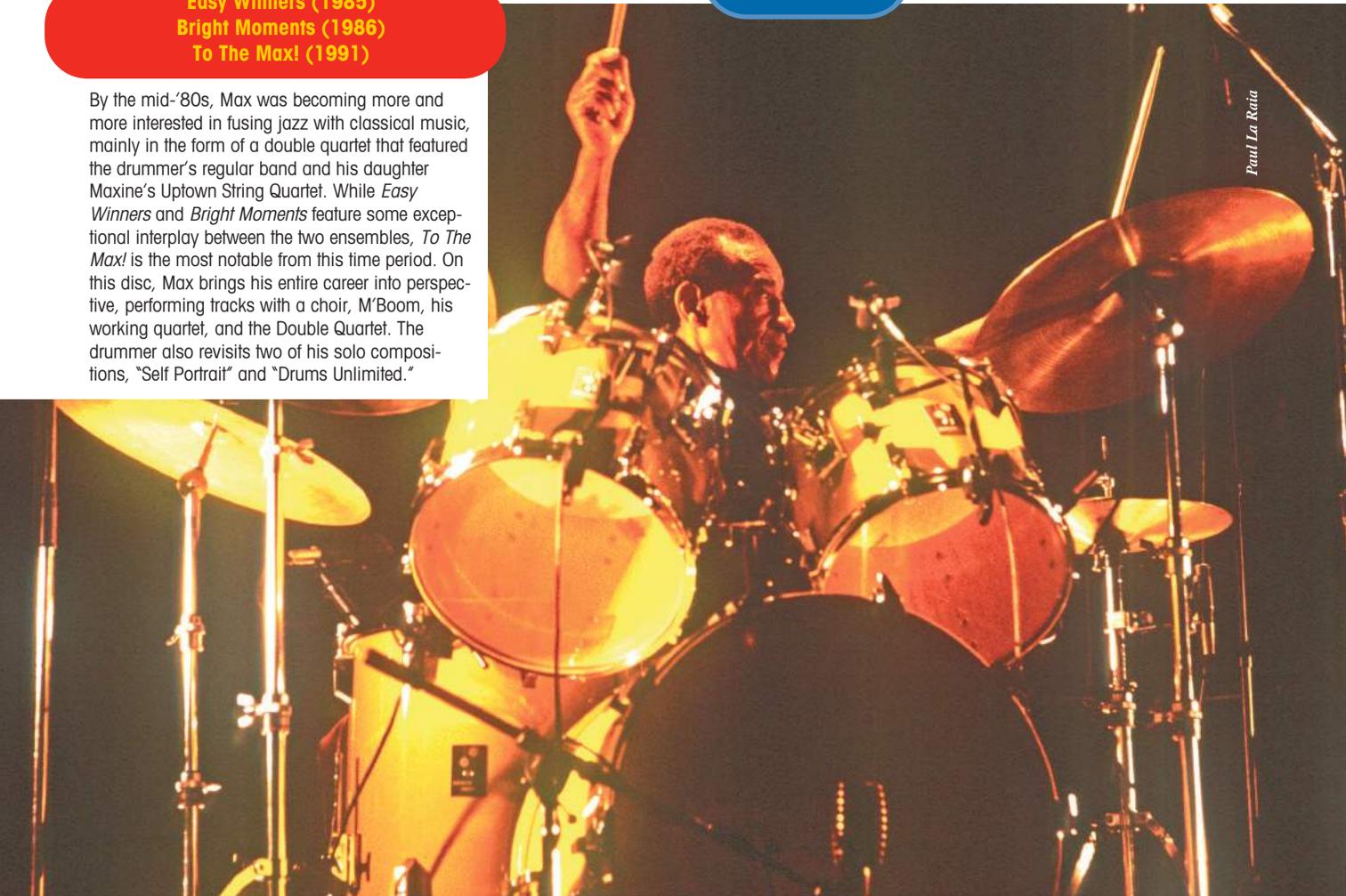


**Key tracks:**  
 "Statements"  
 "Brushes And Brass"  
 "The Profit"

## with CLARK TERRY

**Friendship (2002)**

Max's final recording finds the drummer teamed up with legendary trumpeter Clark Terry to celebrate their long-standing friendship. Although he's not as agile as he once was, Roach still plays with the fire, imagination, and sophistication that made him one of the most important modern drummers of the twentieth century.



Paul La Raia

Max Through The Years...

• Receives Zildjian's Lifetime Achievement Award alongside his peers Louie Bellson, Elvin Jones, and Roy Haynes.

• Makes his final recording, *Friendship*, with trumpeter Clark Terry.  
 • *How To Draw A Bunny*, a documentary of artist Ray Johnson, features an original score written by Max.

• BBC 4 produces the documentary *Sit Down And Listen*, highlighting Max's career.  
 • Max Roach passes away on August 16.

1995

1998

1999

2002

2006

2007

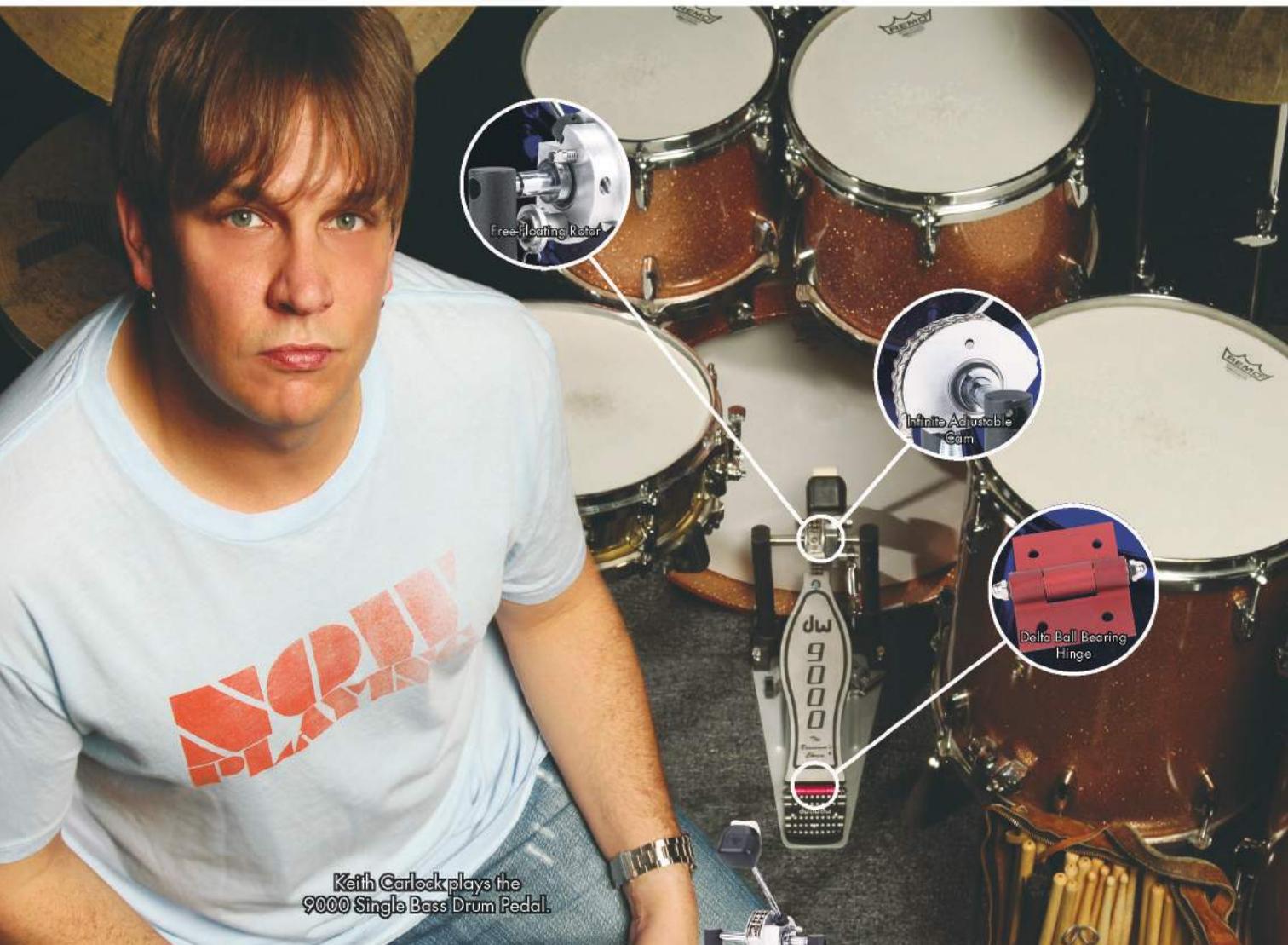
- Leads a percussion summit at the Coliseum in Verona, Italy, with M'Boom, who for the event are joined by Tony Williams and Ginger Baker.
- Performs "Degga" with writer Toni Morrison and choreographer Bill T. Jones at Lincoln Center's Serious Fun Festival.
- Inducted into the Grammy Hall Of Fame for *Jazz At Massey Hall* album.

• *Beijing Trio*, featuring Max, pianist Jon Jang, and erhu (Chinese violin) player Jiebing Chen, is released.

• *The Power Of Drum: A Max Roach Celebration* is staged at Theatre At the Riverside Church in New York. The multi-media event features Roach band alumni, Living Colour drummer William Calhoun, and poet Sonia Sanchez.

Thanks to Rande Paul Sanderbeck for research.

# "I LOVE THIS PEDAL. CHECK IT OUT FOR YOURSELF!"



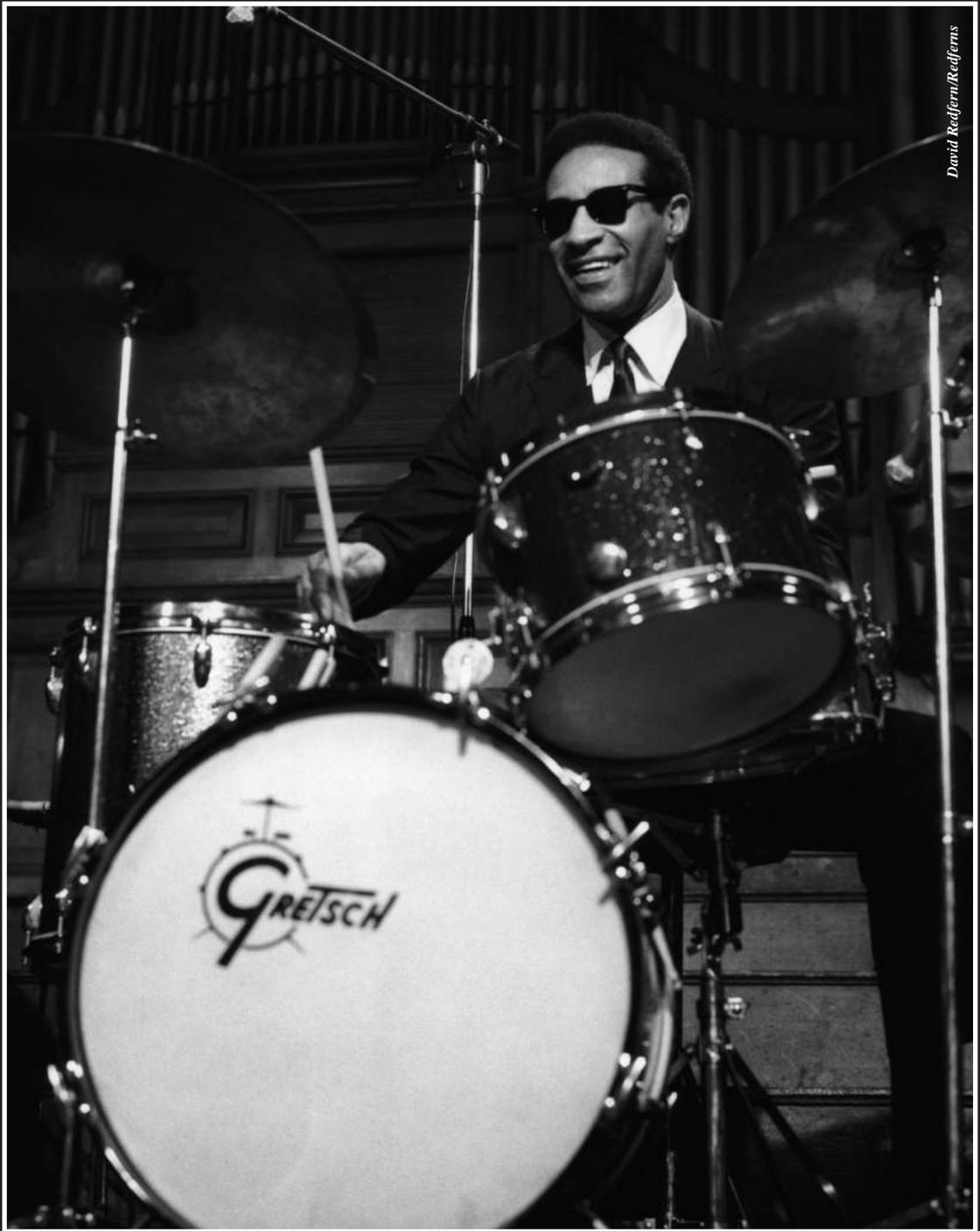
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*David Redfern/Redfems*

# Talent, Vision, Character... Greatness

## MAX ROACH REMEMBERED

**I**t's near impossible to think of a musician with wider-ranging and longer-lasting influence than Max Roach. Just *look* at the spectrum of drummers represented here, and marvel at the many and distinct ways he influenced them: As a player. As a bandleader. As an educator. As an activist. As a man.

We begin our memorial to the great drummer with his long-time peer, the legendary Roy Haynes.



### Roy Haynes

**Charlie Parker, Bud Powell, John Coltrane, Chick Corea, Miles Davis, Sarah Vaughan, Eric Dolphy, Pat Metheny**

I was always searching, from day one. When I heard Max, it was very interesting. Naturally, some of Max's playing rubbed off on me. I heard him play the hi-hat and realized that we were close. This was before I knew him very well, in the '40s. I had heard him on record, the first was on Coleman Hawkins' record with Dizzy Gillespie. They played "Woody 'N You." The licks he was playing were very different. When I heard him play the hi-hat I thought, "This guy is into Papa Jo Jones." Max really took Papa Jo's hi-hat style and decorated it.

Clifford Brown's death affected Max. I remember hearing that band the first time in California. Max was burning, he was happy. He asked me to sub for him a couple times after Clifford died, at Basin Street in New York. I remember tuning Max's drums.

When Miles Davis left Charlie Parker, Max wanted to leave too, and he got a gig at Soldier Meyers in Brooklyn. That's where I met my wife, who I had three children with. I was playing there with Miles. That was in August, 1949. Meantime, Max is working at 52nd Street at The Three Deuces with Charlie Parker. After we closed the gig in Brooklyn, we opened up the following Tuesday at The Orchid Room on 52nd Street without Miles, but with Sonny Stitt and Bud Powell. While Max is playing with Charlie Parker, he comes over to The Orchid Room and asks me to take his place. Then Bird came over a couple nights later himself and asked me as well, and I accepted. But Max and I knew each other before that, when I was playing with Lester Young. That's when Max hooked me up with Ludwig. My drums had been stolen and Max introduced me to Ludwig right there.

Max was one of the greatest drummers ever, and he has left us. That brother was always willing to share his knowledge—and he did that with everybody. He didn't hold back. This is a special guy.

Often I would be playing a gig, and I'd look up and who is sitting there? Max Roach. Once I had a gig in The Village, and after I introduced the band, I said, "I am Roy Haynes, and I'm one of the last of the swing drummers." Then my saxophone player, Donald Harrison, told me that Max Roach and Art Taylor were sitting in the audience. I wouldn't have said that if I'd known they were there. But afterwards they said, "You're right!" Another time, I was performing at Fat Tuesdays, and I was playing timpani, which I included in my drumset. Max was there, sitting at the bar, and he could hear it, even though he couldn't see it. He was a special guy.

There was a closeness we had acquired from the older players: Papa Jo Jones, J.C. Heard, Sidney Catlett, and Cozy Cole. We learned from them. We were close.

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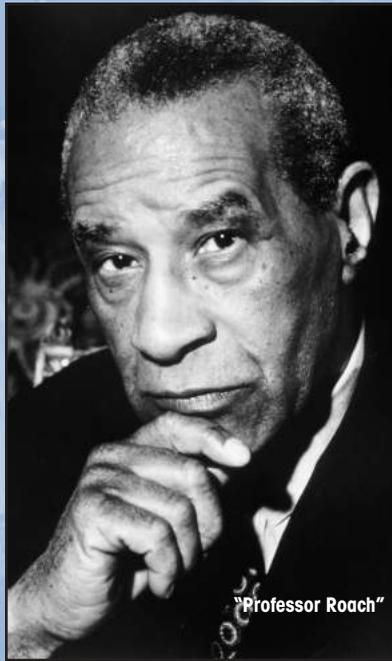
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## MAX REMEMBERED



### Louie Bellson

Duke Ellington, Benny Goodman,  
Ella Fitzgerald, Count Basie,  
Louis Armstrong, Dizzy Gillespie

During the mid 1950s, I had the opportunity to perform at a clinic in Brooklyn, New York with Max Roach. I was on cloud nine knowing I was going to rub shoulders with one of the top drummers of all time.

Following the clinic, Max and I talked about our favorite subject—music! After much persuasion, I asked him to give me some criticism on my technique. Max said to me, "Louie, you have technique coming out of your eyeballs! But have you ever tried playing according to the music? When you play a drum solo, think about and play to the melody."

I walked away from this session realizing I had just had a lesson with a professor of music. I later became known professionally as "The Musical Drummer" as a direct result of this teaching from "The Professor."

What a joy it was to be with Max! I will never forget the lesson he gave me.

### Terri Lyne Carrington

Wayne Shorter, Herbie Hancock,  
Cassandra Wilson

When I started listening to Max Roach records, the thing that influenced me the most was his ability to write music and be a leader. I wanted to be like him.

Max was a first-class person and musician. He spoke his truth always, with no apologies, and stood for something at a time when many musicians and artists were afraid to do that. I learned a lot from him.

I met Max when I was a pre-teenager, and he was always incredibly supportive of my talent (even trying to get me signed to Blue Note as a kid). The first time I saw him, he had me come on stage and do "Rise And Fly" with

him, where you trade solo ideas. What a thrill that was... Then I did it again with him a few years later, with Butch Miles and Roy Brooks as well. He put me in the hot seat and had me go last. It was great pressure on me to come with strong ideas next to these world-class musicians.

Max was one of the few musicians who invited me to his house to stay when I was young—an experience I will never forget.

I love Max and will miss him, but his legacy and artistry remains with us, and I am grateful for that. He gave us all so much. I hope he knows how important he is to so many, and how his talent, vision, and character made us all better drummers and better people just by experiencing his greatness.

### Jack Irons

Eleven, Red Hot Chili Peppers, Pearl Jam

I remember walking into Professional Drum Shop in Hollywood and hearing a Max Roach recording. It sounded like three different people were playing his parts. Quite amazing. I was very inspired by that, and as a result worked for a long time on developing independence in my own playing.

In 1969 Max Roach conducted a clinic at the famous Pro Drum Shop in Hollywood, California, the same store where Jack Irons was inspired to head for the woodshed. The unique event shown here involved Max demonstrating drum gear made by the Meazzi company, an early pioneer—like Max—in the area of electronic percussion. (Photo courtesy Pro Drum)



## Ginger Baker

**Cream, Blind Faith, Bill Frisell, Fela Kuti**

I've been crazy about Max's drumming since I was fourteen and first heard the quintet of Bird, Dizzy, Bud Powell, Charlie Mingus, and Max. That was in 1953—the Massey Hall gig. Totally blew me away.

I first met Max in, I think, '95 or '96, when we got together in Harlem to rehearse for a gig in Verona with Max, M' Boom, Tony Williams, and me that music journalist Chip Stern had organized. Just sitting and talking to him was a joy, certainly the high point in my whole life. He was such a kind and humorous guy. From that day I always called him "Uncle Max."

Playing with Max and M' Boom was really a blast. The gig in Verona was great—hanging out with my biggest influence. I was in heaven. The recording of the gig wasn't good, and we planned to get together in New York to record some stuff. Then tragedy struck—Tony suddenly died. It was a terrible shock. Tony and I had been friendly rivals for years. Instead of recording together in New York, Max and I were coffin bearers, carrying Tony to his grave...a very sad experience.

My djq2o [Denver Jazz Quintet To Octet] did a week in New York. Max came to several shows and we'd hang out and go for dinner together. Max made me feel ten feet tall when he complimented my playing.

The last time I saw Max was at his seventy-fifth birthday party in New York, just prior to leaving the States for Africa—a great occasion. Hanging out and joking with Roy Haynes...

Max was the master, the greatest drummer to ever breathe. He was an enormous influence throughout my life. Due to visa problems, I was unable to attend his funeral. Instead I wore all black for nine days after his passing as a sign of my respect. A truly great man both

on the drums and off. His passing is a great loss to jazz music, but the indelible mark he made in jazz history will live forever. I'm still extremely proud that I got to know him as a friend.

Rest in peace, Uncle Max.

## Jack DeJohnette

**Charles Lloyd, Pat Metheny, Special Edition, Miles Davis, Keith Jarrett**

The way Max played the drums was very compositional. He established that a drummer was more than just a timekeeper, and that the drummer was as important in the jazz ensemble

as any of the other instruments. Max brought the drums to the forefront. When he soloed you heard the form and construction of the song. Then he would elaborate like the horn players over the form. Musicians like Sonny Rollins would say that you always knew where you were in the tune when you were playing with Max. He tuned to intervals, so that when he played you heard the composition and the melody. He tuned high, and that cut through the ensemble.

Max was a complete musician. He played piano, he composed, and he knew what was going on all the time in the music. Later, when



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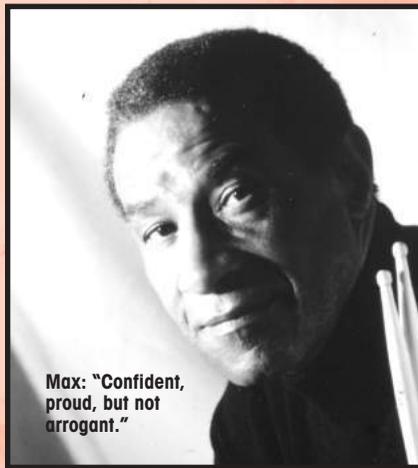
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## Billy Drummond

Vincent Herring, Lee Konitz, Archie Shepp

I could speak about Max Roach for days. We're all playing Max, and we will always do so. It may not be verbatim, but he's in there. For me, Max Roach was the first drummer whose style I emulated. My father turned me on to him, Art Blakey, and Philly Joe Jones. Those were his guys. You see, my father was born during that same era (1925).

The first time I saw Max, what struck me first was the way he carried himself. He was confident, proud—but not in an arrogant way. A positive, strong way. Later, after being on the professional scene, I had the honor and privilege of working with Sonny Rollins and J.J. Johnson, and they too struck me the same way. There was something about all of them that was so familiar to me. What it was, was that my father carried himself the same way! And my uncles and all the other African American men from that era that I grew up around had that same way about them. So when I think of Max Roach, not only do I think about his great artistry as a drummer, innovator, and musician, but I think of my father and all of the other strong, proud African American men who have helped guide me in my life as a man.



Max: "Confident, proud, but not arrogant."

Max was playing with The Max Roach +4 without piano, he did that at the same time as Ornette Coleman. That made a lot of waves. Max was more than a musician; he talked and played about the injustices that were happening at that time, and that still go on in this time. Compositions like "Garvey's Ghost" and albums like Percussion Bitter Sweet were amazing.

Max's drumming was amazing, he had independence going forward. Max was the professor of the drumset. A master drummer. And he was very benevolent to Tony Williams, myself, and many other drummers. He hired me to replace him in Abbey Lincoln's trio when I was getting my start. I was very honored that Max thought enough of my playing to hire me. I hope that people who don't know about Max will look at his legacy and see just how multi-layered he was.

## Rick Mattingly

Modern Drummer senior editor, 1981-89

I first met Max Roach when Scott Fish and I did a roundtable interview with M' Boom for a Modern Drummer cover story in 1983. Due to another commitment, Max wasn't there when we began the discussion, and I was immediately struck by how much the members of the group—fine drummers and percussionists such as Freddie Waits, Joe Chambers, Warren Smith, Roy Brooks, and others—respected Max as they discussed his leadership of the ensemble. When Max arrived, the esteem in which the others held him was even more obvious, and so was the respect he showed each of

them.

As I got to know Max over the next few years, my own respect for him grew. I had always respected his drumming, but I also came to respect his humanity, his social consciousness, his sense of humor, and his gentlemanliness. The dignity, class, and sophistication of



September '83 Cover

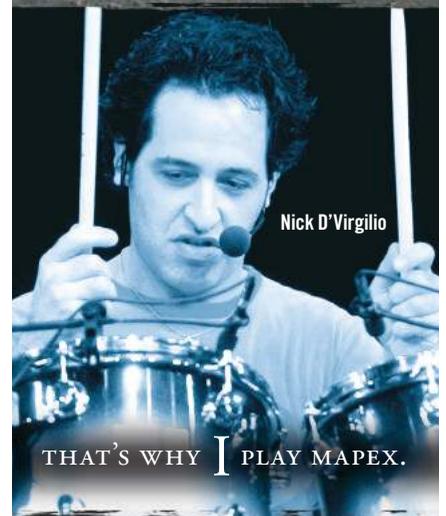
Max's playing were the perfect reflection of the man. He elevated our art form, bringing new respect to what he called the "multiple percussion instrument." Max earned respect and he gave respect, and all drummers are the better for it.

## Glenn Kotche

Wilco, Loose Fur, On Fillmore

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## MAX REMEMBERED

### Robert Wyatt

Soft Machine, Syd Barrett, Brian Eno

Max really was important. And not just the records, but the whole dimension of his political fire. My god. The "Freedom Now Suite"—wonderful stuff.

Long before I had a drumkit, and I was just sitting at a table with rolled up pieces of paper, trying to simulate the sound of brushes, I sort of bit off more than I could chew, because the first record I played to was Jazz At Massey Hall, with Max, Mingus, Bud Powell, and Charlie Parker. That's the one that got me, one of the greatest records I've heard in my lifetime. It's kind of the summation of bebop—gob-smacking creativity, from beginning to end.

I met Max in 2001, when he came to England to play a concert with a trio with a Chinese pianist. I had the opportunity to say hello in the dressing room. You could tell he was ill, but once he started playing, he was still Max Roach. But I had to say to him, "You got me into a lot of trouble." Because when I was at school and I was trying to do my schoolwork, after a half hour of trying to do math, I would just think, "I can't do this," and I'd just go and play Jazz At Massey Hall or my favorite, Thelonious Monk's Brilliant Corners. And I told him, "The reason it was better to listen to you was because when Sonny Rollins or someone would leave off, you'd carry on and I could still follow the tune all the way



through the solo, until the others came back in." That was such a clear and helpful and conscientious way to play a drum solo. So I was very glad to get that in.

We have a fairly left-wing mayor in London, and during his early days, they did all sorts of scandalous things. One of those things was, there was this tiny little patch of green in a part of London—just big enough to call a park. And somebody on the council said, "Let's call it Max Roach Park," and they did. So they invited Max over for the dedication, and he came. And the only time they ever used the local council offices for an expensive banquet—because the socialists are all, "We don't do that sort of thing"—was for a reception for Max Roach. And it's still there: Max Roach Park.

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## “Listening to Max and watching him live was like being right in front of the source of jazz itself.” —Antonio Sanchez

resulted in one innovative contribution after another, breaking down barriers and redefining drumming along the way. He should serve as an example to all drummers, musicians, and artists. His impact will not be fully felt for years to come.

### Billy Hart

**Jimmy Smith, Pharoah Sanders, Herbie Hancock, McCoy Tyner, Stan Getz, Miles Davis, Charles Lloyd**

Pick your term to describe Max Roach: national treasure, cultural asset. He was both of those. As a drummer he was like God; he created something that had never been done before. With most drummers before Max, especially while soloing, the snare drum provided the main function of the kit. You played rudiments on the snare, with an occasional hit around the toms-toms, like Buddy Rich. Max took the rudiments and spread them melodically around the whole kit. Max did that all first. Playing the rudiments around the set with the bass drum. Later he recorded Jazz In 3/4 Time. No one had ever played the drumset in 3/4 time before. He academically showed drummers how to do it on each part of the drumset. Then he did 5/4 and 7/4 and 7/8. He was like Merlin, it was like he had slipped out into the future and then brought the information back for us to dabble with until we could figure out how to do it. If he didn't do anything but introduce odd time signatures and odd groupings to jazz drumming, that would have been enough. That is what all progressive drummers are doing today, mixing Latin with Indian groupings as we speak. Max Roach was the leader of all that.

### George “Spanky” McCurdy

**Tye Tribbett, Diddy**

Max Roach was an innovative drummer whose style will inspire the drumming world forever. What an honor it has been to be exposed to a musician of his caliber. I thank God for sharing him with us. His legacy will never die.

### Will Calhoun

**Living Colour, Wayne Shorter, Mos Def**

Max had the technique of a master drummer and the ingenuity/mind of a timeless prophet.

He was a fearless artist—creating art, being in touch with Humanity, and never separating the two. Whenever I listen to “Garvey’s Ghost,” a tune written for the great Marcus Garvey, I hear the story of Africa, colonialism, jazz, blues, Gospel, and the struggle of his generation in America. Max is the first musician I’d ever seen perform live with a “Free Nelson Mandela” headband on, which he wore during his entire concert.

Yes, Max Roach’s drumming still is groundbreaking, from bebop, to solo hi-hats, to hip-hop. Bringing the drumkit to the front of the stage, creating songs, hymns, full-length arranged compositions on the drumkit with no accompaniment.

The best and last memory I have of Max: The Max Roach tribute concert produced by Mike Wimberly. It took place in Harlem last year at the Riverside Church Theater. I performed solo along with many other great musicians, dance companies, drummers, and, most importantly, the latest version of M’ Boom. Max attended, and although he was in a wheelchair, he looked great and was totally inspired by this event. Backstage he told me I was his favorite performer of the day.

There is no way to measure a man like Max Roach. We can only continue to be inspired by his endless contributions to drumming, music, and humanity.

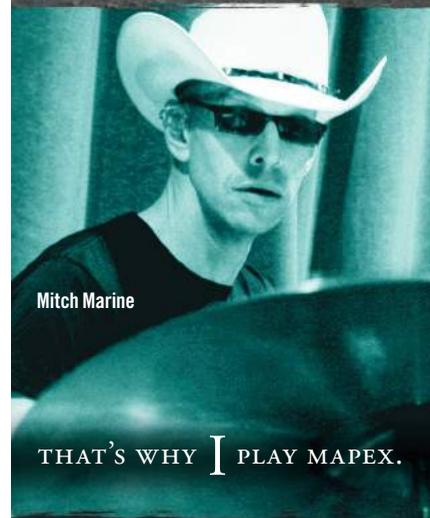
### Bill Bruford

**Earthworks, Yes, King Crimson**

Max, always interested, used to turn up to King Crimson concerts in the 1980s to check out the new-fangled electronic drum thing. I’m sorry we didn’t hang out after the shows as much as I would have liked, I didn’t dare ask. But I do remember in his later years, well over seventy, he managed the unheard-of feat of falling asleep in about row 5 for a large portion of the show, while we continued to rearrange the order of the universe. That shows you relaxed!

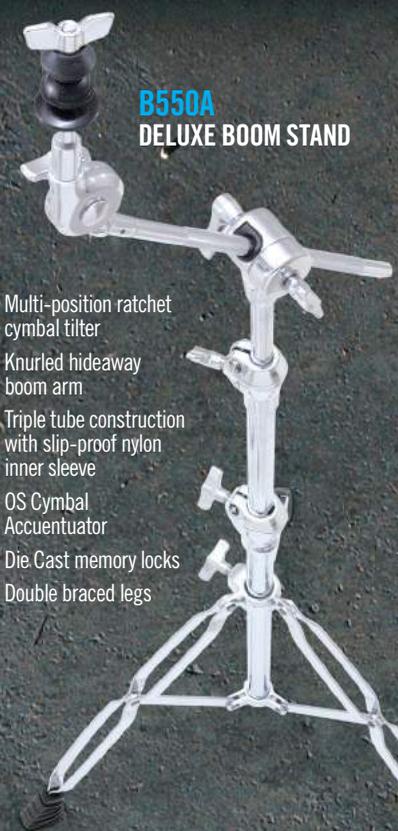
From him you could learn Big Things—elegance, economy, melody, and a sense of phrasing even at flat-out tempos. I covered “Self-Portrait” and “The Drum Also Waltzes” because they offered a chance to be musical with fewer notes. There was something in his personality on the set that chimed well with me, resonated deep inside. There are

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Mitch Marine

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## MAX REMEMBERED

many explanations of the origin of bebop, but the version that I grew up with is that the tempos got so fast that Max got tired of playing the conventional four notes a measure on the bass drum—tired, or couldn't do it anymore—and just thought, "The heck with this, I'll leave some bass drum out, carry the time a bit more definitely on the cymbal, and drop the kick in when I want." I'm guessing, but I like the sense that he was a renegade, a maverick, not afraid to make his own way. He was from a fast-disappearing older analog world, and I shall miss it and him, and what he represented.

### Billy Kilson

Chris Botti, Dave Holland

I was so sad when Max passed, but as time passes I realize that the passing of Max is a celebration. I deem him to be the most complete drummer ever. No one has played like him before or after. He was the first to play melodies on the drumset, tell stories, and paint portraits with a solo. He was also arguably the first to play odd meters. Not to mention his being a college professor. I read that Max said he didn't get off on drummers playing a subservient roll. He liked drummers to step out and be leaders and creators on their instru-

ment. That's what has inspired me the most. I'm trying to represent Max as well as other masters each and every time I perform. Thank you, Mr. Maxwell Roach.

### Hal Blaine

Simon & Garfunkel, The Beach Boys, The Byrds, The Carpenters, The Mamas & The Papas, The Wrecking Crew

Max was one of my heroes. I caught him with Dizzy's big band, and the impression he left on me as a young man is still there today. He was an educator and just a super man. I met him on several occasions, and he couldn't have been nicer to me as a newcomer. He will be greatly missed by the world of drums and drummers. That world belonged to Max Roach!

### Steve Jordan

John Scofield, Eric Clapton, John Mayer Trio, Keith Richards, Sonny Rollins

"It Should Be—Max Roach"

It should be, when you open a dictionary or an encyclopedia and look for the definition of jazz drummer, you see a picture of Max Roach.

It should be, when you look up the definition of integrity, style, power, and grace, you see a picture of Max Roach.

It should be, when you look up the definition of compassion, commitment, and humanitarianism, you see a picture of Max Roach.

It should be, when you look at the word spirit, you feel Max Roach.

The first time I saw Max live was in the south of France, on the beach, under a full moon, at the Antibes Jazz Fest during the late '70s. He was fronting his own band, of course. Headlining was Gateway with Jack DeJohnette. Gato Barbieri was sandwiched between; I was playing with him. Max opened with a hi-hat solo that hit with such a force, it stopped people in their tracks. It was astonishing, the likes of which hadn't been heard since Papa Jo Jones in his prime. He was just incredible! I went from complete amazement, excitement, and joy to complete PANIC! Who could follow that? I wanted to vanish.

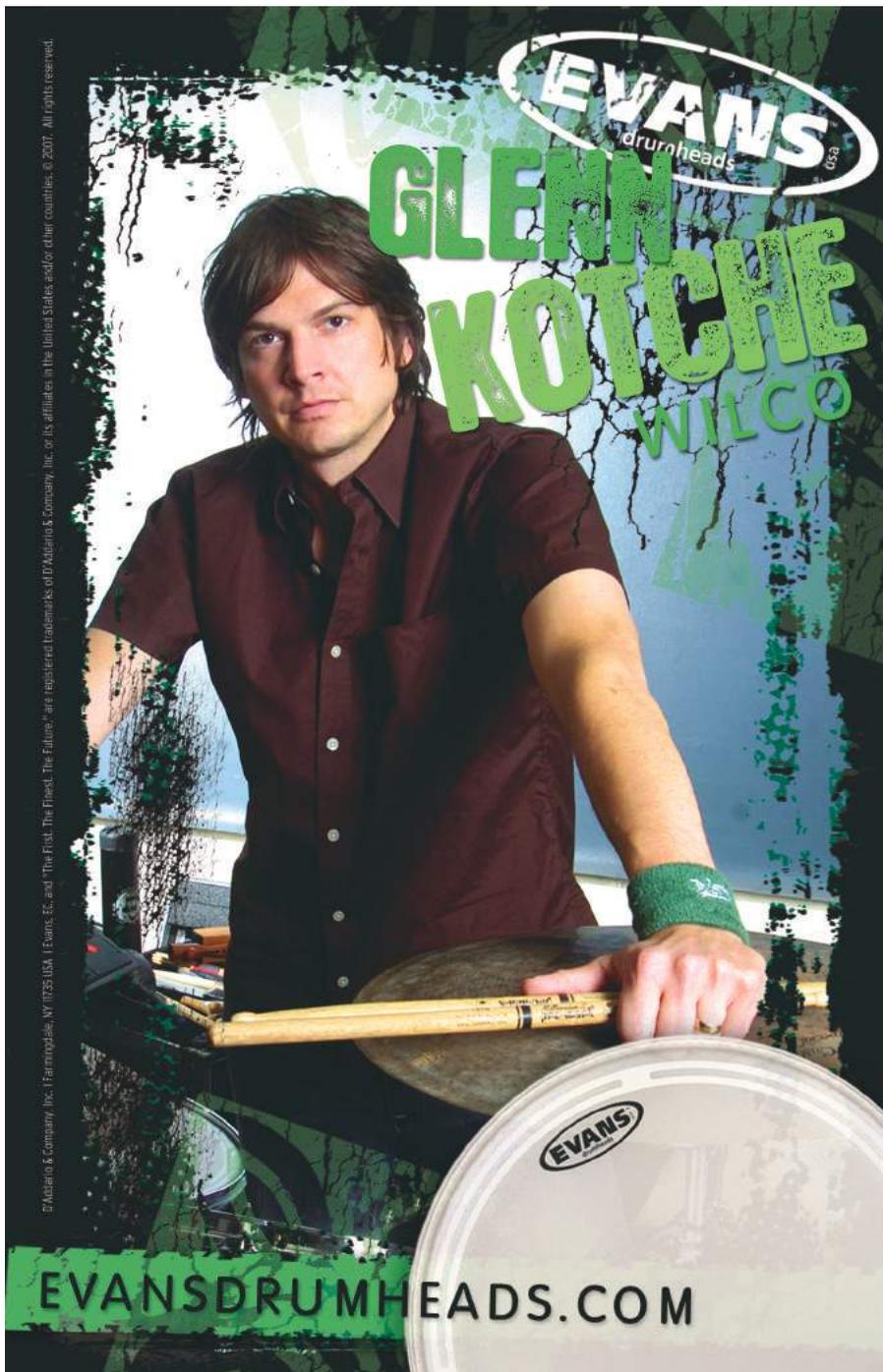
After the set with Gato, I watched Gateway. Jack was incredible as well. I realized how blessed I was to witness Master Max and an heir, Jack, that evening. It was unforgettable.

When we look up the definition for unforgettable, it should be...Max Roach.

### Brian Chase

Yeah Yeah Yeahs

More than any other drummer, Max Roach has been my inspiration for approaching drums as



a proud melodic instrument. Proud because "melodic drumming" is often considered an oxymoron, but Max is our champion. In Max's playing, the drums "speak" by implying an infinite range of shape, gesture, breath, and color. My favorite example of this is his duet along with Martin Luther King's "I Have A Dream" speech. From Charlie Parker to M' Boom, his music evolved in conjunction with the passing generations because he always had his finger on the pulse of humanity; Max has stood out as one of those musical-cultural figures whose contributions to their art are timeless, making me feel like I need to know what they knew.

### **Ndugu Chancler**

**Michael Jackson, Herbie Hancock,**

**John Lee Hooker**

Max Roach inspired me to play melodically and with form when soloing and accompanying other players. From Max I learned just how much of a solo instrument the drums could be. His versatility with brushes and cymbals opened new doors of creative thought for me. The first time I met Max, he had me sit in with his band at Concerts By The Sea in Los Angeles. Max was always pushing the envelope for the promotion of the instrument. I was a fan of M' Boom, as well as the work he did with the hip-hoppers. As a contemporary, not only did Max drop bombs, he was the bomb!

### **John Densmore**

**The Doors**

Max Roach invented modern jazz drumming. He invented bebop drumming. The way he did that was, before him, in the big bands, drummers slammed four-on-the-floor with the bass drum. Max stopped doing that and just dropped occasional "bombs" when he felt like emphasizing something. To a non-drummer, that might not sound like much. But to those who know, it was a radical departure.

### **Billy Cobham**

**Miles Davis, Mahavishnu Orchestra**

Back in the early '90s I played the Blue Note with Dean Brown and, I think, Ira Coleman. Max was in the audience, and I sat with him to get some advice on the Gladstone snare drum that Morris Lang made for me. He smiled and said, "Play it, don't let it play you! This could take a while."

### **Peter Erskine**

**Diana Krall, Weather Report, Joni Mitchell**

The cover of the LP had two drumsets facing each other. One kit wrapped in marine pearl,

the other in silver sparkle, both with Zildjian cymbals topping them off, and both being played by the two towering titans of drumming: Buddy Rich and Max Roach. Rich Versus Roach grew out of the famous drum battles that were the staple of jam sessions, the Savoy Ballroom, and the "Jazz At The Philharmonic" concerts that trotted the globe. The genius of Max Roach gave these drum battles an entirely new sound, however. Max soloed more like a saxophonist or trumpeter than (merely!) a drummer. Even though I was only six years old when I first heard and held this album in my hands, I recognized what Max was doing as something new and different and, for lack of a better word, "hip." And whether Max was playing swing, or creating the language of bebop, or exploring the avant-garde as well as the worlds of orchestral percussion and composition—or standing up and shouting out loud for civil rights—Max Roach always spoke his mind. His voice was, and remains, singular, immediately recognizable, and forever profound. He left us with a tremendous body of work to listen to, study, and enjoy. He formulated the way that all jazz drummers play in the bebop laboratories he shared with Charlie Parker, Miles Davis, Dizzy Gillespie, Sonny Rollins, and Clifford Brown. He reminded us to honor our past by living in the moment. He was drumming's conscience.

### **Cindy Blackman**

**Lenny Kravitz, Freddie Hubbard,**

**Jackie McLean**

Neither drumming nor music would be the same without the innovative contributions of Max Roach. His intelligent, lean, melodic, and extremely logical style and sound not only shaped the beginnings of creative music, but continue to shape and contour the music of today. Max Roach helped change the world of drumming. He opened the doors, giving all drummers not only inspiration, but choices and direction as well. Just listen to the diversity of the many bands and musical situations that he led and was involved in—everything from his awesome solo concerts to his double quartet outings.

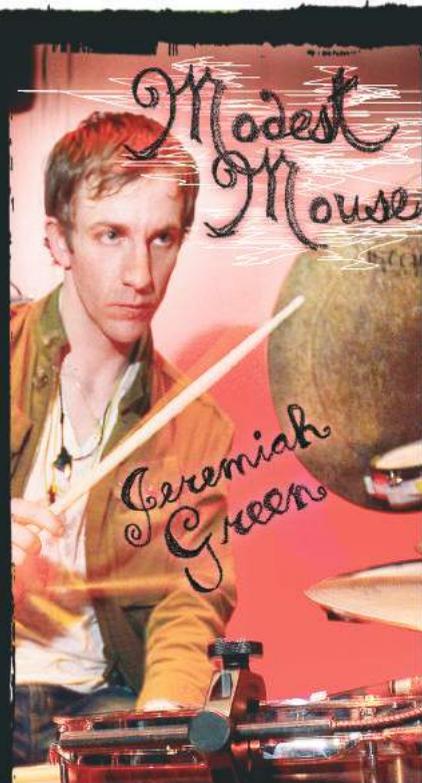
Thank you, Max, for bringing your brand of intellect, beauty, style, exuberance, and heart to the music! You will be missed but not forgotten.

### **Charley Drayton**

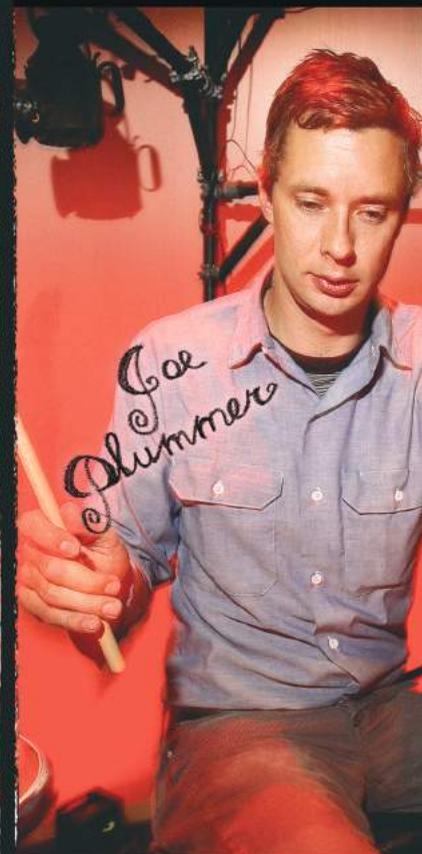
**B-52's, Hiram Bullock, divinyls,**

**Keith Richards**

Max broke through at an extremely pivotal stage in music, and his presence will remain eternally. Fearless, confident yet humble, he



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## MAX REMEMBERED

kept himself accessible to all ages and growth. My father introduced me to Max when I was a child, and over the years when I would see him he would tell me stories of the times he'd spent and played with my grandfather (upright bassist Charlie Drayton, who had deceased before I was born).

When seeing Max perform, his posture and balance behind the drums inspired me to change my approach toward the instrument and different ways to play various styles of music.

Play on, Max! You stand alone.

### Keith Carlock

#### Steely Dan, Leni Stern

Max was one of the true pioneers of drumming. I believe that, directly or indirectly, we are all influenced by him in some way. He played music on the drums and re-defined the drummer's role in jazz. Another giant gone, but his musical drumming will stay with us forever.

### Carl Allen

#### Freddie Hubbard, Donald Harrison, Vincent Herring

Mr. Max Roach was not only an innovator, an icon of American music, but he was (and is) a

stellar example for musicians of all genres the world over. He was always either ahead of his time or right in step with the times in that he always found a way to bridge and align himself with other genres of music. I recall in the early 1980s he would appear in The Village in New York with break dancers and rappers, which was like approaching the music from two very diverse worlds. I was blessed to have known Mr. Roach, and he used to talk to me about representing the music on a high level and standing for something of value and integrity. One of his mentors was "Papa" Jo Jones, and Max passed down to my generation of drummers what he learned from Papa Jo. Those lessons that he taught me will be with me forever, and I will share those lessons with the next generation of drummers/musicians.

### Jason McGerr

#### Death Cab For Cutie, Tegan And Sara

Though I was just a kid when I first heard Max on a recording, it was the time when adults around me started offering up household names for recommended listening. Gene Krupa, Buddy Rich, and Max Roach were mentioned time and again, until finally my grandparents gave me a few of their old records. One of those was Buddy Rich's Time Check,

and another was Max Roach's It's Time, which I was more drawn to just because of the portrait of the cool guy in shades on the cover. They say you remember your first like no other, and this is certainly true of Max Roach. I pretty much stole the turntable and wore out that piece of vinyl. Up until that point I hadn't possessed any physical mediums of music, only my clock radio and whatever the local station had on popular rotation.

Hearing Max for the first time was mind-expanding and eye-opening. He had enough character behind the drums to put himself forward in the music without taking away from the song, so much that his personality stepped right out of the speakers and into the room. That discovery was the start of my record collection and true interest in the art of drumming. You know he did his job well and said the right things, because we can still hear his musical quotes everywhere.

### Antonio Sanchez

#### Pat Metheny, Chick Corea

I saw Max playing at the Regattabar in Boston in the mid '90s, when I was attending Berklee College Of Music. I remember I was so excited to see him playing live that I could barely stand the anticipation.

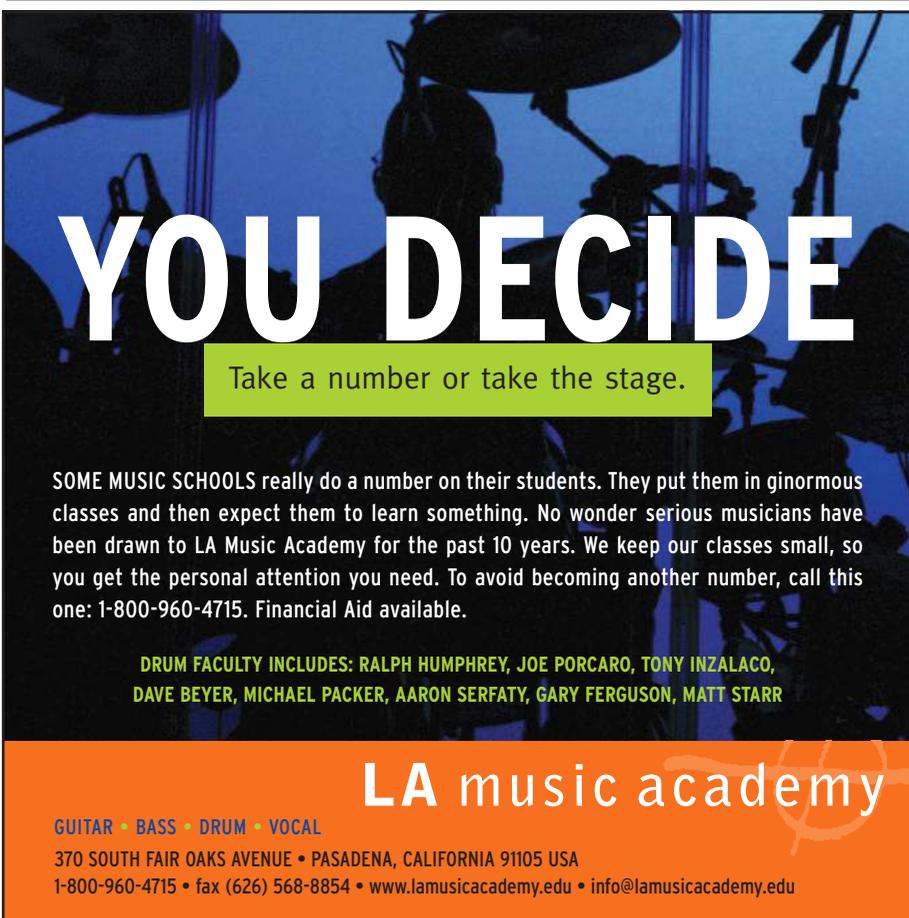
Max played so beautifully, even though you could see that his health was already deteriorating. It especially blew me away when he played some of his signature solo drum pieces. His focus, clarity of ideas, and the understatement in everything he did set an example for all of us aspiring jazz drummers to follow. He just seemed so relaxed on stage, in complete control of his environment. I was too shy to go up to him and engage him in conversation. He just seemed so out of reach to me, even though he looked like an amazingly humble human being.

That night stayed in my memory forever, and it inspired me to go deeper into the jazz tradition, which I was very eager to learn at the time. Listening to him and watching him live was like being right in front of the source of jazz itself, and whenever you can experience the real thing, well, that just has a deep impact on your soul. Thank you, Max, for all the amazing music you left behind. You will never be forgotten.

### Michael Blair

#### Elvis Costello, Tom Waits, Lou Reed

My mind was totally blown twice by Mr. Roach in New York, 1979. First, I witnessed the greatness that was M' Boom, Mr. Roach's



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## “Max Roach opened the doors, giving all drummers not only inspiration, but choices and direction as well.” —Cindy Blackman

orchestral percussion ensemble. I have never since heard marimbas, vibraphones, tubular bells, and timpani swing like that. A wondrous experience.

That same year I was lucky to see and hear his now legendary duo performance with piano master Cecil Taylor. It was an evening of interplay, initiative, and innovation. Elegance and intelligence. Two equals, confident and curious.

A life lived fully, indeed.

### Jeff Ballard

Pat Metheny, Brad Mehldau,

### Kurt Rosenwinkel

The first thing that comes to my mind about Max Roach is his very melodic soloing. When he soloed over the structure of a song, it was always extremely clear and told great musical stories. Solos/stories that are stately, dignified, and powerful structures. Structures within structure. Brilliance with an elegance that comes from clarity, knowledge, and so much

respect for the music—and for where it, and he, came from.

Listen to “The Dream/It’s Time” from the album *Chattahoochee Red*. Max plays a duet with a portion of Dr. Martin Luther King’s “I Have A Dream” speech. Also, listen to any of the recordings of the band he co-led with Clifford Brown. They are good examples of what I am talking about.

Thanks, Max.

### Adam Cruz

Chick Corea, Danilo Perez, Mingus Big Band

I was working at the Village Vanguard, playing each night with Steve Wilson’s quartet, the week that Max passed. Needless to say, in the afternoons I would put on some different tracks of Max’s recordings to listen to, enacting my own short, personal memorials before going to work. I felt Max’s artistry to be very close at hand that week with me on the stage. Sometimes, direct Max Roach quotes would appear in my solos with a gushing obvious-

ness of tribute to the master. (Max has some of the most, if not the most, recognizable solo phrases in the history of jazz drumming.) At other times, I might have been thinking of Max and his language, but the result might have simply been more of a “Max mood” than anything else. At least it was in the way that I felt it throughout the week.

Billy Hart, one of my favorite drummers and a mind I implicitly trust when it comes to jazz history and the drumset, rightly credits Kenny Clarke as the inventor of modern jazz drumming. (Kenny was the one who moved the timekeeping over to the cymbal and began experimenting with playing accents in untraditional places.) But Billy quickly adds that it was Max who was the “personification” of the new style and the one who “put it all in academic order.”

If Kenny was the progenitor of this new, innovative drumming style, Max was its most expressive and influential vehicle. Those of us dealing with modern jazz drumming (and any

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modern drumming for that matter) owe a great debt to Max. His command and brilliance at manipulating the entire scope of jazz language at the time puts him right in the center of one of the most significant movements in musical history, along with the other geniuses and standard bearers of the movement—Charlie Parker, Dizzy Gillespie, Bud Powell, Thelonious Monk, and Charles Mingus. Like his illustrious peers, Max took everything that came before him and pushed into uncharted territories, challenging both musical and social convention.

Max set the foundation and raised the standard concerning the modern solo language of the drumset. His technical virtuosity, the independence of his limbs, the wealth of melodic ideas in his solos, and the degree to which he explored the set in a sonic way—for instance, exploring every nuance and angle to approach the hi-hat alone, which in Max's hands becomes an instrument in and of itself—all of this raised the bar for anyone who would afterwards sit behind a set of drums.

Whenever I saw Max Roach I was struck by how regal he was in his bearing. The grandeur and majesty he projected from behind the drums makes one immediately feel the presence of a colossal creative spirit and a true leader of the art form. A legend of American music has passed. His combination of fierce, musical intellect and raw, relentless energy and power will serve generations of musicians with endless inspiration and awe.

## Danny Seraphine

**California Transit Authority, Chicago**

The first and (sadly) only time I saw Max was in 1972, with Grady Tate at a club in Harlem (the former Cotton Club, according to Grady). The place was jamming like I've never experienced before. It was so exhilarating, and I was the only white face in the place, so I felt pretty special. I sat myself right behind Max and just studied his technique and listened while Grady made the rounds.

One of the most lasting impressions that has stayed with me all these years is that midway through the first song, the stick came flying out of Max's left hand. As fast as he lost it, he had another in his hand. He never even blinked. I thought, If Max (one of the great masters) drops sticks, it's okay for Danny (a mere jazz/rock mortal) to drop them. Since that night I've never worried about dropping sticks.

I also remember that Max's posture was impeccable. That showed me how important it is to stay balanced while playing.

But the single most important impression was that, while watching Max, I saw where Tony Williams evolved from. That in and of itself was a strong statement, because Tony was a major influence on me. Max was a hero to me from that moment on, and I plan to revisit his music again and to try to integrate some of his licks into mine, so that in my small way I can help carry the torch he lit.

When I think of Max and all the amazing contributions he made to jazz drumming—and music as whole—I realize that words really can't describe this man and the legacy of greatness he has left behind. I put Max in the same category as Ray Charles, Miles Davis, Buddy Rich, and Duke Ellington. Yet I don't think we appreciated him enough while he was with us. How do we make it up to him? I really don't know, but I will do my best to pass his legacy to the generations to follow. I know that many of my peers feel the same.

Goodbye, Max. You will truly be missed.

## Bill Stewart

**John Scofield, Maceo Parker, Chris Potter**

Though I never met Max, I was touched by his playing and his music. He seemed to be about musical development and expression, and never about flash or commercialism. He made perhaps the biggest leap forward of any of the greats in terms of making the drumset a legitimate solo instrument, expressing not only rhythm, but melody and even harmony, as he was one of the great innovators at soloing on song structure. He really developed his own language on the drumset, parts of which became commonplace in the drummers who came after him, even to this day.

As I listened to WKCR's Max Roach Memorial broadcast, I was reminded, above all else, of Max's creative ideas and the amazing clarity with which they were expressed.

## Matt Wilson

**Larry Goldings, Lee Konitz,  
Either/Orchestra**

Thank you, Mr. Max Roach.

I can trace the exact moment when I made the connection of how I hear the drumset. My junior-high jazz listening buddy had an EmArcy recording of Rich Versus Roach in his collection. (One hip farm kid!) I became turned on to the drums through seeing Buddy on an episode of *The Lucy Show* and was curious to check out this meeting of two giants. I will never forget putting on that recording and hearing Buddy and Max's bands together playing "Sing, Sing, Sing." Of course, Buddy was phenomenal in



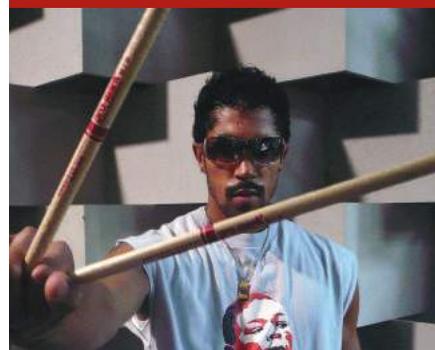
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## “In Max’s playing, the drums ‘speak’ by implying an infinite range of shape, gesture, breath, and color.” —Brian Chase

his execution, but my life was about to change. Max improvised over a bass vamp for his solo. I can still hear his incredible melodies, his flow of ideas, and his imaginative use of space. It was as if he were singing to me through the set. I said to myself right then and there, That is how I want to play the drums.

I came to realize that everything Max Roach played on the drums was music. Wow, his ride cymbal beat even had a melody!

I am eternally grateful for his personal

inspiration, along with his monumental contributions to American music and culture.

### Billy Martin

#### Medeski Martin And Wood

Max really influenced my approach to solo drumming. I saw him at Aaron Davis Hall as a solo performer. He played solo drumset for one hour. His compositions, polyrhythms, and musicality were of the highest order. It was pure music. After that night, I knew I had to get seri-

ous about being a drummer with my own vision and the audacity to play solo concerts.

One of my favorite Max Roach records is Percussion Bitter Sweet. His use of Afro-Caribbean percussionists, vocals, and horns is brilliant. It grooves, it speaks—I still get chills when I listen to it. His comping behind the soloists is fantastic, and he is always saying something. One of the most important things I pass on to my students is right from Max’s solo style: Leave space between your phrases!

### Steve Ferrone

#### Tom Petty, Eric Clapton, Average White Band

It must have been the early ‘60s when I first heard of Max Roach. A friend introduced me to an album called Drums Unlimited, and I was swept up into a whole new way of feeling the drums. Max had a profound influence on the way many of us thought about drums and drumming. He was a walking lesson: Every time he sat down at the drums you found yourself getting instruction into just how far you could take any individual part of the kit. He could focus your attention on any part of the kit and play a symphony around it to feature that one drum, cymbal, or, sometimes, piece of hardware.

When I came to New York in 1975 to record with AWB, I needed to see a dentist. So Noreen Woods (assistant to Atlantic Records co-founder Ahmet Ertegun) suggested I go to see a Dr. H.H. Cooper on 5th Avenue. As I entered the doctor’s office, there was a gentleman walking out. We exchanged nods, and I carried on into the dental office. As I was filling out the various forms, I couldn’t get the guy’s face out of my mind. I knew him from somewhere, but could not place the face. So I asked the receptionist who the gentleman was, as he looked so familiar. “Why, that’s Mr. Roach, Max Roach.” I said with a smile, “I guess I’m at the right dentist then.”

I got to meet and hang out with Max a few times over the years. He was a gentleman, and always very kind to me. It was a thrill to find out later that my friend and AWB producer Arif Mardin had produced Drums Unlimited, and over a few drinks he told me stories of how it was at those great sessions. Max will be missed, but what a musical legacy he leaves behind.



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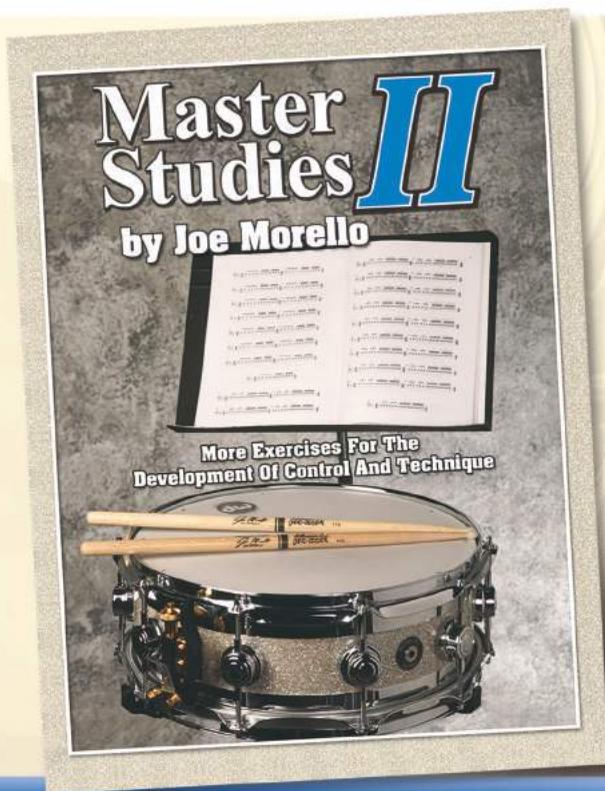
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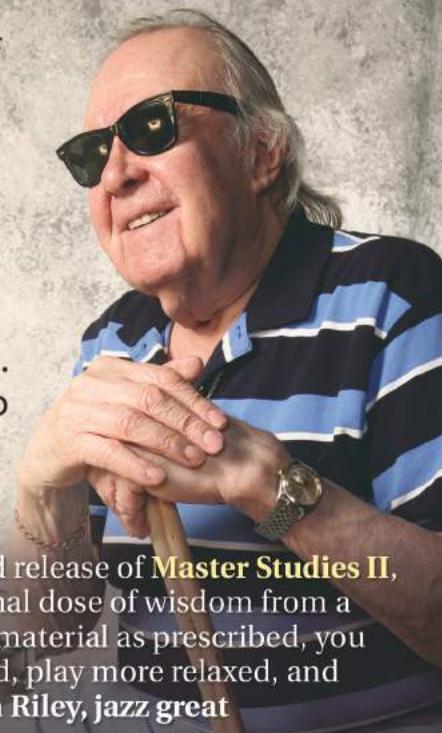
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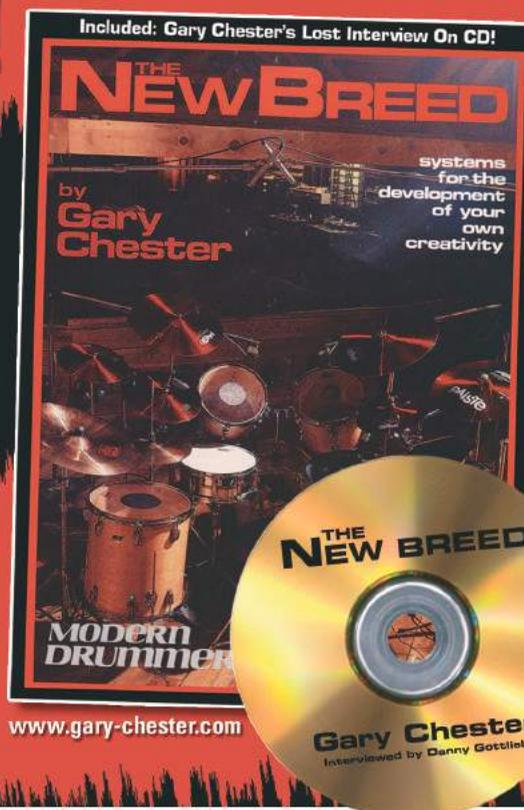
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## MAX REMEMBERED

### Jeff Hamilton

Ella Fitzgerald, Count Basie,

Clayton-Hamilton Orchestra, Diana Krall

I was in Atlanta at a festival with The Ray Brown Trio in the late '80s, and Max was on first solo. The audience knew his solo pieces, and they were responding with claps in appropriate places, like during "One For Big Sid." He had the audience in the palm of his hand for his entire portion of the concert. Ray was standing next to me and said, "How are we going to follow that?" All this, with a rented drumset and a pair of sticks he borrowed from me. They never work like that when I play them!

Earlier that day, after our soundcheck, I bravely walked up to Max, hoping for a conversation. He related a funny story about a conversation he had recently had with Miles Davis. [Max was the drummer on Miles' legendary Birth Of The Cool sessions.] Max asked Miles why they played everything so fast. Miles replied, "Because we could!"

### Chris Pennie

Coheed And Cambria

The music world will miss the vision of pioneer Max Roach. Truly inspiring to any fan of music, and influential to countless musicians.

### Allison Miller

Ani DiFranco, Dr. Lonnie Smith,

Natalie Merchant

Max Roach has always represented musical rhythmic mastery to my ears. He mastered the rudimentary technique of drumming but also utilized this technique with incredible musical sensibility. He was a supportive bandmember as well as an incredibly melodic soloist. Roach provided the defining rhythmic propulsion during so many groundbreaking moments in jazz history. He was instrumental in the creation of bebop, drummer-led bands, duo playing, percussion-based jazz ensembles, and string quartet and jazz percussion: always on the cutting edge...always preserving the tradition.

My favorite recorded moments of Max: Money Jungle, Brilliant Corners, Drums Unlimited, and his album with Anthony Braxton, One In Two, Two In One.

### Billy Ward

Joan Osborne, Robbie Robertson

Max Roach's drumming showed that harmonic and even melodic support is a crucial aspect of artful drumming. As an African-American, Max carried himself with great class through some turbulent times. My favorite record of his,

in addition to all the great Clifford Brown stuff, was also my first, a trio record with none other than Duke Ellington and Charles Mingus titled Money Jungle. The music is lovely and exposed; almost Mozart-like jazz.

### Steve Smith

Vital Information, Journey

On March 2, 1998 I introduced Max Roach to his audience at a drum clinic held at the Guitar Center in San Jose, California—and from what I understand, this was the last clinic that Max ever did. The folks from Guitar Center wanted me to give the audience some insight into Max's history and contributions, which I was happy to do.

Before the clinic I had the opportunity to hang out with Max. I told him what a major inspiration and influence he was on me. I let him know that I had learned his solo pieces "For Big Sid," "The Drum Also Waltzes," and "Mr. Hi-Hat." He listened and nodded and gave me some supportive feedback. During his outstanding clinic he played many of his solo pieces, including "The Drum Also Waltzes," "Drums Unlimited," "Sassy Maz (Self Portrait)," and "The Smoke That Thunders." When it came time for "Mr. Hi-Hat," he did his usual setup, telling the

Once Joey played them,  
he never looked back.

Joey Jordison

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## MAX REMEMBERED

story of how he saw Papa Jo Jones close a tribute to Gene Krupa with a hi-hat solo.

Just before he started playing, Max said, "And today we have a special guest who will play 'Mr. Hi-Hat' for you." Then he got up and handed me the sticks! I didn't have time to think about it, or get nervous (thankfully). So I just got on stage and played my version of "Mr. Hi-Hat," with Max sitting a few feet away. When I finished, he leaned over to me and said, "You added some things to it!" To play for him was the thrill of a lifetime.

I loved listening to and watching Max

Roach play the drums. His influence on me is profound. Thank you, Max, for your wonderful musical gifts. Because of your imagination and work, my life, and I'm sure millions of others', has been enriched.

### Ari Hoenig

**Richard Bona, Kenny Werner, Jean-Michel Pilc**

Max Roach proved that drums, like any other instrument, can play theme and variation in a melodic and cohesive way. I was especially influenced by Max's solo record *Drums Unlimited*, which taught me that the drums

could stand on their own as a solo instrument. This greatly influenced me to record my own solo albums on just the drumset (*Time Travels* and *Life Of A Day*).

Max was a forward thinker, and besides playing and recording solo, he had various duo projects with the likes of Charles Mingus and Cecil Taylor. He would constantly challenge himself to be more and more creative, and the idea of pushing the envelope was of utmost importance to him.

### Teddy Campbell

**American Idol, Britney Spears, 98 Degrees, Christina Aguilera**

I think we all should celebrate what such a great legend as Max Roach has done. If it weren't for his interpretation on jazz, a lot of us would not have the proper road map. He was and will forever be a jazz hero to me!

### Gil Sharone

**Stolen Babies, Dillinger Escape Plan**

Max Roach was one of the most innovative drummers of all time. He's influenced every player that's ever heard him. His distinct approach showed that you can have a ton of technique and also use it musically, tastefully, and with style. That's bebop! Thank you, Max.

### Mark Giuliana

**Avishai Cohen, Heernt**

Although I never met Mr. Max Roach, he gave me some of the most valuable lessons of my musical life. He opened my eyes and ears to a powerful new language on the drums—one in which he was busy creating over the course of his prolific career. Listening to his playing instilled in me the importance of melody, form, and motivic development (just to name a few qualities), all of which I try to communicate every time I sit behind the drums. Thank you, Max, for being such a mentor without even knowing it.

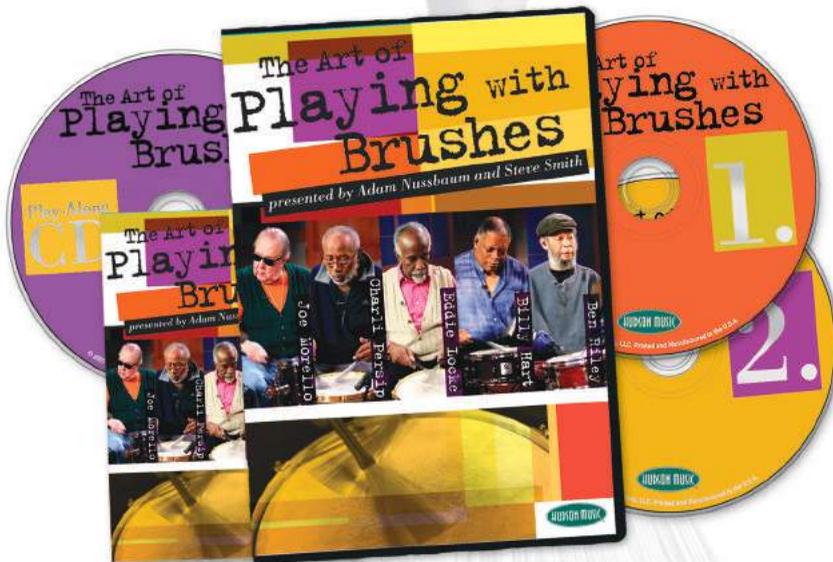
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Max Roach was at the forefront of jazz innovation, specifically bebop music. He changed the drummer's role in jazz. For me, although I have tremendous respect for drummers of my generation, I always go back and study the legends. Drummers rarely have the opportunity to play with other drummers, but in Max Roach's case, drummers could perform with him through the M' Boom percussion ensemble. One of my colleagues, Stefon Harris,

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# “Whether he was playing, or standing up and shouting out loud for civil rights, Max Roach always spoke his mind.” –Peter Erskine

played in this ensemble and always talked about how great an experience it was. I would like to have had the opportunity to play in this ensemble as well.

Max Roach was a great inspiration to me, other drummers, and all types of musicians around the world. Max Roach personally influenced my approach to music. By studying him, I am able to incorporate more ways of being creative by approaching the drum as a total instrument versus a time-keeping entity of the ensemble. Also, because Max Roach was such a pioneer, he created opportunities for me to explore the world of music.

Rest in peace, Max.

## Jonah David

### Jesca Hoop, Matisyahu

It's unbelievable to think about the impact that Max had on the drumming world. How many hours we've all spent trying to emulate this master—and what we've learned in the process. It is through us that his spirit will continue to live on.

## Dan Weiss

### Dave Binney, Rudresh Mahanthappa, Kenny Werner

If you listen to Max Roach's solo on the song "The Scene Is Clean," from *At Basin Street*, particularly the four-measure phrase at 4:03, you can hear the past, present, and most of all the future of jazz drumming. Just in those four measures.

## Kevin Norton

### Anthony Braxton, Fred Frith, David Krakauer

Before Max Roach, drum solos were mostly a "change of scenery" before the out-head of a jazz tune. Roach elevated the drums to an equal melodic voice with the trumpet (in *The Clifford Brown–Max Roach Quintet*), the sax (on *Sonny Rollins' Freedom Suite*), and the voice (with *Abbey Lincoln* on "We Insist! *Freedom Now Suite*). Eventually he took the revolutionary step of playing compositions that were for the drumset alone: "Drums Unlimited" and "The Drum Also Waltzes," for instance. Expanding on that concept, he formed *M' Boom*, a percussion ensemble that featured some of the greatest, most creative improvising multi-percussionists around. As a composer, forgetting the fact that he was a

drummer, his output was prolific by anyone's standards. And speaking of standards, "It's Time" and "Lonesome Lover" are destined to be just that.

## Jim Keltner

### John Lennon, Eric Clapton,

### Bob Dylan, Steely Dan

Listening to recordings with Max Roach playing the drums means you're going to be lis-

tening to some mighty good music. The company he kept was that of the most seriously dedicated giants of his time. He laid the foundation for everyone who came after him.

For additional quotes about Max, visit [www.moderndrummer.com](http://www.moderndrummer.com).



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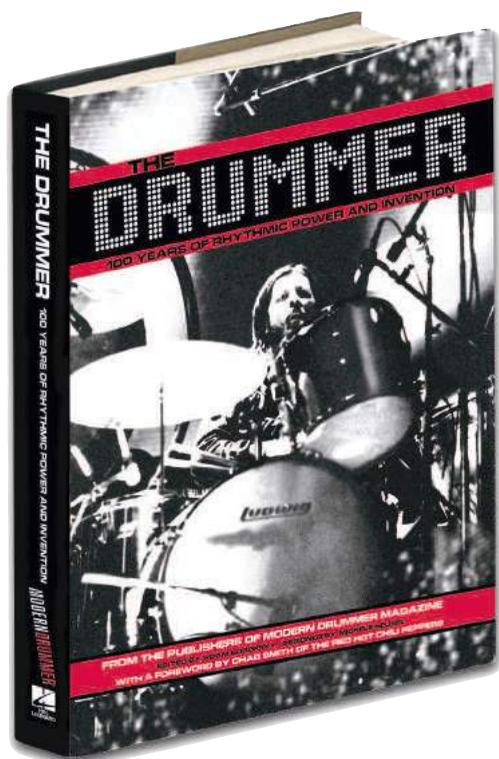
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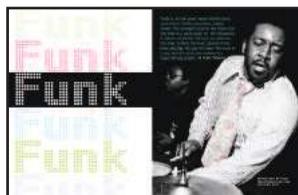
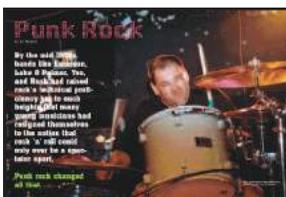
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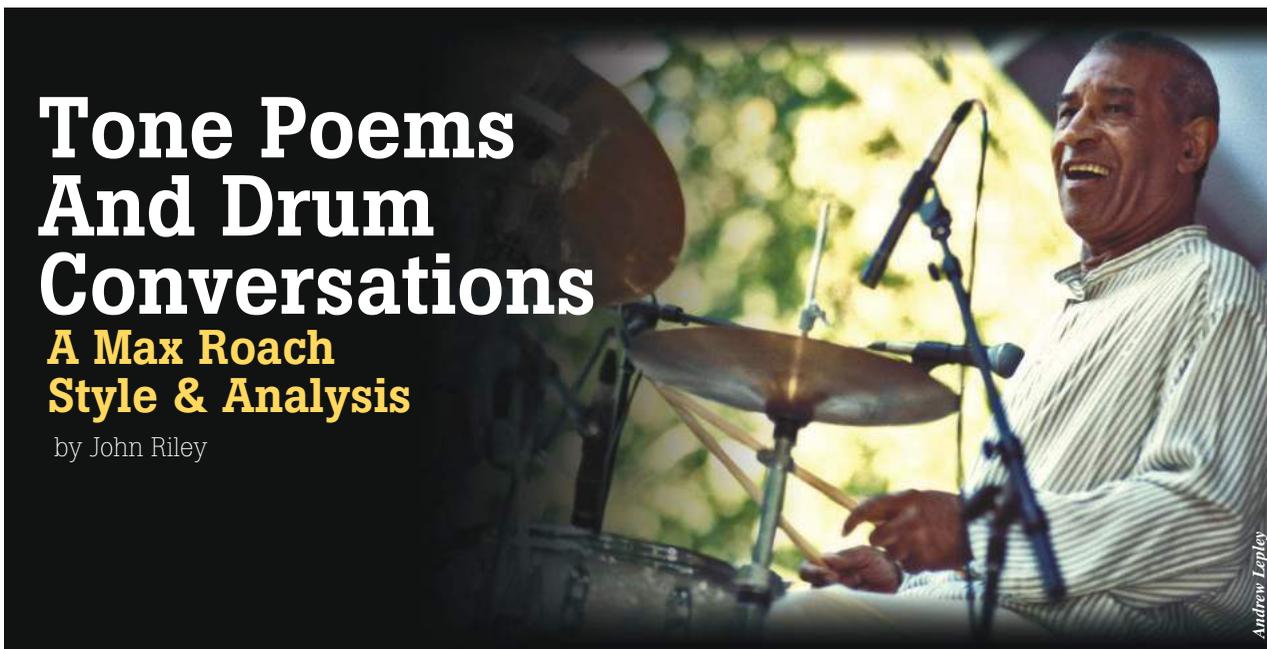
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# Tone Poems And Drum Conversations

## A Max Roach Style & Analysis

by John Riley



MUSIC KEY			
open	O	R.C.	cow- bell
H.H.	X	X	X
T.T.	X	X	X
S.D.	X	X	X
F.T.	X	X	X
B.D.	X	X	X
H.H. w/foot	X	X	X
		rim-	click

Several drummers, notably **Kenny Clarke, Art Blakey, and Roy Haynes**, have been honored with the title “father of modern drumming.” But that title is most often—and most

aptly—bestowed upon the late Mr. Max Roach. For this special tribute “Style & Analysis” article, we’re going to take a look at some of the concepts that Max developed that helped define modern jazz drumming, as well as his innovative approach to soloing.

### Bebop Groundbreaker

Max Roach grew up in Brooklyn, New York. As a youngster, he studied drums and piano. He was initially inspired by Chick Webb for his technical excellence, Sid Catlett for his feel and solo pacing, and Papa Jo Jones for his flowing movements around the kit.

Max arrived on the professional music scene in the mid-1940s, just after Kenny Clarke and Art Blakey and just before Roy Haynes. His first big break came at age sixteen, when he was asked to sub for an ailing Sonny Greer with The Duke Ellington

Orchestra. Max was recommended for that gig by the owner of Monroe’s Uptown club, one of the favorite haunts of the early bebop pioneers, because he had already earned a reputation around the city as an excellent reader. Max told famed jazz journalist Stanley Crouch in a 1979 Village Voice interview, “We dressed well, we were punctual, we studied all the time, and we spent hours playing records over and over, practicing licks over and over.”

Through his work with Charlie Parker, Dizzy Gillespie, and others in the ‘40s, Max established himself as a major shaper of this new music called “bebop.” He was the first non-vaudevilian “star” drummer. And like his peers Parker, Gillespie, Kenny Clarke, Thelonious Monk, and Bud Powell, Max considered bebop to be of the highest order. “We knew there was great value not only to what we did, but to what all those great musicians who came before us had done as well... They didn’t do anything but encourage us.”

### Major Innovations

Max was a deep thinker, a man of integrity, class, and grace. He was a composer, a bandleader, a social activist, a record company founder, and a father. Max was the first “melodic” drummer, the first to play solo drum pieces, the first to play over ostinatos, and the first to integrate the bass drum in a linear fashion. He consistently proved that the drummer’s job was not simply to provide the pulse or to generate “fireworks.” And he always insisted that when played by a musician, the drums were equal to any other instrument in their range of expression and melodic inventiveness. Max went on to tell Crouch, “I played in a way that meant that the drums weren’t in the background anymore, they were front-line, with everybody else. If the other players were strong enough, they could take what I did and add it to what they did, and we would have a happy thing going.”

As a member of the earliest bebop bands, Max had to figure

**“I thought I knew how to play the drums—until I heard Max Roach.”**

**—Elvin Jones**

out new ways to accompany virtuoso soloists at a variety of tempos, some of which were breakneck fast. (For example, listen to "B. Quick" and "B. Swift" from Sonny Rollins' *Tour De Force*.) Max' s method of accompaniment emphasized the time on the ride cymbal—as his mentor Jo Jones had shown him—while feathering the bass drum and interjecting occasional musical punctuations on the snare. At times, Max created a more substantial dialog by mixing snare and bass drum accents (or "bombs" ) underneath his relentless cymbal beat and 2 and 4 on his hi-hat.

### Making Solos Musical

Although his time playing and comping helped shape the language of bebop drumming, the most profoundly innovative accomplishments in Max' s musical career are found in his artistic soloing concepts. Max is often called "the most melodic drummer ever," but when questioned about his melodic inventiveness, Max stated that he was in fact more interested in musical structure. And he thought more about the architecture and form of his phrases than about melody. Max called this "conversational structure."

Max' s soloing draws more from the sophisticated methodology of Charlie Parker' s inventive saxophone lines than from reorganizing the licks of his favorite drummers. His main mission was to liberate people—whether from racial prejudice, or a close-mindedness regarding whether or not the drums could be a melodic instrument. Max influenced all who came after him, including jazz legends like Arthur Taylor, Joe Morello, and Ed Blackwell, rock god John Bonham, funk guru David Garibaldi, and modern jazz masters Bob Moses, Kenny Washington, Lewis Nash, and Bill Stewart.

Let' s begin our analysis by checking out two thirty-two-measure solos that Max recorded with Clifford Brown on August 2, 1954. Both tracks appear on the record *Clifford Brown And Max Roach*.

### "Delilah"

Max' s solo on this thirty-two-measure, AABA-form tune (on the following page) is preceded by one chorus of four-bar trades with the rest of the band. Max' s last four-bar trade leads directly into his solo chorus. The solo is played with mallets, and Max plays quarter notes on his bass drum and 2 and 4 with his hi-hat

throughout. Max used a four-piece kit (with cranked calfskin heads) and two cymbals. He plays the entire solo with his snares turned off, and his small tom is tuned higher than his snare.

The solo opens with a classic three-beat, 16th note-triplet phrase (measure 1). This phrase is repeated and concludes on beat 3 of measure 2. After that phrase, Max plays 16th notes on the snare as a "connector" to measure 3, where he plays the same three-beat phrase again.

On beat 3 of measure 4, Max plays a triplet connector that foreshadows his next melodic idea. In measures 5–8, Max develops that triplet connector idea, and he plays another classic melodic phrase between the snare and toms (measure 7). Notice how the solo starts simply and builds.

Measure 8 concludes with a flam on the snare drum, which foreshadows Max' s next move, quarter note-triplet flams around the drums in measures 9–12. Measures 13–16 explore 16th notes around the drums, mainly in groups of six.

Max organized the first sixteen measures of his solo into four clearly structured and distinct four-bar phrases, each employing a different subdivision. Bars 1–4 are based on a 16th-note-triplet idea; bars 5–8 contain 8th-note triplets; bars 9–13 feature quarter-note triplets; and bars 13–16 develop 16th-note ideas. The architecture of this section is so strong that it seems like Max is literally trading fours with himself.

Measure 17 marks the beginning of the bridge, and Max plays another three-beat melodic phrase here, this time in 16th notes, which he repeats. The second half of the bridge (measures 21–24) is made up of two two-measure phrases. The first one is another three-beat 16th-note phrase, which relates to the preceding phrase. The latter is similar to the triplet ideas played in measures 5–8.

Max doesn' t toss off his ideas. He repeats and develops them with clarity and intent. The last eight measures of the solo are similar in structure to a recapitulation in classical music. Max paraphrases ideas that he introduced earlier to bring the solo to a mature and pleasing conclusion. There isn' t any "filler" material or ambiguity in this solo. Max means what he plays, and he executes his ideas flawlessly.



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**A** ♩ = 150 mallets, snares off

LRLR RLRL RLRLRL RL

R LRL RL etc.

**A**

9

**B**

17

R LRLRLRLRL

R LRLRL

**A**

25

RL RRL L LR R

R L etc.

2

### "Parisian Thoroughfare"

Recorded the same day as "Delilah," "Parisian Thoroughfare" is also a thirty-two measure AABA solo preceded by a chorus of four-bar trades. The intro and "A" sections of the melody are played with a double-time feel, while the bridge and body of the song are played in regular time.

During the "A" sections of his solo, Max incorporates his bass drum into his melodic lines as if it were a

third hand. He plays combinations of single notes, double stops, and bass drum “bops” in long 8th-note and 8th-note-triplet lines. To stand out against the A sections, the bridge (B) includes 16th-note phrases, which are often played over quarter notes in the bass drum.

♩ = 184

**A**

L L R

**A**

9

R L R R L R L L

**B** straight 8ths

17

R L R L R L R L

**A** swing 8ths

25

L L R L R L

### Solo Compositions

Drum solo pieces were unheard of when Max first began presenting them some sixty years ago. His solo pieces can be divided into two categories: impressionist tone poems, and song forms/conversational structures.

Among Max’ s impressionist tone poems are “The Smoke That Thunders,” based on Victoria Falls; “The Pies Of Quincy,” based on the old Zildjian factory; “African Butterfly,” based on the imprisonment of Nelson Mandela; “Where’ s The Wind,” a self-explanatory brush solo; “The 3rd Eye,” based on a hurricane; and “Mr. Hi-Hat,” which came about after Max saw Papa Jo Jones close a large drumming event. (All the previous drummers that day played huge kits and went ballistic; Papa Jo walked on stage with only a hi-hat—and brought down the house.)

A list of Max’ s solo pieces, which are based on specific songs or on the drummer’ s concept of



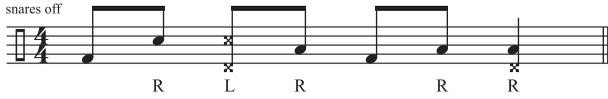
## Grooves And Licks

Finally, here are Max' s classic grooves from Bud Powell' s "Un Poco Loco" and Sonny Rollins' "St. Thomas," along with some more of his favorite solo phrases.

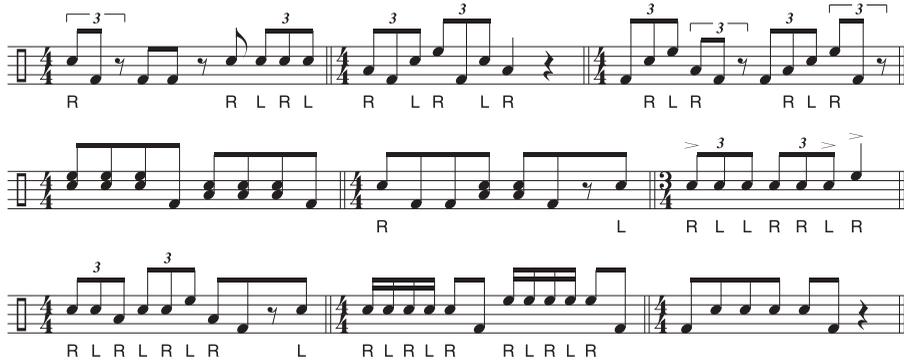
### "Un Poco Loco" groove



### "St. Thomas" groove



### More Max licks



It seems appropriate to close this piece with a quote from the master himself: "I believe that a musician must continue to work on his craft and address the most valid music of the younger players, if he can do so without losing his own direction."

Thank you, Mr. Max Roach, for all your innovations and all the inspiration. We' ll all be learning from your work for years to come.

**John Riley's** career has included work with such artists as John Scofield, Woody Herman, and Stan Getz. His latest book, *The Jazz Drummer's Workshop*, is published by Modern Drummer Publications.



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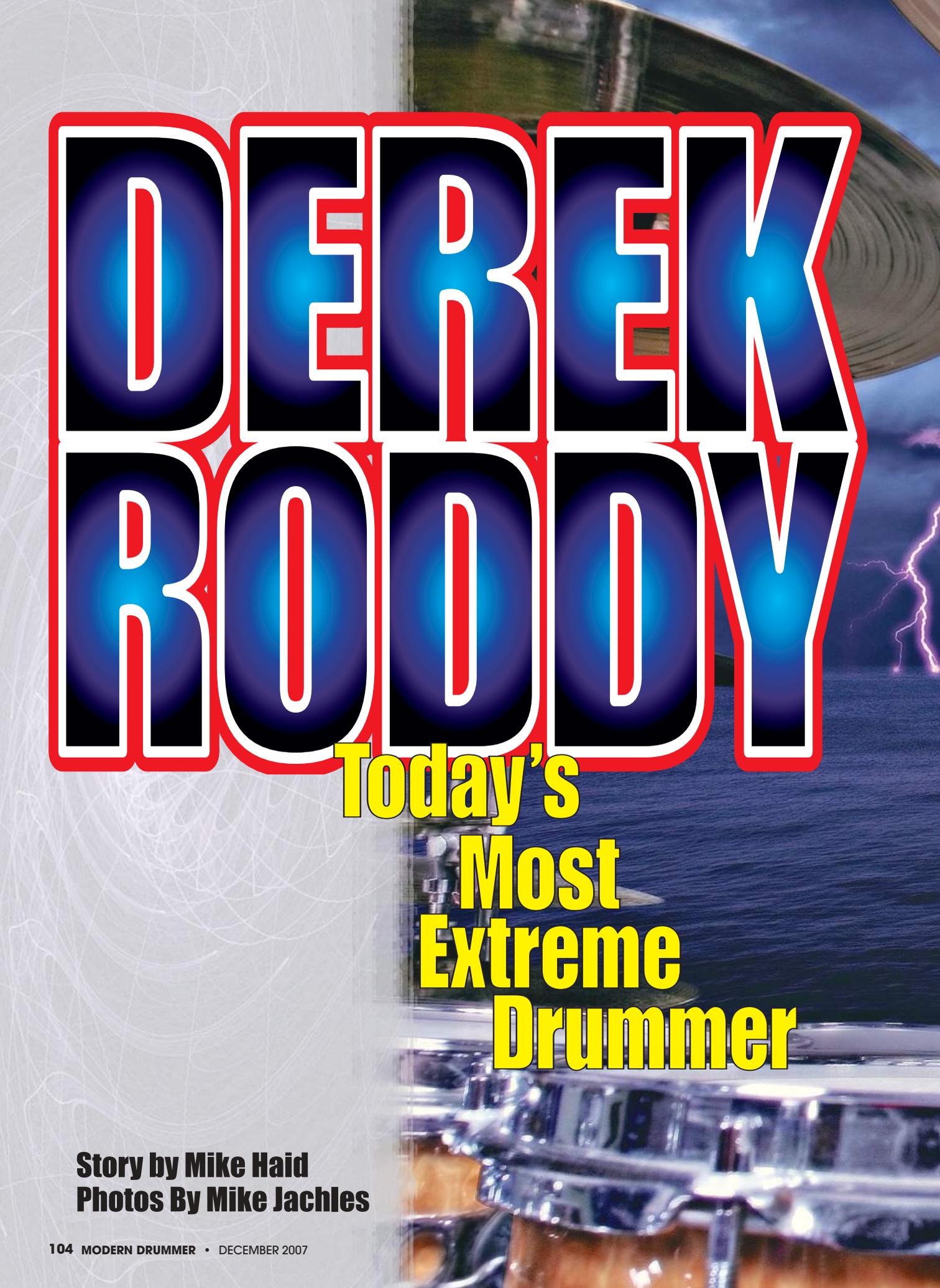
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# DEREK RODDY

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**Story by Mike Haid**  
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# BLAST BEATS.

If you're into metal drumming, then you probably know all about them: blistering 16th- or 32nd-note grooves using single strokes between the bass drum and snare drum, with the right hand on the ride cymbal usually mimicking the bass drum. And if you're into blast beats, then you probably know about Derek Roddy. In the extreme metal world, Roddy—the most talked about and highly regarded blast drummer of the past several years—simply rules.

Derek jumped into this adrenaline-pumping style of drumming when extreme metal music emerged on the '80s underground scene, and he's continued to push the bpm's literally off the scale. When Roddy's former group, Hate Eternal, released *I, Monarch* in 2005, the superhuman drummer set the extreme metal world on its ear by unleashing brutal beats pushing 16th-note blasts at an unheard-of 270 bpm.

Today Roddy is involved in three metal-related projects: *Today Is The Day*, *Traumedy*, and his Florida-based X-metal band, *Serpent's Rise*. Derek is regarded as the "master blaster" of extreme metal, and he's become in-demand at drum gatherings worldwide. At clinics, he aims to demystify this often-misunderstood genre—and to prove that his drumming is, in fact, about more than just speed. Derek's ambidextrous, technically challenging concepts stretch far beyond mere speed acquisition, and his appearances reveal a ver-

satile, sensitive, and humble player with a levelheaded attitude towards the business of music.

Roddy has also recently released an insightful and educational instructional book/CD called *The Evolution Of Blast Beats (World Music 4all)*. MD caught up with Derek after his recent appearance at the prestigious Australia's Ultimate Drummers Weekend. Listen up, metal heads!



# “I’m not into the whole social part of what this music represents. I’m in it for the sheer physical challenges that it presents to my drumming skills.”

**MD:** How did you become involved in extreme metal drumming?

**Derek:** I grew up in a musical household, and there was a broad spectrum of music being

played all the time, including jazz, country, pop, and rock. My brother turned me on to Alice Cooper, KISS, and Black Sabbath. Buddy Rich made me want to play drums, but KISS made me want to play drums in front of people.

It was the aggression of the music that made me want to play metal. Slayer, Celtic Frost, Venom, Judas Priest, and Iron Maiden were the bands that I would practice to. I bought my first Slayer LP because of the artwork on the cover, and then I fell in love with everything about the music. It was fast, aggressive, evil—and my parents really hated it! They couldn’t believe that I spent my allowance on that stuff. This is what kick-started me into playing fast.

That said, I would hate to be a kid today trying to learn to play the music of Nile or Hate Eternal, because it is so much faster than the music I played to when I started. Today’s tempos are pushing 16th notes at 250 bpm. When I started playing, 16th notes at 140 bpm were the fastest beats around, and I was physically able to do it. So I developed my skill for speed at the same time the music was developing faster

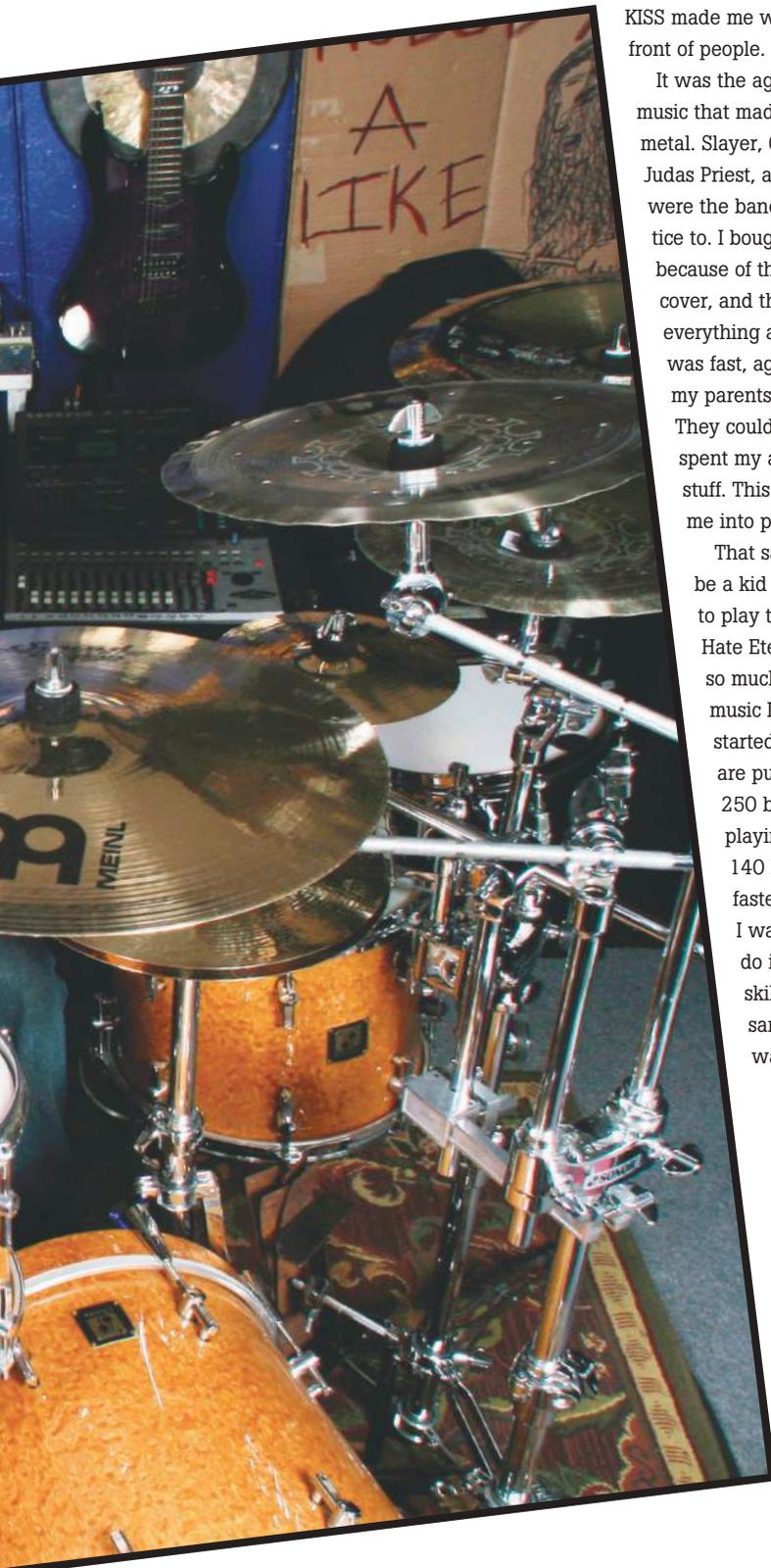
tempos. It took me ten years to develop the speed that I have today. Kids today want to be able to do it in ten days, but that’s physically impossible.

We’ve pushed the tempos of blast beats to the point where the endurance level is getting harder and harder to maintain. My skills developed out of being a rebellious teenager and wanting to challenge myself to push my physical boundaries to create this extreme music. I never thought about the speed factor. It wasn’t until I moved to Florida in 1996 and joined Malevolent Creation that I started hearing people talk about how fast I was and making a big deal about it. But even then, it wasn’t my intention to just play fast for speed’s sake. I was totally into the music and just wanted to be able to play what the music called for.

**MD:** Can you give a brief history of where the blast beat style of drumming came from and how it has evolved?

**Derek:** The blast beat evolved from the skank beat, which is similar to a fast polka beat. The term “skank” came from a dance in Europe, which was eventually adapted in America and called “moshing.” It’s simply an aggressive swinging of arms and legs. I believe the term “blast” originated with the band Napalm Death, who would yell out “Blast!” before they would launch into this type of groove. Dave Lombardo of Slayer made the skank beat popular, and that whole Bay Area scene was responsible for the thrash movement, which was basically more aggressive metal music.

At the same time, the punk movement in Europe was getting heavier, darker, and faster, to the point where bands would just play as fast as they could with no time reference or



## King Of All Speed Kings

### Derek On Disc

Artist	Album
Today Is The Day	Axis Of Eden
Hate Eternal	I, Monarch
Hate Eternal	King Of All Kings
Council Of The Fallen	Revealing Damnation
Aurora Borealis	Northern Lights
Nile	Black Seeds Of Vengeance
Council Of The Fallen	demo
Divine Empire	Redemption
Aurora Borealis	Praise The Archaic Lights Embrace

# “Extreme metal is musician’s music, like fusion and jazz. That’s what has kept me in it for so long.”

purpose, just pure aggression. This is where the term “grindcore” started. Napalm Death’s first few LPs were simply brutal, aggressive noise, and I fell in love with that sound.

What happened from there is that young bands like the ones that I played in took the chaotic style of grindcore music and the skank beat grooves of the Bay Area thrash

scene and combined them to create death metal.

Drummer Pete Sandoval [Terrorizer, Morbid Angel] was the first drummer to really lock the blast beat into a solid, musical groove with definition and power. Now the metal scene has grown and expanded into sub-genres such as black metal and math metal.

**MD:** Are blast beats involved in all of these

new genres?

**Derek:** Yes, black metal is European death metal with a more theatrical theme. Math metal is an exciting genre that combines the complexities of prog metal with death metal blast beats. The bands Meshuggah, Dillinger Escape Plan, and Necrophagist, which Marco Minnemann is currently playing in, would be considered math metal because they combine



odd meters and advanced technique with the speed and aggression of metal.

In general, all of these styles can be categorized as extreme metal. I prefer to be known as an extreme metal drummer, as opposed to a death metal drummer. I'm not into the whole social part of what this music represents. I'm in it for the sheer physical challenges that it presents to my drumming skills.

**MD:** How do you keep up with all of these styles of metal?

**Derek:** I don't. I'll occasionally discover a

really good metal band, like Origin or Necrophagist, but my musical tastes have grown immensely. After the early metal bands like Napalm Death, Morbid Angel, Malevolent Creation, and a couple others, I stopped searching for new metal. I don't listen to a lot of it. Nowadays it seems like most of the young drummers are simply in competition to be faster than the next guy, and the music has really lost its content and value.

I discovered Dave Weckl with Chick Corea in the late '80s, and ever since then I've been drawn to that type of drumming and cre-

ating drum ideas on a different level, above and beyond 16th-note blast beats. My interest in drumming really grew around 1992, when I became more interested in developing my drumming technique in the advanced styles of guys like Weckl and Vinnie Colaiuta. I've tried to bring that advanced element into my extreme metal drumming. It's difficult to do, because the music is so fast, but in doing so, it has helped to create an identity for my drumming approach that is different from that of most metal drummers, especially in regards to the sound of my kit.

continued on page 12



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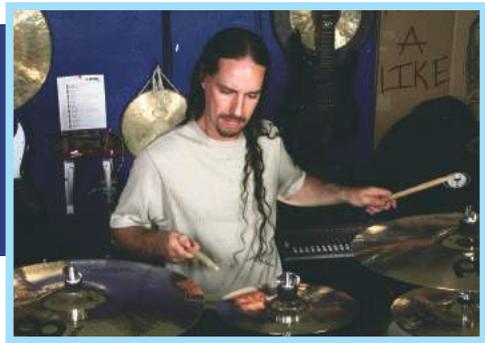
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# The Evolution Of Blast Beats

by Derek Roddy



## MUSIC KEY

H.H.   
 S.D.   
 B.D.1   
 H.H.   
 w/ foot B.D.2

**A** blast beat is an alternating single-stroke roll that's broken up between the kick and snare, with the ride hand often playing in unison with the kick.

Until recently, very little has been written on blast beat drumming. However, blast beats have been a part of various extreme musical styles for the better part of twenty years.

### Blast Beat Background

Blast beats first appeared in the European grindcore movement of the early '80s. But it wasn't until 1987, when Napalm Death (with drummer Mick Harris) recorded their first record, *Scum*, that blasting became a genre of its own.

After Napalm Death and other grindcore bands helped define the style, Pete Sandoval (of Terrorizer and later Morbid Angel) took the blast beat to another level. Before Sandoval, blasting was just an aggressive series of notes with no time signature or structure. Pete, along with many other death metal drummers, refined this style of playing in the late '80s and early '90s by giving it a solid time signature.

Today's extreme metal drummers are pushing and sustaining tempos faster than 230 beats per minute. Bands like Serpent's Rise, Cryptopsy, Nile, Origin, and Psycroptic are reaching new physical levels, while also incorporating a greater sense of musicality.

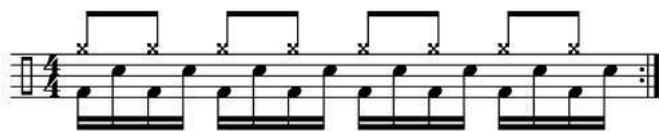
There are four basic categories of blast beats: traditional blast, bomb blast, hammer blast, and freehand blast. Let's take a look at each one.

### Traditional Blast

The traditional blast beat originated during the European grindcore movement by bands such as Napalm Death, Repulsion, and Extreme Noise Terror as a way to one-up the punk-type beats (often called "skank beats") that were popular with American thrash bands like Slayer, Dark Angel, and Exodus.

After the grindcore movement helped elevate the physical limits of the music, death metal bands of the '90s, like Morbid Angel, Monstrosity, Deicide, and Malevolent Creation, began playing what is now known as blasting.

The traditional blast is a simple alternating 16th-note pattern in which the hands are playing single strokes between the ride and snare drum, with the bass drum doubling the ride.



### The Bomb Blast

Because most metal drummers like to use double bass, sooner or later it had to be incorporated into blasting. Blasting with double bass is an all-out assault. (Hence the name "bomb blast.") The bomb blast

became popular in the early '90s by bands such as Cannibal Corpse and Bolt Thrower. Today, many bands are incorporating this type of blast into their music.



### Hammer Or Hyper Blast

The hammer blast came about when death metal was at its peak in the early '90s. In one version of this beat, the bass drum pattern alternates between both feet, while the hands play unison 8th notes.



### Freehand Blast

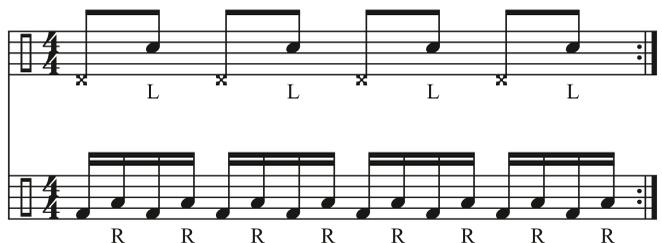
The freehand blast is the most recent variation to surface. This version uses Johnny Rabb's method of pushing and pulling the stick on and off the rim of the snare in order to play a single-stroke roll. (For more on this technique, check out Johnny's book *The Official Freehand Technique*.)



### Split Patterns

You can also use blast beats to improve your control at the kit by playing alternating single strokes between the hand and foot of your dominant side, while introducing more intricate patterns with the other two limbs.

Here's an exercise to get you started playing split patterns between the limbs.



All of the examples in this article are excerpted from Derek Roddy's book, *The Evolution Of Blast Beats*. Used with permission.





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## DEREK RODDY

**MD:** Describe your unique approach.

**Derek:** I'm not a heavy cymbal player like most metal drummers. I use thin Meinl cymbals. And I don't use thick heads. I use Remo coated Ambassadors on all my drums. If you sat down behind my kit, you would almost think it was a jazz player's setup. Also, when I started playing blast beats, I didn't realize that most guys were using double bass, so I learned to play them with my right foot. This obviously helped to develop my foot speed. I'm still trying to get my left foot up to the speed of my right.

**MD:** Who are your metal drumming double bass influences?

**Derek:** Dave Lombardo and Charlie Benante. I remember hearing Lombardo's double bass drumming on Slayer's Hell Awaits LP and knowing instantly that this was the type of double bass drumming that I wanted to be able to play—fast, aggressive, and in your face. I also love what Jason Bittner's doing now with Shadows Fall.

**MD:** There are some incredible clips of you on the Internet, showing your amazing speed. I also saw some that showed you playing left-foot clave within your metal chops.

**Derek:** Yes, I've been working on incorporating that into my drumming. I use a Rhythm Tech Ribbon Crasher as my left-foot clave sound source, as opposed to the typical cowbell or block sound. I've started to combine the clave with my blast beats to help add some dynamics and groove, since blast beats are typically one-dimensional, nonstop 16th or 32nd notes. My main purpose for left-foot accents is to embellish what the guitar or



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- C. 5x14 wood snare
- D. 8x12 tom
- E. 8x10 tom
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- G. 16x16 floor tom
- H. 18x18 bass drum
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- 7. 10" Sound caster Custom splash
- 8. 17" Sound caster Custom medium crash
- 9. 22" Byzance Dark Spectrum ride
- 10. 12" Byzance Traditional Mini Hats
- 11. 10" Byzance Traditional Mini Hats
- 12. 20" MB20 Rock China
- 13. 12" Generation-X Filter China/18" Sound caster Custom medium crash

**Percussion:** large cowbell

**Hardware:** Sonor, Axis double pedal. Derek uses various pedals for his "floor instruments," which include, from left, a Rhythm Tech Ribbon Crasher, his main hi-hat, an 18" kick drum, a 22" kick, and his right hi-hat.



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## DEREK RODDY

vocals might be doing in a song, to add more rhythmic flavor to the music.

**MD:** Describe the endurance factor of playing super-speed tempos for long periods of time.

**Derek:** There's a lot of maintenance that goes along with playing fast. I don't have the speed that I did when I played with Hate Eternal, simply because I don't have the interest, and because it takes a lot of physical conditioning. There's never a comfort level when constantly pushing yourself to your physical limits. You've got to relax and feel like you're exhaling.

For me, it's important to hear the beats in half time, or feel the quarter-note pulse, instead

of every 16th or 32nd note. This gives the groove more motion and a pulse inside all the notes. You've got to pace yourself, push yourself, and drink lots of water. It has nothing to do with proper technique. It's all about doing it every day, just like training to run a marathon.

I don't work on pushing myself that hard anymore because I don't have the desire. I've never been one to practice my speed with a metronome. If I don't have other musicians to create the energy for the music, then there's no reason to practice speed for speed's sake. I play every day. I try to practice a couple hours a day, usually working on meter, sound, and con-

sistency. I'll also isolate a weak area and work on that, which is usually my left foot.

**MD:** There are no special techniques in developing your speed?

**Derek:** No. I think technique is an overused term in drumming. I believe we all develop our drumming skills in basically the same way, then it becomes a matter of pushing yourself to the level that you want to achieve. I think all the discussion of various techniques is a bunch of hogwash. It's basically overused terminology for people who don't want to do the work that's required to achieve your goals. Once you develop the physical principles of controlling drum sticks in your hands, it's simply the natural evolution of motion that allows you to advance your skills, not some technique that somebody put their name on.

There are various push-pull techniques, but I prefer to call them tricks. So, once you learn certain tricks, you can develop a one-handed roll. But does that really warrant being called technique? What Johnny Rabb is doing with his "freehand technique" is valid, because it allows you to play a completely different way, using the rim of the drum with your sticks around the entire kit.

**MD:** What about dynamics in blast beat drumming?

**Derek:** I learned to adjust the volume level of each instrument on the drumkit to sound correct for the type of music I'm playing. In metal drumming I make sure my snare volume remains consistent. I think it's hard for many jazz drummers to play metal correctly because they're coming from a dynamic background of drumming and it's hard for them to grasp the concept that every snare hit needs to be exactly the same volume. This is a key element in blast beats, because if you can't play the snare as hard and loud in the blast section as you do in a slower section, then why are you even wanting to play that fast? Just to show off?

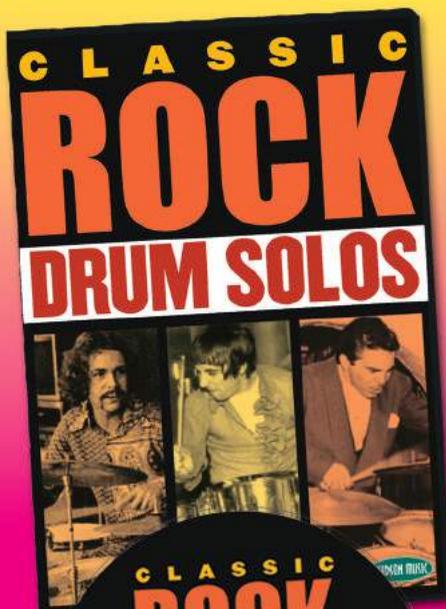
**MD:** Do you use mostly fingers and wrists?

**Derek:** I play full arm, and I know it's probably the worst thing to do. I'll give myself maybe another fifteen years of physically being able to play this style with such intensity. Not that I physically hurt myself by playing this way, because I don't have any aches or pains. But I try to play from the elbow to really make the blast beats as strong as possible. So it's a combination of elbow, wrist, and fingers.

**MD:** Do you warm up before playing?

**Derek:** When I'm touring with a band, I never stop playing. I set up a practice-pad kit backstage and play along with the opening bands

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## DEREK RODDY

to warm up. I just love the aggressive nature of the music. I also stretch before I play so that my muscles are loose and I don't risk pulling or tearing a muscle.

**MD:** Describe the perfect blast beat.

**Derek:** The true blast beat is all about aggressive, consistent, solid 16th and 32nd notes. In fact, too many blast drummers lack the volume and intensity that blasting needs to be effective. With many of the guys I hear today, it sounds like a mouse running across the kit. Then there are guys like Tony Laureano [Nile, Malevolent Creation, Dimmu Borgir], who is a blast machine. His power and consistency are unbelievable.

same assistance from your right side, and it throws your balance off. There are exercises in the book to develop balance, isolate weaknesses in the left side, and build a strong blast beat vocabulary.

**MD:** You also talk about the importance of breathing.

**Derek:** Any time we do something stressful, we involuntarily stop our breathing. Many times I'll watch drummers plow into a double bass groove or go for a big fill, and they immediately hold their breath. That's the worst thing you can do, because you're cutting the blood flow of oxygen to your muscles, which in turn causes cramps and so on.

for blast beats.

**MD:** You've conceived an interesting setup with your new Sonor drumkit.

**Derek:** I've created a left-handed kit integrated into my right-handed kit, to help strengthen my left side. I use a double pedal on my 22" right bass drum and a single pedal on my 18" left bass drum, with the slave pedal of my double pedal to the right of my single pedal on the left bass drum. To the right of my right bass drum, next to my master double pedal, I have a hi-hat stand. The toms in the middle of the two bass drums are in reverse order: 12" and then the 10". I have 14" and 16" floor toms to my right. There's also a 14" tom to the left of my

**"I think all the discussion of various techniques is a bunch of hogwash. It's basically overused terminology for people who don't want to do the work that's required to achieve your goals."**

**MD:** Let's talk about your book, *The Evolution Of Blast Beats*.

**Derek:** Besides educating drummers about blast beats, the book is about developing proper balance on the kit to perform the exercises effectively. I'm continually developing my left side to equal the abilities of my right. This is why I created the balance exercises in my book. When your right foot is playing, you get muscle assistance from your back, but as soon as you take that human kick stand away—your left foot—and start to use it, you don't get that

I started writing a note on my drumhead that said, "Breathe 4 Bars." Breathe in four bars, breathe out four bars. It has really improved my timekeeping and transitioning into and out of parts, because I incorporate my breathing in time with my counting of four bars, no matter what the tempo. As long as you're consciously aware of something, you can improve upon it. Now I've developed involuntary breathing while I'm playing because I've focused on it for so long, so I naturally breathe in rhythm. This is a major factor in developing endurance

main [left side] hi-hat stand. So I have a left-handed kit with 10", 12", and 14" toms going right to left, with the 18" bass drum and a hi-hat pedal to the right of the 22" bass drum, which I play with my right foot. I also have a 10" snare over the 14" tom on the left side of the kit. This way, I can learn to play a reversed kit within my regular kit and really develop my left side, in order to become more ambidextrous overall.

**MD:** Is there any drum gear that has been helpful to developing your speed?

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**Derek:** The Axis bass drum pedal has helped me tremendously. There's a reason why so many drummers in the blast beat genre use them. It's because they're light and have a direct linkage instead of chains. I can't play with the same endurance level on any other pedal.

I drop my beater way down so there's a shorter distance from it to the head. I also crank my springs very tightly. It's a little more work to get the beater to the head, but it swings longer and faster. So the pedal is actually doing most of the work. I've always used Danmar felt beaters, but recently I started using Sonors. They sound incredible. They look like little hammers, with a rubber side and a felt side. I'm using the rubber side to get a little more attack.

**MD:** What about stick size?

**Derek:** Vater made me a stick that is exactly the size and dimensions that I was hoping for. It's the most balanced stick I've ever played. It's 5 mm under a 5B and 1/4" longer than a standard 5B, with a teardrop tip. The shaft tapers really late and is pretty beefy towards the tip.

**MD:** Talk about the three musical projects that you're involved with.

**Derek:** Today Is The Day is a unique metal project with a diverse sound. I got involved because bandleader Steve Austin and I agreed that we wanted more control over the music. He started his own label, so we're able to create the music we want without label interference. We jammed for a couple of days and then recorded the tracks. It's very spontaneous, which is basically the way I've always recorded.

## Derek On The Web

Derek Roddy's Web site, [DerekRoddy.com](http://DerekRoddy.com), features a forum with over 6,000 extreme-metal members. According to Derek, "We have a lot of fun stuff on the site. Besides a wealth of educational info and such, I offer an 'artisan foundry' for drummers who want to have access to my video lessons. Drummers can also contact me directly through the forum on my Web site. So come join in on the forum, and let's talk extreme drumming!"



Traumedy is a cross-genre project that sounds like classic art rock meets Mr. Bungle. It's John Storemski and me. We played together in high school. Now he lives in New York. We send music files back and forth over the Internet to record. And Serpent's Rise is an extreme metal band based here in South Florida. This is my maintenance band. It's a great avenue to keep my chops up for the drum festivals and clinics. Everybody in the band has kids and jobs, so we get together when we can and have fun playing the style of music that we love.

**MD:** Your appearances at the major drum festivals, along with your book, should go far to help educate more drummers to the art of extreme drumming.

**Derek:** My goal is to educate drummers about metal drumming in a way they can understand and not be afraid of. I don't feel this genre has ever had proper representation. I think you're going to see a level of maturity develop in this genre in a few years that will impress all drummers. Extreme metal is musician's music, like fusion and jazz. That's what has kept me in it for so long.

**MD:** You describe many negative aspects of the focus on speed in metal drumming, and you strongly emphasize that speed has never been your goal. Yet the majority of your success and attention from the international drumming community stems directly from your amazing hand and foot speed.

**Derek:** The speed issue in drumming will never go away. It's a youthful, rebellious part of being a teenager and wanting to push the limits. Most young drummers are drawn to the instrument this way, but they'll eventually mature and grow as players as they discover the true masters of drumming, just as I did.

I'm thankful to have the opportunity to try to influence these young players in a positive way. I love to play fast. It's a physical challenge and a personal achievement, and I love the extreme drumming style of music. But as much as drumming has become a profession for me, I still look at it as a hobby and make sure that I have other avenues of income and interests to fall back on, so I can continue to enjoy and play the music that I love.



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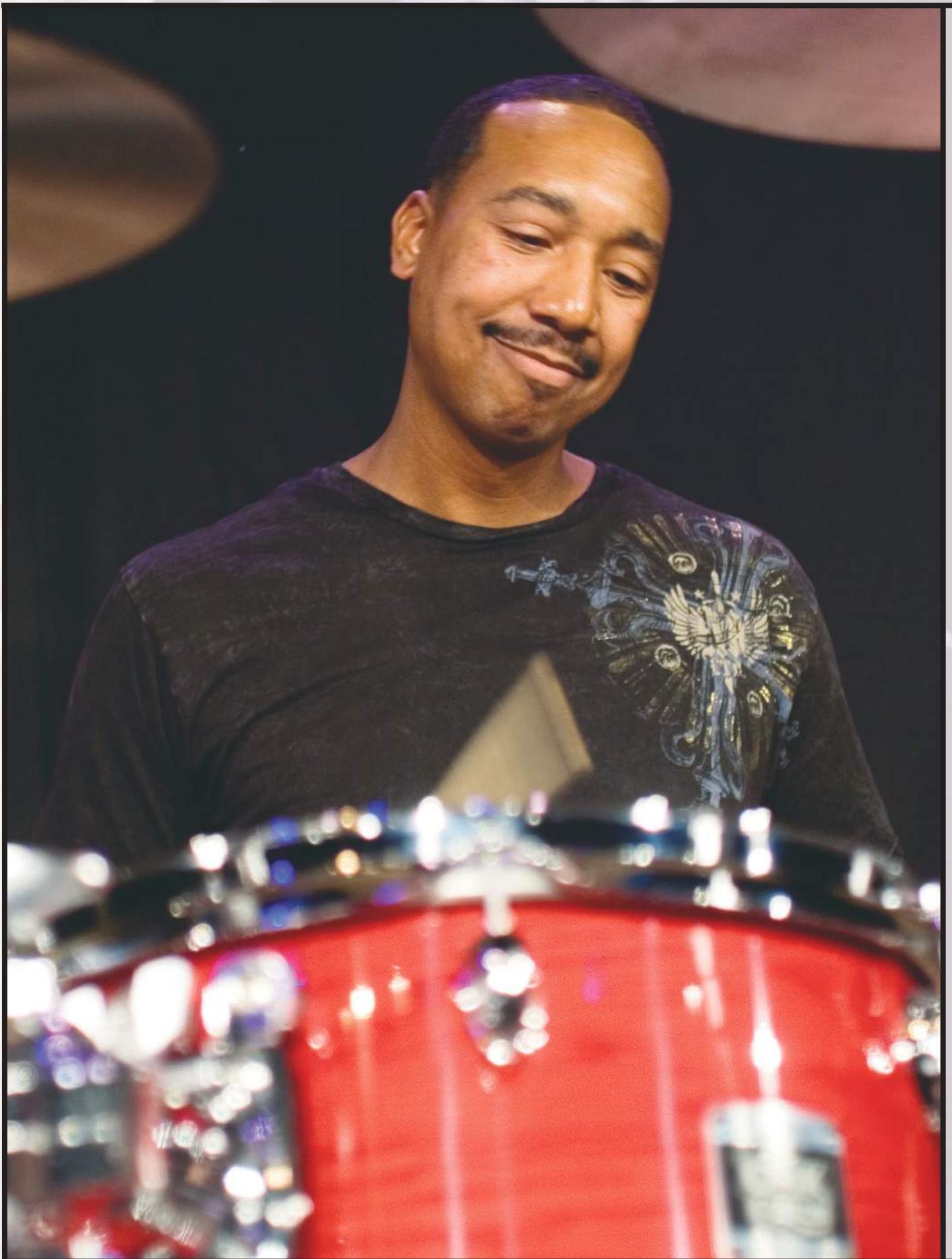
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# Marvin McQuitty

## *Preaching The Gospel From The Drums*

**M**arvin McQuitty has the music inside of him. It was born and nurtured in a Detroit church and has become the expression of his spirituality.

Those of you who have never listened to Gospel music, open yourself up to it. Watch and listen to McQuitty's magic groove, his assertiveness balanced with support, behind an artist such as Gospel great Fred Hammond. Yes, they're singing about the Lord, but amidst a musical montage of funk and fury. No question, Marvin McQuitty is a master.

McQuitty worked with Hammond for a decade, and he currently plays live for such artists as Israel & New Breed and Donald Lawrence & The Tri-City Singers. He can be heard on recordings by LeJeune Thompson, The McClurkins, Dorinda Clark-Cole, JoAnn Rosario, Crystal Rucker, and Ricardo Sanchez, and he's an in-demand producer. And McQuitty has worked with stars outside the Gospel world, including Jessica Simpson, Stevie Wonder, and Destiny's Child.

McQuitty is one of the busiest and most respected drummers in Gospel music. He's a drummer who knows who he is and what he stands for. Marvin ministers to other musicians and is extremely involved in his church in Houston, Texas. He believes he is here to serve, and he's able to do that through his God-given drumming talent. Just listening to him, you know where it comes from.

McQuitty's reputation as an excellent player has been spreading among drummers in the know, bolstered by his performance last year at the Modern Drummer 2006 Drum Festival. The DVD of that performance has certainly helped to solidify Marvin's rep as a master musician, within and beyond the Gospel scene.

"It's really exciting now," he says. "I've just turned forty-one, and I've had a wonderful opportunity to do all of the exciting things I've done simply because I've obeyed. I didn't have the opportunity to take the traditional route with all the schooling, but I was still able to get here."

Story by Robyn Flans • Photos by Bohemian Photography

**“ You have to find a way to make the overall song come alive without taking it over. Stay musical.”**



**MD:** What got you started with the drums?

**Marvin:** My dad was a drummer in church, among other things. I grew up watching him play. My earliest recollection was when I was three, trying to sit behind the drums. I remember being put on the stool, and it seemed like the set was so far away and it was so big. I was so excited to be there.

**MD:** When did you start playing?

**Marvin:** When I was four. I got my first kit at Christmas. My dad had a local band, and I would set my drumset up in front of his. The guys would be playing and I'd be playing along, until they'd make me stop.

**MD:** Was your dad teaching you?

**Marvin:** Yes, but my dad didn't know a lot of technical stuff. The first beat he taught me

was an old Motown beat he had heard on the radio. Growing up in the suburbs of Detroit, you couldn't get away from it. He taught me the beat that we called "dut dut dot." He used to sing it to me and I started learning rhythms by singing them. He had never taken any lessons, but he could sing.

**MD:** Did you have any formal lessons?

**Marvin:** Not until I graduated high school. I studied viola, cello, and cornet in elementary school, but none of those stuck with me. I wanted to learn how to read on the drums, so I started taking lessons from the Detroit School Of Music, which doesn't exist any longer.

I grew up playing in church. I started playing with the vacation Bible school, and there would be youth talent shows, things like that,

and I was always playing. There were neighborhood bands, and word got around that I played. I was so heavily involved in church that I didn't really have time to be involved in the music stuff at school. At one point I was playing for two groups and three choirs. It was non-stop.

In the church I grew up in, there was something going on every day with music. I grew up in a very large church. The smallest I remember it being was about 600 people. My mom still goes there now, and it has about 3,500 members. There were always a lot of different styles going on, and we were playing off the current styles of the day. I tried to incorporate everything I heard. I watched the other drummers who played at church, and I



applied what I saw and heard.

**MD:** Who were you influenced by?

**Marvin:** My biggest influence was Bill Maxwell. At the time, he was playing with Andraé Crouch & The Disciples. Andraé was the biggest thing in Christian music at the time. I grabbed hold of everything Bill played—every inflection, every note, everything—like it was the Bible.

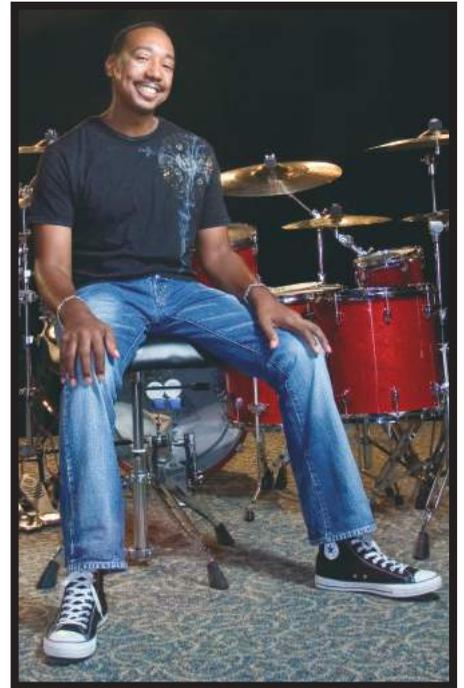
Andraé Crouch did a crusade with evangelist Jimmy Swaggart at Chrysler Arena in '73 when I was seven years old, and I remember watching Bill Maxwell play his Slingerland kit. He rocked the place. I never saw a drumset jump as hard as when he was playing it. He had so much passion, so much power, and so much finesse. I remember getting home at about 11:00 that night and getting on the drums. My mom said, "No! Not tonight." I was pleading with her, "I've got to learn it now while I still remember it."

There were some other cats who really inspired me. Joel Smith, who played for The Hawkins Family, was the daredevil of my time. He was doing stuff other people weren't thinking of. I learned pocket from Bill Maxwell, and I learned how to hear joyful expression from Joel Smith.

Playing Gospel music and playing in church is God-inspired. There's an edge there that

you have to be very sensitive to, to what God is saying at the moment, and to be able to interpret that on your instrument. That's what I heard Joel doing. It inspired me to be sensitive to the music and not only what other people were playing, but to what the environment was, what God was saying at the moment.

Those two drummers were probably the most influential players to me. But there were



## McQuitty's Kit

**Drums:** Yamaha Oak Custom in red oak finish

- A.** 6½x13 Steve Jordan snare
- B.** 9x12 tom
- C.** 8x10 tom
- D.** 16x16 floor tom
- E.** 7x8 tom
- F.** 14x14 floor tom
- G.** 17x22 bass drum

**Cymbals:** Zildjian

- 1.** 16" Armand thin crash
- 2.** 13" K Light hi-hats
- 3.** 8" prototype splash
- 4.** 18" Armand thin crash
- 5.** 10" Armand splash
- 6.** 20" K Custom Hybrid ride
- 7.** 15" K Custom Fast crash
- 8.** 18" Armand medium-thin crash
- 9.** 18" A Custom EFX

**Hardware:** Yamaha, including a DFP 9310 double-chain bass drum pedal (medium spring tension) with Puresound beaters and snare wires

**Heads:** Remo coated Emperor on snare batter with Ambassador snare-side, clear Emperors on tops of toms (Moongel for muffling) with clear Diplomats underneath, Powerstroke 3 on bass drum batter and front with down pillow inside for muffling

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## MARVIN McQUITTY

so many others who inspired me, such as my best friend, Gorden Campbell, as well as Teddy Campbell, Mario Winans, Eddie Williams, and Chris Gupton.

I remember being five years old and having

my first opportunity to walk to the corner barbershop on my own. In there, they always played a radio station called WJZZ, which was nothing but bebop. There was no pop, no R&B—just Buddy Rich, Philly Joe, Tony

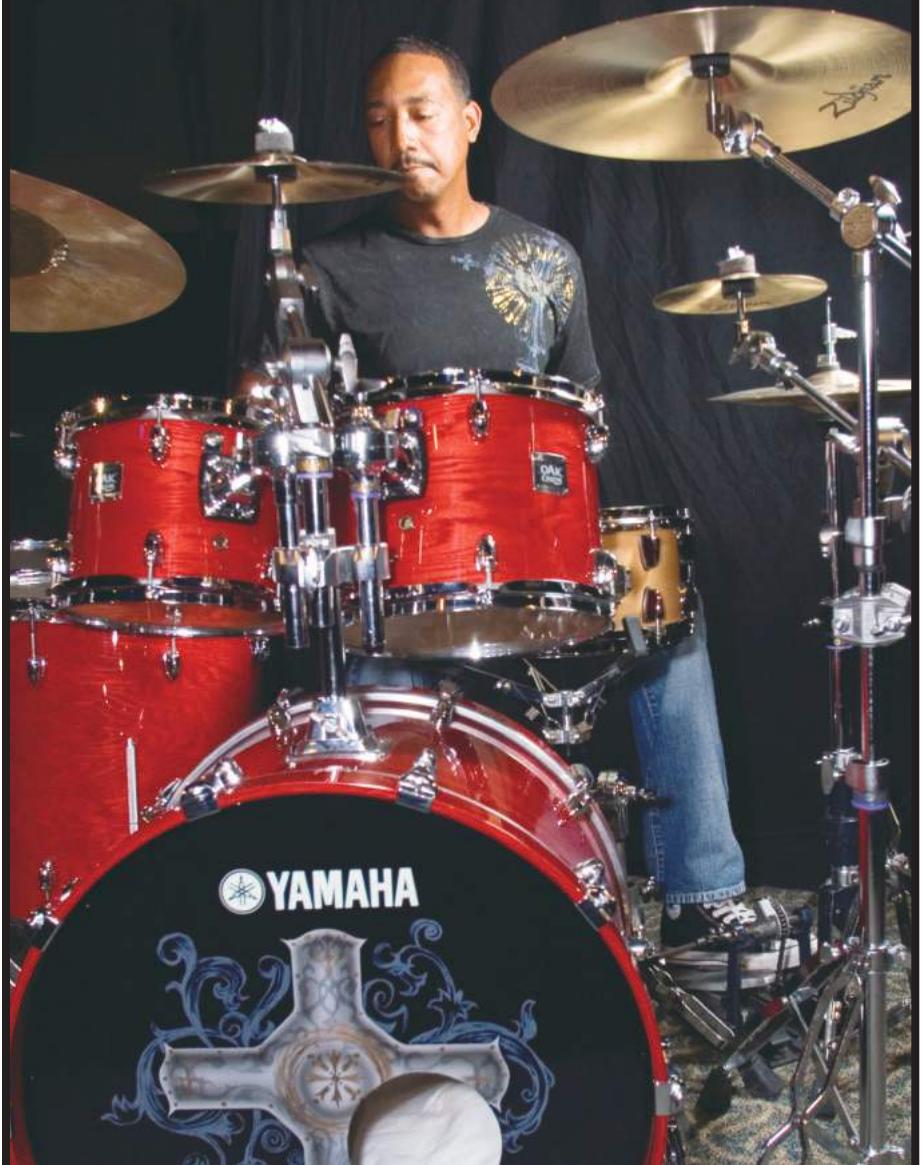
### Marvin On Record

#### His Best Recordings

Artist	Album
Marvin McQuitty Jr.	Father's Heart
Maurette Brown Clark	Dream
Fred Hammond	Speak These Things: POL, Chapter 3
Fred Hammond	Pages Of Life, Chapters 1 & 2
JoAnn Rosario	Joyous Salvation
Straight Gate Church	Breathe
Fred Hammond	Purpose By Design
Sound Of The New Breed	Freedom

#### His Personal Faves

Artist	Album	Drummer
Koinonia	More Than A Feeling	Bill Maxwell, Alex Acuña
Karizma	Document	Vinnie Colaiuta
Dennis Chambers	Planet Earth	Dennis Chambers
Sting	Bring On The Night (video)	Omar Hakim
Hawkins Family	all	Joel Smith
Andraé Crouch	Take Me Back	Bill Maxwell
Tommy Sims	Peace And Love	Melvin Brown
Andraé Crouch	Don't Give Up	Bill Maxwel





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# STICK OUT FROM



## MARVIN McQUITTY

Williams, and Elvin Jones, stuff I did not understand. It was so fascinating, though, because it was so different from the pocket stuff I was listening to.

**MD:** Did you ever get into jazz?

**Marvin:** Just secretly. That wasn't the thing in church. But my uncle taught me rudiments after church on Sundays. He played traditional grip, and Buddy Rich was his big influence. He taught me singles, doubles, triples, and how to play traditional style. He played his ride on the left-hand side, even though he was a right-handed player. I wanted that edge too, but I never played in a jazz band or anything like that.

I must have been fifteen when Bill Maxwell came to town again with Debbie Boone, and Koinonia was her back-up band, which was pretty hilarious. But they did a set on their own first. I got the chance to talk to Bill, and he told me to always practice with a metronome. That's when I started getting into metronomes and drum machines and things like that.

I never could afford a really expensive drum machine, so for a long time I had one of those Thomas metronomes that went back and forth like you would use for a piano. I still have it. I would watch it while I practiced.

Years later, I got into guys like Dennis Chambers, Dave Weckl, Vinnie Colaiuta, and Alex Acuña. Then there were influences on me who were from outside of music, like my

pastor, who was a big influence on me when I was growing up. He would always tell me to not get anxious about wanting to be a drummer. He said to just continue to practice and to "Give God your all, and your gift will make room for you." It did.

**MD:** When did you decide to make this your life's work?

**Marvin:** I was always a sensitive person—I grew up with all sisters—and what people said to me and what advice they gave me really mattered and I took it to heart. Being a Christian, I wanted to always be in the middle of God's will. I never wanted to be at the wrong place, at the wrong time, doing the wrong thing. I wanted to be where I mattered most, where I'd be most effective.

I started praying and asking God what my purpose was. Something that was always obvious was that the music side of my life was important. I was always involved in it in some aspect, and seemingly always in Gospel music. Any of the pop or secular stuff just never felt right for me. It wasn't that I couldn't play it. I just, somehow, felt like a misfit. Finding out that this was really what I was supposed to do was a decision made after praying and playing.

I was always a responsible guy. I always had a regular job. At one time, I had three jobs for no reason. I didn't have any bills, but I was working at Chrysler, at a hospital in Michigan, and I also drove a city bus for ten years, all while I was playing. Then I

started playing with Fred Hammond in '94.

**MD:** How did you get that gig?

**Marvin:** He saw me playing bass guitar with a group called Rite Choice, and he asked if I would be interested in auditioning for Radical For Christ. I told him no, but if he ever needed a drummer, to call me. A few weeks later, he did, and I was part of the group for almost a decade.

I remember being in Arlington, Texas at a Six Flags date. I had been driving the bus back in Michigan for ten years at that point, and I was praying that day because I was just so exhausted from trying to make sense of all of it. Should I go on the road and give up my day job? At the time, I was married with one kid and another on the way. The responsibility of being a husband and a father, having two cars and a mortgage, always weighed heavily. But I remember being there and calling the bus company and telling them I wasn't coming back.

**MD:** Of the people you've worked with, who have been the most enjoyable for you as a drummer?

**Marvin:** I have to give a lot of credit to Fred Hammond. Playing for him for almost ten years, he gave me the opportunity to record some really incredible music, some Grammy-winning stuff and gold and platinum records. Working with him introduced me to a bunch of other people I got to work with, from Yolanda Adams to Cece Winans. I remember being on stage with him, and

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Stevie Wonder walked out and sat down with us.

Fred let me see a whole other musical side, and he was a great example to me not only as a musician, but far beyond the instrument—how to treat people right and stay humble. There are others I have to give credit to as well, like Yolanda Adams, for her fortitude and really pushing to be consistent.

Now there are people I road-manage, too, like Mary Mary. For years I was the booking manager with Fred Hammond. That's when I learned the production side of the business, like engineering. And I still play occasionally with Israel & New Breed. So I get to see both sides.

**MD:** Many of the Gospel groups, such as Fred Hammond's, are very large, with lots of background singers and horns. Can you share some tips on playing within a big group?

**Marvin:** Stay musical. My focus was to lock in with the bass player to create a solid foundation, while highlighting accents and lyrics with splashes, or "no crash" tom hits. You have to find a way to make the overall song come alive without taking it over.

**MD:** If you had to make a demo for God, featuring your best performances, what three songs might you want him to hear?

**Marvin:** The first one would be "There Is None Like You," which is on an instrumental record I did called Breathe. The second one would be "Let Me Praise You Now" [from Fred Hammond's Purpose By Design], which is a

real funky tune. There's another called "That Ain't Nothin'" [from Speak Those Things: POL, Chapter 3 by Fred Hammond], which is another real funky tune.

A lot of people know me for "Let The Praise Begin" [Hammond's Pages Of Life: Chapters 1&2], which is a 6/8 shuffle thing. I remember the first time I met Vinnie Colaiuta...someone had played that tune for him, and our friendship became what it is today because of it.

**MD:** What advice would you give to a young player who might want to play the kind of music you play but might feel there isn't enough work in that area?

**Marvin:** The advice that was given to me is the same advice I give out today: Be humble, study hard, and your gift will make room for you. I always pray before I practice, so I can have a deeper understanding of what I might not naturally understand.

**MD:** You mentioned that not everyone has the opportunity to take lessons. What do you suggest to those who can't?

**Marvin:** I suggest becoming a fan of music. Listen to all styles. Disregard your musical prejudices, because you can learn from any style—if you're listening.

**MD:** I understand that you're working on your own project.

**Marvin:** I am. For so many years I would start on my project, and then somebody else's would come along. I'd jump on theirs and put mine on the back burner. But I'm not doing that anymore. I've got about six tunes right

now.

One of the tunes that will be on the record is the one I did on the Modern Drummer DVD, "Get Your Life Back." The album version is going to be a duet with Dennis Chambers. There will be a bunch of songs that might be very different from what you'd expect of me. I play bass, I produce, I play keys, and I do sequences. I have a studio at my home, and I have a lot of amazing friends, so the folks I have on the record might surprise some people. I hope to have the album done by Christmas.

**MD:** You've had a great support system throughout your life.

**Marvin:** My mother, Grace, always made certain that, regardless of our financial situation, I had an instrument on which to express myself and be creative. She was, and still is, a huge inspiration on my playing. My family tolerated me during my learning period, and I will always appreciate and love all of them for it.

There are so many things I want people to know, including the fact that I'm so happy to be a husband and a father. I've been married nineteen years and my wife and I are slowly working on a book. It's about a musician's dream of being on the road and his wife staying at home, having to step up to the plate and hold it down, and how the two work together. I am so grateful to her. I wouldn't have been able to do all the things I love without her support.



# INTO THE METAL

## HOW BRONZE CYMBAL ALLOYS AFFECT YOUR SOUND

By Mark Karjaluoto

**W**e drummers, like most musicians, would like to think that we're always on the cutting edge, especially when it comes to the latest gear. But the fact remains that we make our "chick," "crash," and "ping" sounds on metal that dates back to the Bronze Age, over 5,000 years ago. And players have forever asked questions regarding the mysteries of the bronze used for cymbal making. For instance, why did bronze become the key metal for cymbals? How do different combinations of copper and tin—the elements that are the ingredients of bronze—produce different sounds? And, ultimately, how will knowing about the sonic properties of different bronze alloys help us make the best musical choices for our style of playing?

### Our Experts

For this story, MD contacted a number of representatives from cymbal manufacturers to get their unique and valuable insight into their use of bronze. Those reps include: Scott Liken, Istanbul Agop's manager of sales and marketing; Norbert Saemann, Meinl's director of artist relations; CEO Erik Paiste and US director of sales and marketing Andrew Shreve from Paiste; Nort Hargrove, Sabian's vice-president of manufacturing; Dick Markus, president of Stagg Cymbals; David Levine, vice-president of sales and marketing for TRX Cymbals; UFIP general manager Alberto Biasei; and from Zildjian, product communications specialist John King, and Paul Francis from the company's research and development team.

Another knowledgeable voice in this conversation is Edmond Bauthier, former president of Tosco Cymbals. Bauthier has worked with Sabian and currently consults for Istanbul Mehmet and Wuhan. Finally, we spoke to Drake Dameräu, a metallurgist for General Dynamics Ordnance and Tactical Systems at the Scranton Army Ammunition Plant. Dameräu is also a guitarist, and has previously owned a recording studio.

### To "B," Or Not To "B"

Bronze is a mixture of copper and tin, with other trace elements. Many beginners' cymbals are made of brass (copper and zinc). There are also specialty cymbals made of nickel-silver (copper, nickel, and zinc). But bronze powers the majority of profes-

sional cymbals. The designation of the letter B and followed by a number indicates that the alloy is bronze with a certain percentage of tin by weight. For example, the B20 alloy is 80% copper and 20% tin.

According to *The Cymbal Book* by Hugo Pinksterboer, bronze is the oldest known alloy, dating back to 3000 B.C. Cymbals first appeared around 1200 B.C., with biblical reference to the instruments appearing in 1050 B.C. Nort Hargrove says that the choice of bronze in ancient cymbals was a practical one. "The temperature [to forge it] was obtainable," Nort explains. "It could melt around 2,000° Fahrenheit. Steel has to be heated to 3,000° to 4,000°, which was almost impossible at that time."

It isn't exactly clear how the musical properties of bronze were discovered. Although there is little factually known about the alloys used, Pinksterboer writes that ancient holy cymbals are assumed to be B20.

There is clear evidence of the use of bronze both in church bells and in later cymbals. "In Italy," Edmond Bauthier explains, "the church bells were made of B20 alloy literally hundreds of years before anyone thought of making cymbals with the same material."

Why does bronze dominate cymbal making? The reasons are plentiful. Cymbal manufacturers have years of experience with it. And while there are detailed manufacturing processes, there is some simplicity to using bronze. Manufacturers note that high-tensile steels could work, but would involve more elements and costly manufacturing processes.

### It's What's Inside That Counts

While bronze is primarily made from copper and tin, other elements find their way into the mix.

Phosphorus prevents copper from oxidizing during the smelting process. Drake Dameráu says that without adding phosphorus, "You'll end up with little particles in the alloy called copper oxides, and those end up forming between the grain boundaries, weakening the alloy. What [phosphorus] will do is combine with the oxygen and get rid of the oxides."

Silver is also added to many bronze alloys to bind the copper and tin together. Manufacturers add the silver or buy copper that has traces of silver already in it. For example, Sabian buys copper containing silver ranging from six to ten ounces per metric ton.

"It's one of those old cook's recipes,

like a soup," says Nort Hargrove. "For some reason, those trace elements of silver seem to work with the two dissimilar elements of copper and tin. The copper melts at 2,000° Fahrenheit, the tin melts at 280° to 300°."

Some manufacturers add other elements to bronze to produce different sound and manufacturing qualities. These additives and their effects are closely held secrets.

### To Cast Or "Not" To Cast?

Many manufacturers refer to cymbals coming from either "cast" or "sheet" bronze, implying that there are "non-cast" cymbals. The topic is controversial, and needs an explanation.

A "cast" cymbal comes from an individual casting. Manufacturers pour molten bronze into a casting, roll the casting thinner, heat and cool the casting to strengthen and turn the metal into a workable state, and finally hammer and lathe the casting into a cymbal. In UFIP's case, cymbal-smiths pour molten bronze into a spinning mold that approximates the shape of the cymbal, heat and cool the alloy to add strength, and then hammer and lathe the casting.

"Sheet" cymbals aren't "non-cast," as is sometimes suggested. Rather, the metal is initially cast into thick strips, then rolled into large sheets that are closer to the final thickness of the cymbal. Cymbal makers will cut individual "discs" from the sheets, potentially (but not always) heat and temper the metal further, and then hammer and lathe each disc into a cymbal.

Each method offers different results. Some drummers prefer the individual character of cymbals made from their own castings. Others say that cymbals made from larger bronze castings are more consistent, allowing drummers to easily replace a lost or broken cymbal with a similar model.

Most B20 cymbals come from individual castings, although Paiste's now-discontinued Formula 602 series used discs from larger B20 castings. Alloys with less tin typically come from

"sheets" of bronze. According to Edmond Bauthier, "The B8 alloy, with a higher percentage of copper, is much harder and therefore unsuitable for the traditional B20 process of rolling an individual casting."

The specifics of casting are a source of intrigue. Cymbal manufacturers don't necessarily hide the ingredients of their alloys. But the smelting and casting processes are often secret, with those steps said to be vital to a cymbal's sound and durability.

"The special aspect of our alloy is the fact that that much tin makes the bronze alloy inherently very brittle," John King says, describing Zildjian's B20. "It was Avedis the first [in 1623] who discovered a way of putting it all together, rather than the actual blend of the tin and copper."

### The Classic: B20

For centuries, cymbalsmiths relied almost exclusively on B20 for cymbals. Even with more alloys on the market today, B20 remains the backbone of many cymbal companies' professional lines.

As we've explained, B20 bronze is composed of 80% copper and 20% tin. Representative B20 cymbals include Zildjian and Sabian's professional series, Paiste's new Twenty series, Meinl's Mb20 and Byzance series, and many of the cymbals from smaller Turkish manufacturers.

Though B20 has historically found use in church bells and cymbals, it's not easy to work with, requiring cymbalsmiths to adopt new techniques. "Using the same metal for the production of relatively thin cymbals," Edmond Bauthier notes, "required passes through a rolling mill, with re-heating of the metal after every two or three passes. When the required thickness was finally obtained,

Zildjian Ks, Paiste Twentys, Meinl Mb20s, and Sabian Xs20s are examples of cymbals made with B20 bronze alloy.



the cymbal was nearly as brittle as a drinking glass—quite unsuitable for lathing and hammering.”

“A heat treatment is necessary to reduce the molecular tension of the bronze and to give strength and resistance,” adds Alberto Biasei. “Each cymbal is put inside a ‘tempera’ oven, where it remains at the same temperature for a specific amount of time, depending on the size and weight of each cymbal. Then the cymbal is cooled very fast.”

What happens to the metal through this heating/cooling process? Dameráu says bronze alloys have several “phases” in terms of how the metal’s crystals are arranged. Each phase has unique properties and strengths. Heating and cooling the metal can “rearrange” those crystals, putting the metal in a state where it’s thin but also strong.

The sound of B20 ranges from bright, clear crashes through dark, trashy rides. Given its centuries of use, the musical combinations from B20 seem almost endless, with new models introduced every year. Dick Markus notes, “By modifying the ratio of weight, density, bow, bell size, bell mass, hammering style, location, and impact, we are creating some totally different sounds from the same basic alloy.”

Many manufacturers say B20 offers a complex-sounding cymbal. One reason might be the grain structure of the metal. Paul Francis

says that repeatedly rolling a cymbal casting in different directions produces a complex grain structure, with many “paths” for the sound to travel on.

“The more tin in a bronze alloy, the darker and lower the overall sound gets,” adds Norbert Saemann. “The more copper in a bronze alloy, the more highs and cut the overall sound gets. So the amount of tin is like a natural equalizer for the cymbal’s general sound.”

Why does B20 remain such a mainstay? David Levine compares its use in cymbal production to using maple for drum shells. “You can play other woods, metals, and even acrylics, but sooner or later you always come back to loving the sound of maple,” he explains. “Versatile materials like B20 or maple also provide each manufacturer with the flexibility to create instruments that represent their own taste, knowledge, and experience.”

### **B8: The “New” Classic**

The use of different bronze alloys for cymbals began in the 1960s, as music grew louder. Paiste found that the B8 alloy—bronze composed of 92% copper and 8% tin, a formula commonly used in semi-conductors—helped cut through the noise.

Paiste debuted its B8 cymbals with the Stambul 65 line. The Giant Beat and 2002 series followed in 1967 and 1971, respectively. Andrew Shreve says the 2002 series found its way onto key records in the 1970s, including those of Led Zeppelin, The Who, Deep Purple, and ELP. “I think it caught on because it was a brighter cymbal,” Shreve suggests. “It was an alloy that was a lot more user-friendly for the style of music that was coming out.”

Through the years, Paiste’s 2002 series has remained a mainstay of their professional lines, including the rock-oriented Rude series and the recently re-launched Giant Beat series. Although Paiste’s B8 products have their roots in louder music, the company also offers thinner models more appropriate for jazz.

Zildjian and Sabian began offering B8-alloy cymbals in the 1980s. But they’ve aimed most of these cymbals at beginners. The lower cost of the B8 alloy lends itself to those lines, at least for the North American manufacturers. “People don’t realize the ultimate cost of tin,” explains John King. “Every little percentage point that is added to the alloy contributes significantly to the cost of making the cymbal.”

But why haven’t North American manufacturers used B8 for more expensive cymbals, as Paiste has? Reps from Zildjian and Sabian indicate they can achieve a broader range of sounds from their B20 alloy. “I give Paiste credit where credit’s due,” adds Nort Hargrove. “They’ve been able to take those [B8] alloys into another level. But they haven’t been able to keep the price down to a North American affordability.”

An explanation for the generally more cutting sound of B8 can be found in the grain of the metal. Paul Francis says that as B8 alloy is rolled, it develops a grain structure that goes in one direction. This leads to fewer “paths” for the sound to travel on compared to a cymbal with grains in different directions. The result is a more “direct” sound.

“You can see the grain in the metal much like in a piece of wood,” Paul explains. “The metal mills that make B8 alloy are set up to roll only in this manner, so this is why the grain structure is what it is.”

Along with their student and semi-pro series, the major North American manufacturers have produced B8 cymbals for specific audiences. Zildjian’s ZXT Trashformer is an ultra-trashy crash designed with drumming wizard Mike Mangini. Sabian’s Signature series includes B8 cymbals such as the Explosion crashes, developed for The Red Hot Chili Peppers’ Chad Smith, as well as ride and Chinese cymbals developed for famed Vanilla Fudge/Rod Stewart drummer Carmine Appice.

### **Paiste Sound Alloy: The New Secret**

After pioneering the use of B8 in cymbals, Paiste redefined bronze again with the Paiste Sound Alloy.

“In the early ‘80s,” explains Erik Paiste, “my uncle Robert Paiste wanted to try a new alloy to make cymbals. He wanted to find out what else could be done. Call it a thirst for knowledge, an alchemical quest, or just plain curiosity, it’s all been part of the idea. It took most of the rest of the decade to work together with a foundry to find a suitable alloy, the



**B8 alloy is used to make Meinl's Amun, Zildjian's ZXT, Paiste's 2002, and Sabian's B8Pro cymbals.**



Paiste's "Signature" series uses a B15 alloy developed by Robert Paiste in 1989.

how it is produced (heat and pressure treatment), and control of trace elements—play a role."

The first series made from the new bronze was the Paiste (Signature) line, which debuted in 1989. Later additions include the Sound Formulas (discontinued), the Traditionals for jazz musicians, and the New Signature line.

As for the overall sound of the Paiste alloy, Andrew Shreve explains, "A B8 cymbal is going to have a brighter character. It's going to lean toward the mid-highs to highs. A Signature is going to lean toward the mid-high to mids, with hints of brightness. I find that the Signature bronze has a fuller, more complex sonic character."

Signature Alloy."

According to patent documents, Paiste's Signature Alloy is bronze with about 15% tin. The specifics of what gives the Paiste alloy its unique sound are under wraps.

"In creating a bronze alloy," adds Erik Paiste, "many factors—including chemical composition, the microstructure of the alloy,

to add more tin, you get some more low-end sounds, overtones, and undertones."

Meinl and Zildjian's B12 products have attracted the attention of professional drummers. Metal drummer Jason Bittner of Shadows Fall uses Meinl's Sound Caster crashes for their more cutting sound. Zildjian endorses Roy Haynes and Dave Mattacks have reportedly chosen ZHT models.

In 2006, Meinl introduced another bronze derivative, this time in the guise of the Mb10 line. Made of B10 alloy (90% copper, 10% tin, and some silver), the cymbals are marketed by Meinl as having "a beautiful interaction between powerful projections, warm sound characteristics, and well balanced frequencies."



### B10 And B12: Tweaking The Tin

Recently, Zildjian and Meinl have developed cymbals using B12 (88% copper and 12% tin). Meinl introduced its B12 Sound Caster line in 2004. Zildjian launched its ZHT series in 2006 as a bridge between beginner and professional cymbals.

"B8 is very focused in the high-frequency ranges," says Paul Francis. "When you start

### The Future..B Infinity?

Given the increased use of different bronze alloys, the possibilities for new variations seem endless. But don't expect cymbals made of bronze alloys with more than 20% tin. Cymbal manufacturers widely agree that increasing the amount of tin is difficult.

"Increasing beyond 20% tin would make the metal too brittle to really work with, and

Meinl's Mb10 series is named for its B10 alloy.

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it probably wouldn't sound great," says Scott Liken. "Different grades of alloy have different bonding and malleability properties, which affect durability and sound."

Drake Dameráu says it's possible to add more than 20% tin to copper when the metal is molten. But when it cools to room temperature, he explains, the excess tin that doesn't combine with copper comes out of the solution, forming "specks" between the bronze crystals.

"Because there's these little inclusions—we'll call them specks of garbage or dirt between these crystals—the material will crack along those crystals."

Some manufacturers note that they have tried or are trying metals other than bronze. But old habits die hard, according to Nort Hargrove. "The copper alloys are a lot more affordable than the high-pressure, high tensile-strength steels and super alloys," he explains.

### The Metal Or How You Work It?

While the number of bronze alloys used in cymbal-making has increased, manufacturers have different perspectives on the impact of these alloys.

Meinl is the only company to use four different types of bronze, and promotes the choice of metals as critical to defining a drummer's

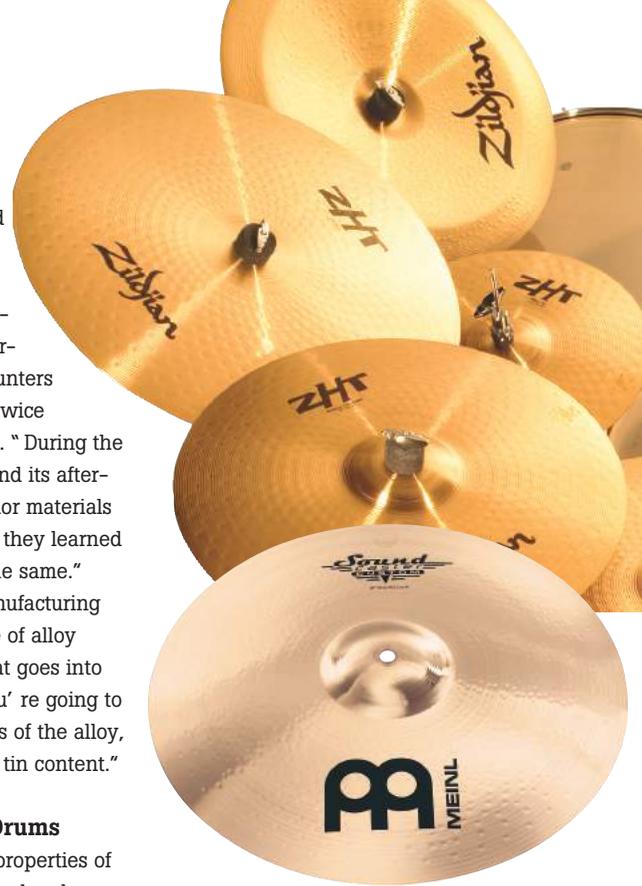
sound. "The more bronze alloys used in cymbal making," Norbert Saemann says, "the greater the number of the fundamental sound varieties and choices for drummers."

"What you do in terms of shaping the cymbal is of equal and perhaps paramount importance," counters Erik Paiste, whose company has twice brought different alloys to market. "During the Great Depression, World War II, and its aftermath, my family had mostly inferior materials to work with. By sheer necessity, they learned how to extract great sound just the same."

Paul Francis notes that the manufacturing process is vital, although the type of alloy makes a difference as well. "What goes into the metal," he adds, "is what you're going to get out of it—within the limitations of the alloy, which really is dependant on the tin content."

### Takin' 'Em To The Drums

Okay, we've heard about the properties of the various bronze alloys from people who use them to manufacture cymbals. Now its time to hear from people who play those cymbals. Please turn to page 132 to learn how top drummers select cymbals made from specific alloys to help them achieve their musical goals.



Zildjian's ZHT and Meinl's Sound Caster series feature B12 bronze.

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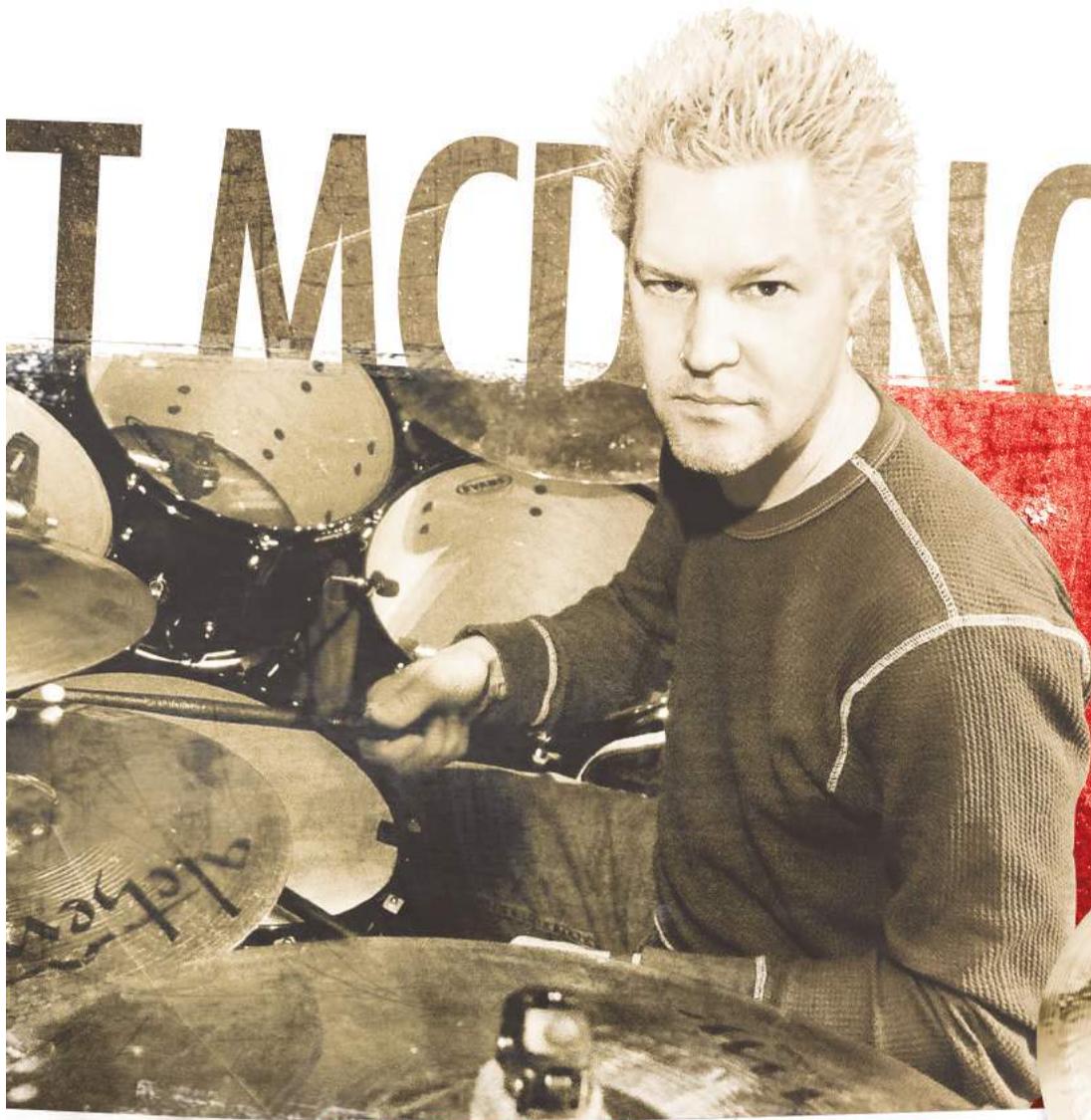
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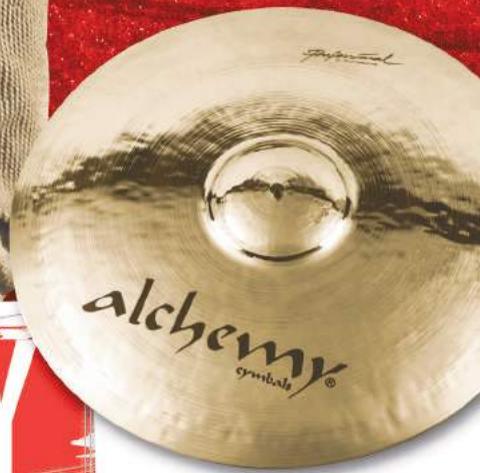
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# ARTISTS ON THEIR ALLOYS

## **Carmine Appice**

### **Vanilla Fudge, Rod Stewart**

**Carmine uses Sabian's Hand Hammered (B20) crash cymbals, as well as Signature series ride and Chinese cymbals made of B8 alloy.**



Alloys do affect the sounds of the cymbals. My Signature cymbals are made from alloys that are different from my other cymbals, and they have a shorter decay. But that's also due to the way they're made. My Hand Hammered cymbals are made of a different metal, and they also have a short decay. The hammering does that. So I don't care what a cymbal is made of, as long as it sounds good for what I use it for. To me, crashes should crash and decay quickly—and mine do!

We are drummers, not cymbal makers. I've always been able to tell Sabian what I want my cymbals to do, and they usually give me different options to pick from. Sometimes these options include different alloys. My original Carmine China was made with a sort of nickel alloy...totally different from any other cymbals Sabian made at the time.

We're working on a whole new set of Carmine cymbals that have different alloy combinations again. So it's the sound—not the alloy—for me.

## **Jason Bittner**

### **Shadows Fall**

**Jason uses a combination of Meinl cymbals, including their B8 Rakers, a B10 signature ride, B12 crashes, and B20 Chinese models.**

Let's use my signature ride for an example of what I prefer in a cymbal. The Mb10 (B10) alloy is perfect, because I wanted a heavy, penetrating sound. However, I didn't want it to sound really dark (like the Mb20). The Mb10 alloy is more responsive and produces a brighter sound while still retaining the dryness and penetration that I need for my ride to cut through walls of guitar cabinets.

But on the other end of the spectrum, I use Chinas that are made out of B20 alloy, because I want that darker sound. I use the same cymbals

live that I do in the studio, but I might use medium crashes in the studio, where I normally use Powers live.

My crashes generally all come from the Sound Caster line, which has the B12 alloy and a nice, cutting tonality. In my setup I also use brilliant-finish crashes, which tend to be a little warmer than their non-brilliant counterparts.

## **Marco Minnemann**

**Marco primarily uses Zildjian's B20-alloy K and K Custom series, but was involved in the development of the new B12 ZHT cymbals. He also uses two pairs of ZHT hi-hats.**

Most of the cymbals I'm using are B20s. They offer more warmth without losing the precision of the tone. They also integrate nicely without being too noisy and bleeding into the drum mics too much (speaking for my preferred setup, of course).

I'm using the ZHTs as additional hi-hats and cable hi-hats: an 8" and a 10". I've traveled to the Zildjian factory quite a few times recently to look for different cymbal and alloy variations. Especially for the small extra hi-hats, it took a while to make a decision. Despite their small size, I felt it was important to have an alloy that allowed them to sound sharper with a little "cutting-through" attitude and more treble boost. I think that's exactly what B12 offers, especially for these smaller hi-hats. It makes sense. Try it out, you'll hear this particular "sharpness" when hitting it with the stick tip, and especially on the "chick" sound when played with a foot. I put a lot of value in that because of my footwork variations played between pedals.

## **Paul Wertico**

**Paul has used Paiste's Formula 602 (B20) and 2002 (B8) series. He currently uses a mix of cymbals, including models made of the company's proprietary Paiste Sound Alloy.**

It's funny talking about alloys, because I've never concerned myself with them. To me, it's all about the sound and feel, and whether the cymbal does what I want it to do. Over the years I've certainly noticed that different models have different timbres or dynamic qualities, but for me it's more about the way the cymbals respond, the way they cut, and the way they feel.

Your cymbal sound is so much about your touch, the sticks you use, the angle you hit a cymbal at, how many fingers you hold the stick with, whether your thumb's up or down...these things bring whatever you're hitting to life. I can pretty much hit any cymbal and get it to sound the way I want it to.

When you find a good cymbal—whether it's yours, or you're in a store, or you're sitting in on someone else's set—there's just some-

thing personal about how it sounds to you...you're not thinking, "Wow, what's this made of?"

## Cindy Blackman

**jazz great, Lenny Kravitz**

**Cindy uses Zildjian's flagship K Constantinople cymbals, made of B20 bronze.**

I favor cymbals that include B20—traditional Turkish-style, like old K Zildjians. However, the new series from Zildjian are great. I worked with Zildjian to design a ride, the K Dark medium, which is really versatile.

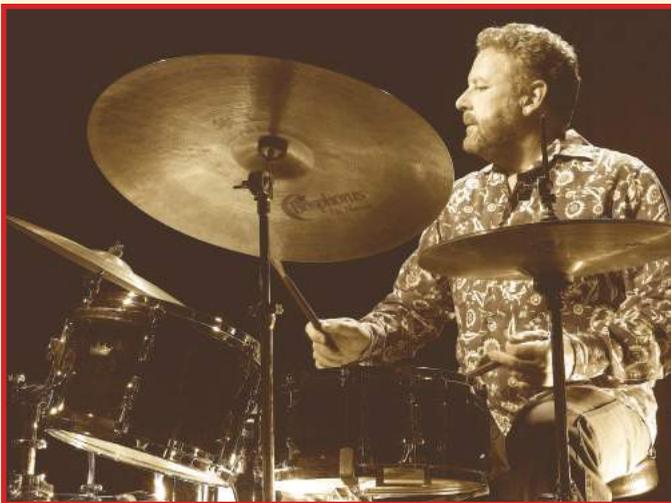
The cymbal alloy, in addition to how the cymbal is made, affects the feel and tone of a cymbal, as well as the overtone series. The alloy can make a ride speak with clarity and warmth when intricate passages are played on it—or have a colder, harder sound and feel. Crash-wise, the alloy can make a cymbal project or sound muted or dead. I prefer the alloys (like old Ks) that give cymbals life in their sound and allow them to speak, whether they're ride, crash, or sock cymbals.

I prefer the darker, prettier sounds that cut and have musical overtones. So the cymbals that work for me best are old Ks, K Constantinoples, and Dark Ks, and I've also used the Zildjian Orchestral ride. And I use the same setup for studio and live work.

## Jeff Hamilton

**Jeff Hamilton Trio, Diana Krall**

**Jeff uses his own signature B20 Hammer cymbals by Bosphorus.**



Bosphorus cymbals are cast from a traditional 80/20 bronze mix. However, each manufacturer modifies the mixture in proprietary ways. This can include the addition of trace elements of other substances, or simply altering the percentages of new and recycled copper. Copper is highly malleable and is one of the most recycled minerals in the world.

Most of the copper from the time of the pharaohs is still in existence today, perhaps in a cymbal you currently own. However, I think the best look at what gives a given cymbal brand its characteristic sound comes from an analysis of the process. At Bosphorus, every cymbal is completely hand-made. I think the artistry of our master cymbalsmiths is every bit as important to achieving my cymbal sound as the alloy used.

## Matt Chamberlain

**first-call studio drummer**

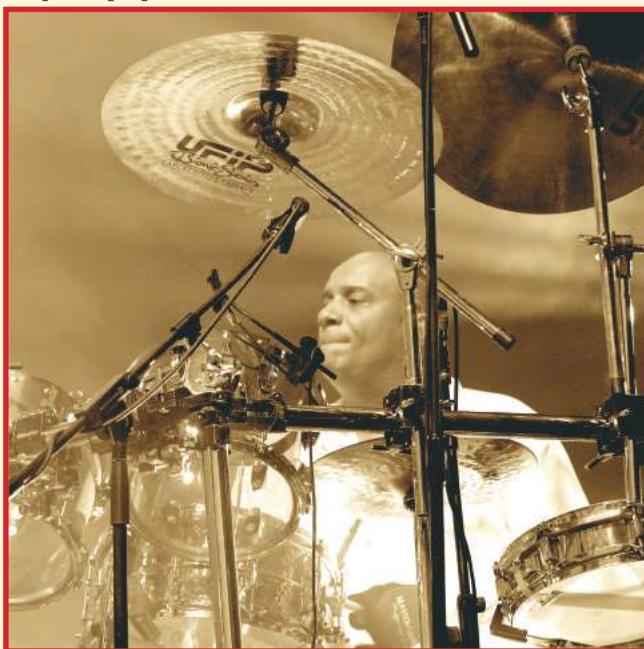
**Matt uses Istanbul Agop's 25th-anniversary hi-hats and crashes, along with a Mel Lewis ride, all made from B20 alloy.**

I notice that cymbals made before 1970 have a totally different look and sound from most cymbals made today. I think this has to do with the metal lathing and hammering. In studio work, I tend to use a vast assortment of cymbals, depending on what is needed. I gravitate towards the old Istanbul Ks or the newer Istanbul Agops, mainly because of their musical tone, but also because they're way quieter and blend with the drums better. It just makes it really easy to get a great drum sound when the cymbals aren't bleeding into every mic.

## Mel Gaynor

**Simple Minds**

**Mel uses UFIP's B20 Bionic series, along with other bronze alloys for special purposes.**



I favor B20 alloys, as they have the purest mineral content and the richest sound qualities. But if I require a trashy China sound, I favor a B10 or B12 compound, which is lighter and less dense.

As far as how different types of cymbals—rides and crashes, for instance—sound together, there are so many different variations. For instance, my rides are very dense in sound and color, as are my crashes, so B20 alloys are perfect for me.

## Thomas Lang

**Geri Halliwell, Robbie Williams, Bonnie Tyler, Mick Jones**

**Thomas uses a combination of Meinl's B20 Byzance series, along with his own signature cymbals made of a non-bronze FX9 alloy. I**

like drum sounds that are big, beefy, drummy, and woody-sounding. The cymbals should be part of that fatness, so they shouldn't be too loud. My cymbals are made from a special alloy, FX9, which is composed of several different metals [69% copper, 15% zinc, 15% manganese, and 1% aluminum], as opposed to the alloy that most cymbals are made of, B20, which has only two metals. The FX9 represents the

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same vibratory characteristics as B20, but they're a little quieter—and also more affordable. I play my cymbals very, very hard, and these are perfect. They're never too loud and are easily controlled when you mike them up.

## **Joey Waronker**

**Beck, REM, Elliot Smith**

**Joey plays a range of Istanbul Agop cymbals made of B20 bronze, but he's played cymbals made of other bronze derivatives.**

I usually prefer B20 for all my cymbals—this is my personal taste, but I go for whatever sounds work well for a song and inspire me. B20 has lower overtones that sit in the mix in a way I usually prefer.

Every sound I choose is subject to whatever musical situation I'm in. In general, it seems that B15 and B8 produce a brighter, crisper, more present tone with longer sustain than B20 does. They're sometimes kind of glassy-sounding. I prefer B15 and B8 for hats and rides when I want a really clean, pretty, yet bright sound. The crashes can sometimes sound too metallic for me, with some harsh high-frequency overtones. This works great when there are huge guitars, which will eat up the harsh overtones. Some very thin B15 and B8 crashes have beautiful hollow tones with long decays, which can work in the right situation. The Turkish-style cymbals are always darker and more complex, with less harsh overtones and quicker decays. And the crashes always break up in a pleasing way to my ears.

Typically, if guitars are bigger-sounding, and if you're going for a generally brighter, punchier sound, then you need brighter, heavier cymbals. This doesn't necessarily mean I go straight for B15 or B8—there are heavier Turkish-style cymbals that will be bright enough to cut but that have some trashiness, which translates as a unique character.

## **Vinnie Paul**

**Pantera, Damage Plan, Hellyeah**

**Vinnie uses Sabian's AA (B20) rock cymbals for heavy metal music.**



I don't know what Sabian makes my cymbals out of or how they make them. What I do know is that I beat the heck out of them, and that they're the only cymbals I've ever used that don't break and always sound nice and brilliant and bright. They're the right kind of cymbal for me to use for the type of music I play.

I definitely use thinner cymbals in the studio. The thick ones just are too heavy-sounding. They don't have the brilliance that you need to make a record with. I still stay with the AA line, but I just use thinner ones when I'm recording.



  
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The Rolling Stones'

# Charlie Watts In 1967

## The Year Of Experimentation

by Ed Breckenfeld

MUSIC KEY	
open	O
H.H.	⊗
T.T.	⊗
S.D.	⊗
F.T.	⊗
B.D.	⊗
H.H. w/ foot	⊗
Ghost note	⊗

For decades, The Rolling Stones have served up their brand of raunchy, bluesy rock 'n' roll to millions of fans around the globe.

They've outlasted trends, age restrictions, and most of their '60s contemporaries. To drummers, Charlie Watts represents a throwback to a time when feel mattered more than flash.

Despite his jazz tastes, Watts helped develop the idea of the prototypical rock-solid groove drummer. He has always given the Stones exactly what they need, even when the band

would occasionally break away from its roots-based sound. This month's Off The Record takes a special look at one of those times.

The year 1967 was unlike any other in the Stones' career. Under the influence of The Beatles and Bob Dylan, the band released their most pop-oriented album, *Between The Buttons*, the odds-n-sods collection *Flowers*, and the overtly psychedelic *Their Satanic Majesties Request*. As 2007 comes to a close, let's go back to see what Charlie was up to forty years ago with "The World's Greatest Rock & Roll Band."



### BETWEEN THE BUTTONS

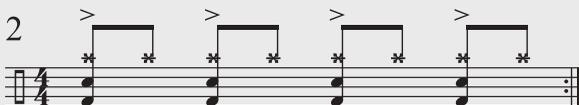
#### "Let's Spend The Night Together"

With important contributions from multi-instrumentalist Brian Jones, this record features a strong batch of Mick Jagger/Keith Richards tunes, tied together by Charlie Watts' insistent rhythms.

Charlie employs two grooves for the hit single "Let's Spend The Night Together." Early in the song, he stays on the hi-hat for both grooves. But after an eight-bar breakdown, the band explodes into the song's climax, where Charlie's riding crash cymbal matches Mick Jagger's vocal energy. Here's his verse beat. (0:19)

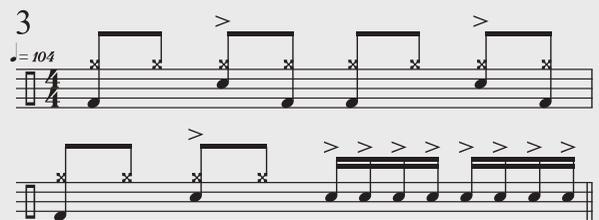


Here's Watts' chorus beat. Check out the push/pull effect between the offbeat rhythms of the vocals and Charlie's relentless quarter notes. (1:55)



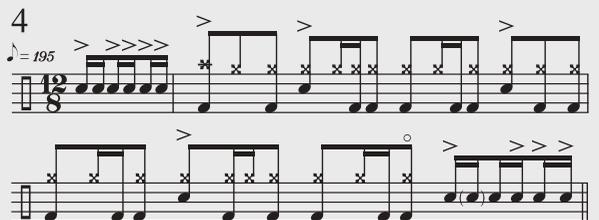
#### "Ruby Tuesday"

This delicate tune requires no drums until the chorus, where Charlie inserts one of his favorite fills. He moves this reoccurring fill around so that it fits nicely between the vocals. (0:37)



#### "She Smiled Sweetly"

Like Ringo Starr and other '60s drummers, Watts has an unmistakable sense of swing in his playing. On this 12/8 tune, Charlie's fills and groove sit at that halfway point between straight 16th notes and triplets. (0:11)



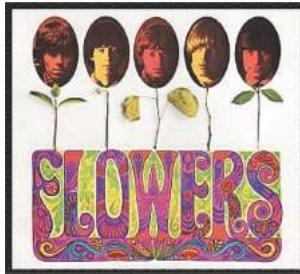
#### "All Sold Out"

Watts came up with an interesting sequence for the end of this track. Based on the 8th-note kick drum pattern that occurs at the end of each chorus, Charlie works in snare and hi-hat accents as the song begins to fade out. (1:51)

5  
♩ = 120

**"Complicated"**  
The middle of this tune contains a rare solo spot for Watts, which is similar to the tom-tom break from The Surfaris' *Wipeout* (1:28)

6  
♩ = 151



**FLOWERS**  
"Out Of Time"

Not long after the release of *Between The Buttons*, the Stones suffered through a series of notorious drug busts, forcing the band to lay low for a while. In the interim, their American label patched together the album *Flowers* using a few cuts from previous albums plus some unused tracks. In the chorus of this track, Watts accents the open hi-hat on the backbeats, which is reminiscent of a classic Motown groove. (0:46)

7  
♩ = 125

**"Mother's Little Helper"**

Charlie leads into the last verse of this single with this quick fill. Notice the subtle dynamic changes in his accents. (2:09)

8  
♩ = 102

**"Ride On, Baby"**

Here's another nice fill from Charlie. The gradually opening hi-hat creates a short build that leads into the fill, where the drummer syncopates rhythms around two downbeat bass drum notes. (0:19)

9  
♩ = 130



**THEIR SATANIC MAJESTIES REQUEST**  
"2000 Man"

Now we've come to one of the Stones' most controversial albums. Charlie Watts was swept up in the experimental attitude of the recording sessions, which led to the enigmatic beat in this track. His three-note repeating pattern (two kicks and one snare) takes three measures to complete itself in the song's 4/4 time signature. (0:27)

10  
♩ = 87

**"She's A Rainbow"**

Charlie's flowing groove sets the groundwork for one of the Stones' happier songs. That touch of swing is ever-present. (1:24)

11  
♩ = 106



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## CHARLIE WATTS

### "2000 Light Years From Home"

This psychedelic classic features one of Watts' coolest entrances. After the song's spacey intro, the drummer leads into the verse with a syncopated rhythm, followed by a crescendo on a tom. (0:51)

12  $\text{♩} = 119$



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# Latin Funk

## Part 1: Using The Cascara To Build Grooves

by Jim Payne

### MUSIC KEY

open	○
H.H.	⊗
S.D.	●
B.D.	●

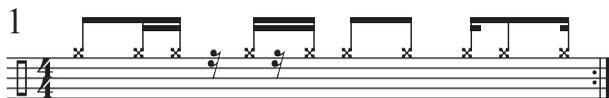
**I** often think of funk drumming as a conversation between the snare and the bass drum. These are the main voices of the groove. But when you begin to incorporate right-hand

hi-hat variations, it makes more sense to figure out the hand pattern first, and then add the bass drum. When you break down grooves this way, complicated 16th-note patterns become much easier to play.

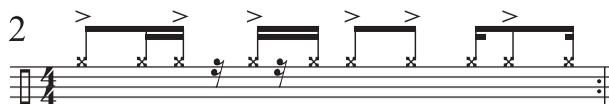
All of the grooves in this article are built by playing a Latin bell pattern in the right hand, and then adding in the left hand and bass drum. You should master the hand patterns first, then add the foot.

### 3:2 Cascara—Linear Style

Here's a basic 3:2 cascara pattern that would be played on a cymbal or the side of a timbale in a traditional Latin band. Try playing it on the hi-hat.

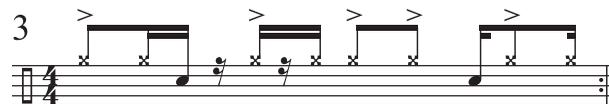


Now add some accents to help make it groove.



Once you've internalized the cascara, substitute left-hand accents on the snare drum for some of the notes. When you do this, you're playing in what's known as a "linear" style, which means that the hands don't play together. You're still playing the basic cascara rhythm, you're just orchestrating it between the hi-hat and snare.

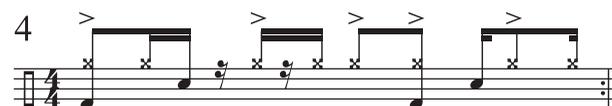
Try substituting the left hand on the "ah" of beat 1 and on beat 4. This snare pattern is similar to what Harvey Mason played on "Chameleon," from Herbie Hancock's classic album *Head Hunters*.



Once you have the hand pattern together, add the bass drum to create a complete funk groove. The main difference between Latin and funk drumming is that the Latin rhythm section usually

accents beat 4. But in funk, beat 1 is the primary accent.

The bass drum pattern in Example 4 is very common in funk. For example, you can hear it in Jabo Starks' beat on the James Brown song "Soul Power."

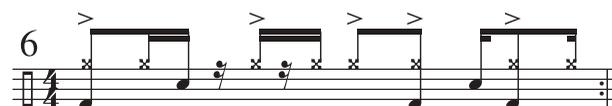


Our next groove features one of my favorite bass drum patterns. If you start on the "&" of beat 3, you'll notice that the bass drum is playing on every third 16th note. This makes the groove feel like it's falling into the downbeat (beat 1).

Here's the cycling bass drum pattern by itself.

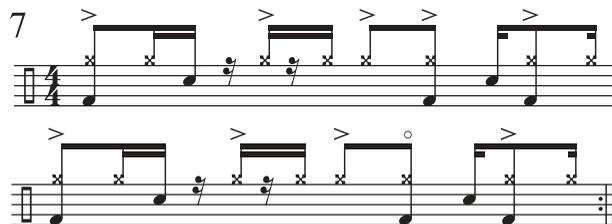


And here's what it looks like when you combine it with the previous hand pattern.



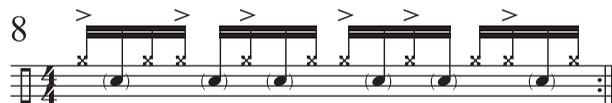
### Two-Bar Phrases

Two-bar funk grooves can sound more interesting than a single repetitive beat, even if there's only a slight change in the second measure. Here's a two-bar pattern that has a hi-hat opening on the "&" of beat 3 in the second measure.

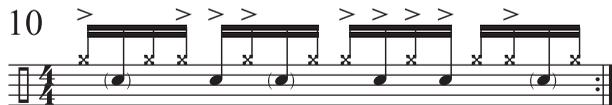
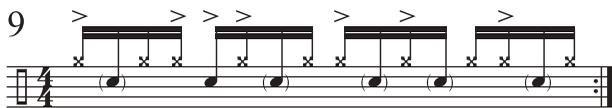


### 3:2 Cascara—Fill-Ins

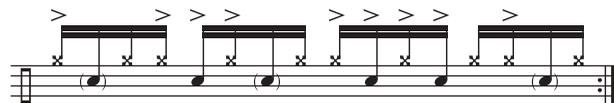
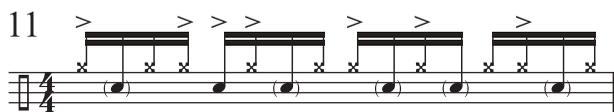
Another way to turn a Latin bell pattern into a funk beat is by adding the left hand in the spaces. To do this, play ghost notes on the snare whenever the right hand is not playing the hi-hat.



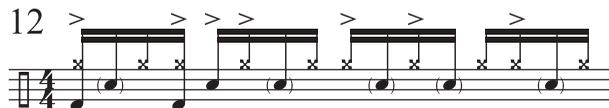
Now accent some of the snare notes.



If you play Examples 9 and 10 back to back, you get a funky two-bar phrase. Again, master the hand pattern before adding the bass drum.



Now experiment by adding different bass drum parts and hi-hat openings. Here's a two-bar phrase that's based on the previous examples. Let the open hi-hat at the end of the pattern ring until the downbeat of the next bar.



**Jim Payne** teaches in New York City and performs with The Jim Payne Band. For sound samples of these beats, visit [www.funkydrummer.com](http://www.funkydrummer.com).



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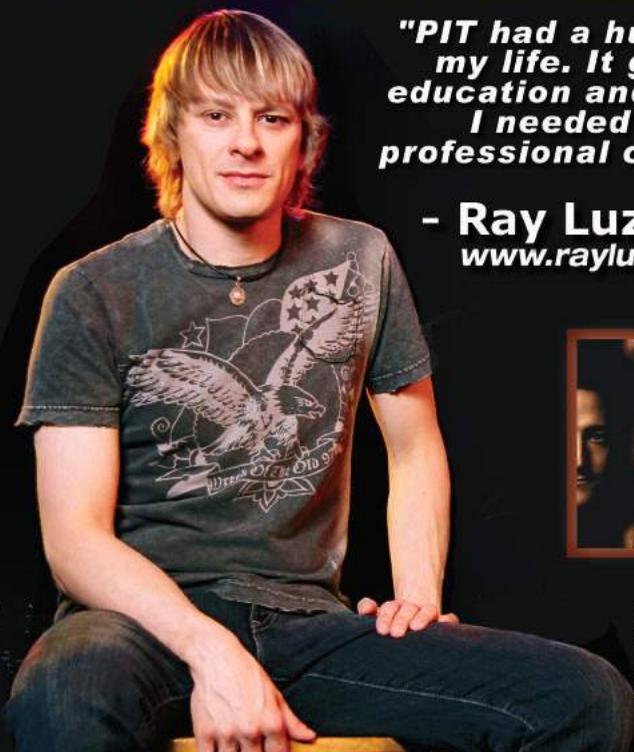


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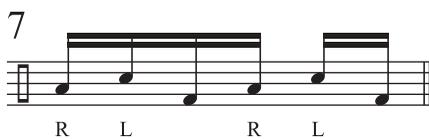


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The six-note pattern could be played as follows.

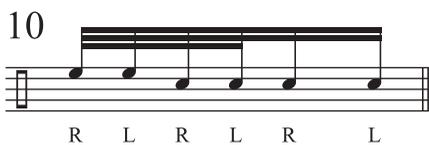
7  R L R L

8  R L R L

9  RL R L RL R L

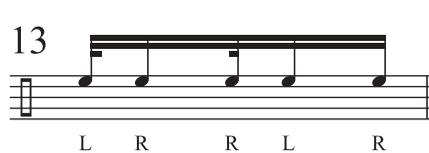
If you want to take this concept a bit more “outside,” try substituting other figures for the two parts of the phrase. The sextuplet (Example 2) has the value of a quarter note, and the second part of the phrase (Example 3) has a value of six 16ths. So you can replace the original patterns with other figures that have the same rhythmic value.

Here are a few substitutions you can use for the sextuplet.

10  R L R L R L

11  R L R

12  R L R L R L

13  L R R L R

14  L R L R L R

And here are a few you can substitute for the six 16th notes.

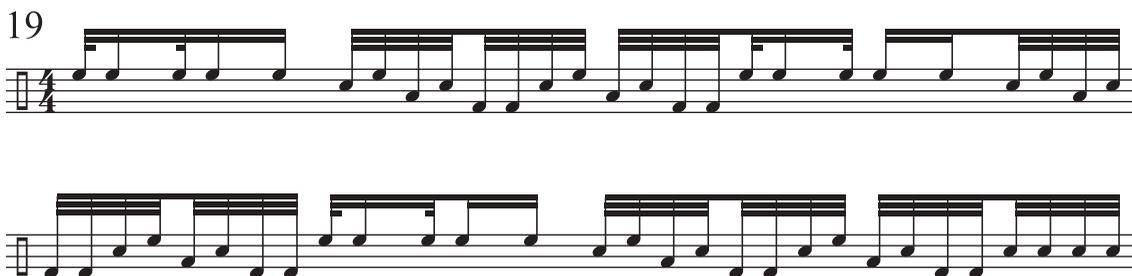
15  RL R R L RL R R L

16  R L R L R L R L R L R L

17  R L R L R L R L

18  R L R L L R L R L L

Once you have the basic figures down, try plugging them back into the original phrase. Here’s what it looks like when you substitute Examples 13 and 17 for the originals. (In order to make the phrase resolve after two measures, you have to add four 32nd notes to the last beat.)

19 

Now that you understand the basic concept, experiment with different combinations to find ones that appeal to you. Then try applying the same principle to your own phrasing ideas.



**Paul DeLong** is one of Canada’s foremost drummers and music educators. He is currently playing with David Clayton Thomas (Blood, Sweat & Tears), freelancing, and teaching at Humber College in Toronto. Paul is also a clinician for Yamaha and Sabian.



# Playing In The Pits: Drumming For Musical Theater

## Part 1: Getting Prepared

by Larry Lelli

MUSIC KEY	
open	○
H.H.	⊗
S.D.	●
B.D.	●

**W**hen I was a junior in high school, I got a call from the musical director at the local university. "We'd like to employ your drumming services for a two-week

production of Camelot here at the college. Can you also play some of the percussion instruments? We're combining the drum and percussion chairs into one book, so we'd like you to play as much of it as possible. Are you interested?"

A combination of excitement and fear rushed through my body. I was thrilled to be called for a two-week gig, but I panicked at the idea of having to play with a conductor in an orchestra pit and try to cover percussion parts along with the drums. But eventually I said yes to the gig, and thus began my bizarre journey of discovery regarding how to play for Broadway-style musicals. That experience opened my mind—and a few doors—and eventually led to a fun-filled and eventful career of playing in the Broadway pits for over twenty musicals. Needless to say, I'm glad I didn't let my anxieties stop me from taking that first gig.

### Two Different Worlds

Playing drums for a musical show is very different from playing any other gig. You'll be dealing with a conductor, constantly fluctuating tempos, and a large group of actors, singers, and dancers that you might never see if you're in a traditional orchestra pit. So what do you need to know in order to best prepare for this kind of work?

We'll assume that you have all the basic drumming skills covered, including the ability to play with solid and steady time, and, most importantly, the ability to play at all dynamic levels. If you can't play a fast 2-beat pattern very softly, you probably won't get much work in the pits. Musical directors (or "MDs") and conductors love drummers that have a wide range of dynamics at their disposal. The last thing the MD needs is to have to strain to hear the actors singing onstage because the drummer can't play softer than a roaring locomotive.

### Cover All The Bases

Next, you must be able to play all of the different basic styles of music: swing, 2-beat, marches, Latin, country, rock, and many more. Why, you ask? Because most shows these days will incorporate elements of all of these various styles. When I was in the pit for *The Producers*, I played orchestral snare/cymbal parts, hand percussion, parade marches, big band swing, ballads with brushes, traditional show-style 2-beats, a rumba, a mambo, a tango, and a beguine! Often, the music you're given by the composer might not have any notation, but will simply read, "Play samba time for 16 bars." Having a basic knowledge of all the different musical styles will let you know what to play in any situation.

### Ya Gotta Know The Territory

Before you attempt to play a show, you should get some background on what Broadway musicals sound like. Go to your local library, or ask a teacher or a Broadway lover to lend you some show CDs, and give them a listen. Try to get a variety of different "classics," if you can. *Oklahoma*, *The Music Man*, *Anything Goes*, and *Cabaret* are a few well-known shows from years ago, and they're a good place to gather information on what is expected of a drummer in traditional musicals.

More than likely, these are also the types of shows you'll be asked to play on the regional scene. When you're listening, home in on how the drums fit within the music. Generally speaking, your role as a pit drummer is to provide support for the performers onstage, not to be the star soloist. Of course, there are exceptions when the drums will play a more prominent role, like during extended dance breaks or in instrumental sections where the band itself is being featured. But 99.9% of the time, the pit is not the place to show off your mastery of your favorite Danny Carey licks.

### Instrumental Versatility

Following your listening sessions, it will behoove you to learn at least a little something about playing all of the different percussion instruments. Check out educational DVDs, or take a few lessons with an established teacher at your local music store or university. If you don't already have a working knowledge of

timpani and mallet instruments, do yourself a favor and jump into it. You don't have to become a virtuoso, but if someone asks if you can play a two-bar lick on the bells, you want to be able to say "Sure!" The more you can do, the more valuable you'll be to potential employers.

### You Can't Fake It Here

If you want to work as a pit drummer, you absolutely must be able to read music. Whether it's a low-budget middle-school production or a multi-million-dollar Broadway spectacular, at some point there will be charts put in front of you. How well those charts are notated is a totally different story with each show. To this day, I still occasionally get a part that looks like a chicken stepped in some ink and then ran all over the page.

If you don't already know how to read music, don't let that scare you, because the basics are very easy to grasp. MD founder Ron Spagnardi wrote an excellent book on big band-style drum chart reading called *The Big Band Drummer*, and there are several other books about chart reading out there. Or perhaps you can study music reading with the same teacher with whom you're now taking some introductory percussion lessons.

Once you get the reading basics down, you'll soon find that most show music for drumset leaves a lot of room for interpretation. Not only are you expected to play what is notated, most MDs will expect you to know what to play when there's hardly anything written at all. This is actually easier than it sounds; it'll just take a little trial and error, since there are no hard-and-fast rules as to what to play. But with a general knowledge of chart reading, the knowledge of traditional show music styles that you gained from your CD listening, and your wide-open ears, you'll easily begin to master sparsely written drum parts.

### Broadway-Style Musical Notation

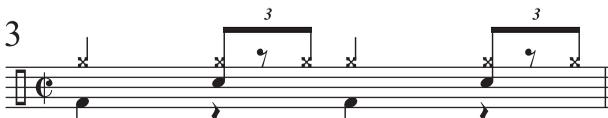
Figure 1 is a classic example of what you might see notated in a drum part, and how it could be interpreted. If you see this attempt to notate a traditional 2-beat pattern:



it should actually be played like this:



Or, if the band is playing swing figures, you could play this:



If the part occurs during soft underscore music (music that's being played quietly under dialog on stage), you could play this:



Or perhaps it's a march-type song, where you could play something like this:

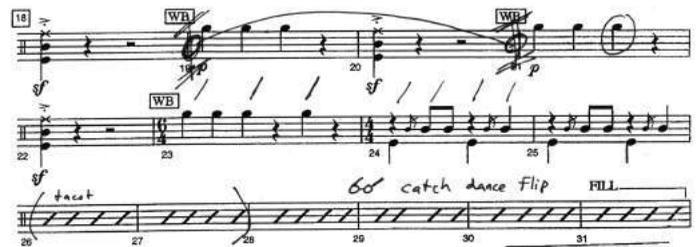


As you see, the printed notation might often look the same, but what you actually play will be determined by the style and setting of the show music.

### Musical Shorthand

Broadway musicians use a specific sort of "shorthand" notation on musical scores when the MD wants to make changes on the fly. We use these universal markings so that anyone who'll be reading from the chart—even a last-minute sub—would immediately know what to do. And remember this rule: Whenever you're marking your music, always use a pencil. You never know when you'll have to undo or further alter a change, and you need to be able to erase what you just marked.

Here's a brief musical passage that illustrates some of the shorthand markings we use.



We use "cut marks" to show that we jump from one measure to another in the music. In this example, you would play through the end of measure 18, skip over measures 19 and 20, and continue playing at the downbeat of measure 21. It's as if measures 19 and 20 never existed.

We circle a note when that note is not to be played—such as the third quarter note in measure 21. All the other written notes in that measure are played; the circled note is ignored.

We use large slash marks above a measure to notate how many beats the conductor is beating per bar. This helps in sections where normal reading methods might lead you to assume one thing, but the conductor wants something else. In our example, the conductor will only beat three beats in the 6/4 bar at measure 23, but will beat four beats in all of the following 4/4 bars.

We use parentheses to notate a passage that is not to be played by us, such as measures 26 and 27. This is different from a cut, because

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in this instance those measures remain in the score for other people to play. But we're tacet (silent) during those measures. You'll often also see the word "tacet" written above the passage, as it is here.

We draw little "eyeglasses" (as at measure 29) to warn us to watch the MD or the stage especially carefully at this point. Usually it involves something coming up that's very important and tricky to catch, like a quick tempo change or an on-stage visual cue.

As a final tip, don't rely on your memory. Mark everything in your music, including countoffs, sight cues, tempos, fast segues between tunes, and anything else that will help to guide you smoothly through the score. You'll be glad you did.

### Moving On

Okay, now you're aware of some basic concepts involved with playing musicals. In my next article I'll give you some tips on what to do once you get the call to play a show, so you won't have to freak out like I did!



**Larry Lelli** is a veteran first-call Broadway drummer whose credits include *The Producers*, *Jekyll & Hyde*, *Assassins*, *Tom Sawyer*, and *110 In The Shade*. He also currently plays with Brooklyn-based rock band Holding Back Entirely, and he has previously performed or recorded with

The Mamas & The Papas, Doug Stone, Sebastian Bach, and Vanessa Williams. He endorses Yamaha, Sabian, Remo, Latin Percussion, Vic Firth, Puresound, Roc-N-Soc, and FutureSonics products. You can contact Larry at [www.larryelli.com](http://www.larryelli.com).



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# How To Become Famous

## Maximizing Your Chances Of Getting The Big Break

by Matt Dean

**H**ave you ever dreamt of being such a successful drummer that you can't satisfy the demand for your expertise? "Sorry,, Sting, my schedule is too busy to do the tour," or, "No can do, Mr. Bowie, I can't find the time to record your album." Cool dream...but can it become reality?

You've practiced for years, honing your skills. You've performed at countless gigs and recording sessions. But you're still not on the first-call list to play at the Superbowl. How can you make that leap from amateur musician to well-respected professional?

Success is usually the result of many years of practice and consistently outstanding playing. But even the greatest artists still needed that "lucky break" to propel them into the spotlight. You need to make sure that you get a chance to show your talents.

### Striking It Lucky

Along with all the attributes a working professional drummer must possess, there's no substitute for being in the right place at the right time. Let's look at a few examples.

It's hard to overstate the mark made on the British rock scene by Oasis over the past decade. Four of their six studio albums were powered by Alan White on drums. Although Alan is the brother of Steve White (Paul Weller's regular drummer and a British studio giant), it was just by chance that Oasis leader Noel Gallagher walked past a room at Matrix Studios and heard Alan playing. Noel knew right away that he had found the replacement for Tony McCarroll, who had recently been sacked.

How about Vinnie Colaiuta? He's a household name within the drumming fraternity now, but there was a time when he had to prove himself. Vinnie's break came in 1978, when he auditioned for Frank Zappa at the tender age of twenty-two. He auditioned by playing the notoriously difficult "The Black Page" (so titled because of the sheer mass of notes on the page). Needless to say, he passed the audition and went on to play with Zappa on many memorable recordings and live performances. And from there...well, the rest is history.

Steve Gadd is another name on the tip of every drummer's tongue. Steve puts his opportunity down to a Chuck Mangione concert that he and Tony Levin played in Rochester, New York. PBS picked it up and broadcast it in New York City. A lot of players there took note of the rhythm section on that gig. As a result, when Steve and Tony moved to The Big Apple, they already had a name for themselves. (Steve also credits his early success to having a good attitude and having no baggage when it came to doing gigs.)

These players were fortunate enough to have their bit of luck. Now let's assume that you are the next drumming superstar—but nobody knows it yet. How can you maximize your chances of being spotted?



Illustration by Jeff Harity

### Bruford's Top 5 Tips

Legendary prog rock and jazz drummer Bill Bruford ([www.bill-bruford.com](http://www.bill-bruford.com)) offers five great tips to achieving success.

**1. Bring plenty to the table.** There are so many good drummers out there that the task seems impossible. So you need to have as many strings to your bow as possible. "The more you can offer," says Bill, "the better. A singing drummer...or a composing, singing drummer...or a composing, singing drummer with a van, all are better than just a drummer."

**2. Price it right.** Get your foot in the door and wait for a chance. Hang around, learn the ropes, and when your chance to have a go finally comes, be prepared to do it for free—at least until you've established yourself enough to get paid. "Meanwhile," Bill adds, "take work in the nearest ancillary industry that will bring you close to the people you want to be with. Want to write songs? Take a day job in a publishing house. Want to break into studios? Be a tea-boy in a studio. Want to do live gigs? Work for a back-line rental company. These ancillary occupations have traffic going through and opportunities arising."

**3. Don't be fussy.** If you're narrow-minded you'll miss out on opportunities, so be prepared to play absolutely anything for anyone. "At the beginning, any music is good music," Bill states. "You can always play four beats in a bar. Meanwhile, you're meeting people."

**4. Smile.** Do not underestimate a good attitude and the willingness to work hard. If you're easy to get along with, it makes the pressurized working process that much smoother. As Bill explains, "Nobody cares about your problems, because they have plenty of their own. So quietly getting on with it is the best

approach. Be someone who's nice to have around, because if you're not, they'll find someone who is."

**5. Make calls.** "Always try to get a referral or a lead at the end of a cold call. 'If you can't offer me a gig, do you know another promoter who can?' Or, 'I'm sorry you can't hire me to play drums, but let me leave a number in case the position changes.' Or, 'You don't want to write songs with me, but maybe you know somebody who does?' The simple fact is that this is all about sales and cold-calling in the first stages."

### Location, Location, Location

Depending on how dedicated you are to your art, a change of location may be the answer. Of course, there are no guarantees, and many musicians have made the move to the big city in search of their dreams only to wind up disappointed.

Still, according to rock legend Carmine Appice, "You have to be where the action is. A drummer living in Nebraska might be great, but chances are he'll never get discovered there. If that drummer moves to a city that's part of the industry, like LA, NYC, Nashville, or Atlanta, he may end up having some luck, getting a break, and being successful. I got a break and joined Rod Stewart because I was in LA. If I had been in New York at the time, I wouldn't have heard about the gig."

English band The Infrasonic ([www.myspace.com/theinfrasonic](http://www.myspace.com/theinfrasonic)) moved from their Hampshire homes to London to network and become a part of the scene. They are now causing a buzz, and they have a dedicated London fan base as a result of their exciting live shows. The group's drummer, Jez, says, "We knew we had to be in the city to attract the gigs and meet the right people. Now people are starting to take notice of us in a way that wouldn't have happened if we weren't in London."

### Take A Risk

Sometimes you need to employ some dering-do (and no small amount of cheekiness) in order to reach the people who matter. Talking to receptionists is no use at all, but getting past them and on to the main man is not usually a straightforward matter. This is a good time to use your imagination and to exercise your creative powers. A story about the great comic actor Peter Sellers may give you some inspiration.

In the early days of his career, Sellers wanted to get a spot on a BBC radio show. So he

called the show's producer and impersonated a popular radio star of the time. In this guise, the "star" recommended Peter Sellers to the producer. After a minute or two of conversation, Sellers confessed to the shenanigan. The producer was so impressed by Seller's acting (and his nerve) that he subsequently offered the young comedian a spot on the air.

But beware. Although this approach might get you that all-important audition, there is an equal chance that it could backfire, gaining you nothing more than a bad reputation. Be sure to think carefully before embarking on such a mission.

### Be One Step Ahead

There is no magic formula that ensures total success. But if you follow the guidelines suggested in this article, you can definitely increase your chances. Remember though, that nothing can substitute for being the best musician you can possibly be. That way, when your chance does come, you'll have the ability to make people sit up and listen. So get practicing, get out there, and smile!



**Trivium Crusade**

Photo credit: ANDY MILLER

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# Drumming Outside The Box

## Non-Traditional Options For Boosting Your Career

by Travis Hudelson

**I**recently performed on solo drums for ninety minutes. When I stopped playing, the audience was glowing. They all turned to me and bowed—literally. As I was packing up, people came up to me to tell me what an incredible experience it had been. The person who booked me said it was amazing. I got in the car with the adrenaline still pumping and a huge smile on my face.

What made this experience truly incredible is that I'm a middle-aged guy with three kids, a full-time job, and not much time to play. And the gigs I do play often involve an audience more focused on food and conversation than on the music.

So where can you find opportunities like the one I described above? Well, they're probably closer than you'd think, though not where you'd usually look. You just need to be a little creative in order to find them.

### The Zen Of Drumming

The gig I mentioned at the opening of this article involved playing tabla for a yoga class. I got it because I was taking classes there, and I also had recently obtained some tabla and started learning to play them. (I emphasize "started." I'm no real tabla player.) Some of the teachers played CDs for their classes, so I thought they might be interested in live music. Plus, at this point in my life it's tough to have any real time to practice, let alone ninety minutes straight, so the possibility of doing that sounded great to me. Finally, I knew it'd be okay to make mistakes, since no one was there to see me. They'd come for a class, and I was merely an added attraction.

What I learned from this experience is that there are multitudes of opportunities out there to play if we're able to see them—or create them. Drums connect with people emotionally, and they lend themselves to any activity with a physical or rhythmic element.

### Fulfilling A Need

For me, this process is about finding ways to practice and perform. Money is a nice additional benefit if and when it's there, but it's not the key element. Players trying to make a living from drums can still use the same approach, though. Some "non-traditional" gigs do pay, and all of them allow you

to make additional contacts that may lead to other gigs.

If you're an experienced drummer, the skills that make you a great accompanist in a traditional setting still apply in a non-traditional one. That's to say, listening, playing with dynamics, and being supportive work in any situation. If you're less experienced, you'll find that your audiences are exceptionally forgiving (like mine was for my beginner tabla playing).

You might also be surprised at how many traditional drumming opportunities can open up from these non-traditional kinds of gigs. Many people who need a band or a drummer have no idea where to find one. They may well find you while you're drumming for their yoga class.

### Creating Gigs Outside The Box

There are several steps involved with creating gigs "outside the box." The first and most important is to figure out what you want. A chance to play...that spark you get from an audience...income? Making this determination will direct where you look for opportunities.

Start the process with what you already do. Any activity in which you participate has potential. You probably already have some contacts that'll give you an edge. Most people who teach classes or supervise groups of people are looking for new things to spice up their activities. Exercise classes, church groups, and dance classes are great opportunities for drum accompaniment. If you feel a passion for something and believe that drums would make it better, say so. People respond to enthusiasm.

Next, figure out the business angle. Why should people add your drumming to their activities? Will it bring more people into their classes? Create more loyal customers? Make their job easier or more fun? It's hard to say no to an idea that's presented as a real advantage. Don't be afraid to sell your idea. You have nothing to lose, and a lot to gain.

Prepare for success by planning. Exactly what will you need? Even more than in more typical playing situations, you might need to be conscious of volume, the appropriate size of your kit, and requests (spoken or implied) to change your tempo or volume.

As with any gig, arrive and set up early, make sure you understand what your client is looking for, and be courteous. Especially in a situation where people have not worked with a

drummer before, a large part of their impression will be created by your attitude.

At the conclusion of the event, ask whoever is running it, as well as the participants, how they think it went, and for any suggestions. Chances are you'll get positive reactions from both parties. In addition to getting real feedback, you're emphasizing the positive aspects in their minds and increasing their desire for a repeat performance.

On the other hand, don't be too aggressive about repeat performances. Let the appropriate parties know you're interested and open to the idea. Then follow up a bit later.

### Where To Look

So where do you look for non-traditional gigs? Here are a few ideas.

**Gyms or exercise facilities.** Create a flyer to post, but most importantly, talk to the managers and instructors directly. Most people don't read flyers that closely, especially if they aren't thinking they need what you have to offer.

**Houses of worship.** You have to be culturally sensitive, so it's easiest to start with the church, temple, or other house of worship that you belong to (if that's an option). Again, post a flyer, but make it a point to talk to the people in charge of activities—including the music director, if there is one. A

one who's actually gigged in the real world. And not to sound prejudiced, but can any non-drummer ever really know what makes us tick? Think of this as enjoyable community service. Future generations will thank you.

**Child care centers.** I had one of the best times in my life playing for my daughter's pre-school class. When you speak with the teacher/caregivers, mention the great connection between drums, rhythm, and math. I did a class where we did multiplication and number relationships in the context of quarter notes on the kick, 8ths on the ride cymbal, and 2 and 4 on the hi-hat and snare.

**Business meetings.** You've probably seen articles on corporations using drum circles as a means of team-building and as meeting ice-breakers. There's a market here, and corporate gigs pay well.

**Theater.** Pit-band gigs on traditional musicals are an option worth seeking out. But how about more avant-garde performances? If you know of theater groups or writers in your area, stop by during a rehearsal and let them know you're available. When I mentioned to a friend who writes her own plays that I'd like to work with her, she jumped at the chance. If you open up your range of tools to include third-world instruments and other unusual percussion, you can usually find a sound and rhythm to support any scene or emotion.

## Drums connect with people emotionally, and they lend themselves to any activity with a physical or rhythmic element.

church near me recently staged a live version of John Coltrane's A Love Supreme. Talk about a dream gig! For most of us, the odds of getting to play that music in its entirety are next to zero in any other context.

**School music programs.** Talk to the band director at your local middle or high school. Most jazz or stage bands don't have the benefit of a real drummer on the faculty, and the kids could use some pointers from some-

### You Get The Benefits

In addition to the obvious benefits of playing, you'll find that when you play in new, non-traditional situations, you learn new things about yourself and your instrument. Drums fit into so many activities. Open your mind to the possibilities, and you'll always have a place to play.



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# Drummers And Managers

## Asking The Right Questions

by Lee Rudnicki

**I** was a drummer long before I became a lawyer. So I understand that a typical management contract can look like something that's been translated into Apache the first time you try to read through it.

You can read a ton of books and articles about the clauses, percentages, and legal language to look out for in a management contract. But most of the musicians I work with in my capacity as an entertainment lawyer have their eyes so glued to the contract that they often forget to ask the most fundamental questions.

Contrary to popular belief, when you're handed a management contract, Step #1 is not to drop your drumsticks and rush off to find an entertainment lawyer. Instead, put the contract aside and have a long discussion with the potential manager to determine whether you even want to negotiate a contract with that person.

**You need a manager whose honest and objective input will help you to improve... and make money.**

During this discussion, you should ask all the questions that are on your mind. (This is not the time to sit back and let the lead singer deal with things.) But don't get sidetracked talking about percentages of gross revenue or other contract terms just yet. Instead, your questions should focus on six fundamental issues, as outlined below.

### The Critical Six

**1. What is the manager's vision for your career?** Does his or her vision involve a continuation of your current musical, artistic, or marketing direction, or does he or she have a drastic change in mind? This isn't something that you want to find out after you spend money to have a lawyer negotiate your management contract—or worse, after you sign it.

**2. Does the manager have a sound business plan?** Please understand, "getting signed" is not a business plan. It's just one potential result of a sound business plan. In fact, given the well-publicized decline of record labels and the growing ability of musicians to get their music distributed without a label, signing a deal with a record company might not be in your best interest anymore.

In any event, your potential manager should have a solid plan to create substantial revenue and expand your fan base through live performances and merchandising, so you can stream this revenue towards radio promotion and publicity. And he or she should be able to show you this plan in writing. If the plan is simply "to get signed," you might as well sell your equipment and buy lottery tickets. You'll lose your money faster and you won't have to lug your drums up the steps.

Even if you do miraculously get signed without a fan base and a revenue stream, your contract negotiations with the label will not be from a position of strength. You'll likely end up with a bad record deal that makes you little or no money in the long run.

**3. Does your potential manager have substantial contacts and experience in the music industry?** Enough said.

**4. Availability.** What is the manager's availability and time commitment? Does he or she represent other bands or have other business commitments resulting in a schedule that might conflict with yours? These are important questions to ask, especially if the manager works with other artists who are on tour.

**5. The Yes-Person Rule.** If your potential manager appears to simply be a yes-man (or woman), don't waste your time. You need a manager whose honest and objective input will help you to improve...and make money. A yes-person might make you feel good, but he or she won't add much to the quality of your band in the long run.

**6. Personal References.** Ask your potential manager for at least three personal and professional references, and follow up with them. Entering into a long-term business relationship with someone is not a small commitment, and this is your music career we're talking about. If he or she won't provide references, walk.

### And Now...

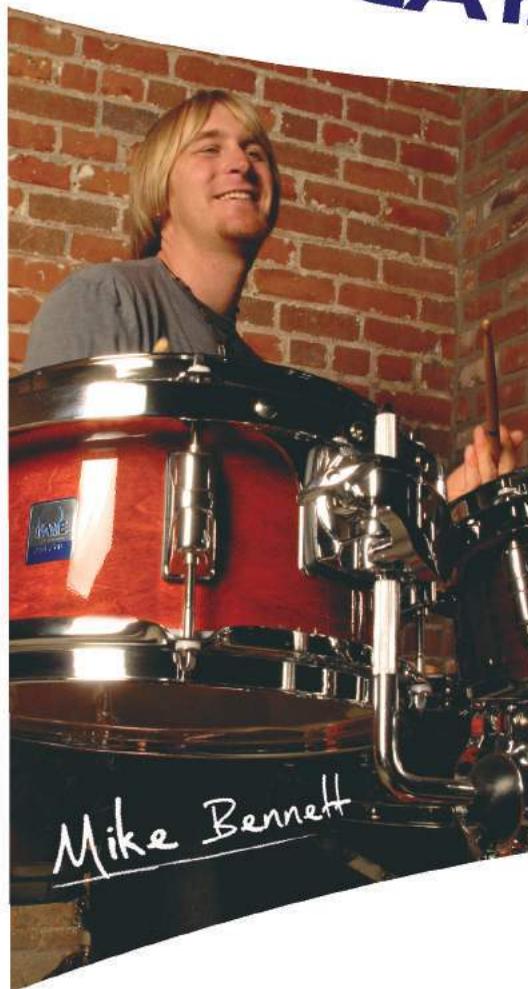
Assuming that you've done all of the background work and have received satisfactory answers to all of your questions, then—and only then—is it time for Step #2: the analysis of the specific terms of the management contract itself. This will require more meetings, more discussions, and, eventually, the services of an entertainment lawyer to make sure that your interests are properly protected.



**Lee Rudnicki** is an entertainment lawyer, producer, and drummer based in Los Angeles. He has arranged percussion music for drumlines throughout the US and Japan, including having won three DCI high percussion titles with the Santa Clara Vanguard. Lee is currently the executive producer of the San Francisco Renegades drum & bugle corps. Check out his Web site at [www.drumlaw80.com](http://www.drumlaw80.com).



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## Spin Doctors' Aaron Comess His House Studios

story by Michael Dawson  
photos by Paul La Raia



**W**hen New York City session drummer and Spin Doctors founding member Aaron Comess went apartment shopping in '96, he had one specific requirement. "I wanted to find an apartment that had a space that I could use as a practice room," Comess explains as he shows us around the recently renovated basement studio in his Manhattan home. "At first, this was just a big open space. So I constructed a room that I could play in without disturbing everyone around me."

Luckily, Aaron didn't have to worry about soundproofing for neighbors on all sides. "It was a pretty easy job," Comess recalls. "We built up an interior wall with a double window that's about a foot and a half back from the wall next to the street. The wall that connects with my neighbors has about a foot and a half of soundproof paneling. But because the room is in the basement, I didn't have to worry about floating the floor. And the other wall connects with a pathway that the superintendent uses to take out the trash. So we just used six inches of insulation for that. Then to keep the sound from reaching my neighbors across the hall, I put in double doors."

The drummer also picked up a bunch of acoustic panels to help control the liveliness of the room. "These panels help deaden the sound," Comess points out. "When I first constructed the room, I had panels on the entire ceiling, so it was a lot deader. But when I recently redid this space, I wanted to liven it up a little. So I took the stuff off the ceiling and placed the panels throughout the room to keep it from being *too* live. It's a nice combination now."

So how does the soundproofing work? "In ten years, I've only had one complaint," Comess says with a smile. "And there have been many times when I was rocking out at three in the morning."

Of course, not every session extends into the wee hours of the

### GEAR BOX

Aaron has two drumkits set up in his home studio. One is a custom-made Chris Brady kit with a 22" kick, a 12" rack tom, a 16" floor tom, and a 14" solid-shell snare. The other set is a vintage Gretsch kit from the '50s with a 20" bass drum, a 12" rack tom, and a 14" floor tom. This setup also includes a rare Black Beauty snare drum made by Slingerland. (Ludwig manufactured the much more famous drum with that name.) Both drumsets are outfitted with various Zildjian cymbals and Remo heads.



night, especially now that the drummer has a baby girl in the house. "Musicians don't like to start too early, so I rarely get started before 11:00," Comess laughs. "And because of the baby, I have to wrap it up around 7:00 so I don't disrupt bedtime."

During that eight-hour window, Comess uses the room for a variety of purposes. "It's a great space for me to shed, and I'll do rehearsals here," Aaron explains. "That's what it originally started as, but it's grown over the years into a full-out studio."

These days, the drummer is often hired not only to play on artists' tracks, but also to produce and engineer their projects from his home. "It's an advantage for a drummer to have a space like this," Aaron asserts. "Artists save money because they don't have to pay a drum-

mer, pay an engineer, pay a studio... You can get everything all-in-one."

So how does a typical session usually go down? "Sometimes guys will email files to me," Comess explains, "or they'll send them on DVD or come in with their music on a hard drive. Then I'll add drums to the tracks. But a lot of times they'll come over and we'll cut live. I recently did about ten songs with singer/songwriter Jonah Smith. I've also done some stuff with Isaac Hayes, Joan Osborne, Bilal, and Ivan Neville. And the Spin Doctors' album *Here Comes The Bride* was recorded here."

Sitting directly across from a custom-made Chris Brady drumkit—which is wired up with various Audio Technica, AKG, Beyer Dynamic, Sennheiser, and Shure microphones—is a streamlined recording workstation comprised of

a Mac G4 Powerbook, a Digi002 Rack audio interface, a Focusrite OctoPre mic preamp (for additional inputs), a Glyph external hard drive, Pro Tools software, a Hafler power amp, and Dynaudio monitor speakers. "It's amazing how simple a home studio can be," Comess assures. "I wanted it to be like this so I could just pack up my rack and laptop and take it somewhere else. Plus, I never studied the art of engineering. I just learned how to record by doing it. So I wanted to keep things as straightforward as I could."

Comess has a similar mindset when it comes time to press "record." "I tend to go for first or second takes," the drummer explains. "I like to capture the instinctual parts that you come up with before you have a lot of time to think it over. That's why I decided to use the demo drum track for the song 'Seventy-Six' on my solo record, *Catskills Cry*. It felt really good, so I didn't want to do it again."

In addition to drums, Aaron performed and recorded all of the guitar and bass demos for *Catskills Cry* in his home studio. "I did all the demos here," the drummer recalls, "and then I sent them to Tony Levin and Bill Dillon so they could check out the songs. Then we got together at Flymax Studio in Woodstock, New York for five days to make the record. It's the first project I've put out under my name, and I wrote and produced everything myself. I'm really proud of how it came out."



In addition to two drumsets, Aaron also keeps a collection of snares on hand, like the 10", 14", and 16" Brady models shown here.



Comess keeps the bulk of his recording setup—a Behringer headphone amplifier, a Focusrite OctoPre pre-amp, and a Digi002 Rack audio interface—mounted in a portable road case, so it can be used in other locations.

To purchase a copy of Aaron's solo record *Catskills Cry*, visit [www.aaroncomess.com](http://www.aaroncomess.com).



Toto's  
**Steve Lukather**  
 Pop's Guitar Guru Reflects  
 On The Greatest Groovers

by Mike Haid



**F**amed studio guitarist and Toto co-founder Steve Lukather will be the first to tell you that the key to any great band is a great drummer. Luke should know, having worked with countless studio legends, but mostly from his relationship with former Toto bandmate Jeff Porcaro. "A great drummer makes the whole band sound great," says Luke. "If the band doesn't groove, the music ain't happening. And the groove comes from the drum chair."

Let's get Luke's take on some of the legends that he's shared the stage and studio with.

**JEFF PORCARO**

Jeff was the cat we were all in awe of. At an early point in my life, my dream was to play with Jeff Porcaro, and he ultimately became one of the most influential people in my life. Jeff took me under his wing when I was very young. He introduced me to Jim Keltner and other great LA session players, which allowed me the opportunity to become a session player myself and end up working with all the great drummers.

Jeff had more God-given talent than anyone I've ever met. He made you smile when you played with him. His feel was unbelievable. I've never had that kind of experience working with any other musician.



**HARVEY MASON**

Harvey really helped me out when I was a young studio player. I played on his first solo recording. Harvey's got wicked chops and a very laid-back feel. Check out Harvey's playing on Seals & Croft's "Diamond Girl." There's a serious swing in his groove. And how about his grooves on Herbie Hancock's music? That's signature stuff that legends are made of.

**JIM KELTNER**

Jim's got a very calming personality, which is helpful in a session environment. He can play whatever you need him to play, but given the opportunity, he'll create a unique rhythmic masterpiece. He always brings the weirdest, most unlikely drumkit—like with bicycle bells hidden under the bass drum—and then he makes magic from it.

Jim also has the swamp feel, which is that whole laid-back groove. He never plays the obvious, and he strives to create something totally different each time he plays.

**CARLOS VEGA**

I knew Carlos from the time I was fifteen. He was a funny character who could get the whole room laughing. He also had a fatback pocket that was very wide. He had his own version of Jeff Porcaro's laid-back feel, with a little more of a Latin flavor—a lope in his groove that comes from that natural Latin feel. Even when he played a straight 8th-note fill, there was that Latin lope that made it his own signature sound.

I miss Carlos very much. He was one of the great groove drummers, and one of the nicest guys I've ever met.

**HAL BLAINE**

I worked with Hal when I first started doing sessions. Hal was the original rock 'n' roll studio drummer. He could get his drums to sound like Ringo's drums. They weren't playing to clicks back then, but Hal was a human click track. He was the king of the LA studio scene and is a living drum legend.

**JOE PORCARO**

When I was in high school I played in a band with Joe's

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**AUDIX**  
MICROPHONES

## STEVE GADD

Steve and I were on some great dates with Al Jarreau, Rikki Lee Jones, and Manhattan Transfer. I would almost forget to play because I was so in awe of what Steve was doing. He'd play these incredible parts, and at the end of the take we'd be sitting there looking at him in amazement. He would look at us as if to say, "What? What did I do?"—like it was just another day at the office. In fact, drummers would be transcribing what he'd just played for years to come.

Steve's knack for placing grace notes, as well as his body language, is what gives his feel such character. He rolls his shoulders when he plays, and he breathes in a way that just makes the groove incredibly thick. Very few drummers come close to having Steve's finesse. He's the consummate musician in every style of music.



sons Mike and Steve. So I'd go to the Porcaro house after school to rehearse. Their garage was converted into a studio, so when Joe wasn't doing studio sessions, he was practicing his sight-reading on the marimba, or teaching at the house. Joe's also a great jazz drummer. It's easy to see where the Porcaro kids got their talent.

Joe is still out there doing his thing. He's a role model for what it means to be successful in the music industry.

## ED GREENE

When I was very young, Ed was one of the A-list session guys in LA. He had his famous "dang-dang-a-doo" tom fill on the Steely Dan track "I Got The News." I did a lot of sessions with Ed in the disco days. He had terrific time and feel, and he was a great sight-reader. Before click tracks, Ed would sight-read his part first, and then the rest of the rhythm section would overdub on top of his groove.

## MIKE BAIRD

Mike was another A-list guy back in the day, and he was on the first sessions that I ever did. Mike is one of the greatest ballad players of all time—very much like Nigel Olsson—with a great pocket.

## JOHN "JR" ROBINSON

JR's most notable tracks were with Quincy Jones on *The Dude* and Michael Jackson's *Thriller*. That was back in the day when the only click was that annoying hammer that pounded a nail into your brain. But JR could swing real hard to the click and make it feel good. He could make the click become invisible with his strong groove. JR was a lot of fun to work with. And we worked fast, because he could read well and nail his parts quickly.

## JIM GORDON

I was a huge fan of Jim Gordon's playing because he had a unique touch. He and Hal Blaine were doing all the studio dates before Jeff Porcaro hit the scene. I loved Jim's feel with Clapton and Traffic. His time was special.

## SIMON PHILLIPS

Simon is also on my top-five list. I played with him for the first time in 1986, on a show with Jeff Beck and Carlos Santana. The sheer power of his playing was astounding. He's such a passionate yet detail-oriented player. He's another amazing sight-reader, and he's also a great songwriter and an incredible engineer.

Jeff Porcaro was a big fan of Simon's playing, and it was a bitter-sweet situation to call Simon a week after Jeff passed away. We knew we couldn't replace Jeff in Toto, but we needed somebody great that he respected, and who'd bring a different approach to the music instead of trying to copy his style. Simon was the first and only guy that we called.

Simon showed up at rehearsal and had all the charts written out. The first tune we played was "Hydra"—which is an intense arrangement—and he killed it. A big factor to getting the right drummer was how well he played with Jeff's brother, Mike [on bass]. After a couple of tunes Mike was smiling, and we knew everything was going to be good. So what started as a three-month replacement gig has turned into a fifteen-year love affair. When Simon plays Jeff's grooves, like on "Rosanna," he brings his own feel to it. But he stays true to Jeff's attitude, and he plays certain signature things that people expect to hear in the music. It's an honor to work with Simon.

## ABE LABORIEL JR.

My new solo CD features Abe Jr., and I believe he's become one of the great groove drummers. He's a powerhouse player who gives it his all on every take. He nails the takes real fast because his groove is so strong and always on the money. He's a talented all-around musician who sings great, too. Abe is becoming the young cat in LA that everybody wants to work with. And he's the sweetest guy you'll ever meet.

## BERNARD PURDIE

All you have to do is listen to those old Aretha and Steely Dan records to know what Bernard's all about. He's a larger-than-life character, and his groove is second to none. We all know that Jeff

## GREGG BISSONETTE

Gregg wins the award for being the nicest man I've ever known. As a drummer, he has an effortless groove, amazing chops, and great reading skills. He filled in for Simon Phillips on a leg of the 1995 Toto tour and sight-read the whole show! Toto's music isn't easy, but Gregg jumped in and just killed it. He's one of my top-five favorite drummers of all time.



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### TONY WILLIAMS

I had the honor of working with Tony shortly before he passed away. He had a very soft touch, but his sound and tone were incredibly powerful. On that session, Tony told me how much he dug Metallica, and that he wanted to start a heavy metal band! He'd started to put something together with some cats from San Francisco, but he passed away shortly after that. If any drummer in history could play with Miles Davis and Metallica, it's Tony Williams.

Porcaro lifted Bernard's groove from Steely Dan's "Babylon Sisters" when he created his famous "Rosanna" groove. Jeff was always listening to Bernard's grooves with King Curtis and Aretha Franklin.

### JOE VITALE

I was a huge fan of Joe's drumming when I was a kid and he was playing in Joe Walsh's band, Barnstorm. He has a style and sound that reminds me of an orchestral player who really knows how to spice up a rock tune. And because Joe's also a keyboardist and songwriter, I think he brings a more musical approach to the groove.

### ALEX ACUNA

Alex is another cat who brings a beautiful personality to the music. Like Carlos Vega, Alex puts a cool Latin lope on a straight-8th groove that the white boys just don't have. It's that happy salsa flavor that adds a little more swing to the rock feel. He definitely comes from a loose, jazzy style of drumming. His fills are very percussive because he's also such an incredible percussionist. Alex is one of the great drummers of our time.

### RICK MAROTTA

Rick's one the greatest drummers to come out of New York City. His whole thing is "time." He'd always talk about a player's time. That's all he was concerned about. There was definitely a difference between a New York drummer's pocket and an LA drummer's pocket. It's an intangible thing that you just feel. Ricky had that heavy, NYC laid-back feel. And if you weren't locking with him in the pocket, he'd let you know it!

### CARMINE APPICE

I played on one of Carmine's solo records. You've gotta respect his talent and his history in drumming. He's one of the first guys to use double bass drums in rock music. He's been around for forty years, and he's a slam-bam, real-deal, rock 'n' roll legend.

### JASON BONHAM

I toured with Jason and Paul Rodgers. We jammed on old Zeppelin

tunes, and Jason knew every nuance and every fill. It felt like I was playing with Bonzo. Now that Zeppelin has gotten back together for the Ahmet Ertegun tribute concert, people will see how Jason is the only cat that can do justice to his dad's playing. I knew the young, crazy Jason, and now he's a straight-ahead, in-shape, totally together human being—and a monster drummer.

### RUSS KUNKEL

Russ helped me get started by recommending me for session work. We did a lot of the Sound Factory sessions together. His drums always sounded amazing. He had a great touch and feel for pop music, and he made it effortless to play with him. That's what a great drummer is all about.

### STEVE JORDAN

Steve played percussion on a Toto record. He's raw, funky, and has a deep pocket. But he's also got mega-chops that he doesn't let out very often. He's also a great bass player.

### STAN LYNCH

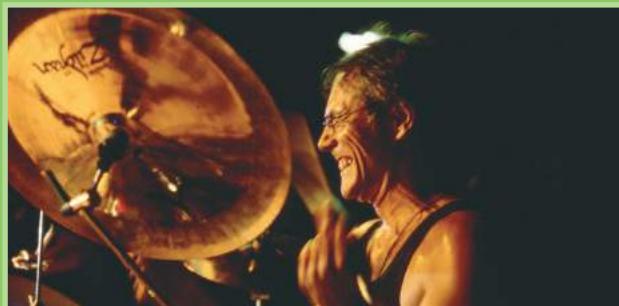
Stan is another drummer who doesn't get enough love. I'm a huge fan of his playing on Tom Petty's records. His sound was huge, and his loose groove was perfect for that pop/rock format. He's one of my favorites.

### DAVID GARIBALDI

When you talk about being innovative and having a unique style, David Garibaldi is at the top of the list in my book. Nobody can play like he did on those early Tower Of Power records. David created a whole new style of drumming, and he deserves legendary status among the drumming elite.

### OMAR HAKIM

I played with Omar for the first time just last year. I loved his pocket. He's another monster who can play any style and kill it. He's also another guy who can make you laugh and make the gig go smoothly. That's so important in this business. Personality and pocket...Omar's got it all.



### VINNIE COLAIUTA

We all saw big things for Vinnie from the beginning. I have amazing memories of sessions I did with him for Joni Mitchell's Wild Things Run Free. Now he's the number-one cat that everybody wants.

Vinnie's got it all. He can groove and he's got insane chops. He's the first drummer I ever saw who could turn the beat around and play over the bar line. I played with Vinnie many times at the Baked Potato with Los Lobos, and when you get him in that loose, small-club environment, his talents are staggering. Yet he's a humble, beautiful cat, and funny as hell. He's happy just to play, and he makes it look so effortless.

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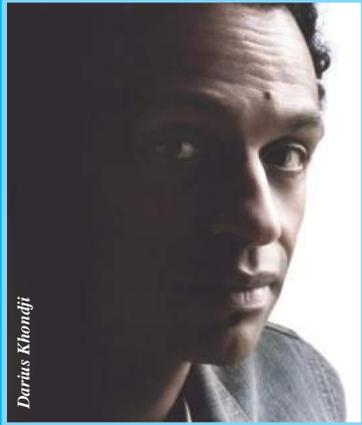
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# STEVE LUKATHER

## JOHN FERRARO

John Ferraro is one of the most underrated drummers in the world. He has incredible feel in all styles of music, he can read anything, and he has chops for days. He's highly respected in the industry as a world-class musician.



## MANU KATCHE

I worked with Manu on a Jeff Beck record that was never released. He's got an incredible groove, and he never wants to play an obvious part. He's also very stylish, and he knows what he wants to do to make the song feel just right to him. It's nearly impossible to get him to change his mind once he decides what the groove should sound like.

## RALPH HUMPHREY

Ralph is another monster player with finesse, like Gadd. The stuff he did with Zappa still floors me. And, like Joe Porcaro, Ralph is a great teacher as well as a great player. I have tremendous respect for that.

## STEVE FERRONE

I loved Ferrone's groove with Average White Band. He's got all of that old-school, inside funk technique that feels so good to play with. He's from the David Garibaldi school of funk, and he can kill it.

## MATT SORUM

Matt's another great rock drummer. We've jammed several times, and he just has that real rock feel. He lays it down straight and solid, with no fluff. And he's another one of the nicest guys you'll ever meet.

## DANNY SERAPHINE

I played on some Chicago tracks, and I've always been a huge fan of Danny's playing with that band. He's one of the most original drummers ever. He's like a jazz cat with a rock 'n' roll attitude.

## TRIS IMBODEN

I've also worked a lot with Tris Imboden, who replaced Danny in Chicago. He's got a cool, rolling style, and he uses a lot of body language in his playing. He's got monster chops that he keeps hidden most of the time. He's very versatile too. He can rock hard, but he also has a fusion background and a strong Latin groove.

## PAT TORPEY

Pat's another great rock drummer. In fact, he's as solid as a rock. He doesn't flash any monster chops, but he sure makes it feel good, which is more important to me anyway.

## ALEX VAN HALEN

I played several live shows with Van Halen. Alex is one of the greatest rock 'n' roll drummers ever. He has great double bass chops, as well as the most amazing snare drum sound I've ever heard. He's also got an unmistakable style and groove: When you hear Alex, you immediately know it's him.

## TERRY BOZZIO

Terry is one of the most amazing drummers I've ever worked with—a powerhouse player with supernatural chops. I watched him play with Jeff Beck many times, and I just stood in amazement at his creativity and sensitivity to the music. He's very passionate about his art and about trying to change the way people perceive the role of the drummer. He's not only a brilliant musician, he's also a risk-taker. In the boring, cookie-cutter music business of today, I respect that more than anything.

Other great studio drummers Luke would like to acknowledge are Mike Botts, David Kemper, and Rick Schlosser. He sends his apologies to all the other drummers that he might have forgotten to mention.



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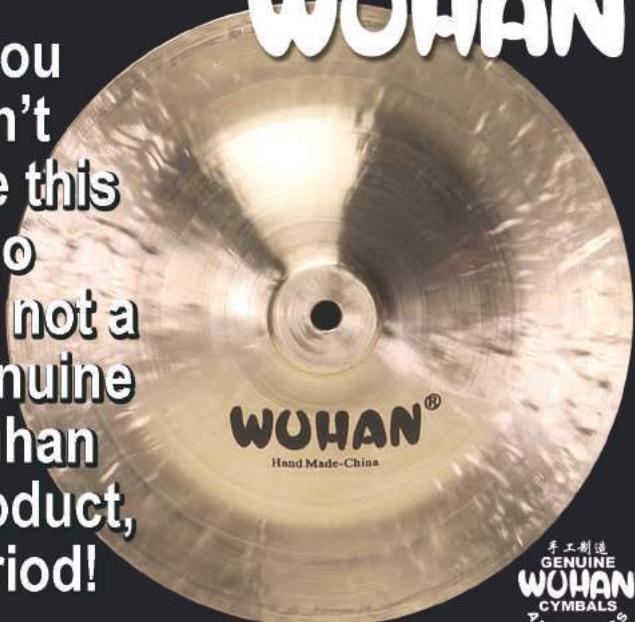


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# WFL/Ludwig Multi-Sparkle Kit

## A One-Of-A-Kind Kaleidoscopic Creation

story by Harry Cangany  
photos by Spencer Panosh



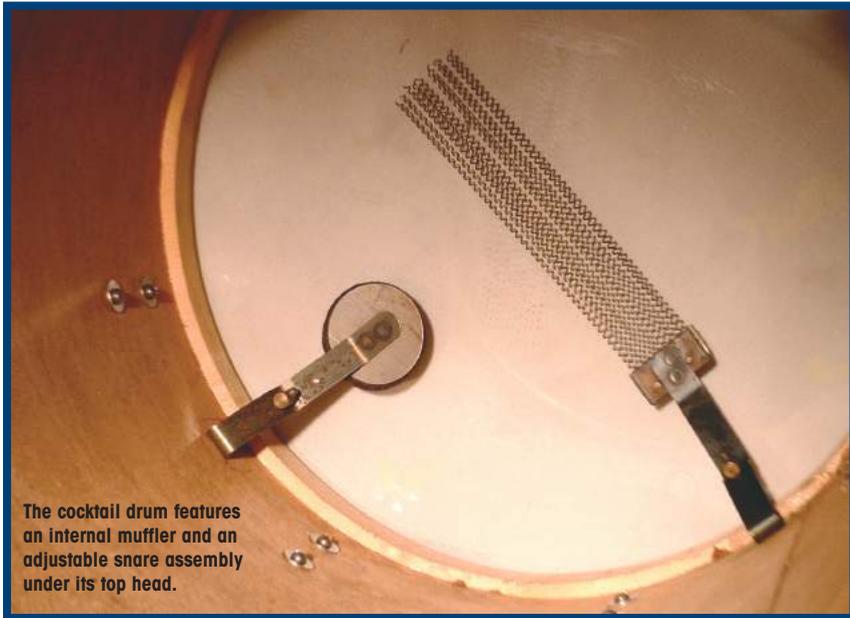
**B**ack in the golden age of American drum manufacturing, drum salesmen traveled their territories armed with samples, which usually included a snare drum, a stand, and color chips displaying available drum finishes. In some cases, complete snares or marching drums would be covered in vertical panels of pearls and sparkling finishes, in order to show off all the color choices available for certain years. I have also seen marching drum lines and drumsets covered in more than one sparkle finish—typically in two colors, which may have represented a school's colors. But I have *never* seen drums with eleven bands of color before.

When Craig Panosh contacted me saying that he had a drum with multiple colors, I assumed he had a salesman's sample. But then he sent the pictures. Look at this 1950s-era WFL marvel! Drumset, bongos, and a cocktail drum. And look at the condition!

WFL drums made in the '50s used glitter finishes. Our high-lighted drumkit (22" bass, 13" rack tom, 16" floor tom, and 6½x14 snare) is covered in five glitters—blue, gold, green, red, and silver—and they still glisten after fifty years of service. The 24x16 cocktail drum and the 6" and 8" bongos were made later and are covered in sparkle. They have the Transition badge indicating the name switch from WFL to Ludwig. By 1959 Ludwig had retired glitters (also known as "flashes") from the lineup.

In the fall of 2006 Craig Panosh was contacted by a friend who knew of the set. Craig visited the family of the deceased owner and saw the drums. The family verified that Beihoff Music of Milwaukee had sold the set as a custom order. And it certainly is. Craig is delighted to be the second owner of this unique assembly.

The bass drum has two rail mounts and two cymbal mounts. The splash cymbal mount is under the rack tom and is not used. The shells are unfinished mahogany with maple reinforcing hoops. Everything is original, and there has been no replating. When Craig first purchased the kit he washed the exteriors with mild



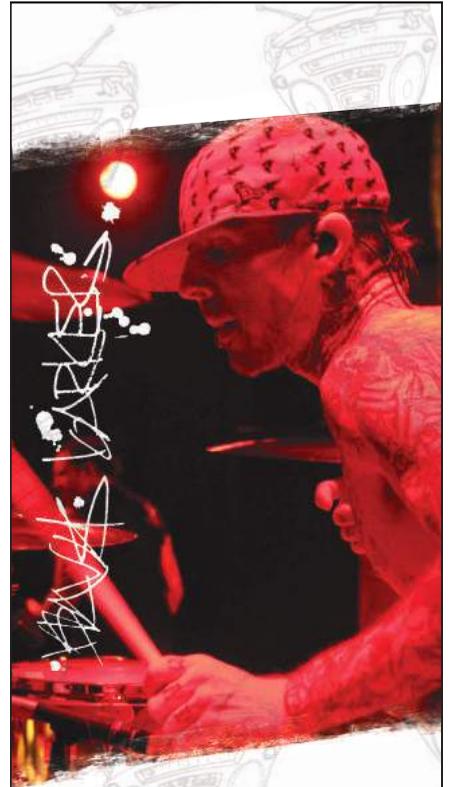
The cocktail drum features an internal muffer and an adjustable snare assembly under its top head.

soap and water, then dried them carefully. That was the only "restoration" process applied.

In the early 50s, WFL would have been the perfect choice for this kind of non-catalog finish. Slingerland was the largest drum company, and Leedy & Ludwig had merged and were slowly dying. WFL was on a post-war high. They had Buddy Rich in the fold, and the brand was the Avis of drums...they were "trying harder."

I call this a "Show Biz" set because of its

absolutely show-stopping appearance. Hopefully, after featuring this kit here, we'll find other unique Multi-Sparkle sets out there. Or at least a "missing" 8x12 tom for the other rail mount. On the other hand, we may find that because of one drummer's dream, one dealer's support, one sales rep's interest, and one drum company's desire to please, a genuinely one-of-a-kind musical instrument was created that we all can now enjoy. I hope it takes the next fifty years in just as much stride as it has the past fifty.



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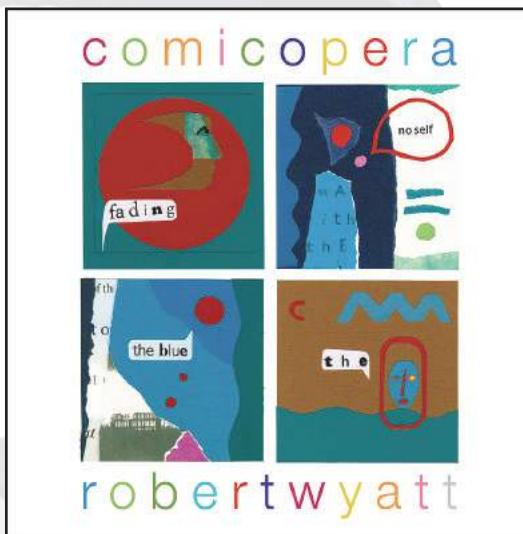
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## RECORDINGS

### Ratings Scale

- ★★★★★ Classic
- ★★★★☆ Excellent
- ★★★☆☆ Good
- ★★☆☆☆ Fair
- ★☆☆☆☆ Poor

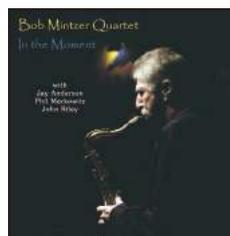


### ROBERT WYATT COMICOPERA

★★★★★

One sign of a great artist is the ability to make music that is free of contemporary trappings. Soft Machine/Matching Mole founder Robert Wyatt has recorded a handful of such efforts, including *Rock Bottom* and *Shleep*, albums laced with peculiar melodies, lightly stroked drumming, and undeniably individual vocals. Recorded in Wyatt's house with **Brian Eno**, **Paul Weller**, and **Phil Manzanera**, among other modern music masters, *Comicopera* is classic Wyatt. Speak-singing lyrics in a three-act work, Wyatt is a slightly less than jolly jester leading us through songs layered with jazz, chamber, and folk elements that consistently enchant. Wyatt remains an arresting creative presence, thirty-seven years after his solo debut, *The End Of An Ear*.

**Ken Micallef**



### BOB MINTZER IN THE MOMENT

★★★★★

Saxophonist Bob Mintzer (of Yellowjackets) turns in some memorable playing on this straight-ahead quartet date, featuring noted educator and drummer **JOHN RILEY**. Keeping the album fresh from start to finish are a variety of grooves, and Riley's playing throughout is clean and precise, with a dancing, warm feel for Mintzer and pianist **Phil Markowitz** to solo over. John's seemingly minimal accompaniment opens up only when the situation calls for it. Hearing how the drummer differentiates his swing feel among the songs is the most illustrative lesson here, as his performance truly defines the mood of each song. (Art Of Life) **Martin Patmos**



### THE ACADEMY IS... SANTI

★★★★★

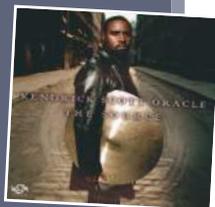
When it's time to put your best feet forward, it's a smart move to display all of your capabilities. And that's precisely what The Academy Is... drummer **ANDY MROTEK** has done with his act's latest (and most high-profile) effort, *Santi*, which easily places him on par with his modern alternative rock contemporaries. The dynamic and stylistic shifts on "LAX To O'Hare" are perfectly on cue, while "Everything We Had" sports delicate percussive touches within the swaying 6/8 meter. Still, Mrotek saved some of the best for the end, as the funky, washy "You Might Have Noticed" and the rousing, double-timed "Chop Chop" resplendently round off this charming collection. (Fueled By Ramen)

**Waleed Rashidi**

## TAKING THE REINS

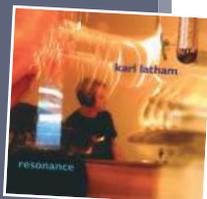
### KENDRICK SCOTT ORACLE THE SOURCE

Fulfilling his rising-star status as a member of Terence Blanchard's group, **KENDRICK SCOTT** steps forward as a formidable jazz leader and composer. Stressing ensemble tonality and liberal group improvisation, Scott shapes the pieces with his commanding touch and interpretive powers. Spacious, mysterious, and volatile. (World Culture Music) **Jeff Potter**



### KARL LATHAM RESONANCE

Drummer Karl Latham leads a quartet featuring trumpeter **Vinnie Cutro**, guitarist **John Hart**, and **Kermit Driscoll** on upright bass, taking on mostly modern covers—Jimi Hendrix, Stevie Wonder, Bjork, U2—and some originals. Most arrangements are credited to Latham, who provides a lot of room for the players to interpret. The rhythm section is solid and creative throughout, though the trumpeter could stand to be a bit cover with the familiar melodies. (Dropzone Jazz) **Robin Tolleson**



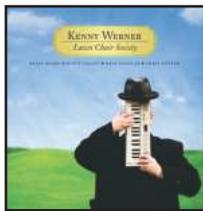
## MY LATEST OBSESSION



### DAVID T. CHASTAIN'S MIKE HAID ON VINNIE COLAIUTA

My *only* drumming obsession is Vinnie Colaiuta. Vinnie's musical genius reflects a truly original amalgam—in my book, he's the greatest drummer ever! Recently Vinnie has toured with guitar legend Jeff Beck and with keyboard genius Herbie Hancock. Lately I've been obsessing over his playing on these two tours, from which you can find video clips on youtube.com. Not only does Vinnie consistently create the most original musical drumming concepts, but his touch, feel, and drum sounds are always organically perfect. And given that Vinnie and I are close in age, I am constantly inspired by his unbridled spirit, fire, and physical stamina. I don't obsess over trying to become a Vinnie clone. I don't want his licks. I want to absorb his focused energy, confidence, and creative spirit. Vinnie inspires me to improve every aspect of my drumming.

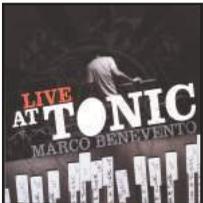
Mike Haid can be heard on David T. Chastain's latest solo CD, *Countdown To Infinity* ([www.leviathanrecords.com](http://www.leviathanrecords.com)).



## KENNY WERNER LAWN CHAIR SOCIETY

★★★★★

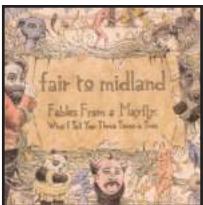
Esteemed pianist Werner tops himself with a daring leap forward on *Lawn Chair Society*. An unorthodox, sprawling journey tapping jazz, acoustic funk, and electronic music, the disc is by turns heartfelt, soulful, humorous, jaggedly disorienting, and audacious. Even during the edgiest passages, Werner's playing is warm and thoughtfully compelling. Werner is aided here by innovators **Dave Douglas** (trumpet), **Chris Potter** (sax), **Scott Colley** (bass), and drummer **BRIAN BLADE**, and every moment toes the precipice. An ideal drummer for this unclassifiable music, Blade's bursting with compositional kit ideas, stunning touch, and color. The kit is one instrument under his four limbs. Blade is the rare artist who listens and performs without preconceptions. (Blue Note) **Jeff Potter**



## MARCO BENEVENTO LIVE AT TONIC

★★★★★

In November 2006, keyboardist Marco Benevento set up shop at NYC's now-defunct Tonic nightclub for a Wednesday-night residency. His revolving cast of sidemen included **MATT CHAMBERLAIN** one week and **CLAUDE COLEMAN JR.** another. For "Drum Night," Benevento was backed by his Duo partner, **JOE RUSSO**, plus **BOBBY PREVITE** and **MIKE DILLON**. This three-CD set celebrates the big playful mess of it all. Chamberlain supplies powerful, rock-solid grooves punctuated by waves of noise. Coleman keeps things loose with swing time and Latin-influenced improvisations. And Drum Night yields some of the most creative tracks, from a world music-style mallet/percussion piece to an ecstatic free-for-all. (Ropeadope) **Michael Parillo**



## FAIR TO MIDLAND FABLES FROM A MAYFLY: WHAT I TELL YOU THREE TIMES IS TRUE

★★★★★

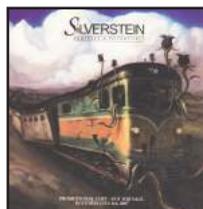
**Darroh Sudderth's** towering voice, spiraling guitar-keyboard melodic knots, Evanescence-meets-Tool histrionics, and flairs of Euro roots music make FTM's major-label debut a welcomed, oddly cohesive collection of art-metal touchstones. Drummer **BRETT STOWERS'** elastic shuffle feels and thunderous, precise rhythmic patterns respond to jagged structural elements and compositional reprises. Stowers flutters around the beat while nailing the accents, shadowboxing with Sudderth's soaring vocals on "Vice/Versa" and hip-hopping with syncopated pseudo-electronica patterns on "April Fools And Eggmen." This Texas-based band has great potential as musicians and songwriters. Now, if only the machinery of the music industry will allow them to evolve.... (Serjical Strike/Universal Republic) **Will Romano**



## GILAD BARKAN LIVE SESSIONS

★★★★★

A double disc of live unedited radio sessions proves a fitting format for jazz pianist Barkan. An in-the-moment player whose phrases unfold with graceful understatement, Barkan savors space and tone. Drummer **HARVEY WIRHT** helps the trio/quartet sets with wonderful touch and propulsion. He "breaks it up" in intriguing ways, yet never intrudes. And like his comrades, Wirht respects space. Hailing from Suriname, Wirht drew attention drumming with The Either/Orchestra and Joanne Brackeen. His star is now poised to rise, and Barkan's band is a fine forum for his formidable strengths. Compelling music with a tender heart. (New Step Music) **Jeff Potter**



## SILVERSTEIN ARRIVALS & DEPARTURES

★★★★★

Melodic hardcore masters Silverstein have arrived with album number three, their best release to date, vigilantly pairing punishing breakdowns with precious melodies. Drummer **PAUL KOEHLER's** largely aggressive approach works well here, effectively bolstering thick-layered guitar riffs and shout choruses on every corner. Koehler lines up an assortment of phrases during the outro of "Still Dreaming," prods the opening passage of "Bodies And Words" with steady kicks, and slides in with a slick 16th-note hi-hat delivery on "If You Could See Into My Soul." And like any good pilot—or drummer, in this case—Koehler lands his ensemble safely with a waltz on the album's final track, "True Romance." It's a disc that's worth climbing aboard. (Victory) **Waleed Rashidi**

## AND FURTHERMORE...



### BLACK LIGHT BURNS CRUEL MELODY

This **Wes Borland**-led trio gives **JOSH FREESE** a long rope. Exuding a jackhammer groove, Freese maneuvers flamboyant hi-hat pushes on "Mesopotamia," creates a robo-synth pulse on "Animal" and "Lie," plies fatback metal on "Coward," and swings android 4/4 on "Cruel Melody." As Freese recordings go, this is one of the best. (Adrenaline/I Am: Wolfpack) **Ken Micallef**

### STEVE SMITH & VITAL INFORMATION VITALIZATION

The ever-evolving, always musically expanding Steve Smith returns with a new Vital Information record, this time employing konnakol (South Indian vocal percussion) and a new guitarist who adds a deep sense of swing to the familiar but exceptional fusion writing. As usual, Smith's playing is learned and his drum tones impeccable. (www.hudsonmusic.com) **Ilya Stemkovsky**

### TED LEO AND THE PHARMACISTS LIVING WITH THE LIVING

With his vocals high in the mix, there's no missing Ted Leo's typically agitated stance on *Living With The Living*. There's still space for **CHRIS WILSON's** unhinged drumming to barrel through the Kinks-like "Army Bound," pace heavily caffeinated jams like "Who Do You Love?," and lead successful detours like the sweet reggae lilt of "The Unwanted Things." (Touch And Go) **Patrick Berkery**

### MEGETMEGET MEGETMEGET

Take the technical chops of drummer **KALLE MATHIESEN** and put them with talented tuba player **Lars Andreas Haug**, and what do you get? MegetMeget! Rounding out their sound with other instruments, the tuba/drums duo draws on rock, funk, and other influences with a sense of humor, resulting in an engaging mix. (www.kallesworldtour.dk) **Martin Patmos**

### THE MOTET INSTRUMENTAL DISSENT

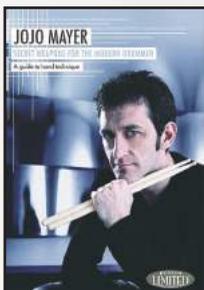
Colorado's The Motet has been touring the jam-band/college circuit for years, honing its world music dance party into a seriously well-oiled machine. Bandleader and primary songwriter **DAVE WATTS** is one of the best unheralded drummers working today, laying down completely authentic, super-tight syncopated funk beats and electronica programming. (www.themotet.com) **Ilya Stemkovsky**

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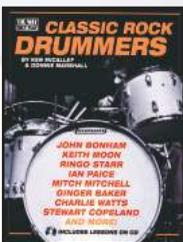


Hudson Music has consistently raised the bar on the quality and professionalism of instructional video production. Now, with this effort, Hudson Limited (a subsidiary of Hudson Music) is distributing independently produced instructional DVDs. This release, from drumming innovator and electronic music culture guru Jojo Mayer, is well designed and impressively artistic on many levels. The core focus of content is on developing hand technique, offering a lifetime of info and study on the subject. The production is high-tech, the concepts go deep, and the techniques are plentiful. Jojo proves he has reached "master" status while eagerly and articulately sharing his years of accumulated drumming knowledge. The performance segments are the most creative and artistic of any instructional DVD I've encountered, and they're sure to spark a revolution in instructional video production. There is not a more complete DVD on the market offering in-depth coverage of hand technique for the drumset player than this refreshing gem. (Hudson Limited) **Mike Heid**

## CLASSIC ROCK DRUMMERS: THE WAY THEY PLAY BY KEN MICALLEF AND DONNIE MARSHALL

BOOK/CD LEVEL: ALL \$19.95

★★★★★



Do we really need another book about Bonham, Moon, Ringo, etc.? Well, as it turns out, yes. *Classic Rock Drummers* would be a useful addition to any drummer's library. Snappy design and layout helps lure the reader in, following somewhat of a magazine look. Besides the standard info—biographies, discographies—there's a checklist on each player that includes equipment, feel, signature traits, influences, and overall approach, plus a "lesson" from each that really hits on "the way they play." It's the details that make this book shine—Porcaro's influences for his most famous beats, Bonham's Vistalite drums and his groove on "Black Dog." And Donnie Marshall's drum tracks on the included CD seal the deal. Marshall finds the feel that made each of these drummers great, and recreates their styles with power and flair. (Backbeat/Hal Leonard) **Robin Tolleson**

## BRYAN FERRY DYLANESQUE LIVE: THE LONDON SESSIONS

BOOK/CD LEVEL: ALL \$19.95

★★★★★



Roxy Music singer Bryan Ferry's album *Dylanesque* is now accompanied by a DVD that gives drumming fans a good opportunity to see and hear drummer **ANDY NEWMARK** lend his percussive expertise to classic Bob Dylan songs. Caught on a dimly lit sound stage, "in the round," the eleven-piece band is clearly loving every minute of the experience. Newmark's drumming is brilliantly musical and diverse. On "Gates Of Eden" Newmark is wonderfully in the pocket, with fantastic brush work, and when the band needs pushing on the classic "The Times They Are A-Changin'," he's right there too. And this recording is so crystal-clear, every moment of Newmark's performance is both visually and sonically a joy to take in. (Eagle Rock Entertainment Ltd.) **Fran Azzaro**

## ODD METER CLAVE: EXPANDING THE RHYTHMIC LANGUAGE OF CUBA BY CONOR GUILFOYLE

BOOK/CD LEVEL: INTERMEDIATE TO ADVANCED \$29.99

★★★★★



As if playing Cuban music on the drumset isn't difficult enough, Irish drummer Conor Guilfoyle's very interesting and challenging book *Odd Meter Clave* delivers involved yet playable concepts of the clave applied to odd time signatures. Songos, mozambiques, and other Latin rhythms get re-interpreted in varying transcriptions in five, seven, and nine, complete with variations for bass drum, cowbell, and toms. Dizzying? Sure. But if you're serious about expanding or combining your Cuban and odd-meter vocabulary (non-drummers as well), then this wonderful book will deliver countless hours of useful study. A ninety-eight-track CD with head-scratching examples is a welcome bonus. (Advance Music, www.conorguilfoyle.com) **Ilya Stemkovsky**



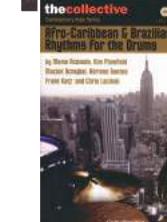
## CONTEMPORARY ROCK STYLES FOR THE DRUMS BY SANDY GENNARO

BOOK/CD LEVEL: ALL \$17.95 ★★★★★



## FUSION: A STUDY IN CONTEMPORARY MUSIC FOR THE DRUMS BY KIM PLAINFIELD

BOOK/CD LEVEL: ALL \$17.95 ★★★★★



## AFRO-CARIBBEAN & BRAZILIAN RHYTHMS FOR THE DRUMS BY MEMO ACEVEDO, FRANK KATZ, CHRIS LACINAK, KIM PLAINFIELD, ADRIANO SANTOS, AND MACIEK SCHIJBAL

BOOK/CD LEVEL: ALL \$24.95 ★★★★★

The Collective in New York has featured drum instruction by some of the best player/teachers of the past twenty years. Now the school is offering that collective wisdom in a book series on contemporary styles, with mixed results.

Sandy Gennaro's *Contemporary Rock Styles For The Drums* begins with useful performance tips ("Never play fills or crashes over a vocal, except when directed to do so"), explores historical context as well as feel, and takes a magnifying glass to the switch to 8th-note rock in the late '50s, the trick to playing a 12/8 slow blues ("Let the backbeat come to you"), and the magic of the Bo Diddley beat.

*Fusion: A Study In Contemporary Music For The Drums*, authored by Kim Plainfield, offers chapter titles like "El Negro," "Sophistafunk," and "Songo Agility." Plainfield's historical fusion tree traces it all back to Miles Davis's *Bitches Brew* album, but unfortunately comes up a bit short when analyzing the contributions of the drummers from that era.

The multi-authored *Afro-Caribbean & Brazilian Rhythms For The Drums* is rich with information on traditional and contemporary Afro-Cuban rhythms, Afro-pop, Brazilian, Caribbean, and styles that have come out of New Orleans such as Mardi Gras Indian beats and second-line. Most of these grooves were adapted from percussion-section origins, and this book is a great historical and musical resource. (Carl Fischer) **Robin Tolleson**



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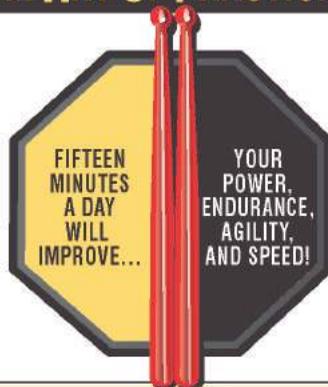


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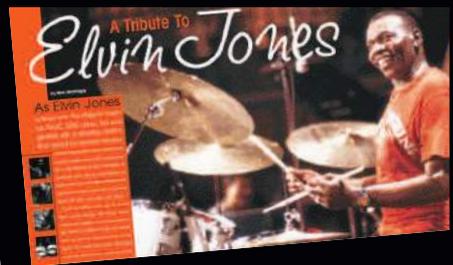
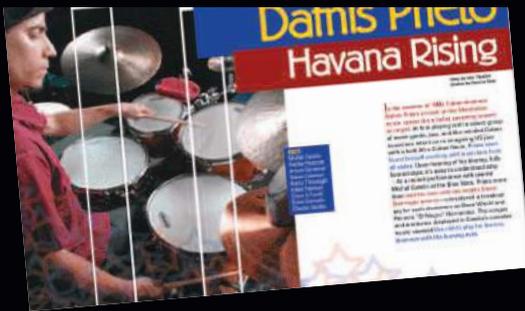
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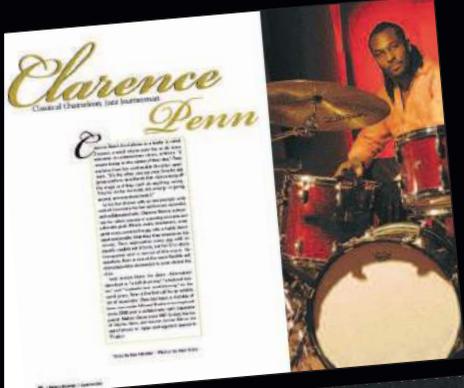
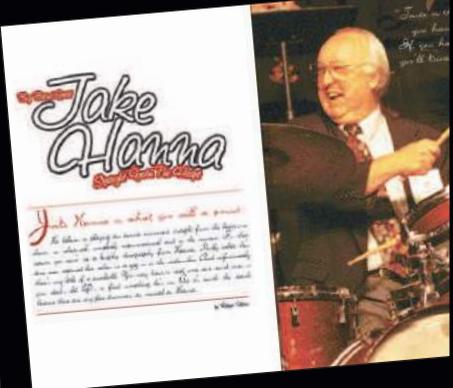
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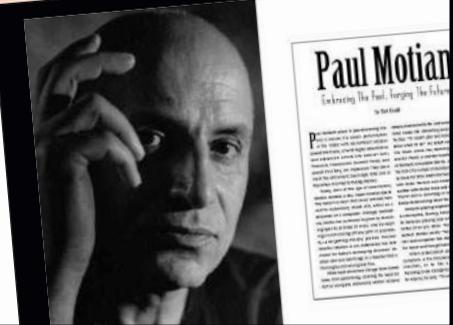
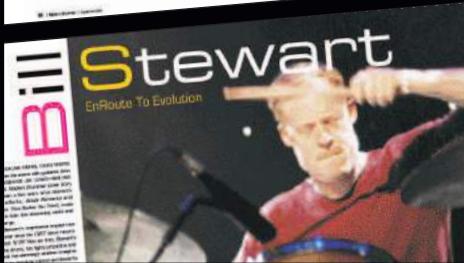
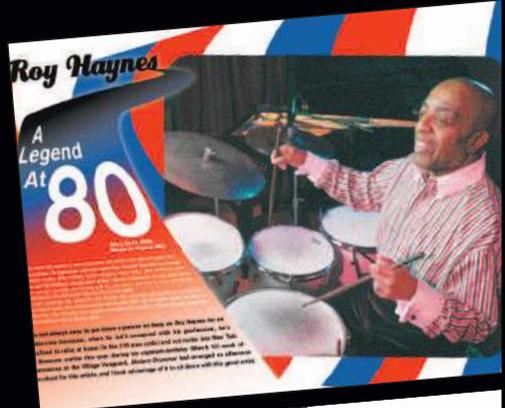
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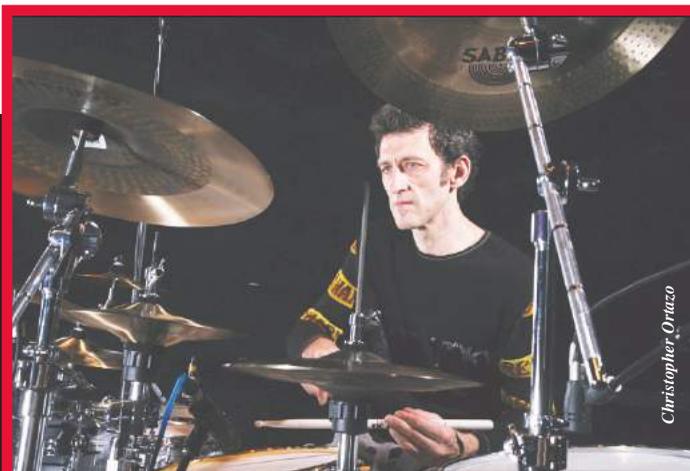
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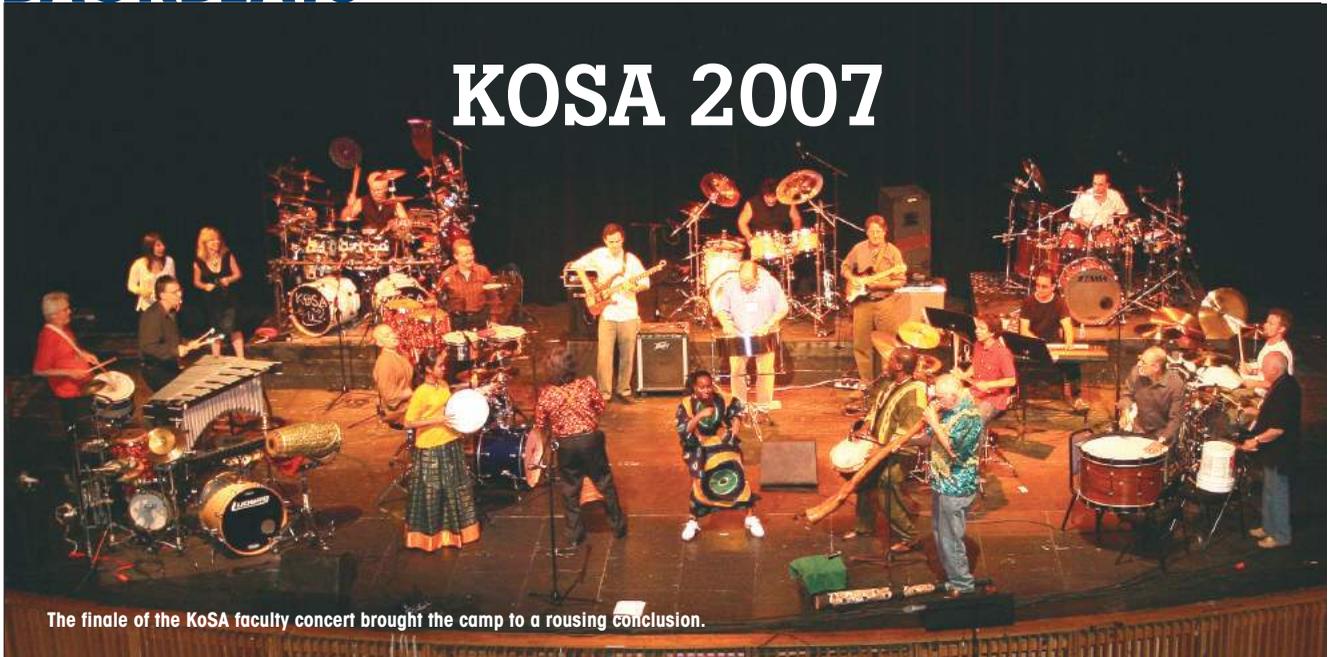
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## KOSA 2007



The finale of the KoSA faculty concert brought the camp to a rousing conclusion.

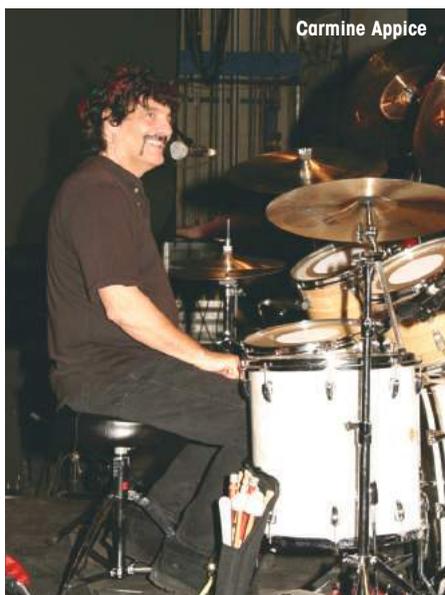
The twelfth KoSA International Percussion Workshop And Festival was held August 6–12 at Vermont’s Johnson State College. Participants from the UK, Canada, and the US enjoyed the unique experience of studying, eating, and living with the faculty in a camp-like setting.

This year’s faculty featured drumset artists **Carmine Appice, Joe Bergamini, Gregg Bissonette, Mike Clark, Dom Famularo, Flo Mounier, Dafnis Prieto, John Riley**, and MD senior editor **Rick Van Horn**. Percussion classes covering a wide variety of ethnic styles and instruments were taught by **Memo Acevedo, Homero Chavez, Kalani, Marco Lienhard, Michael Spiro, Rajna Swaminathan**, and **Michael Wimberly & Jamie Shakur**. **Mario DeCiutiis** and **Allan Molnar** covered electronics and music technology, while jazz and classical mallet techniques were offered by **Mike Mainieri** and **She-e Wu**. **Rich Holly, Arnie Lang**, and **Jeff Salisbury** focused on rudimental and orchestral percussion, **Jim Royle** offered a first-time course in steel (pan) drumming, and **Lou Robinson** introduced students to the Australian didgeridoo. The faculty was led by KoSA

artistic director **Aldo Mazza**.

The week was highlighted by nightly concerts featuring faculty members. At these concerts, lifetime achievement awards were presented to Carmine Appice, Memo Acevedo, Mike Mainieri, and frame drum master Glen Velez. A participants concert on Friday showcased students, and a faculty recital on Saturday closed the camp on a high note.

KoSA sponsors included Alfred, Aquarian, Asano Taiko, Australian Originals, Cooperman, The D’ Addario Foundation, Drummers Collective, Dynasty, Evans, Factory Metal Percussion, Gibraltar, Grover Pro Percussion, Innovative Percussion, Johnson State College, Lang Percussion, Latin Percussion, KAT, Ludwig/Musser, Malletech, Mapex, Mike Balter, Mountain Rythym, Paiste, Peripole/Bergerault, Premier, Pro-Mark, Regal Tip, Remo, Sabian, S-Hoop, Shure, Slingerland, Tama, Taye, Toca, Yamaha, XL Specialty Percussion, Zildjian, and Modern Drummer. For more information, visit [www.kosamusic.com](http://www.kosamusic.com).



Carmine Appice



Dafnis Prieto



Mike Clark



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# 2007 Drum Fantasy Camp

Students came from across America and from a dozen foreign countries to attend the first Drum Fantasy Camp, held August 17–21 on the campus of Seton Hall University in South Orange, New Jersey. Attendees from twelve to sixty years of age enjoyed classes, jam sessions, master class sessions, and evening concerts.

The camp faculty included **Dave Weckl**, **Steve Smith**, **Horacio "El Negro" Hernandez**, and **Jason Bittner**, along with **Pat Petrillo** and **Jason Gianni** of Drummers Collective and **Glenn Weber** of The New Jersey School Of Percussion. Camp director **Steve Orkin** taught classes on music marketing and career development, and veteran sound engineer **Dennis Moody** (who helped design Weckl's own studio) explained his approach to capturing drum sounds. The camp was structured in "tracks," so that every student had classes with every instructor.

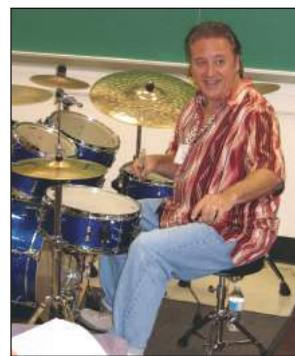
Camp sponsors included Meinl, Sabian, Vic Firth, Yamaha, Zildjian, The Percussive Arts Society, The Collective, Sam Ash Music Stores, New Jersey School Of Percussion, and Modern Drummer. Planning is under way for the 2008 Drum Fantasy camp. Visit [www.drumfantasy-camp.com](http://www.drumfantasy-camp.com) for more information.



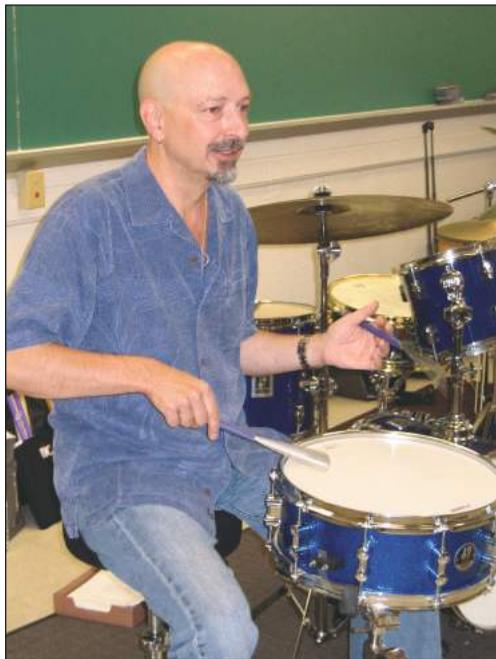
One of the evening concerts was highlighted by a duet featuring Dave Weckl on snare drum and Horacio Hernandez on an m'bira (African thumb piano).



The Collective's Jason Gianni taught a class that focused on polyrhythms.



Pat Petrillo explained how rudimentary technique can be combined with stylistic patterns to create effective drum grooves.



Brush technique was among the many topics discussed by Steve Smith.

Jason Bittner described how he created the parts to several Shadows Fall tracks.



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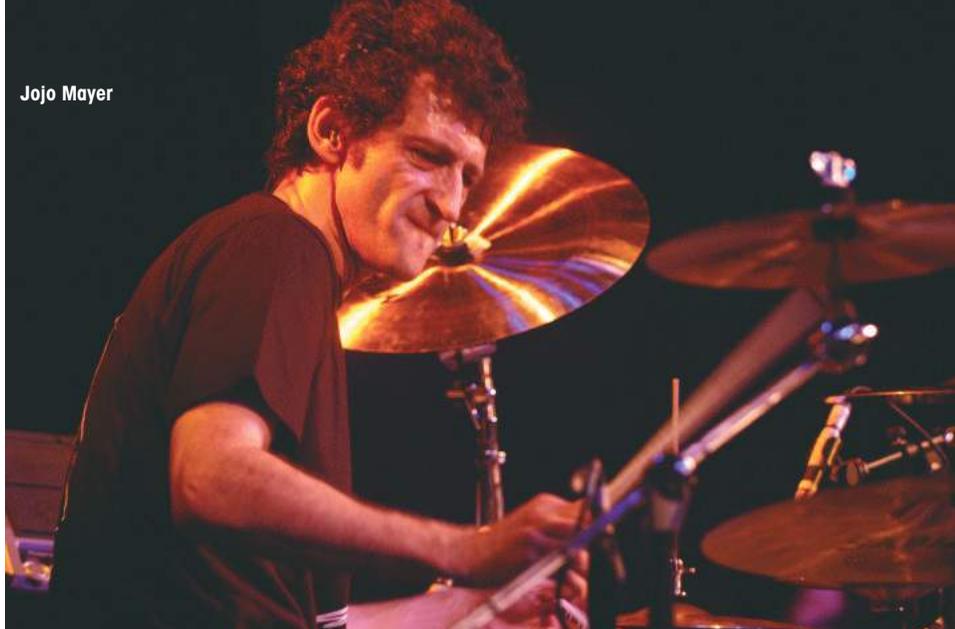
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Jojo Mayer



## Singapore Drumfest

The first-ever Singapore Drumfest, held this past June 9 and 10 in the city's SunTec Hall, attracted over a thousand drum enthusiasts from around the world.

Saturday's first artist, **Gregg Bissonette**, soloed with a mix of left-foot clave patterns, catchy grooves, and flashy chops. Then he flipped his snare upside-down to play drum 'n' bass rhythms while filling in using the snare wires. Veteran jazz percussionist **Steve Thornton** and local percussion star **Mohammad Noor** next brought a Latin flavor to the show, with each playing solo, then as a duo, and ultimately with a local Latin jazz ensemble.

**Derek Roddy** lived up to his reputation as one of the fastest metal drummers around—then surprised everyone by incorporating Latin and jazz tunes into his set to demonstrate his versatility. Australia's **Grant Collins** next focused on odd time signatures and multi-limb independence. Grant and Derek later returned to play an unscheduled but wildly received drumset duel. Saturday closer **Jojo Mayer** gave an educational clinic on how to develop techniques to enhance one's drumming. Jojo then brought on his band NERVE for a concert of electronic dance music.

Sunday's first artist, **Nate Morton** (of the Rockstar INXS and Supernova house band) laid a solid foundation for his musical tracks, setting an excellent example for the drummers in the audience. Next came Singapore's own **Jimmy Lee**, who played a high-quality jazz set with his band—including some amazing solos.

**Jojo Mayer** returned on Sunday for a duet with **Tony Royster Jr.** Jojo and Tony traded high-energy solos to grooves provided by NERVE bassist Janek Gwizdala. They were followed by R&B great **Gorden Campbell**, who played in an unconventional, open-handed style. Gorden performed to Gospel music—relatively unknown in Singapore—opening the eyes and ears of many in the audience.

**Tony Royster Jr.** then returned with a performance that combined chops, groove, and showmanship. Midway through his set with a band of Singaporean musicians, Tony spoke to the audience about the importance of time. Then he challenged everyone to count to a tune he wrote himself. The show's finale brought Gorden, Jimmy, and Tony back on stage for a three-way drum battle featuring high-intensity playing and flashy stick tricks, which drove the crowd crazy.

The 2007 Drumfest also featured a Drum Challenge contest. Californian Danny Morledge took top honors over Singapore drummer Jonathan Ong in the twenty-one-and-under category, earning him a Mapex drumkit. Jonathan received Meinl cymbals. Philippine drummer Gilbert Rolan Nogales achieved a close win over Singapore's Gary Tan in the open category. Gilbert won a Sonor kit, and Gary won a Meinl cymbal set. All four finalists received subscriptions to Modern Drummer.

The 2007 Singapore Drumfest was supported by Drum Workshop, Evans, Istanbul Mehmet, Latin Percussion, Mapex, Meinl, Paiste, Remo, Sabian, Sonor, Vic Firth, and Modern Drummer. For more information, visit [www.singaporedrumfest.com](http://www.singaporedrumfest.com).

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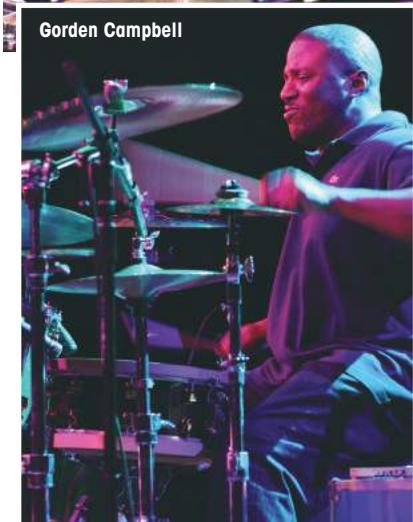
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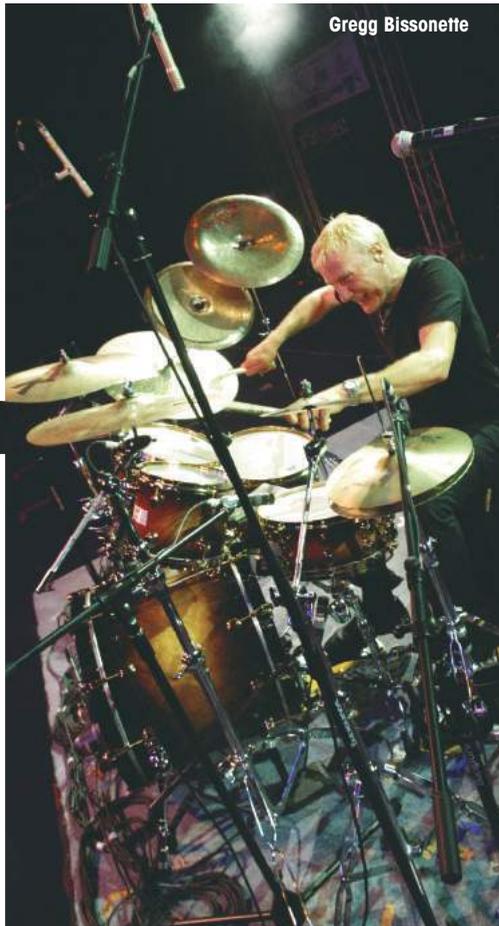
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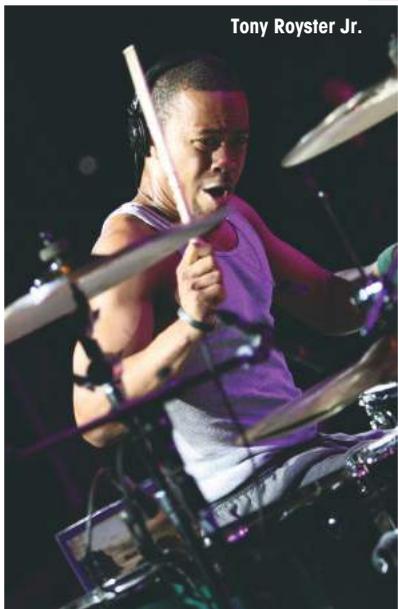
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## Speaking Of Diversity...

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The kit uses a Gibraltar rack system and hardware components to support a Tama Starclassic maple kit, as well as three Remo RotoToms, four Peace Octobans, two LP timbales, a Roland SPD-20 Percussion Controller, fifteen assorted Zildjian cymbals, a Wuhan wind gong, LP chimes, cowbells, and wood blocks, and a set of Ludwig Granite Blocks. Brian plays the kit in a metal band called Lasher, which tours throughout the Midwest.



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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](mailto:rvh@moderndrummer.com). Show "Kit Of The Month" in the subject line of the message.



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Simon Phillips—Toto



Ilan Rubin—Lostprophets

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