

WIN! \$10,000 MIKE JOHNSTON DREAM KIT GIVEAWAY

MODERN DRUMMER

THE WORLD'S #1 DRUM MAGAZINE

15 WAYS TO COLOR
YOUR GROOVE

ROTOTOM HI-HATS
IN **3** EASY STEPS

JEFF BECK'S
JONATHAN JOSEPH

ALICE COOPER'S
GLEN SOBEL
**+ WIN HIS \$9,600
TOURING KIT!**

**MARK
GUILIANA**

MEHLIANA, BEAT MUSIC, AND BEYOND

MAPEX, MEINL, AND ROLAND REVIEWED

NOVEMBER 2014

\$5.99US \$5.99CAN



11 >

0 71486 01203 0

HEARD ON THESE
Millions of Times



Supraphonic
LM402



Black Beauty
LB417

Ludwig
USA
SNARE DRUMS

Ludwig BE A LEGEND. JOIN THE FAMILY.

WWW.LUDWIG-DRUMS.COM



inventor.
jazzier.
session master.

Bob Gatzen. Will Kennedy. Anton Fig.

The Promark Family welcomes Bob Gatzen, Will Kennedy, and Anton Fig:
three distinct drummers with signature styles and signature sticks.

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

PROMARK
BY D'ADDARIO

promark.com

Gregg is touring
North America with
**RINGO STARR AND
HIS ALL STARR BAND**

on his new
Dixon Artisan
Ultra Maple drums!



WELCOMES

GREGG BISSONETTE

- JUNE 6 ONTARIO, CANADA
- JUNE 7 CANADAIGUA, NY
- JUNE 8 WILLIAMSPORT, PA
- JUNE 10 ALBANY, NY
- JUNE 11 WESTBURY, NY
- JUNE 12 VIENNA, VA
- JUNE 14 WALLINGFORD, CT
- JUNE 15 PROVIDENCE, RI
- JUNE 17 NEW YORK, NY
- JUNE 18 NEW YORK, NY
- JUNE 20 RED BANK, NJ
- JUNE 21 ATLANTIC CITY, NJ
- JUNE 22 DURHAM, NC
- JUNE 24 BUFFALO, NY
- JUNE 25 SYRACUSE, NY
- JUNE 27 DETROIT, MI
- JUNE 28 CHICAGO, IL
- JUNE 29 CLEVELAND, OH
- JULY 1 TOLEDO, OH
- JULY 2 KETTERING, OH
- JULY 3 TUNICA, MS
- JULY 5 THACKERVILLE, OK
- JULY 9 ALBUQUERQUE, NM
- JULY 11 SAN DIEGO, CA
- JULY 12 SANTA BARBARA, CA
- JULY 13 SAN JOSE, CA
- JULY 15 VANCOUVER, BC, CANADA
- JULY 16 SEATTLE, WA
- JULY 17 BEND, OR
- JULY 19 LOS ANGELES, CA
- OCT 2 TULSA, OK
- OCT 3 ST LOUIS, MO
- OCT 4 KANSAS CITY, MO
- OCT 5 OMAHA, NE
- OCT 7 SAN ANTONIO, TX
- OCT 9 AUSTIN, TX
- OCT 10 THE WOODLANDS, TX
- OCT 11 TO BE ANNOUNCED
- OCT 12 TO BE ANNOUNCED
- OCT 15 NORTH CHARLESTON, SC
- OCT 17 BILOXI, MS
- OCT 18 JACKSONVILLE, FL
- OCT 19 FORT MYERS, FL
- OCT 21 FORT LAUDERDALE, FL
- OCT 22 MELBOURNE, FL
- OCT 23 CLEARWATER, FL



ARTISAN SERIES Star Dust Blue



PAiSTE

PST7 TEST DRIVE



For a limited time, PST 7 Universal, Session, and Rock Sets include a **FREE 18" CRASH CYMBAL**. Test Drive the cymbals at one of the participating dealers and see for yourself why these new Paiste cymbals are generating so much buzz throughout the drumming community.

- | | | | |
|--|--|---|--|
| Arizona Drum Shop
www.arizonadrumshop.com | Drome Sound
www.dromesound.com | Gelb Music
www.gelbmusic.com | Musicians Friend
www.musiciansfriend.com |
| American Music
www.americanmusic.com | Drum Center of Portsmouth
www.drumcenternh.com | Greenbrier Music
www.greenbriermusic.com | Neal's Music
www.nealsmusic.com |
| Backline Central
www.backlinecentral.com | Drum Circuit
www.drumcircuit.com | Haggerty's Music
www.haggertysmusic.com | Pro Audio Land
www.proaudioland.com |
| Cadence Music
www.cadencedrums.com | The Drum Shop
www.drumsforless.com | Jacobsen Music
www.jacobsenmusic.com | Ritchie's Music Center
www.ritchiesmusic.com |
| Cascio Interstate Music
www.interstatemusic.co | Elevated Audio
www.elevatedaudio.com | Long Island Drum Center
www.lidrum.com | Sam Ash Music
www.samashmusic.com |
| Chicago Drum Exchange
www.chicagomusicexchange.com | Explorers Percussion
www.explorersdrums.com | Mammoth Music
www.mammothmusic.com | Vic's Drum Shop
www.vicsdrumshop.com |
| Cymbal Fusion
www.cymbalfusion.com | Firehouse Guitars
www.geartree.com | Memphis Drum Shop
www.memphisdrumshop.com | |
| Dale's Drum Shop
www.dalesdrumshop.com | Fork's Drum Closet
www.forksdrumcloset.com | Mugan Music
www.muganmusicgroup.com | |

scan for

 video demo
 paiste.com



Tell Us What You Think!

Use **#PST7TESTDRIVE** to tag us on Twitter (@paistenation) and Instagram (paistecymbals) promo for US Dealers only.

LP Americana Series Octo-Snare Cajons

The cajon steps outside of the box.

LP's new Americana Octo-Snare Cajons add a bold, new dimension to your "un-plugged" set-up. They're available in 10-inch and 12-inch models and like every Americana Series Cajon, the Octo-Snare is handmade in the USA.

Snare wires are affixed to the top surface of the drum for a sizzling cajon sound. Flip the cajon over and it produces distinctive, bongo-like tones.



Play with hands or brushes

Dual hardwood playing surfaces

Play in a snare stand or on your lap

9-ply Baltic Birch Construction

Learn more about
the Americana Series
Octo-Snare Cajons



GREG GARMAN
Selena Gomez



LPMUSIC.COM

Get the Gig!

WITH MASTERS BIRCH.
CUTTING VERSATILITY AND NATURAL
EQ'd SOUND STARTING AT \$1499.

Mike
REID

RIHANNA PHARRELL WILLIAMS JILL SCOTT N.E.R.D. GECE WINANS SOULFUL SYMPHONY
DEMI LOVATO JUSTIN TIMBERLAKE JAY Z HOT CHELLE RAE DARIN ATWATER JOE JOE

3 HIGH GLOSS LACQUER FINISHES



357 GOLDEN
BRONZE GLITTER



358 SILVER GLITTER



818 LAVA BUBINGA

Pearl®

WWW.PEARLDRUM.COM

Pearl

On the Cover

38 Mark Guiliana

by Michael Dawson
 For many observers, he's the guy to watch if you want to know where the great art of drumming is *right now*—and where it could be headed.
Exclusive: A Guiliana beat sampler, page 48.



Cover and contents photos by Deneka Peniston

Features

- 32 **Hitting the Stage** Progressive Nation at Sea 2014 by Mike Haid
- 34 **Catching Up With...** Brad Wilk /// Yonrico Scott /// Gordy Knudtson
- 54 **Glen Sobel** Shockingly good with Alice Cooper by Mike Haid
- 64 **Jonathan Joseph** Jeff Beck's latest monster by Billy Amendola
- 70 **Elliot Jacobson** Sparking Ingrid Michaelson's creativity by Steven Douglas Losey

Education

- 72 **Basics**
The Kick Hiccup
 Boost Your Groove With Quick Bass Drum Doubles
 by Rich Redmond
- 74 **Strictly Technique**
Duple/Triple Single-Diddle Gear Shifters
 Part 2: 16th Notes and Sextuplets
 by Bill Bachman
- 78 **Rock 'n' Jazz Clinic**
Color Your Groove
 Tips for Playing Drums and Handheld Percussion Simultaneously
 by Eric Novod
- 80 **Jazz Drummer's Workshop**
Syncopation Revisited
 Part 6: Assorted Applications
 by Steve Fidyk
- 84 **In the Pocket**
The Commandments of the Half-Time Shuffle
 Part 1: A Brief History
 by Zoro
- 86 **Concepts**
Be Prepared!
 Long-Term and Short-Term Skills for Success
 by Russ Miller

Equipment

- 20 **Product Close-Up**
 - **Mapex** Armory Series Drums
 - **Meinl** Byzance Vintage Pure and Pure Light Rides
 - **Swift Innovations** Drumballs Drumstick Grips
 - **Downing** Free-Floating Drumset
 - **Masters of Maple** Type-M Series Snare
- 26 **Electronic Review**
Roland TM-2 Trigger Module
- 28 **Shop Talk**
 Roto-Hats
- 30 **Gearing Up**
 Suicide Silence's **Alex Lopez**
- 90 **New and Notable**



page 99

Departments

- 8 **An Editor's Overview**
The Lessons That Last
 by Michael Dawson
- 12 **News**
- 14 **Must-Have Gear**
 Steve DiStanislao
- 16 **It's Questionable**
 Mind Matters: I Can't Break Down the Drum Parts
- 94 **Showcase**
 Featuring Drum Market
- 98 **Critique**
- 102 **In Memoriam**
 Chuck "Palito" Silverman
- 104 **Kit of the Month**
 A Night in Tunisia



page 60

FITS LIKE A GLOVE. PLAYS LIKE A CHAMP.



**“THE HEAVYWEIGHT
SNARE BATTER IS THE
MUHAMMAD ALI
OF DRUMHEADS—
IT FLOATS LIKE
A BUTTERFLY
& STINGS
LIKE A BEE!”**

-Billy Rimer



**HEAVYWEIGHT
SNARE**

**EXPLOSIVE
SOUND**
with UNRIVALED
DURABILITY

evansdrumheads.com/heavyweight



The Lessons That Last

I received my first subscriber copy of *Modern Drummer* in September 1991. That month the mag also debuted a new educational column, Latin Symposium, by Chuck Silverman. I remember poring over that article, titled "Practical Applications of the Mozambique Rhythm," ingesting every word (this was where I learned that *clave* means "key") and struggling for hours to master Chuck's challenging Latin-inspired patterns. The last two examples were particularly tricky, as they required an open-handed stance, which was completely foreign to me at the time.



In the twenty-three years since Latin Symposium debuted, Silverman penned more than twenty more articles and features, in which he covered traditional Latin styles like bossa nova, samba, and mambo, while also exploring contemporary concepts such as metric modulation ("Using Latin Phrases to Modulate Time: Part 1," March '93) and Latin-funk hybrid grooves ("Funk Patterns With Latin Roots," April '97). My drumming improved so much from studying Chuck's work, and it was a thrill to finally get to know him on a personal level through our association with *MD*.

I could always count on Chuck for a good laugh, like when he called in the dead of winter, shortly after a snowstorm crushed the East Coast, to share with me how he had just enjoyed a tall glass of fresh-squeezed orange juice while basking in the warm sunshine outside his Southern California home. (Good one, Chuck!) Unfortunately, Silverman passed away this past May at age sixty-two, marking the end of an incredible journey for one of drumming's truly great souls, one who many of us can call a mentor, thanks to his writing in these pages, his numerous educational books and DVDs, and the years of personal instruction he provided at Musicians Institute.

Silverman was also a member of our Modern Drummer Education Team, which is an online forum comprising a selection of regular columnists and international educators that we poll every few months to address specific drum-related topics, including reading music, tuning, and practicing with a metronome. (You can check out some of his contributions to those posts on moderndrummer.com.) We invited fellow MD Ed Team member Donny Gruendler, who was a colleague of Silverman's at MI and a close personal friend, to pen Chuck's In Memoriam feature, which you can find on page 102. It's a heartfelt tribute that shines a light not only on Chuck's professional accomplishments but also on his tremendously generous and caring spirit.

Elsewhere in this issue we have thought-provoking features with a diverse group of drummers, including Alice Cooper's Glen Sobel, Jeff Beck's Jonathan Joseph, Ingrid Michaelson's Elliot Jacobson, and our cover artist, contemporary fusion/electronic adventurer Mark Guiliana, who recently released two fantastic and conceptually opposite albums on his own label.

In the Education department, technique specialist Bill Bachman continues with his challenging "Duple/Triple Single-Diddle Gear Shifters" series, Jason Aldean's Rich Redmond offers a handful of ways to incorporate quick bass drum doubles into basic rock grooves, R&B expert Zoro breaks down the half-time shuffle, and Jazz Drummer's Workshop columnist Steve Fidyk finishes his series based on Ted Reed's classic book *Syncopation*. Between those pieces and many others, there's a lot to sift through this month, and I hope you find something that inspires you to grab some sticks and start practicing, just as Chuck Silverman's articles did for so many of us over the years. Enjoy!

Mike Dawson

MODERN DRUMMER

Founder
Ronald Spagnardi
1943–2003

Publisher/CEO
Isabel Spagnardi

Senior Vice President
Lori Spagnardi

Vice President
Kevin W. Kearns

Associate Publisher
Tracy A. Kearns

Editorial Director
Adam J. Budofsky

Managing Editor
Michael Dawson

Associate Editor
Billy Amendola

Associate Editor
Michael Parillo

Senior Art Director
Scott G. Bienstock

Advertising Director
Bob Berenson

Advertising Assistant
LaShanda Gibson

Digital Media Director
EJ DeCoske

Music Engraver
Willie Rose

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

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

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

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

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

EDITORIAL/ADVERTISING/ ADMINISTRATIVE OFFICES:
MODERN DRUMMER Publications, 271 Route 46 West, Suite H-212, Fairfield, NJ 07004. Tel: 973-239-4140. Fax: 973-239-7139. Email: mdinfo@moderndrummer.com.

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

SUBSCRIPTIONS: U.S. \$29.95, Canada \$33.95, other international \$44.95 per year. For two- and three-year subscription prices go to www.moderndrummer.com. Single copies \$5.99.

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

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

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

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

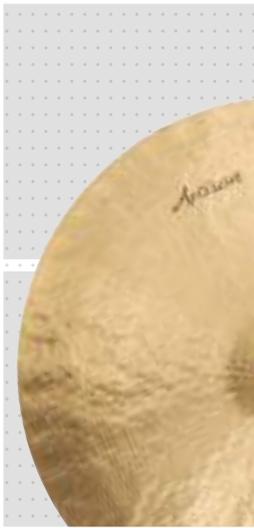
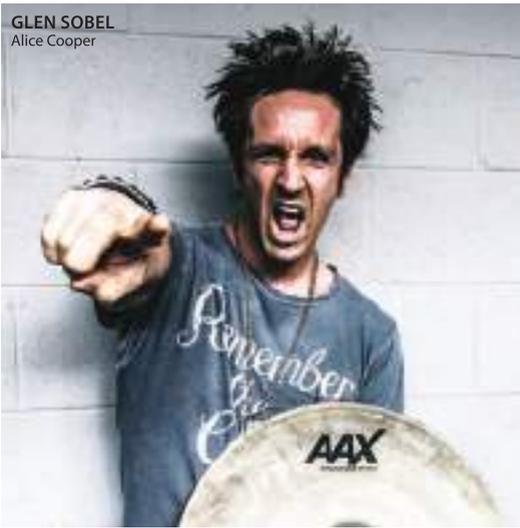
Canadian Publications Mail Agreement No. 41480017 Return undeliverable Canadian addresses to: PO Box 875, Stn A, Windsor ON N9A 6P2

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

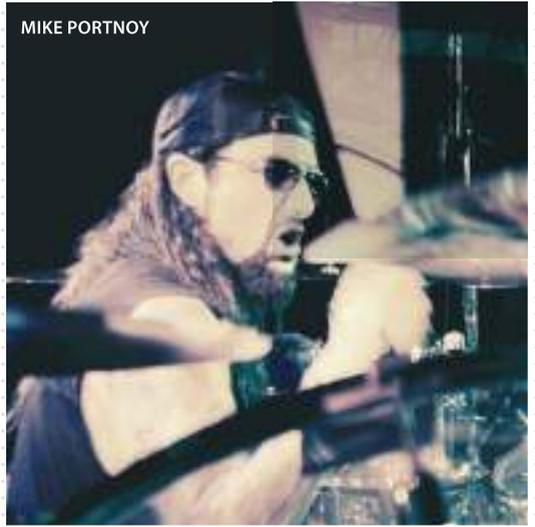
MODERN DRUMMER ONLINE:
www.moderndrummer.com

PRINTED IN THE UNITED STATES

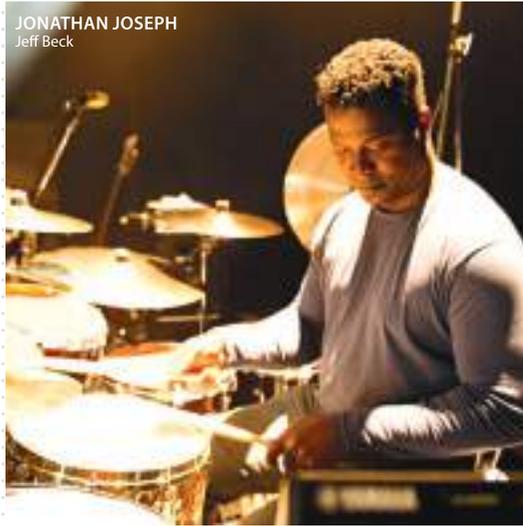
GLEN SOBEL
Alice Cooper



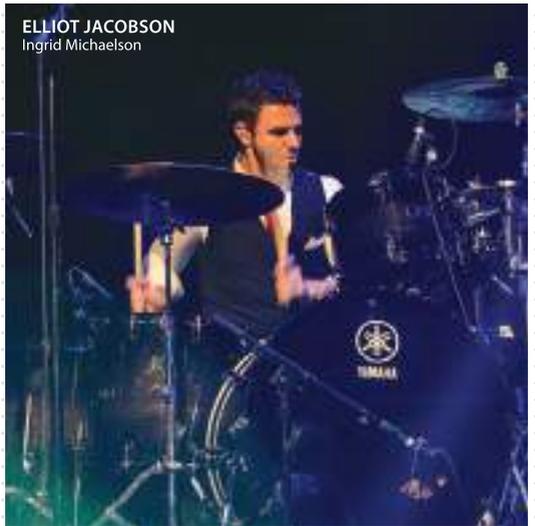
MIKE PORTNOY



JONATHAN JOSEPH
Jeff Beck



ELLIOT JACOBSON
Ingrid Michaelson



SOUND LIMITLESS



Sabian.com

the creation of
LEGENDARY SOUND
begins with legendary artists...

Capturing a musician's true expression and dynamics takes the right instrument; and creating an expressive instrument takes hard work. Experience is everything when developing legendary drums.

Around the Globe

Yamaha legendary artists around the world have made invaluable contributions over the past 47 years to the research of sound and musicality of Yamaha drums. Creating the Absolute Hybrid Series, Yamaha's respected designers and engineers conducted critical evaluations with over one hundred artists and recording engineers to create one of the most expressive drums in the world.

Home Sweet Home

No matter where the gig or tour takes them around the world, Yamaha artists always feel at home behind a set of Yamaha drums, confident of its consistent quality and legendary sound they have helped to create.

Experience Absolute Expression

Check out the Yamaha Absolute Hybrid Series at your favorite Absolute Drum Shop or local retailer now.



The Hybrid Shell
design consists of a core ply African wenge, a very hard and heavy wood, sandwiched between plies of North American maple. The Air Seal System construction along with the hybrid shell design deliver a drum tone that plays rich and clear across the full dynamic range.



The Vent Holes
influence the drum's tone and sustain, thus the number of holes incorporated varies by the size of each shell.



The YESSIII Tom Mount
system allows stable positioning and brings out more of the shell's natural sustain and volume.



Absolute HYBRID



Available in 10 striking high-quality lacquer finishes. Learn more at www.4wrdr.it/AbsoHyb2MD2



OfficialYamahaDrums



@yamahadrums

©2014 Yamaha Corporation of America. All rights reserved.

NEWS

Thomas Lang's Big Drum Bonanza



Alex Solca

Thomas Lang, Chris Coleman, and Gergo Borlai

This past July 2 through 6, at the Palm Garden Hotel in Thousand Oaks, California, drummer/instructor Thomas Lang (Stork, independent) presented his third annual Big Drum Bonanza. In addition to Lang, the event featured Chris Coleman (Chaka Khan, Stevie Wonder), Matt Garstka (Animals as Leaders), Aquiles Priester (Hangar, Tony MacAlpine), Gergo Borlai (Gary Willis, Tribal Tech), and Derek Roddy (Serpents Rise, Menace).

Each day found one of the drummers conducting a morning master class, followed by lunch and then a performance clinic at Drum Channel Studios. Later, exciting drum jams included special guests John Tempesta (Rob Zombie, the Cult), Alexey Poblete (eleven-year-old winner of the 2013 Hit Like a Girl competition), and Mika Ronos (winner of the 2014 Big Drum Bonanza play-along contest). And on day one, the multinational group of attendees

was given a full tour of the Drum Workshop factory in nearby Oxnard by DW vice president John Good, where they got to witness the behind-the-scenes operations of one of the world's largest drum manufacturers.

Throughout the event, campers had the opportunity to get up close and personal with some of the masters of their craft. In addition to the master classes, private lessons were available with each of the instructors at the Palm Garden Hotel or at Drum Channel Studios. Since all of the drummers guesting at the camp were chosen not just for their performing credits but because of their involvement in drum education, tons of great technical information was shared, as well as plenty of ways to apply it. By the end of the camp, the students were reaching their maximum saturation level but were brimming with new ideas and inspiration to take home. **Chuck Parker**



Derek Roddy



Aquiles Priester



Alexey Poblete

Out Now

Don Grolnick Group

The Complete London Concert

"Funny, well read, and wise, Don Grolnick was my primary musical conscience for all of the years I knew him," drummer Peter Erskine says. "He was a brilliant composer and pianist, and, I think, the perfect musician." This expanded edition of a 2000 release features both sets of a 1995 concert by Grolnick, who passed away the following year. The second set had previously been unheard; now, save for a missing chunk of the evening's encore tune, "I Want to Be Happy," the entire historic performance is presented, on Erskine's own Fuzzy Music label. Among the musicians who appear with Peter are the late legends Michael Brecker (sax) and Don Alias (percussion).



Sick of It All The Last Act of Defiance (Armand Majidi) /// **Mats/Morgan Schack Tati** (Morgan Ågren) /// **Vinciguerra/Hoekstra/Franklin VHF** (Todd Vinciguerra) /// **Wovenwar** Wovenwar (Jordan Mancino) /// **Carl Verheyen** Mustang Run (Gregg Bissonette, Walfredo Reyes Jr., Simon Phillips, Chad Wackerman, Bernie Dresel) /// **Azar Lawrence** The Seeker (Jeff "Tain" Watts) /// **Fred Hersch Trio** Floating (Eric McPherson) /// **Intelligent Music Project II** My Kind o' Lovin' (Simon Phillips) /// **Moon Hooch** This Is Cave Music (James Muschler) /// **Ryan Keberle and Catharsis** Into the Zone (Eric Doob)



**On
Tour**



Ryan Van Poederoyen is out with the Devin Townsend Project. Keep an eye out for a feature on the drummer in an upcoming issue of *MD*.

ALSO ON THE ROAD

Matt Cameron with Pearl Jam /// **Scott Travis** with Judas Priest /// **Mauricio Lewak** with Jackson Browne /// **Sam Fogarino** with Interpol /// **Jon Fishman** with Phish /// **Freddie Bokkenheuser** with Ryan Adams

Ashley Maile

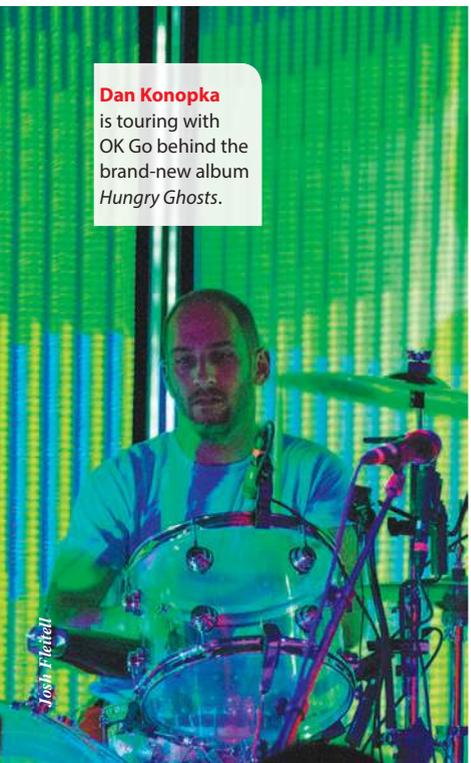


Gene Jackson is out with the New York Standards Quartet, featuring tenor saxophonist Tim Armacost, pianist David Berkman, and, shown at left, double bassist Daiki Yasukagawa.



Bryan Head will be on a North American tour with Supertramp founder Roger Hodgson's band in November.

Dieter Chevalie



Dan Konopka is touring with OK Go behind the brand-new album *Hungry Ghosts*.

Josh Fretell



Michael Calabrese is out with Lake Street Dive.



Kristopher Long

MUST-HAVE GEAR

Don Felder and CSN's Steve DiStanislo

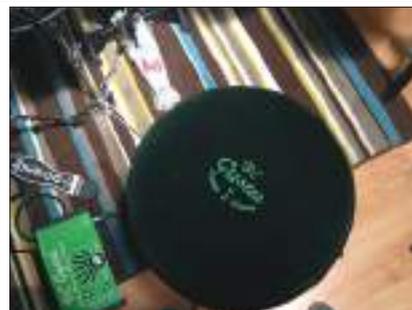
Here's the equipment that I can't live without.

Stick Hammock portable stick tray. I switch between brushes, mallets, and sticks in my performances, and the Stick Hammock allows me to do that easily. It has a certain amount of flex that catches my sticks during a switch, and it's made of a strong ballistic nylon material that's quiet when I set the sticks down, which is especially great when recording. It's also very portable and fits in a small carrying bag, so I use it as my stick bag as well.

Porter & Davies BC Gigster throne. This innovation in drum thrones is amazing. The speaker is built right into the seat, which then connects to the Gigster amp. You can adjust your kick to resonate just the right amount, along with all of your drums or any instrument on stage for that matter. I usually have my kick drum, snare drum, and tom-toms along with a little bass guitar going through the Gigster. When you use it with in-ear monitors, you're right in the middle of the action. The results are incredible!

Aquarian drumheads. Aquarian heads have really defined my sound, and for me they are the most reliable, best-sounding heads on the market. The Texture Coated heads and Force bass drum head are my models of choice for live and in the studio. The Modern Vintage II heads are incredible as well, and I use them in various setups.

Axis pedals. Many have imitated, but none have equaled. Axis X Longboard pedals are the most responsive and reliable I've ever used. No straps to wear out, and smooth ball-bearing action. Many drummers use them for speed, but I use them for feel.



SOUND MATTERS.

KICKPORT SOUND ENHANCERS: THE SECRET TO A BIGGER, BETTER DRUM SOUND



Now available for
Bass Drums
Snare Drums
Floor Toms
Rack Toms
and in
drumset prepacks
including the
KickPort/FX Bass Drum System



COLEMAN

TULLER

GONZALEZ

LANG

LUIZIER

NEGRON

KICKPORT

WWW.KICKPORT.COM

IN THIS BUSINESS YOU NEED A **THICK SHELL**

Music is a tough business and playing drums can be even tougher. But a "thick shell" does have its advantages. The heavy weight OCDP 25-Ply Maple Snare is a serious drum built for maximum tone and amazingly controlled sound. From quiet dynamics to a solid crack and a cavernous back beat, this snare delivers. 25 plies of genuine maple in a 14" diameter by 7" depth configuration deliver a brutal attack and outstanding resonance. Featuring the signature OCDP offset lugs, the 25-Ply Maple Snare, sports a lacquer silver sparkle finish and striking die-cast black nickel-plated hardware. Experience what a thick shell can do for you today!



Mind Matters

by Bernie Schallehn

I Can't Break Down the Drum Parts

Every time my rock band decides to work up a new cover, I have an anxiety attack. I can't seem to break down the drum parts on the original recordings. Well, I can, but it takes me forever, and I know my bandmates are never really happy, because the end result isn't ever quite there. When I listen to the song, it just sounds like mishmash, like too much is coming at me all at once. It's overwhelming. Help!

E.S.

According to Brad Henderson, fellow drummer and professor at UC Davis, research has shown that most drummers immediately isolate the drum tracks when they first hear a song. Practitioners of neuro-linguistic programming and many progressive educators, however, believe that each of us has an innate favored way of learning and encoding new information.

Some of us tend to be visual learners. When people say, "I see what you mean," that may be a clue that they process info more heavily with the sense of sight. If an individual remarks, "I hear what you're saying," he or she may fall into the category of being more of an auditory learner. Others are more kinesthetic. These folks would tend to make statements like, "I grasp your meaning," or "This really feels right to me." This is called the VAK model—video, audio, kinesthetic.

I'm speculating that, even though you're a musician, you may be more of a visual or kinesthetic learner. But I'm confident that we can find ways to help you learn new cover songs more easily and without anxiety attacks.



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

Possible Solutions

Grab a copy of Michael Jackson's "Billie Jean." Ndugu Chancler is the drummer. As you listen to this tune, think of the top of the drumset as the hi-hat and snare and the bottom as the bass drum. Close your eyes and visualize Chancler playing straight 8th notes ("one-and-two-and-three-and-four-and") on his hi-hat. Picture his stick hitting his snare on beats 2 and 4 ("one-and-two-and-three-and-four-and"). Last, envision his foot coming down on the bass drum pedal on the first and third beats ("one-and-two-and-three-and-four-and"). Don't rush through these exercises simply because the beat isn't complex. Work at sharpening the images in your mind. What I've done here is switch you over to a more visual way of "listening" to the song and breaking into separate components what the drummer does with his hands and feet.

Another song to visualize as you listen is "Jesse," as performed by Carly Simon. Rick Marotta is on drums. Again, close your eyes and imagine the top as the snare and hi-hat and the bottom as the bass drum. Listen to Marotta's contribution to the song in the theater of your mind.

During your next dozen or so woodshedding sessions, literally get in touch with your hands and feet. Take your time with these exercises. First, put emphasis on the tactile sensations of the drumstick in your hand. Is it smooth with coating, or can you feel more of the wood grain? How about the thickness and the balance point? Play a simple sticking pattern on your kit. Concentrate on the rebound of your stick. Now move your focus down to your feet. Pay particular attention as you bring enough force into your foot to make the pedal play a note on the batter head. Open and close your hi-hat a few times. Sense the spring as it releases the top cymbal when you lift your foot. End your practice session by jamming along with some favorite songs, ones that make you feel good *inside* when you play them. This

time, I put the emphasis on your kinesthetic sense when you play your drums. You feel what you play—both outside and inside.

Resources

The next time your band decides to work up a new song, see if you can find a version on YouTube that shows the original artist actually playing it. First, watch what the drummer is playing on the hi-hat or ride cymbal. Is he or she playing quarter notes, 8ths, or 16ths? Now focus your attention on where the snare falls. Finally, see if you can notice the pattern that the drummer's foot is tapping on the kick drum. (Sometimes you can determine this by watching the movement of the front head.)

If you don't read drum music, and

I suspect you don't, learning some fundamentals wouldn't hurt. Having basic knowledge of drumming notation would allow you to view the notes on paper.

Experiment with writing your own style of drum charts and notations. It doesn't matter what it looks like, as long as it works for you. I have found *How to Write a Fast & Easy Drum Chart* by Liz Ficalora to be a very helpful tool.

Pearl partnered with ButtKicker to develop the Throne Thumper, a machine that attaches directly under any throne so you can *feel* the notes you play on the kick drum. If you lean toward being a kinesthetic learner, this may be a worthwhile investment.

Work on the exercises I've offered, and see if you notice a change in your ability to acquire new tunes. And as I've said in previous columns, relax. Anxiety blocks concentration.





*The Vintage
Pure Ride
from Meinl.*

YOU PROBABLY WON'T LIKE THIS

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

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



TAMA STAR

ABSOLUTE AGILITY. ICONIC ST

The leader in innovative drum hardware has surpassed itself with the introduction of STAR Hardware. If you know Tama, you know it's beyond good. STAR Hardware's functionality will amaze and impress. Height, angle, position...right where you need it. Immediately. No compromises.

The discerning drummer also understands that existing hardware solutions may mute or color the true tone of drums and cymbals. Through numerous mechanical breakthroughs, STAR Hardware has arrived at the ideal of "sonic invisibility," far beyond anything in its field.

If you appreciate ingeniously simple solutions and unerring functionality, STAR Hardware awaits your inspection.

"MAKES ME LOVE
THE COMPANY
EVEN MORE"

Kenny Aronoff
Matt Garstka
Simon Phillips
Billy Rymer

See what they have to say about STAR Hardware at tama.com

 **TAMA**[®]



HARROWARE

RENGTH.



True-Sound Insulation Mute



The part in blue is the metal contact point.

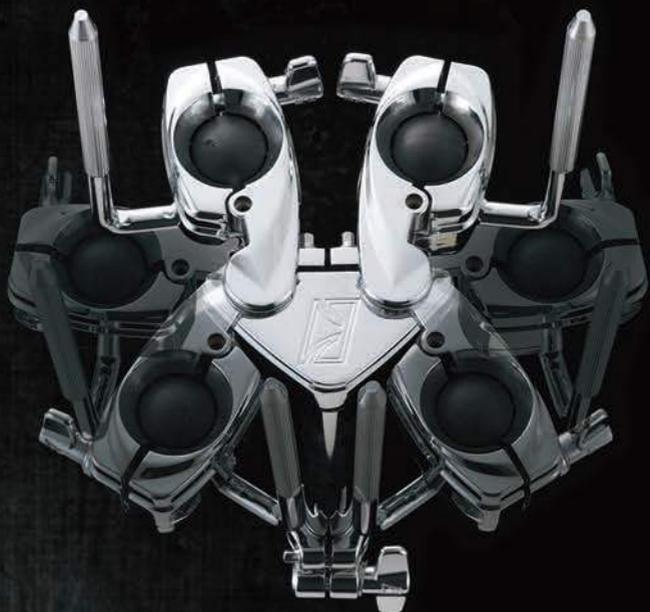


The part in blue is the inner mute, made of rubber, while the black piece is plastic and keeps the mute secured in place.



Orbital Quick-Tite Boom Tilter

Cymbal positioning has never been this easy and fast. A single wing nut adjusts angle, length, and orientation of the arm in all directions.



Swivel-Wing Tom Holder

This tom holder features our omni-ball system allowing for unparalleled angle adjustment. Each ball joint can move around an arc backward and forward by 100mm, providing even greater positioning flexibility.



Orbital Quick-Tite Cymbal Tilter

New gearless cymbal tilter allows for infinite angle adjustment. L-rod allows the extension of the cymbal holder's length and reach without having to change the angle or height of the cymbal arm.

Mapex Armory Series Drums

Maple/birch shells, precise bearing edges, and a unique snare exchange program...at a midrange price? Yes, please!

Mapex has been working hard to bring one-of-a-kind deals and pro-level features to the midrange drum market. In an industry that's saturated with options, unique offerings like a snare drum exchange program, maple/birch hybrid shells, and the new SONIClear bearing edge make the Armory series a true standout. We received the Armory six-piece Studioease shell pack, which includes 8x10 and 9x12 toms, 14x14 and 16x16 floor toms, an 18x22 bass drum (no mount), and a 5.5x14 Tomahawk steel snare, all for the low street price of \$899.

Armory Features

The Armory series is available in four different shell packs, including five- and six-piece kits with either traditional-depth or shallow tom sizes. The drums are available in six lacquer finishes and come with chrome- and black-plated mounting hardware options. All Armory kits are equipped with Saturn-style lugs, Remo UT coated batter heads, and the SONIClear floor tom legs and tom suspension system, which helps to increase the overall resonance of the drums by "preserving the vibration in the shell and keeping stress away from the tension rods," as stated in the accompanying literature. Many of the suspension systems on the market today are attached to the tension rods of the drums. The result is that suspension can put stress on the rods, and the mount has to be removed each time the drumhead is changed. The SONIClear system is threaded into the bottom of each lug casing, removing stress from the rod and allowing it to remain attached during head changes.

The bass drum and toms in the Armory series consist of 6-ply birch/maple/birch hybrid shells that have a total thickness of 7.2 mm. All of the shells in the Armory series also include the SONIClear bearing edge, which allows the drumhead to sit flatter and make better contact with the shell, thus giving the drum a stronger and deeper fundamental pitch, easier and more consistent tuning, and an expanded tuning range.

The SONIClear Effect

As soon as we took the toms out of the boxes, set them up, and gave them a go, we realized there wasn't any need to spend time fine-tuning the heads. The toms sang notes like the melody of song. As we played through them with more force, they simply sang back more aggressively. These toms had the ability to respond intimately to quiet playing, along with the depth and attack that drummers look for in louder situations.

The resonant head of the bass drum didn't come with a porthole, so initially the drum sounded very open and boomy. To help tone down some of the boom and get a little more focus, we threw a blanket inside for muffling and then tuned the batter head as low as it could go, right at the point where the head started to wrinkle. We tightened each tension rod about a quarter turn from there



to get as much low-end resonance as possible. The result was a focused bass drum tone with just the right amount of punch, depth, resonance, and attack. The 22" kick was suited perfectly for everything we dished out, but we'd also love to see an option for a 24" bass drum in the future.

The ease and consistency of tuning with these new bearing edges made a huge difference compared with many other drums that we've reviewed in a comparable price range. We found it very easy to tune the Armory toms by ear to get a consistent pitch and tone without the help of any tuning devices. We also found that the increased tuning range made the kit a good choice for situations that cover a wide span of genres.

Snare Drum Trade-In Program

All Armory shell packs come with a 5.5x14 Tomahawk steel snare. Like most steel drums, it offers extreme sensitivity, an aggressive bite, and a lot of nice overtones. If that sound isn't what you're looking for, though, Mapex offers a trade-in program that gives new Armory series drumset owners two weeks to decide if they want to trade in the Tomahawk for one of several different options, at no charge. The rest of the snare line includes the 6.5x14 Daisy Cutter (1 mm hammered steel), the 5.5x14 Dillinger (8-ply maple), the 5.5x14 Peacemaker (7-ply maple/walnut), the 6.5x14 Exterminator (birch/walnut), and a 6.5x14 maple with a finish to match your kit. How cool is that?

Miguel Monroy

**For a video demo
of this kit, log on to
moderndrummer.com.**





Meinl Byzance Vintage Pure and Pure Light Rides

Do you like your rides dry, dark, and dramatic? If so, these new offerings from Germany's premier cymbal maker were created just for you.

Always looking to fill gaps in its catalog with unique and specialized products for unique and specialized drummers, Meinl recently added four cymbals to its sandblasted B20 bronze Byzance Vintage series: 20" and 22" Pure and 20" and 22" Pure Light rides. All four models are unlathed, and they have high-density hammer markings across the entire bow and stunning reddish/purple one-of-a-kind finishes.

The 20" and 22" Pure rides are classified as medium weight (2,426 and 2,875 grams), and the 20" and 22" Pure Lights are medium-thin (2,077 and 2,445 grams). These cymbals are designed for medium- and low-volume playing and for situations where dark, dry tones and ultimate stick response are desired. The sustain on all four was short and the tone was deep. The differences were found in the pitches between the sizes and weights and in the balance between wash and stick attack.

The 20" Byzance Vintage Pure ride (\$610) was the driest and most articulate of the quartet. It had very little sustain (any sustain present was very dark and controlled) and super-strong stick attack. This cymbal enunciated ultra-fast ride patterns with ease and never threatened to wash out. The bell produced nice, clean overtones without sounding jarring. Fans of Jack DeJohnette's bone-dry ride sound will dig this model.

The 22" Vintage Pure (\$740) is pitched lower than the 20", and its sustain was more prominent yet completely controllable. The 22" was most impressive in its ability to articulate fast ride patterns clearly while also providing a nice bed of breathy, dark undertones. Its bell sound was



strong and a bit more complex than that of the 20". Both Pure rides gave off musical bursts of deep tones when struck with the shoulder of the stick.

The 20" and 22" Pure Light rides were also very articulate, but they had a bit more sustain and a touch of trashiness. These rides really excelled at lower dynamics, offering a mature, focused sound from even the lightest of strokes. Drummers who prefer the responsiveness of thin vintage cymbals but who often have to control the decay with tape would really like these. To my ears, the 20" Pure Light (\$610) had the most balanced combination of attack and sustain, while the 22" (\$740) offered a breathier, deeper sound and a woodier stick tone. The bells on both Pure Lights were more complex and integrated than those of their heavier counterparts.

When mixing and matching the Pure and Pure Light rides, I found that the ultra-dry, higher-pitched 20" Pure paired best with the washier and more complex-sounding 22" Pure Light when I was looking for the most contrast. The 20" Pure Light and 22" Pure made a more cohesive pairing, with a more consistent balance of articulation and sustain between the two cymbals.

Michael Dawson



Swift Innovations Drumballs Drumstick Grips

Enhance your holding power with these attachments, and score the added bonus of a functional rubber mallet.



Drumballs provide a simple, elegant way to create a custom fulcrum on your drumstick, suited to your hands and playing style. They come in three sizes (small, medium, and large), and are essentially high-quality rubber balls with holes drilled through them, enabling them to be slipped onto drumsticks.

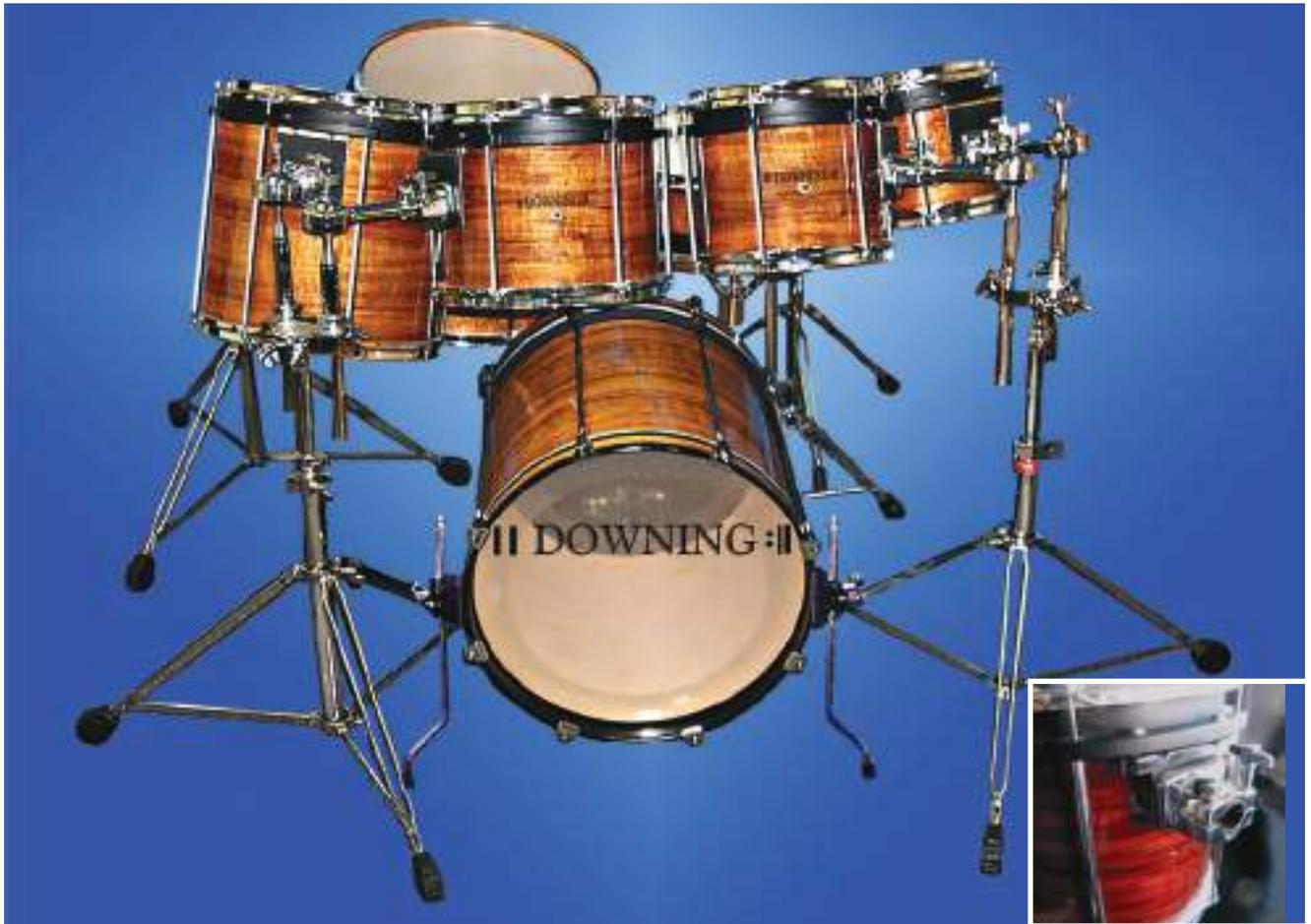
Drumballs are pretty easy to apply, requiring only some hand sanitizer or dishwashing detergent to make the stick slippery enough for the ball to be maneuvered into position. From there, the Drumball can be adjusted with only a slight bit of twisting until you find your sweet spot. Otherwise, it stays put.

The folks at Swift Innovations sent me a pair in each size, and I tried them on new 5A sticks. After some trial and error with the amount of dishwashing detergent needed to allow the Drumballs to be installed easily, I found that the medium-size version worked best for me.

I used the sticks on a couple of four-hour gigs at a larger venue where I had to hit a bit harder than usual for most of the night, and I found them to be quite comfortable. I expected the Drumballs to get in the way a bit, since it's not common for a drumstick to have a ball attached to it, but they were pretty unobtrusive. Even rimclicks weren't a big deal to execute. I also found that, true to Drumballs' supplied literature, I was able to play with better overall control of the sticks. And it was easier to get to, and maintain, my fulcrum point.

The Drumballs stayed put, even when they got warm, but they could be readjusted with just a bit of twisting. (For better results, I suggest that you make adjustments when the stick and rubber ball are still warm from playing.) Getting a nice mallet sound from them was as simple as spinning the sticks around in my hands. Cymbal swells were effortless, and the balls provided a dark, punchy tone on the drums with more attack than you'd get with yarn or felt mallets. I used them as mallets for several gigs, and they showed no signs of degradation. Drumballs retail for \$4 a pair, and a sample pack of all three sizes is available for \$10.

Nick Amoroso



Downing Free-Floating Drumset

Advanced engineering utilized for the utmost melodic potential.

The term *free-floating* is by no means new in the drum industry, but for Mike Downing of Downing Drums, it's a twelve-letter "f word." Downing's adverse reaction to this term is due to his argument that in order for a drum to truly be considered free-floating it has to meet three requirements:

1. The shell of the drum has to be suspended between the upper and lower heads and held in place by the contact between the head and the bearing edges.
2. Nothing that could impede resonance can touch or be attached to the shell.
3. The upper and lower heads must have the ability to be tuned independently to different degrees of rigidity. In other words, there needs to be dual-tension, as opposed to single-tension, capability.

Given those requirements, Downing has succeeded in providing a fully free-floating drumset. Instead of obtaining a drum patent, however, Downing patented his design as a principle of physics being applied to a drum shell. We don't have room here to explore all of the engineering aspects, but you can check out the "Tech Talk" section on downingdrums.com for a more detailed discussion.

The drumset we're reviewing is actually an older kit that Downing made when his company was in its infancy. Thus we're reviewing more of his design and its application to shells to see how well it performs and to investigate the sonic advantages that a truly free-floating shell offers.

According to Downing, tensioning the resonant head first for

the amount of decay you prefer is the best way to start. Then you tension the top head for your preferred pitch. What's interesting about Downing's design is that the pitch ratio between the top and bottom heads remains the same as you tighten the lugs. When you adjust an individual lug, both heads are tensioned in unison, keeping the decay ratio the same.

Each drum boasts a four-octave tuning range. Like "normal" drums, though, each had a natural sweet spot. But the ease and wide range of tuning might make these pieces especially appealing to players who have a more melodic or orchestral approach to the drumset.

Downing's drums had even tonality and decay and were balanced and musical to play. Rebound off the drumheads was responsive. And I could play lightly and still get a full tone. I could also do an even buzz roll around the toms with relative ease. The same free-floating design is applied to the snare and bass drum, which yielded the most impressive results with regard to articulation, projection, and sensitivity. The bass drum was incredibly powerful yet dynamic, with great attack and balanced resonance.

One thing to note about Downing's free-floating concept is that you cannot simply apply it to any drum; the shells have to be notched on one end to allow the drum to float. Downing drums are unique instruments for unique players, and the design, from an engineering perspective, is quite an achievement.

David Ciauro

Masters of Maple Type-M Series Snare

What do you get when you combine a solid aluminum core with inner and outer plies of exotic wood? A gorgeous, powerful workhorse drum, that's what.



After being thoroughly impressed by Masters of Maple's brass and bronze offerings (see the review in the March 2014 issue), we jumped at the chance to check out another unique drum in the company's arsenal: a ten-lug, 6x14, hybrid-shell Type-M snare featuring a 6 mm core of aircraft-grade aluminum flanked by four plies of dark-brown South American ziricote.

Our review Type-M snare is outfitted with chrome-over-brass die-cast hoops and tube lugs, a Trick throw-off, Remo Coated CS batter and Ambassador snare-side heads, and twenty-strand snappy wires. It's finished off with a subtle sparkle lacquer that springs to life under stage lights. There's a 1" reinforcement ring glued to the top of the shell; the bottom has no ring. The aluminum core sports clean, sharp bearing edges and nicely

flattened snare beds.

Weighing in at 15 pounds, the Type-M is a hefty drum with an equally robust voice. There are plenty of overtones at your disposal if you want to use them, like when playing rimshots near the edge, but they decay quickly and are even and balanced (no wonkiness). There's also a lot more girth and depth of tone than you get from thin rolled-aluminum shells. Rimshots were powerful, bright, and cutting, while softer strokes were thick, fat, and rich. This duality was especially noticeable at tight tunings where other drums tend to choke out. The Type-M continued to sound full, even when the batter head was maxed out.

Medium-low tunings brought out the most tone from the aluminum core, while loose tunings produced a great combination of low punch and high-end sizzle. Medium to medium-tight tunings provided a pleasing middle ground between woody crack and metallic bite; this was my favorite sound from the Type-M, as it could be utilized for just about any type of gig or recording session. In terms of volume, the Type-M pushes a lot of air, which makes it a pure joy to play in louder situations, but it may bring a bit more power than you need for quieter gigs. This drum rocks!

Michael Dawson



Roland TM-2 Trigger Module

Searching for a simple, effective way to add a couple of triggers or pads to your acoustic kit? Here you go!

Roland has been a dominant force in high-end electronic drumkits and multi-pads for years. Some drummers don't need all the bells and whistles that the company's flagship products (TD-30KV, SPD-SX, etc.) provide, and are simply looking for a compact, affordable, easy-to-use system for incorporating a few electronic sounds into an acoustic setup. Noticing this void in its catalog, Roland created the TM-2 Trigger Module (\$239).

Pared but Practical

The TM-2 has two trigger inputs, preconfigured to be used as kick (input 1) and snare (input 2), but they'll work with any pad or trigger you choose. The module has presets, also called trigger types, for all of Roland's pad/trigger offerings, including the BT-1 Bar Trigger pad, the KT-10 Kick Trigger pedal, V-Pads, V-Cymbals, and RT series acoustic drum triggers. The inputs can support single- or double-trigger devices, so you could fire up to four different sounds depending on the type of pads and cables you use.

The outputs include a quarter-inch L/R mono and an eighth-inch stereo jack. Power is supplied via a DC adapter or four AA batteries, which is a huge plus for setup flexibility as well as for live drumming situations where you might not have access to electric outlets. The TM-2 also comes with a mounting plate that can attach to any standard-size clamp or drum/cymbal stand base for easy access and unobtrusive positioning, such as beneath the hi-hat or on a drum rack.

The TM-2 comes with ninety-nine kits, fifty of which comprise a range of acoustic, electronic, and percussive sounds. The other forty-nine, called New Kits, are where you can store your own edited sounds without having to overwrite the factory sounds. Most of the presets are designed to provide supplemental sounds (handclaps, tambourines, cowbells, rimclicks, side snares) that can be blended with acoustic tones, while others are meant as enhancements for increased low frequencies, attack, or impact (Deeper, Lo Rock, Brighter, Impact, BlastAttack, etc.). Then there are electronic kits, such as House, Electro,



TR-808, and TR-909, containing classic drum machine tones for hip-hop, pop, and electronica applications.

Users can also play their own WAV one-shot samples and loops via an SDHC card (not included). For effects, the TM-2 comes with delay, tape echo, chorus, flanger, phaser, equalizer, compression, wah, distortion, ring modulation, and reverb, which is more than enough to allow for infinite possibilities for creating individualized kits based on the 160-plus sounds that are included. Each effect can be edited for further customization, and each sound's pitch and panning can be adjusted. Edits made on any of the ninety-nine kits are instantly saved and retained when the unit is turned off. Aside from the limited trigger inputs, which really wasn't a problem considering that you can always expand beyond the four triggered sounds by attaching a multi-pad device to the MIDI ports, we couldn't find anything lacking in the TM-2.

In Use

To test the full hybrid capability of the TM-2, we attached an RT-10K trigger to

an acoustic bass drum and an RT-10S to a snare. (The triggers are sold separately and list for approximately \$116 each.) Adjusting the trigger settings inside the TM-2 to match the trigger types was super-simple, and once I did that, the triggers performed nearly perfectly. The only parameter I had to tweak further was the threshold on the kick trigger so that hard hits on the rack tom didn't cause the TM-2 to misfire. We even used the RT-10K on an unmuffled 18" bebop-style bass drum and experienced no crosstalk, double hits, or other anomalies. The dual-trigger snare tracked very accurately, providing clean separation between rim and drumhead strikes.

The TM-2 is a very impressive trigger module. It's sure to come in handy in a variety of situations, whether for starting and stopping loops, supplementing acoustic snare and kick sounds when playing through big PA systems, supplying electronic textures, or sending MIDI info to a computer in the studio to beef up recorded sounds with hi-fi drum-sample plug-ins. Highly recommended.

Michael Dawson



THE NEWEST SOUND IN
EBONY
DRUMHEADS

MIKE PORTNOY



EMPEROR[®]
EBONY[®]

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



remo.com

Roto-Hats

3 Easy Steps to Convert Rototoms to Hi-Hats

by Jordan Hill

The frame-based melodic toms that are now universally known as Rototoms were created by percussionists Al Payson and Michael Colgrass in the late 1960s and were originally called Timp-Toms. Remo improved on the design and put these unique drums into commercial production as Rototoms.

In the '70s and '80s, drumset players began embracing the attack-heavy sound of Rototoms, and some more adventurous players, like Terry Bozzio, began experimenting with playing the metal frames of the drums by themselves for bell-like tones or stacking cymbals within the frames for noisy effects. The frames themselves can also be configured to mount on a hi-hat stand. (Remo picked up on these ideas and marketed the frames separately, as Spoxe, for a few years in the '80s.)

In this article we'll guide you through the process of converting Rototom frames to hi-hats. We'll be using a 10" drum, which has two frame pieces of different diameters.



If you build a set of Roto-hats out of a single Rototom, the top and bottom "cymbal" won't be the same size. In order to have frames that are the same diameter, two drums of consecutive sizes are needed (8" and 10", 10" and 12", etc.), so that the same-size frames from the two drums can be used to make a matched pair.

Start by disassembling the Rototom. The two frame pieces are all that's needed for the rest of our project, but hang on to the remaining parts for future repair work.



Next, drill out the center of both frame pieces using a hand drill equipped with a .5" bit. One of the frames has a threaded center hole, and the other is partially drilled. (Note: Once the frames have been drilled, the Rototom cannot be reassembled.)



Now place one of the frames on the hi-hat cymbal seat and attach the other to the hi-hat clutch. The frame is much thicker than a typical hi-hat cymbal, so the clutch needs some adjustments. Remove one of the top lock nuts and cut the felts in half so the wider frame fits on the clutch.



Your new Roto-hats are now finished and ready to play! They can be set up in the traditional spot on a regular hi-hat stand, or you can use them for alternative sounds on a remote stand or X-hat. Have fun!

Jordan Hill is a drummer, author, and auto mechanic. For more info, visit motorrhythms.blogspot.com.



THE NEW TD-1K
THE MOST AFFORDABLE V-DRUMS KIT EVER!



GET MORE DETAILS AT
WWW.ROLANDUS.COM/V-DRUMS

Interview by John Martinez • Photos by Alex Solca

Suicide Silence's Alex Lopez

Drums: Tama Birch/Bubinga in dark mocha fade finish

- A.** 6.5x14 1982 Superstar Bell Brass snare
 - B.** 9x10 tom
 - C.** 10x12 tom
 - D.** 16x16 floor tom
 - E.** 20x22 bass drum
-
- Cymbals:** Meinl
- 1.** 15" Classics Custom hi-hats
 - 2.** 16" or 18" Soundcaster Fusion, Byzance, or Mb20 China Heavy crash
 - 3.** 18" or 20" Soundcaster Fusion or Byzance Medium Heavy crash
 - 4.** 10" Mb20, Byzance, or Classics Custom splash
 - 5.** 20" Mb20 or 21" Byzance Medium Heavy crash
 - 6.** 22" Soundcaster Custom Mega Bell ride
 - 7.** 20" or 22" Soundcaster Fusion, Byzance, or Mb20 China

Heads: Remo Coated Controlled Sound snare batter and Hazy Ambassador bottom, Clear Pinstripe tom batters and Clear Ambassador bottoms, and Coated Powerstroke 4 bass drum batters and Tama-logo front heads with two 5" Bass Drum O's port protectors

Hardware: Tama, including Iron Cobra 900 series Velo Glide hi-hat stand and 1st Chair throne; Pearl Eliminator bass drum pedals with Tama Iron Cobra wood beaters; Gibraltar rack

Sticks: Vic Firth Extreme 5A

Electronics: Alesis DM5 module (discontinued), Roland RT-10K kick triggers, Sennheiser EW 300 G3 body pack, Ultimate Ears UE 5 custom-molded in-ear monitors



"I souped up the snare with steel lugs around the whole thing to keep it nice and strong," Lopez says. "I want Bell Brass hoops, but they're hard to find. A lot of my favorite bands use Bell Brass snares on their albums, including Metallica, Nirvana, and Rage Against the Machine. It's definitely a cool thing to have. As far as tone, you can't match it."

"My cymbal setup varies on every tour, depending on our set flow and how much time we have to set up. I'll add different cymbals, and I have literally three sets of backups."

"My ride is my lucky ride. I like to drop it on the floor and get it dirty. It has this unique sound that's ear piercing and nasty, but when it's combined with our tone it gives the Suicide Silence feel. I don't clean it and don't like it sparkly. You'll see all brand-new cymbals on my kit, but when you look at my ride you'll think it's made to be dark. But it's actually from blood, sweat, and spit."

"The left side of the kit is more accentual. The right is my groove side—bigger and washier. Occasionally I'll use a 22"

Byzance Medium crash on the right, which is a monster. If we're playing an outdoor festival and I just want to groove hard, I'll throw that on there, and then I'll throw up a 20" on the left to balance it out. They're either all big or all small. It varies, which is why it's hard to pin down exactly what I use. Rarely do I use the same cymbals twice. Maybe I'll go three shows in a row, but then I'll change it up."

"When it comes to tuning, all my toms are tuned higher. When you play live, it's more attack versus tone. I like my 10" rack tom to be tight, like the beginning of Deftones' 'My Own Summer.' My 12" will be right in the middle, and the floor tom is as low as possible."

Regarding his use of triggers, Lopez explains, "If I'm doing a slow groove, our sound guy will use more of the microphones so it sounds like a kick. But on a faster groove, he'll push the triggers to give more of a defining tone. But it's always a combination. I don't use triggers as an escape; they're just for presence and attack."



7

6

D

C

E

A

B

E

1

3

4

4

5

2



Progressive Nation at Sea 2014



Story and photos by Mike Haid

When drumming icon Mike Portnoy decided to resurrect his Progressive Nation touring concept to showcase the crème de la crème of today's top artists, he pulled out all the stops. This past February, Progressive Nation at Sea hosted 1,500 prog fans, who, along with a boatload of the genre's finest performers, occupied the *Norwegian Pearl* as it sailed between Miami and Grand Bahama Island. The spacious cruise liner featured twenty-three bands playing hour-long sets on four stages.

The music was continuous from early afternoon until early morning. A wide variety of progressive styles was represented by cutting-edge artists like Periphery, Animals as Leaders, Haken, Jolly, and the Safety Fire; established acts such as Spock's Beard, Devin Townsend, the Flower Kings, Transatlantic, and Pain of Salvation; and bona-fide prog-rock royalty including former Yes singer Jon Anderson and former King Crimson guitarist Adrian Belew.

Portnoy is unapologetic about the methods he used to choose the performers. "First and foremost, I had to be a fan," he explains. "I put this cruise together for selfish reasons—it was my dream bill. These are all bands that I love, respect, and would want to see at a prog festival. And to me prog doesn't always mean that a million time signatures have to be involved. If you look at artists like Mark Mikel or the Dear Hunter, they're more pop or folk. To me, progressive simply means a high level of quality in musicianship that could fall into any genre of music."

In the end, Portnoy says he couldn't have been happier with the results—though repeat attendees should expect one slight change next time. "Every band and every fan was walking around with a smile on their face," Mike enthuses. "It's such

an intimate setting, and the camaraderie between bands was amazing. But it was absolutely *insane* for me to oversee the event and play seven sets with three bands. So the next time I probably won't play as much so that I can enjoy it a little bit more. But overall, mission accomplished!"



The omnipresent Mike Portnoy's relentless energy carried him through a demanding performance schedule that included sets with Transatlantic, Bigelf, and his fusion band with Tony MacAlpine, Billy Sheehan, and Derek Sherinian.



The cruise began with a rousing toast with all prog passengers present on the pool deck before an opening performance by Transatlantic.



Dueling Matts—Halpern (Periphery) and Garstka (Animals as Leaders)—dazzled.



One of the many highlights of the cruise was a commanding performance by King's X, featuring Ty Tabor, bassist dUg Pinnick, and drummer Jerry Gaskill.

Louis Abramson of the New York City-based alt-prog quartet Jolly



Ray Hearne of the London-based band Haken, whose 2013 release, *The Mountain*, was Mike Portnoy's year-end favorite



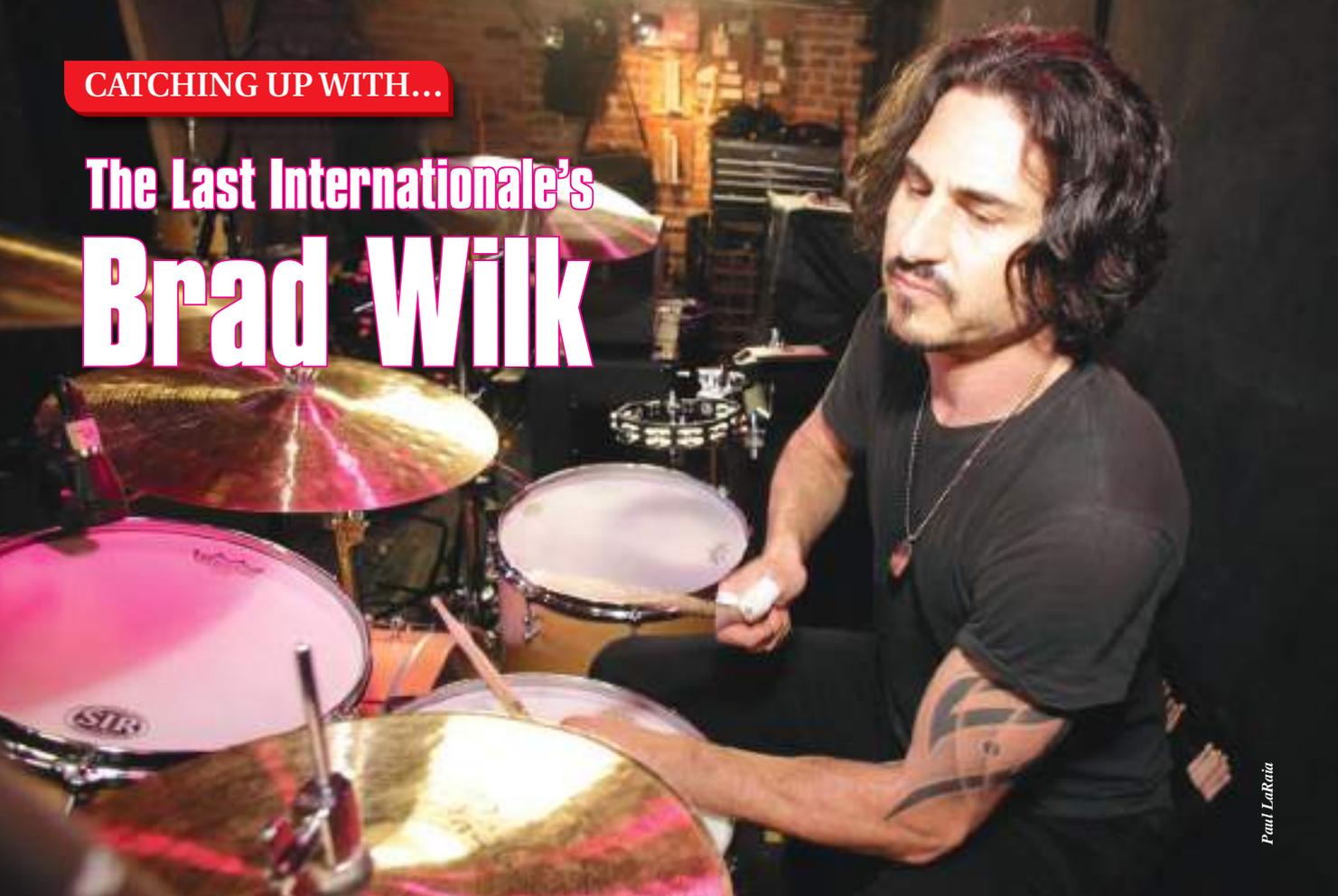
The closing event brought everyone back on deck to the pool stage to witness a powerful set by Transatlantic. The finale was a historic collaboration with Jon Anderson on the classic Yes cuts "The Revealing Science of God," "Long Distance Runaround," "And You and I," and "Starship Trooper."



U.K. drummer Kevin Bartlett of the progressive metal band Eumeria rocking the Atrium stage



The Last Internationale's Brad Wilk



Paul LaRocca

On the eve of an impending European tour with his new rebel-rock outfit, the Last Internationale, Brad Wilk, powerhouse drummer of Rage Against the Machine and Audioslave fame, is enjoying some family time. "My five-year-old is waving at me right now," Wilk says over the phone from his Los Angeles residence.

At this stage of his storied career, the father of two could've opted for semiretirement, perhaps shifting into a session-player role while spending more time at home. After all, Rage's triumphant series of reunion tour dates, which began in 2007, culminated with a massive hometown blowout at the L.A. Coliseum in 2011, and shortly thereafter Wilk manned the kit for the tracking of *13*, Black Sabbath's highly anticipated comeback record. But rather than wind down, the impassioned basher is plying his craft full-time behind an up-and-coming duo introduced to him by Rage axman Tom Morello. *We Will Reign*, the Last Internationale's debut, is a Molotov cocktail of gritty garage rock and heavy blues, fueled by Wilk's bombastic beats, Edgey Pires' massive guitars, and Delila Paz's soulful melodies and politically charged lyrics.

"I've always been a band guy," Wilk says. "And the fact that the Last Internationale was such a different dynamic—this really raw, broken-down sound with a female vocalist—that was a huge selling point to me."

Wilk planned to record only a couple of songs for the album, which was produced by Rage/Audioslave cohort Brendan O'Brien. But the trio's chemistry proved undeniable. "It just snowballed from the first day we got in a room together," Brad says. "We finished the entire record in two weeks."

The drummer describes his approach to the material as "primal

and instinctual." Indeed, "Killing Fields" is vintage Wilk—a weighty, mid-tempo groover that hits like a haymaker, while a pummeling shuffle (à la Green Day's "Holiday") drives opener "Life, Liberty, and the Pursuit of Indian Blood." "1968" is a punk-rock barn burner, whereas "Baby It's You" (a tribute to the group Smith's 1969 take on the popular Burt Bacharach tune) sports greasy Motown swagger; both songs boast blisteringly fast fills. *We Will Reign* also features some of the gentlest tracks in Wilk's repertoire, including "Devil's Dust," which channels the Rolling Stones' Charlie Watts circa "Wild Horses."

Throughout the spontaneous sessions, the band employed a tool that, while familiar to many, remains relatively foreign to Wilk. "We used a click track more on this record than any other I've ever made," Brad explains. "Rage and Audioslave? Not much click. On

the Sabbath record there wasn't one in sight. I'm usually not a big fan of being on the grid, but this time I kind of dug it. It's like you're playing along to an amazingly perfect percussionist. I

got into it on that level, and it ended up being really fun."

Despite the fact that Wilk is in his forties now (and continues to manage type 1 diabetes), he's playing with the same ferocity as when he burst on the scene more than two decades ago, as early clips of the Last Internationale's live show reveal. So what's the secret to maintaining his youthful fire? "Exercise helps," Wilk says, "but I'd say 85 percent of it is just pure *will*. If I really thought about the amount of energy I was exerting—especially back in the Rage days—I'd probably be like Eeyore, you know: 'I'll never make it.' [laughs] But you just get up on stage and give it everything you've got. This is what I do; I've been blessed to do it. So with that in mind, I play every note like I mean it."

David Jarnstrom

Royal Southern Brotherhood's Yonrico Scott

Yonrico Scott is truly a man on a mission. A longtime member of the Derek Trucks Band, Scott appeared on six studio and three live albums, including the Grammy-winning 2009 release *Already Free*, before Trucks put the group on hold to focus on the one he formed with his wife, guitarist/singer Susan Tedeschi. (Scott had previously contributed to Tedeschi's 2002 solo album, *Wait for Me*.) In the past few years Yonrico has released two solo efforts, 2012's *Be in My World* and this year's *Quest of the Big Drum*, and he's put out three albums with the blues-rock supergroup Royal Southern Brotherhood, including the brand-new *Heartsoulblood*, which the vet says represents a new realm of musical growth for him.

Scott, who was born and raised in Detroit, credits the radio station WJZZ and its mix of everything from Marvin Gaye to John Coltrane to Weather Report as fostering his musical outlook. This makes sense when you listen to his relentless groove, which incorporates forceful fills and cymbal embellishments within a rock-heavy feel. You can hear Motown legends like Benny Benjamin, Pistol Allen, and Scott's mentor, George Hamilton, in the drummer's sound, but also fusion explorers like Tony Williams and Alphonse Mouzon. It's street...but precise.

"My technical training [at the University of Kentucky] gave me a big edge," Scott explains, "because you're able to impregnate the music in your mind. Especially if you read a lot of music, it helps you

understand various styles." A quick scan of YouTube for his band's performances will offer plenty of examples of what Scott calls his "world grooves," not to mention his prodigious singing skills.

These days, however, Scott is dedicating his efforts to making the Royal Southern Brotherhood—which also features ex-Meters singer/percussionist Cyril Neville, singer/guitarists Devon Allman and Mike Zito, and bassist Charlie Wooton—a household name. "Out of the gate," Scott says, "I knew that the Royal Southern Brotherhood was something special. It's more of a democracy than my other projects were, plus we're getting a chance to play a lot. We're able to create songs in a communal sense. I really appreciate that. For example, we wrote the new album's title song together while we were staying in a hotel in Norway. It was an organic approach, and it was refreshing.

"What's on the record is what's in the band," Scott adds. "All the tracks are two guitars, bass, drums, percussion, and vocals, with no overdubbing—though I did use seven different snare drums on the album. But that's what it's like to work with legends."

Bob Girouard



Greg Brown

"My technical training gave me a big edge. It impregnates the music in your mind."

Gordy Knudtson of the Steve Miller Band

"In the '70s Steve tapped into a sound that's strictly his. I was one of the people listening to it in the car."

Drummer, educator, inventor...Gordy Knudtson wears all of these hats, proudly and passionately. The author of several well-regarded tutorials designed to open drummers' minds, Knudtson has also made a positive contribution to our physical health, founding GK Music in 1995 to market what is now considered the industry standard in headphone protection, UltraPhones.

But Knudtson is undoubtedly best known for providing the backbeat for one of classic rock's most successful artists, Steve Miller, for the past twenty-seven years. Gordy's secret to his long tenure with the Space Cowboy? "I take care of business—and I stay out of the boss's way!"

That answer is pragmatic and precise, much like the way Knudtson plays drums. A native of Minneapolis, Knudtson rose through the ranks in the late '60s and the '70s, playing in local bands and doing radio, television, and industrial film scores. In the '80s Gordy began to amass serious

major-league credits, with the likes of blues master Roy Buchanan and keyboardist Ben Sidran. The latter connection led to Knudtson's joining Miller's band and appearing on the 1988 album *Born 2B Blue*, which Sidran, a longtime Miller associate, coproduced. "In the '70s Steve tapped into a sound that's strictly his," Knudtson says by way of explaining Miller's long-running popularity. "I was one of the people listening to it in the car—a string of hits—and now I get to play a part in it all."

Prior to hooking up with Miller, Knudtson began a serious side career as an educator, founding and heading the percussion department at the McNally Smith College of Music in St. Paul and penning the well-regarded tutorials *Rhythms and Accents for Drummers* and *Single Stroke Rolls and the Open/Close Technique*. Knudtson's latest title is *Morphing Doubles With the Open/Close Technique*. "It started as basically a multi-note technique on the idea of



David Woo

Moeller," Gordy explains, "but instead of bigger movements, mine uses smaller ones. It's more compact, [involving greater] finger control. Once you master it, you can control all kinds of things."

When the Steve Miller Band traveled along the East Coast this past summer, Knudtson enthusiastically demonstrated the mechanics of his system to MD right there on the group's tour bus, reiterating its value to drummers of all styles and reminding us that for this timekeeper, it all begins with an enthusiastic sharing of information.

Bob Girouard





THE RETURN OF A TIMELESS CLASSIC

GRETSCH BROADCASTER IS BACK.

Highly sought-after, original Gretsch Broadcaster drums date back to the 1930s. As Gretsch's flagship series, Broadcaster shells were constructed with a 3-ply formula without reinforcement hoops, and by the 1950s, included the Gretsch "reverse roundover" bearing edge.

Today, in its custom drum factory in Ridgeland, South Carolina, USA, Gretsch is re-creating its storied 3-ply shell with an all-new Broadcaster drum series. With the vintage Broadcaster series as its inspiration, Gretsch is using contemporary shell-making techniques to create a modern-day version of the historic Gretsch Broadcaster. The 3-ply shells are constructed without reinforcement hoops and have the Gretsch reverse roundover bearing edge to recreate the brilliant tonality of "That Great Gretsch Sound."

The all-new Gretsch Broadcaster is available in five classic configurations and in four stunning finishes. Each configuration is available in "standard" or "vintage" hardware packages.

Thru December 31, 2014, the all-new Gretsch Broadcasters are available in the USA exclusively from authorized Gretsch "Round Badge" dealers:

BIZARRE GUITAR

Reno, NV (775) 331-1001
bizarreguitarguns.com

CASCIO INTERSTATE MUSIC

New Berlin, WI (800) 462-2263
interstatemusic.com

CHICAGO DRUM EXCHANGE

Chicago, IL (888) 686-7872
chicagodrumexchange.com

DRUM CENTER OF PORTSMOUTH

Portsmouth, NH (603) 319-8109
drumcenternh.com

DRUMS ON SALE

Hagerstown, MD (301) 733-3786
drumsonsale.com

FORK'S DRUM CLOSET

Nashville, TN (800) 553-6757
forksdrumcloset.com

GELB MUSIC

Redwood City, CA (650) 365-8878
gelbmusic.com

MEMPHIS DRUM SHOP

Memphis, TN (888) 276-2331
memphisdrumshop.com

MUSIC STORE

Tulsa, OK (888) 503-7196
musicstoreinc.com

PROFESSIONAL DRUM SHOP

Hollywood, CA (323) 469-6285
professionaldrumshop.com

RUSSO MUSIC

Asbury Park, NJ (732) 455-8397
Hamilton, NJ (609) 888-0620
russomusic.com

STEVE MAXWELL DRUMS

Chicago, IL (630) 778-8060
New York, NY (212) 730-8138
maxwelldrums.com

STEVE WEISS MUSIC

Willow Grove, PA (888) 659-3477
steveweissmusic.com



GRETSCH. THE GREAT AMERICAN DRUM SET.

gretschdrums.com/broadcaster

Mark Guilliana

With a new label, the simultaneous release of two records under his own name, and an acclaimed one of the world's preeminent improvisers, it's safe to say that for this young sticksmith, the time is *now*.

by Michael Dawson



distinctly different
duo project with
say that for this



Deneka Peniston

For the first five years of his professional career, New Jersey native Mark Guiliana focused most of his energy on a highly coveted gig with Avishai Cohen, the bassist/composer extraordinaire who rose to acclaim in the late '90s as a founding member of pianist Chick Corea's acoustic jazz sextet Origin, featuring drummer Jeff Ballard. Guiliana followed Ballard in Cohen's own band in 2003, subsequently touring the world several times and appearing on the studio albums *Lyla*, *At Home*, *Continuo*, and *Gently Disturbed* and the CD/DVD *As Is...Live at the Blue Note*.

Under Cohen's tutelage, Guiliana, then a fresh college grad, grew into his own, ultimately uncovering the distinct, deliberate, fearless, and highly musical approach to the instrument that has made him one of the most creative and inspiring drummers working today. "Those first few records of Avishai's, with Jeff on drums, were big for me," Guiliana says. "So early on I often found myself playing his ideas. Then I realized that if Avishai wanted to hear Jeff's vocabulary, he could just call him. That was a big lesson, to identify and chip away the things that I was heavily inspired by but weren't truly mine. It took some time to even see a glimpse of 'me.'"

During the live recording of *As Is*, Guiliana even had to deal with the added pressure of playing for Ballard, who was in attendance that night at the Blue Note. "Of course, right?" Mark says with a laugh. "A psychological trick that I started to use whenever I didn't feel so confident was that I would think about hiding inside the music. Where if I'm serving the compositions and not drawing attention to myself, in an outlandish way or in a negative way, then that would be successful. I'm just right in there serving the songs and then trying to use my intuition as to the few moments where I can step out and have free rein. With time, those moments became greater and greater, because we had developed the trust for each other."

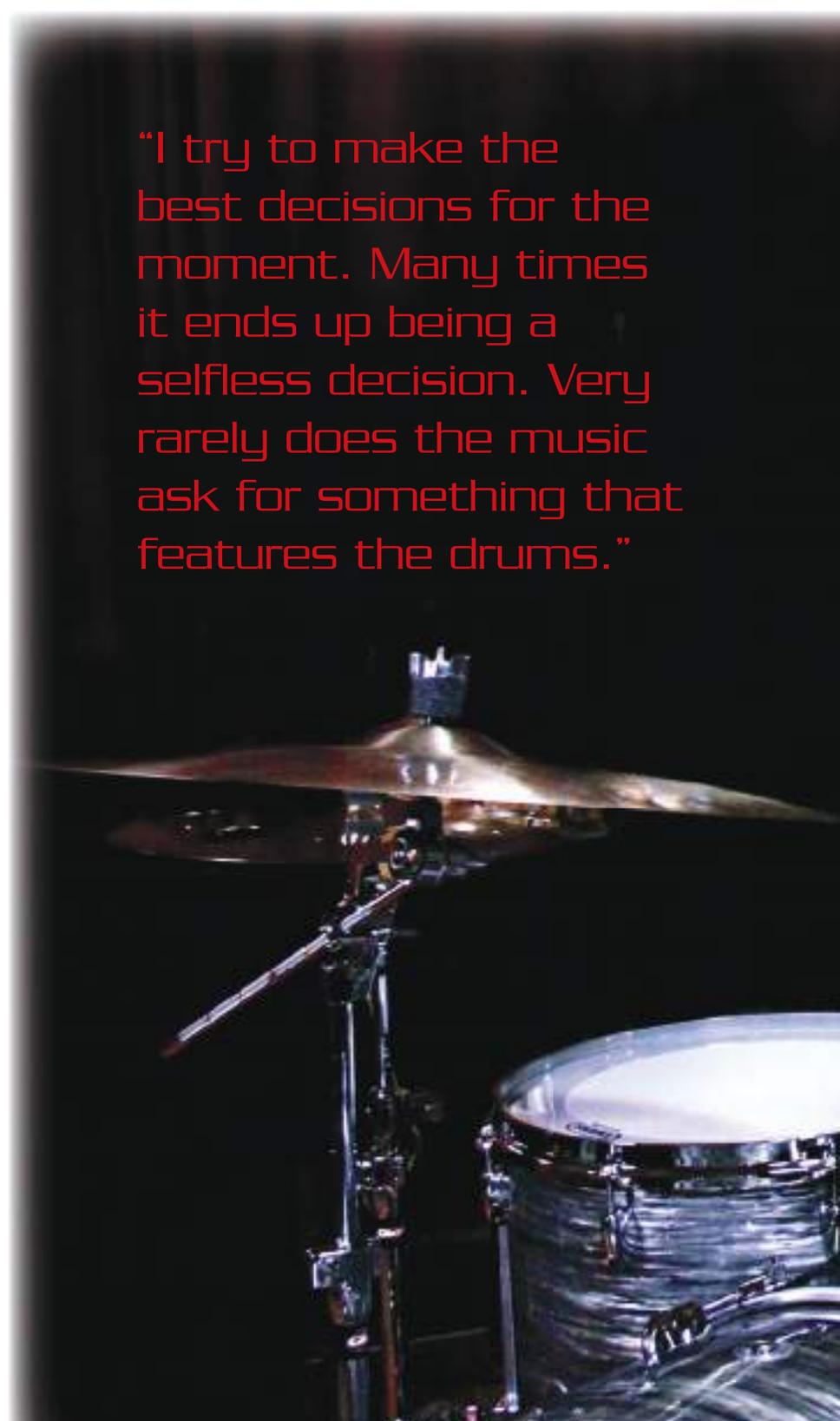
It was in 2008 that Guiliana made the tough decision to move on from the mostly acoustic jazz world of Cohen's group to pursue other interests, including a unique blend of electronica-inspired grooves, sample-based textures, and open-ended improvisations that he first began exploring with his band Heernt in 2006 and that has continued to evolve under his current umbrella of projects, known collectively as Beat Music. "Playing with Avishai was an exceptional experience," Mark says, "but I have such varying tastes in music, and I was hungry for new

situations and opportunities."

In the six years since, Guiliana has risen to the forefront of the contemporary creative music scene in New York City, manning the throne with several forward-thinking modern "fusion" ensembles, including keyboardist/composer Jason Lindner's R&B/world/jazz/electronica ensemble Now vs. Now,

saxophonist Donny McCaslin's genre-bending acoustic/electric jazz quartet, the atmospheric electro duo Mehliana with virtuoso keyboardist Brad Mehldau, and the sweet multi-influenced band of vocalist Gretchen Parlato. Then there are the drummer's own Beat Music incarnations, which comprise a revolving cast of players in New York and Los Angeles.

"I try to make the best decisions for the moment. Many times it ends up being a selfless decision. Very rarely does the music ask for something that features the drums."



(Mark's latest albums, *Beat Music: The Los Angeles Improvisations* and *My Life Starts Now*, are out on his own label, Beat Music Productions.)

For Guiliana, success is about being creative, embracing the moment, and always supporting the music in the most compassionate and humble way possible, whether that means "harnessing the

dragon" with a powerhouse fusion lick (check out the wicked hand/foot fill he drops at the 5:10 mark in "Taming the Dragon" on *Mehliana*), frenetically chopping up the beat on mini-China/splash stacks and micro hi-hats ("Future Favela" from *Now vs. Now's Earth Analog*), or taking a sublimely supportive yet commanding role, as heard on the

soaring ballad "Butterfly" from Parlato's *Live in NYC* CD/DVD.

We met up with Guiliana at his home in Jersey City and then a few days later at a restaurant in nearby Hoboken to dig a little deeper into his disciplined yet open approach to music making, and to talk about all the exciting new things going on in the world of Beat Music and beyond.



MD: What is Beat Music?

Mark: Beat Music is my band and has been my vehicle of self-expression for the past several years. The template is fairly consistent, with keyboards, sample-based material, electric bass, and drums, but I'm always trying to explore new textures within that. It's an electronic world, but I'm still employing my influences from acoustic music. Also, there's always heavy emphasis on improvisation.

Beat Music: The Los Angeles Improvisations features a unique lineup of Tim Lefebvre on bass, Jeff Babko on keyboards, and Troy Zeigler on electronics. We had a handful of memorable gigs in L.A., and I was inspired to document the way this specific ensemble plays together. My initial approach was for us to play the existing Beat Music repertoire, but I found that it was more exciting and appropriate to just improvise. We took that approach to the studio for a day, and I left with three hours of recorded material. I then chose my favorite start and end times and handed those over to my good friend and frequent collaborator Steve Wall to mix. What we ended up with were thirty tracks of improvised pieces, where everything happened in real time. I think it's a good representation of the intuitive sense of group improvisation that this particular lineup developed.

MD: There are a lot of electronic drum elements on that album. Was your

setup different?

Mark: The only difference was that I had a Roland SPD-SX to the left of my hi-hat, but all of the electronic drums that appear on the record were performed in real time. Another deceptive element is that Troy is manipulating the content as we are creating it. He has an elaborate pedal setup, so he receives our sounds and can choose what he manipulates. As a performer, it's extremely humbling to be playing something that you believe in and hear it immediately being transformed into something new. That requires a massive amount of trust.

The most important thing is that we are on the same page aesthetically. We agreed on a shared vision immediately, so within the first few minutes of the first gig it felt like a band.

MD: How does that approach differ from the making of *My Life Starts Now*?

Mark: One of my biggest motivations to release two albums at the same time was to get to express two very different parts of my brain. On *The Los Angeles Improvisations*, I get to be in the moment and take a lot of chances. For *My Life Starts Now*, my goal was to keep the emphasis on the compositions and document them in a more minimal way. I thought it would be nice to create a new ensemble for this record, so I called Stu Brooks to play bass, keyboardist Yuki Hirano, and guitarist Mike Severson, and there are guest appearances by Jeff

Taylor, Gretchen Parlato, and Meshell Ndegeocello on vocals.

The process of making *My Life Starts Now* couldn't have been more different from the Los Angeles session. It was much more deliberate, where the songs were written,

Recordings

Mark Guiliana *My Life Starts Now*, *Beat Music: The Los Angeles Improvisations*, *A Form of Truth*, *Beat Music* (EP) /// **Brad Mehldau and Mark Guiliana** *Mehliana: Taming the Dragon* /// **Heernt** *Locked in a Basement* /// **Avishai Cohen** *At Home*, *Continuo*, *Gently Disturbed* /// **Gretchen Parlato** *Live in NYC* /// **Now vs. Now** *Earth Analog* /// **Donny McCaslin** *Casting for Gravity* /// **Lionel Loueke** *Heritage* /// **Chris Morrissey** *North Hero* /// **Dhafer Youssef** *Abu Nawas Rhapsody* /// **Matisyahu** *Akeda*

Favorites

Miles Davis *Nefertiti* (Tony Williams) /// **John Coltrane** *A Love Supreme* (Elvin Jones) /// **Roy Haynes** *Out of the Afternoon* (Roy Haynes) /// **Art Blakey and the Jazz Messengers** *Free for All* (Art Blakey) /// **Bob Marley and the Wailers** *Live at the Roxy* (Carlton Barrett) /// **Aphex Twin** *Drukqs* (programmed) /// **Squarepusher** *Feed Me Weird Things* (programmed) /// **Photek** *Form & Function* (programmed) /// **Brad Mehldau** *Largo* (Matt Chamberlain, Jim Keltner, Victor Indrizzo, Jorge Rossy) /// **Jim Black** *AlasNoAxis* (Jim Black) /// **The Mars Volta** *De-Loused in the Comatorium* (Jon Theodore) /// **Tedeschi Trucks Band** *Revelator* (Tyler Greenwell, J.J. Johnson)

Mark's Kit



Drums: Gretsch Brooklyn series in smoke grey oyster wrap finish

- A.** 5.5x14 snare
- B.** 16x16 floor tom
- C.** 16x20 bass drum

Cymbals: Sabian

1. 14" HHX Click hi-hats
2. 10" HH China Kang stacked on 10" AA splash
3. 9" Vault Radia Nano Hats
4. 23" Artisan ride (prototype)
5. 16" HHX Evolution O-Zone crash with rivets

Hardware: Gibraltar 8700 series stands and 9707XB hi-hat attachment, Yamaha bass drum pedal with Danmar wood beater

Heads: Evans Level 360 G1 Coated snare batter, G2 Coated floor tom batter, and EMAD Coated bass drum batter

Sticks: Vic Firth custom Mark Guiliana signature 85A model

Miscellaneous: Sabian 7" Vault Radia Nano Hats, prototype splash, Gregg Keplinger metal percussion, metal pot from 99¢ Only Store



MARK Beat Music
GUILIANA

22" Artisan Light Ride



Sabian.com

Mark Guiliana

we rehearsed, and then we went into the studio to try to deliver the best performances we could. We did the record at the Bunker in Brooklyn with the great engineer John Davis, who also had to be on board with the concept to help create the right sonic environment that would tie all the pieces together.

MD: How do the lineups you used on the records relate to the live version of the band?

Mark: The living, breathing version of Beat Music—the band that has played the most throughout the last few years—consists of Jason Lindner on keyboards, Chris Morrissey on electric bass, and Steve Wall on electronics. These guys are the engine. They inspire me to push the music to new places every time we play. But the lineup is malleable. On a certain night, we might add Yuki, or Stu, or Cole Whittle, the bass player from Heernt. Jeff Taylor joins us often as well.

I think of Beat Music as a community of musicians, where the configuration could subtly change but the direction doesn't. These guys have become my best friends, on and off stage, and over the years the camaraderie and intuition we've built allows our improvisations to often be seamless from a written part. We try to employ a sense of discipline within the improvising that allows us to blur the lines between composition and improvisation. So it's not really, "Here's the song, and now it's time to improvise and go off into the clouds." Oftentimes the improvisation just sounds like a new section.

MD: How much of what you typically play live with Beat Music is written versus improvised?

Mark: It varies. There are some songs that are completely through-composed. Then there might be a song that's only a four-bar bass line and two chords, and that could be fifteen minutes on a given night. I place a lot of weight on the compositions, even if they're very minimal. It's important to pay respect to the written music and present it in a purposeful way. I don't want to have throwaway compositions, where we just hurry up and get to the improvising. I think of it as honoring the songs and *earning* the right to be expressive.

MD: How do you do that?

Mark: It's all about being in the moment. Whether I'm playing a part, laying out, improvising, taking the lead, or being supportive, every decision is of equal value. I try not to make any blanket decisions, like "I don't play on this tune, so I'm just going to lay out." Actually, you're deciding to lay



out every quarter note that you *don't* play. Thinking about these micro-decisions within the big decisions helps me stay in the moment. Because there might be that special night where, even though you're not supposed to play on a given song, there's something in the air that inspires you to add something and it's like, *I can't believe that's been missing this whole time!* I try to be open to many possibilities at any time.

MD: That keeps things creative.

Mark: And it forces me to listen to the highest degree. If there's one thing that's made me a better musician over time, it's that my listening and awareness of what's around me has improved, so I can see and

hear the big picture. Now I just try to make the best decisions for the moment. Many times it ends up being a selfless decision. Very rarely does the music ask for something that features the drums.

MD: Do you think about your drum parts for your own music?

Mark: I usually think about them last. Sometimes within the composition there's a part, and that part was what inspired the composition itself. But it's more about assessing my responsibilities, whether it's playing a part, steering the ship, or staying out of the way. I'm just trying to use my intuition to put the other guys in the best possible situation to thrive.

MD: So you're still supporting even though

you're leading.

Mark: Totally. If they're happy and comfortable, they're going to sound their best. And if they sound their best, it's only going to make me sound better. I want these guys to have the confidence to take chances and make bold decisions and inject their own personality into the music. And based on the experiences we've had together, more times than not it's going to improve the music.

Sometimes you take a chance and fall on your face, and that's great. In those really open moments, I'd much rather take a chance and fail than play it safe. If you trust all the hard work you put in technically—you know your time is strong and you can play with good dynamics—then just go for it. Trust that your tools will help you execute it, but keep the overall intention on truly dealing with the music.

For me, those really euphoric, out-of-body experiences have taken place when taking extreme risks, succumbing to the moment, and being selfless. Then, in time, you start to make these decisions together as a band, and that's when it really goes to another level.

MD: It's still entertaining to see someone take a chance and not quite make it.

Mark: And in reality, people know when you're taking a chance, but they don't always know if you "failed." Again, you're relying on all the homework you've done. If you can confidently say to yourself, *I'm not going to lose the 1; I'm not going to rush or slow down*, you will always have this safety net under the risk. So even if you don't execute *exactly* what you had in mind, whatever comes out will still be cool.

MD: Is there a specific way you practiced to develop these tools to a point where they allowed you to be creative?

Mark: I practice in somewhat of a vacuum. I try not to think about the context in which I'm going to use something, so that as I'm internalizing the material, it's in its most raw form. That way I can reach for it in any situation. If I learn something as a "jazz" idea, I won't likely use it on a rock gig. But if I internalize it as just syncopation against a pulse, I'll be able to call on it anywhere and not be distracted by a preconceived context.

The work is deciding how to make the material appropriate for each gig. I think of it as a filter that everything has to pass through. I'm not changing my vocabulary; that's sacred ground that never gets manipulated. But the way it's *presented* gets manipulated. So I think about my sound: What would be the most

appropriate sound for a given situation, both equipment-wise and in terms of my touch? What about dynamics? Maybe I'll have to play really quietly and I might not be able to use sticks the whole night. That's a filter. Then you have to deal with the repertoire and the style. As long as everything you play passes through these filters, it will be appropriate for the music.

But I feel you have to *earn* the right to inject some personality. How do you do that? By making the time feel great, by playing with the proper dynamics, by using the right sounds, and by knowing the tunes inside and out. If you can do those things, then by all means feel free to be yourself. But if that order is confused, sometimes the music can suffer.

MD: How does this filter concept relate to your gigs with Gretchen Parlato, Mehliana,

Now vs. Now, and Donny McCaslin?

Mark: A lot of the inspiration for cultivating this filter approach is that it would allow me to not have to completely change the way I think about the drums in different contexts. What *is* changing each time are the details of the gig, and it's my responsibility to define those. For example, when I'm playing with Gretchen, one of the most important elements of that filter is dynamics. Her band works at a pretty low volume but still with great detail and nuance. Also, her rhythmic vocabulary is unique, so it's always my goal to join in that conversation while making sure the groove is very strong and supportive. The other filter would be sound. Her music usually involves acoustic bass and piano, so I bring thin cymbals that will speak well at low volumes and I tune the drums in a way

Giving Thanks

While always pressing forward, Guiliana is careful not to lose sight of the drummers who've impacted his musicianship most. Here, he calls attention to a select few.

From Chad Smith and Dave Grohl to Tony Williams and Elvin Jones, I've always drawn inspiration from a wide variety of drummers. Over the years I've found myself examining the nuanced genius of Carlton Barrett, working through drum corps flam exercises, trying to make sense of a seemingly impossible Vinnie Colaiuta fill, and playing along to Art Blakey records—often in the same practice session! We are all unique combinations of our influences, and I would like to single out a handful that left a strong impression on me, all of whom I consider mentors...whether they know it or not.

Joe Bergamini

Joe was my first drum teacher and is the reason I play drums today. He provided me with the foundation on which every musical decision I've made has been built.

John Riley

I had the privilege of studying with John in college. Whether we were analyzing Tony Williams transcriptions or working on odd meters, he provided an invaluable perspective with rich historic and creative depth. His teachings pushed and inspired me to become the best musician I could be.

Jim Black

The first time I saw Jim play, I was speechless. His virtuosic drumming and improvising was some of the most courageous I had ever heard and was always at the service of the music and the moment. I sat in the front row of almost every show of his in New York City over the few years that followed, and each experience was a lesson.

Jeff Ballard

Jeff is another guy who probably got tired of seeing me seated right next to the drums at his gigs. It was incredible to witness his deft touch and worldly feel in a wide variety of situations. The way he interprets and supports the music always feels like the right decision, with a unique balance of youthful exuberance and effortless musicianship.

Jojo Mayer

My obsession with electronic music led me to Jojo's work, and it was humbling to witness him emulate the vocabulary of programmed music in a live situation. It was only later that I found out that the shows were predominantly improvised, which inspired a similar formula that I explore with Beat Music. Jojo has always been generous with his time and knowledge, and I learn something new technically and conceptually every time we hang out.

Zach Danziger

I was a fan of Zach's long before meeting him, and after being introduced by our mutual friend Tim Lefebvre, we became fast friends. I feel lucky to have been able to work closely with Zach over the past several years, including a duo project that we plan to record soon. He is a true visionary and the hardest worker I know. I'm grateful to have him as one of my closest friends.

I could fill this magazine paying debts to the drummers who've helped shape the way I play. Dan Weiss, Jon Theodore, Dave King, and Matt Johnson are examples of some others who've frequently sent me running to the practice room to reevaluate my relationship with the drums.

The music and teachings of the aforementioned guys, plus many more, have brought great joy into my life, reminding me every day of why I play the drums. And for that I say THANK YOU.

Mark Guiliana

that's appropriate.

Mehliana is much more of a beat-driven and electronic-inspired world, so the sound of my instrument in that context is very different. I use very low-tuned drums and have a couple different snares, and I employ the Roland SPD-SX so I have access to purely electronic drum sounds in case we go there. There is a heavy emphasis on groove. There are only two of us on stage, so all of these responsibilities are amplified. Donny McCaslin's music and Now vs. Now have similar filters, because they're kind of electronic yet interactive, and they're more

of a jazz environment.

MD: Do you feel that you need to play more ride cymbal with Donny because he plays saxophone?

Mark: I have a stereotype in my mind that says that as a solo builds, you need to go to the ride cymbal. But I try to fight that urge. So if I'm playing with short sounds, I'll stay within those sounds until it really has to open up. But Donny's music does lend itself to a more open sound because of the length of the solos and where they go emotionally.

MD: Do you practice some of these

different musical elements—time, dynamics, and sound—separately, or are they all worked on simultaneously?

Mark: I always include dynamics in my practicing. But I did work on things separately, such as exploring sounds, which was heavily influenced by Jim Black and Jeff Ballard. Going to hear them play in New York, it seemed like they had an infinite palette, even on a minimal kit. So I would sit at home and only address sound. I would tap and take a mental log of short sounds, long sounds, high sounds, low sounds, loosely categorizing everything so that if I wanted to react to something that just happened with a staccato sound, I knew where to go on the instrument to get that.

I also would address my sense of time in a strict way by practicing with a metronome on a pad—going from 8th notes to triplets to 16ths and back—very slowly, so I could really examine the space between the notes. There were times within my practicing where my goal was to achieve “perfect” time, which we know is virtually impossible to achieve. But where you end up by trying to reach that goal could be a magical place.

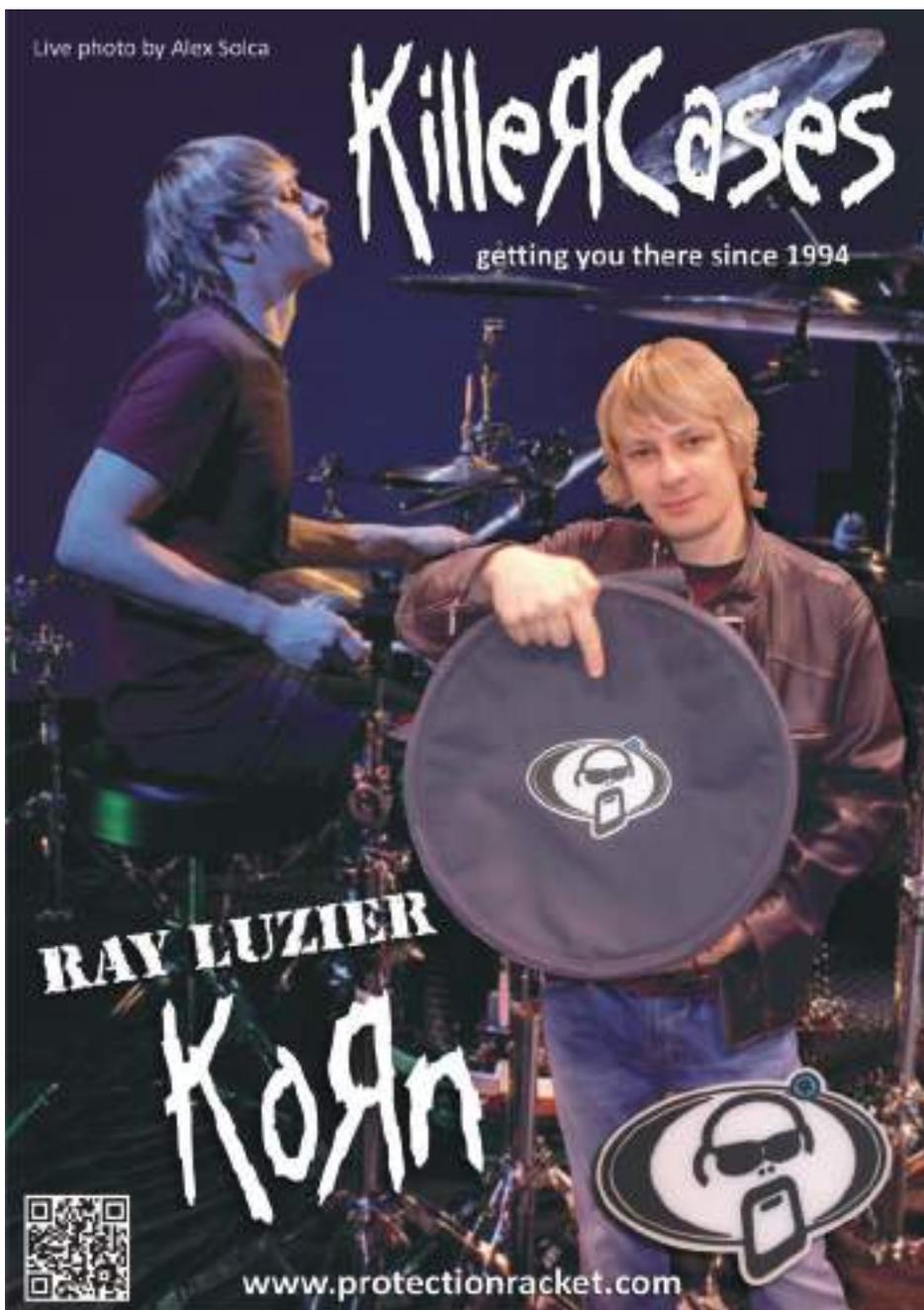
When practicing, I would go for precision, but that doesn't always mean that's the right musical choice. It's important to always assess what's the most important thing for the moment. Maybe one phrase needs to be played lazily to make it dramatic. But if it's all lazy, the laziness becomes normal. By practicing playing things in a precise way, I found that it gave me more options. I can *choose* to present something in a precise way, or I can use that as a reference to play something behind or ahead.

When students ask me about playing behind the beat, my first question to them is, “Behind *what* beat?” Show me the thing you're playing behind first. Prove to me that that's confident, and then use your personality to place things where you want. Again, it's about earning it.

MD: You have great control at very low dynamics. Was that something you worked on that was gig specific?

Mark: Exactly. With Avishai, I needed to be very expressive at a very low dynamic. The word *quiet* is relative, so my goal was to have the softest definition of quiet within the group, so when everyone else was playing lightly, I was comfortable. It's the same thing with tempos. You want to be able to play faster than you ever have to, so when something is “fast,” you're not up

continued on page 50



Vinnie Colaiuta
Model SVC

VIC FIRTH



Vinnie Colaiuta

DESIGNED
TO TRANSCEND.

THE NEW VINNIE COLAIUTA SIGNATURE STICK

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

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

Photo: Michael Corral

VIC FIRTH®
THE PERFECT PAIR™

©2014 VIC FIRTH COMPANY

Mark Guiliana

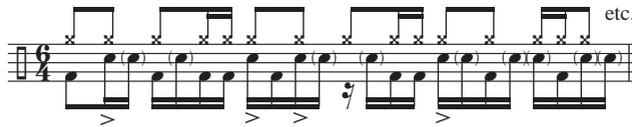
Beat Sampler

While Guiliana's sound is clear, his touch is clean, and his ideas are as deliberate as they come, his grooves are always morphing and evolving, even when he's laying down a seemingly static

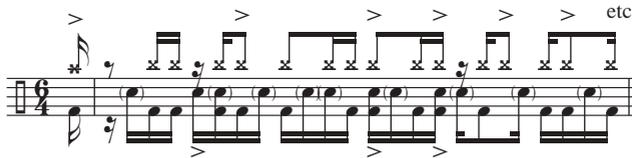
electronica-inspired drum part. We've transcribed six nuggets to give you a taste of Guiliana's multilayered, dynamic, and explorative approach.

"Stadium Jazz"

Here's the first measure of the super-syncopated groove in the opening track from the Donny McCaslin album *Casting for Gravity*. Notice how Guiliana melds the hi-hat pattern within the intricate snare/kick groove. The tempo is 125 bpm. (0:46)

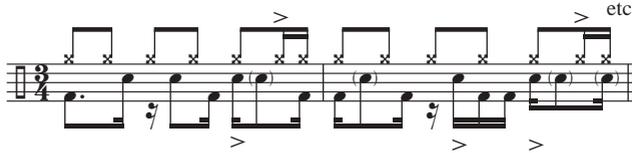


During a drum break that occurs later in the tune, Mark really starts chopping things up between the kick, the snare, and a mini-China stack. Here's the first measure. (2:39)



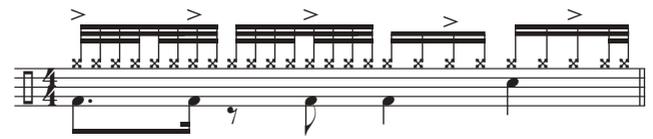
"Activity"

This track, which appears on the Now vs. Now album *Earth Analog*, features a slick, super-melodic 3/4 groove that perfectly matches the contour of the opening keyboard riff. The tempo is 114 bpm. (0:00)



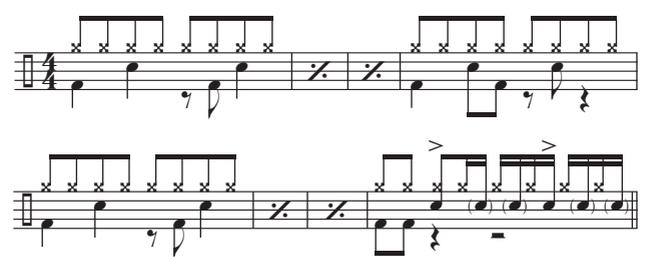
"The Everywhere Spirit"

Guiliana's pattern in this snippet from *Beat Music: The Los Angeles Improvisations* is played on electronic sounds and requires some nimble finger technique in order to execute the 32nd notes on the hi-hat cleanly and precisely. The tempo is 88 bpm. (0:00)



"My Name Is Not Important"

This track, which appears on Guiliana's album *My Life Starts Now*, showcases the drummer's ability to play in a very disciplined manner in order to replicate a programmed drum 'n' bass feel. Here are the opening eight measures, which were edited and mixed by engineer John Davis to sound like a drum machine being played through an old radio speaker. The tempo is 180 bpm. (0:00)



"Taming the Dragon"

Lastly, here's the over-the-top 32nd-note fill that occurs in the opening track of *Mehliana: Taming the Dragon*, Guiliana's duo project with keyboardist Brad Mehldau, showing how even clichéd licks can sound fresh and new when thrown in at just the right moment. The tempo is 120 bpm. (5:09)



EXPERIENCE IS THE BEST TEACHER.

THAT'S WHY, AT DRUM CHANNEL, OUR TEACHERS ARE THE BEST DRUMMERS.

ALEX ACUÑA
TONY BRAUNAGEL
MATT CHAMBERLAIN
LUIS CONTÉ
PETER ERSKINE
RICHIE "GAJATE" GARCIA
MATT GARSTKA
MATT HALPERN
ABE LABORIEL, JR.
MARCO MINNEMANN

ZIGABOO MODELISTE
STANTON MOORE
TRAVIS ORBIN
NEIL PEART
SCOTT PELLEGRAM
MIKE PORTNOY
THOMAS PRIDGEN
AQUILES PRIESTER
RICH REDMOND
JR ROBINSON



DEREK RODDY
TONY ROYSTER, JR.
GIL SHARONE
CHAD SMITH
GLEN SOBEL
AARON SPEARS
BROOKS WACKERMAN
HANNAH FORD WELTON

These DRUM!® and Modern Drummer®
2014 Readers Poll winners are
Drum Channel artist/educators.



Since it's often said that experience is the best teacher, why not study with teachers who are also the best drummers? From lessons and shows to downloads and DVDs, Drum Channel is the only online drum education resource that offers access to the first-hand knowledge of the world's top players—players who literally "wrote the book" on modern drumming. Visit DrumChannel.com today, become a better drummer and have an epic experience of your own.

 DRUM
CHANNEL.COM
LEARN FROM THE BEST.™

Fit a studio full of drums into your backpack. The KAT multipad

Compact, portable drum pad unit with 50 high quality sounds

Sounds can be tuned to your preference with full panning and reverb control

Includes a mounting bracket for easy clamping to any stand or simply place the unit on a snare stand

Four natural feeling, velocity sensitive, voice-assignable rubber sound pads

Easily played with sticks or hands

Learn more here:



The multipad has additional inputs for a Hi-Hat Pedal Controller and a Bass Drum Trigger (sold separately) that convert the multipad into a great sounding, portable drum set.



1/4" main outputs and 1/8" stereo headphone jack

USB and MIDI outputs allow for PC connectivity to play rhythms directly into your DAW or to trigger external sound sources



Learn even more here:



multipad



KATPERCUSSION.COM

Mark Guiliana

continued from page 46

against your wall. But playing quietly can be really crippling if you don't practice it.

MD: How did the short sounds, like the stackers, come into your setup?

Mark: In Avishai's music, there was a lot of rhythmic detail. I found that even if I was playing at an appropriate dynamic, the length of the notes could still interrupt everything else that was happening. I ended up playing a lot of that music employing a dead bass drum and a lot of rimclick and hi-hat. It wasn't ride-cymbal heavy. It was more hi-hat, kick, and snare, which also allowed me to employ some of my electronic influences.

MD: Did using these shorter sounds force you to change the way you played?

Mark: Yeah. When you play with short sounds, it puts even more



Check out exclusive performance footage of Guiliana and Beat Music bassist Chris Morrissey at modern drummer.com.

demand on your time, because the attack is so strong and you don't have this wash to disguise any blemishes. When I started playing with this shorter, quieter palette, it felt like I was naked and you could see all the guts of my time. It forced me to go home and practice within that sound to iron out those kinks.

MD: Do you find yourself filling the space internally since the notes sound so short?

Mark: Yes. I'm often subdividing the time even though the listener may not hear the subdivisions. If I'm playing slow swing, I might be playing quarter notes but I have triplets going in my mind. There was a time where I thought I needed to be playing everything I was thinking about. Over time, I started to enjoy the space. Leaving space can be scary, but since the time was confident in my mind, I didn't need to hear all the subdivisions from the instrument.

On the other side of things, I also trained myself to hear the ride cymbal as having a finite, short attack. Even though you might hear eight beats of sound per stroke, I don't want the sustain to confuse me about the placement. It still has to be deliberate.

MD: How did you get involved with Brad Mehldau for your duo project, Mehliana?

Mark: Brad is an example of somebody who I was a fan of long before I met him. I had all his records, and I would go hear his trio at the Village Vanguard when I was in school. I met him at a festival when I was on tour with Avishai. We talked about playing together, but it wasn't until after he came out to hear an earlier version of Beat Music in the city that we decided to get together.

In 2008, he came out to my rehearsal space in Jersey City, and we agreed that it would be exciting to play in an electronic-type setting. There's a bunch of gear there, so I put together a setup for him with a Rhodes, a Moog bass module, and a Korg synth. We turned everything on, got some sounds, and started improvising. Ten minutes later it sounded like he had been living in this world forever.

What we did that day doesn't sound that much different from the way we play now. The intention and the concept is still very much the same—it's about playing together. The palette is

An advertisement for the DrumDial Drum Tuner. It features a close-up photo of Peter Erskine tuning a snare drum with the device. The text includes a testimonial from Peter Erskine and contact information for Big Bang Distribution.

DrumDial
Drum Tuner

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

Peter Erskine

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



A direct drive pedal like no other.

DW MDD (MACHINED DIRECT DRIVE)™ PEDAL TECHNOLOGY > OPTIMIZED FULCRUM GEOMETRY LINKAGE™ > SOLID ALUMINUM DIRECT DRIVE CAM > INFINITE THROW ADJUSTMENT > VERT™ (VERTICAL) SLIDING SPRING™ TENSION ADJUSTMENT > CONTROL WEIGHT/IMPACT ADJUSTABLE BEATER™ > PERFORATED SOLID ALUMINUM FOOTBOARD > CONTOURED HEEL PLATE > INTERLOCKING DELTA HINGE™ > FLOATING ROTOR DRIVE SYSTEM > TRI-PIVOT SWIVEL TOE CLAMP™ > TBT™ (THREADED BEARING TECHNOLOGY) > FULCRUM LEVER ADJUSTMENT > www.dwdrums.com/hardware/dwmfg/

Mark Guiliana

predetermined, since I have my drums tuned a certain way that leans more toward the electronica influence, and he's fixed in the electronic world with some occasional piano. But we're just playing together and trying to be true to the moment.

We got together one or twice a year over the next four years. It wasn't like, "Hey, let's start a band and make a record." We were both very casual and patient with it. Then we played our first gig, in 2011, at this place called the Falcon in Upstate New York. We just improvised and it totally worked, so we said, "Cool! We should do this again." Since

then we've done multiple tours in Europe, and every night is a blast. It's really the essence of what I love most about making music: compassionate listening and improvising mixed with a healthy dose of risk taking.

MD: Was any of the material written ahead of time?

Mark: In the beginning nothing was written. When we did our first tour, Brad sketched out some four- or eight-bar ideas and some specific sonic combinations that he preferred. Over time we started to repeat a few themes, and by

the end of the tour we had ten or twelve things that we could loosely call songs. Then, just before we went to make the record, we refined them.

MD: For people who've played only songs and drum parts, what would you suggest doing if they want to start improvising?

Mark: My most successful improvising moments have come when I've felt like I could do no wrong, when I've felt like there were no consequences and it was virtually impossible to make a "mistake." I was comfortable and confident, and therefore I had the courage to create in the moment and take chances. There are a few ways to create that environment for yourself. The most obvious one would be to do it in a controlled environment. Call your buddy who plays bass, and just start playing. Do it in your basement where no one can hear you so there are no consequences. If you convince yourself that bad things are going to happen if something goes wrong, then you're reducing your chances of successful improvising, because you'll be very hesitant. You have to play with confidence.

So how do you build that confidence? It goes back to having a strong and impenetrable foundation. If I feel good about my time, I feel good about my sound, I feel like I can play with appropriate dynamics, and I'm confident in my ability to listen and interpret the music around me, then what can go wrong, really? That's what I'm always relying on to make bold decisions, to take chances, or to believe in myself in the moment.

Also, one of the most traditional ways of improvising is to start with a theme and then create variations. That's often the way I improvise, by having a theme in mind, even if it's incredibly simple. It can be intimidating to create new content from scratch, so take a preexisting idea, which might be a tiny phrase like "snare-snare-kick-kick-snare." Now use different ways to manipulate that idea. Play it quieter. Play it on the floor tom instead of the snare. Play it stretched out so that the 16ths become triplets. Change where you start the idea, so that instead of beginning on beat 1, you begin on the "&" of 1.... These are pretty fundamental ideas, but it's really more about the ways in which you're manipulating an idea than the idea itself.

But believe me, I've spent a lot of time behind closed doors challenging myself to play in the moment and improvising with my peers. That's what really gave me the confidence to do it... basically for a living. [laughs]

AHEAD
"I NEED CONFIDENCE IN MY STICKS.
AND I KNOW AHEAD IS UP TO THE JOB"
Phil Rudd.
PHIL RUDD

AHEAD
DRUMSTICKS
AheadDrumSticks.com

distributed by BIG BANG DISTRIBUTION - UK | BRDistribution.co.uk - 800.547.6401



FINALLY, DRUMMERS CAN GET EXCITED ABOUT A DRUM BAG.



The perfect drum bag is here!
Gibraltar thought of everything drummers
needed from a drum bag and now proudly introduce...

GIBRALTAR FLATTER BAGS

Flatter Bags easily fold flat so they
can be stored neatly and safely
during a gig.

Bright red zipper pulls are
visible in even the most
dimly lit backstage
environments and
there's even an
identification tag holder
built into every bag.

No more putting the
wrong tom in the
wrong bag. Flatter Bags
are clearly labelled for
quick and easy tear down.

Gibraltar Flatter Bags are available
in a wide variety of sizes for bass drums,
floor toms, mounted toms and snare drums.



The Flatter Bags' depth can be increased to
accommodate deeper toms and unlike other
bags, with its Velcro® strap system, their
diameter can be expanded to hold toms with
oversized tom mounting systems.



Gibraltar®
**Brent's
Hang**
with Brent Barnett



Check out Gibraltar's weekly YouTube Series
for more information on Flatter Bags.



Gibraltar®
GIBRALTARHARDWARE.COM

Alice Cooper's Glen Sobel

by Mike Haid

Watching the versatile and dynamic Glen Sobel perform with shock-rock legend Alice Cooper is like attending a clinic on how to do everything right as a great live rock drummer. The muscular Sobel's animated motions make the groove seem larger than life. As Cooper entertains up front, Sobel balances the stage energy with rhythmic intensity and a deep understanding of song structure and dynamics, wowing musicians and laymen alike with flashy stick tricks and uppercuts to his crash cymbals. And when the bandleader unleashes the monster drummer, Sobel reaches deep into his bag of tasty, technical chops, impressing even the most discriminating listener in Alice's house of horrors.

Sobel grew up in Los Angeles and was schooled in the way of professional music making at the famed Baked Potato club in Studio City, where he soaked up the secrets of the world's great fusion players. At nineteen he won the national Guitar Center Drum-Off, and soon after he began a career that would find him recording with some of the heaviest guitar slingers in the business. Among the most well-rounded players on today's rock scene, Sobel is also an accomplished teacher, and he's quick to turn to the rock classics not only for his own inspiration but to educate others as well. We begin our conversation by exploring the roots of his craft.

MD: Who were some of your early drumming influences?

Glen: When I was in elementary school I got into Neil Peart with Rush and then John Bonham with Led Zeppelin. I was also into Ian Paice with Deep Purple and Tommy Aldridge with Pat Travers. Then, when I was in high school, I got turned on to '70s fusion. I was totally into Return to Forever, Mahavishnu Orchestra with Billy Cobham, Weather Report. And growing up in L.A., I was into all the area fusion artists, like saxophonist Brandon Fields with drummers Gregg Bissonette and Tom Brechtlein.

Gregg's a rock player with a hugely diverse background in jazz and Latin music—I remember an issue of *Modern Drummer* where there was a sound supplement and a transcription of Gregg's solo from Brandon Fields' track "The Brain Dance." Gregg was actually a mentor of mine. I studied with him for almost two years, and he recommended me for my first pro gig, with Tony MacAlpine.

MD: How have these legendary players influenced your teaching approach?

Glen: When I teach and do clinics, I remind drummers that it's not all about technique. It's mostly about the music. If I'm teaching double-stroke technique for the bass drum, I'll have my students check out "Walk This Way" by Aerosmith. It's not easy to keep that double stroke consistent. And the gold standard of double-stroke bass drum technique is John Bonham on "Good Times Bad Times." Bonham is ground zero for

modern rock drumming. So my way of teaching is through classic rock songs with essential drum parts.

What's interesting is that when some of my young students listen to Bonham, they think he sounds sloppy, because they're so used to hearing modern music with everything fixed in the mix to be in perfect time. I try to explain to them that Bonham is

"Chuck Silverman would teach me a pattern and then ask me to come back the next week with four other ideas based on that pattern. I became obsessed with discovering new ideas. I would lose sleep over this stuff."

what *real* drumming feels like. He gives the music a soul and brings it to life. Today's recordings sound too perfect, which is not real, because life is not perfect. When you clean up every blemish, it takes away the human factor, and every drummer on every record starts sounding the same.

MD: Did you play drums in school band?

Glen: I was fortunate to be placed in middle school band class. We had to pick numbers out of a hat, because so many kids wanted

to play drums. I hadn't had any lessons at that point, and that gave me a basic education in reading drum notation. I made the snare line in ninth grade and had lots of catching up to do with the older players. That's where I got my rudiments together. If one guy in the snare line was off with his technique, it sounded bad. So that really helped develop my ear training and my hand technique. Marching while playing is also a great form of independence. The jazz band and concert bands were great training in developing my swing time. I tried to soak it all up. It's sad to see the public school music programs being eliminated these days. So many guys I know started playing in school band.

MD: Did you learn your cool stick tricks in marching band?

Glen: I learned a couple of the stick tricks from marching band, like the back-sticking technique. And I used to pick the drum corps guys' brains to learn their tricks. I had a guy show me the backwards stick-flip technique, and I still use that all the time.

MD: How do you determine how much flash to put into your playing with Alice Cooper?

Glen: Playing with Alice Cooper allows me to do some nice drumistic things, but my role in the band is mainly to support. We have three guitarists on stage with lots going on, so the drums have a huge responsibility of holding it all together. I try to explain to my students that all the crazy drum solos they see on YouTube are a very



Alex Soler



Alex Solca

small part of drumming. You have to understand how to simplify your playing and provide a supporting role in the band. You have to know what's important to the music that you're playing. If you're auditioning for a pop gig and you start playing a bunch of metal and fusion licks, you're not going to get the gig.

I also believe that you have to like and appreciate the music that you're auditioning for. You have to love keeping time, because as drummers that's our main role. It takes some time for most drummers to figure this out. When you're young, you're into the speed and technique. I didn't really appreciate Charlie Watts until later in my career, when I had to learn some Stones music. Now I love Charlie's playing. He's like Ringo in that he's got his own unique style that's unmistakable.

MD: What did you learn from winning the Guitar Center Drum-Off?

Glen: I had been in the Guitar Center

Drum-Off the year before I won it and had gone to the finals, so I knew what the judges were looking for. You've got to get up and play a solo on a kit that's not yours. And you've only got a few minutes to set it up. So you need to play stuff that you know you can pull off with one hundred percent certainty. You don't have time to think, so you really need to be ready to bring your "A" game.

Also, you've only got four minutes, so you have to have a solid outline of what you're going to play. There's a big difference between a Drum-Off or clinic-type solo and a rock-show solo, but they both require an outline to work from. Transitioning smoothly from each section of your solo is very important, to relate one section to the next with continuity. And there has to be some showmanship and audience appeal.

I didn't really expect anything great to happen with my career after winning the Drum-Off. I knew that drummers would

appreciate it, but who else is there to watch Drum-Offs besides drummers? It did help lead to my endorsement with Regal Tip sticks, though, which was wonderful.

MD: Do you feel there's too much focus on technique today?

Glen: I think some drummers get too focused on clinic-style playing and they become too good for their own good. I feel that you have to really get more into the music and learn to appreciate what makes a good drum part for the song.

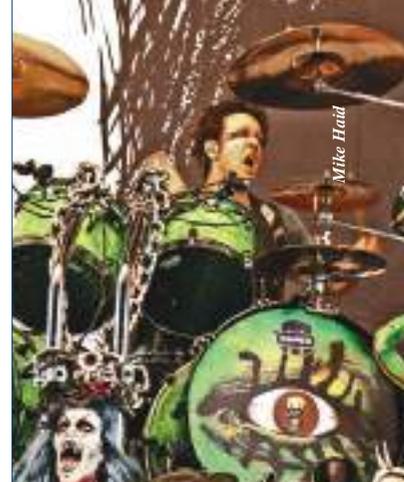
When I taught at Musicians Institute, there were too many players that developed an elitist attitude. All they would talk about was how many time signatures and how many notes, and all this talk of technique. It was never about how great the song was, based on how it touched people or moved them on an emotional level. I think the emotional connection gets forgotten about too often with musicians. I grew up appreciating killer songs from all



Mike Haid

“There are drummers that drum, and there are drummers that drive a band. Glen drives this band...in a vintage Mustang. He’s a showstopper, and I never have to worry where he’s going to be. He’s never missed a beat. We would be out on a limb to find a drummer who fits in as well as Glen.”

—Alice Cooper



Mike Haid

styles of music. Now it seems like most kids are forced to listen to what their friends listen to, or you’re not part of the hang. The subgenres become so small that they lose sight of the broad spectrum of music that’s out there. Eventually, the technical aspects of drumming become so important to these players that a Drum-Off becomes the end game to their focus, instead of realizing that playing music is really what it’s all about.

I try to mix things up in my drum clinics by playing along with music that I’ve recorded. I use lots of play-along tracks from different styles to show the diversity that’s required to be a working drummer. And I explain that most of the crazy stuff you hear me play in my clinic will never be

played on a real gig.

MD: How did making the transition from being a first-call guitar-shred drummer to playing with the rap-rock group SX-10 affect your playing style?

Glen: I did a lot of guitar-shredder gigs in the ‘90s. It seems that when you do a gig in one genre it leads to more gigs in the same genre. So my Tony MacAlpine gig led to gigs with Chris Impellitteri, Gary Hoey, Jennifer Batten, Paul Gilbert, and so on. I enjoyed all those gigs, but I didn’t want to get typecast into being a shred drummer. So I was glad to get the gig with SX-10. It was music that combined the heavy riffs of metal with a funk groove. I was very into James Brown, Tower of Power, and Earth, Wind & Fire, so it was a cool

metal-meets-funk vibe for me to be involved with. It was a short-lived project, but I’m glad I had that experience. It really helped me to learn to play heavy yet relaxed and laid-back. It helped me create a relaxed intensity.

MD: Do you feel that learning different styles of music makes you a better player?

Glen: Every live gig, recording, and audition has helped make me a more versatile player. I feel there’s a time to be a chameleon and a time to be a stylist. Too many drummers want to be a stylist all the time and force their style into a song instead of playing what’s required. On my first recording session with Alice Cooper, I had to play several of the early hits note for note. I had to really study the drumming

Glen’s Setup



- Drums:** Mapex Saturn IV
A. 5.5x14 Black Panther Brass Cat or Black Panther Blade snare
B. 8x10 tom
C. 9x12 tom
D. 10x13 tom
E. 16x16 floor tom
F. 16x18 floor tom
G. 18x22 bass drum

- Cymbals:** Sabian
1. 18" Paragon Crash
2. 18" AA China
3. 15" HHX Power Hats
4. 12" AAX splash
5. 20" AAX X-Plosion crash
6. 20" AAX Stage crash
7. 22" Legacy ride
8. 19" Vault Holy China
9. 19" AAX Stage crash
10. 14" Metal-X Hats
11. 19" AAX Metal crash

Heads: Evans, including coated ST snare batter and 300 snare-side, clear G2 tom batters and Resonant Black bottoms, and clear EQ4 bass drum batter and custom Inked by Evans front head

Sticks: Regal Tip 7B wood-tip

Hardware: DW 9000 series bass drum pedals and legless hi-hat stand, Gibraltar custom Spider Rack

Electronics: Yamaha DTX triggers

H.E.A.R.
hearnet.com

"The real reason that I haven't performed live for a long time is that I have very severe hearing damage. It's manifested itself as tinnitus, ringing in the ears at the frequencies that I play the guitar. It hurts, it's painful and it's frustrating."



H.E.A.R. Founding Donor
Musician Pete Townshend
Rolling Stone Magazine
July 1990.

Photo by Clowdy Davis

H.E.A.R. is HERE
for musicians, DJs, sound
engineers, music fans and
anyone that may need
help with their hearing.

"H.E.A.R.
is how
you can HELP"

Visit our website for hearing
resources. Make a contribution
online, or donate your tax
deductible items for the
H.E.A.R. Charity Auction on
Ebay.

Contact:

PO Box 460847
San Francisco, CA 94146
415-773-9590
hear@hearnet.com
WWW.HEARNET.COM

H.E.A.R.
hearnet.com

© H.E.A.R. 2009

H.E.A.R. is a non-profit 501(c)(3) organization

Glen Sobel

style of [longtime Cooper drummer] Neal Smith. When you learn a song, you need to learn the parts and understand why the drummers played what they played, and what their original feel was for that song. It's not as easy as you might think. Learning to become a musical chameleon is an art.

MD: Let's talk about your first recording session with guitar great Tony MacAlpine, for 1993's *Madness*.

Glen: It was a trial-by-fire situation, because we only had two or three nights of rehearsals before we recorded. It's still one of my favorite recordings. And one of the tracks featured Branford Marsalis as a special guest. There were a lot of fusiony metal tracks, but the tune with Branford was almost a big band track. It was a really cool first session for me. In the '90s, shred had kind of died off in the States, but these were the first gigs that allowed me to grow as a player, and they eventually led to other high-profile gigs.

MD: Did you study at Musicians Institute before you began teaching there?

Glen: I never studied at MI, though many people think I did, since I taught there. And besides Gregg Bissonette, my biggest influence was [MI instructor] Chuck Silverman, who, sadly, passed away recently. [See our In Memoriam piece on Silverman on page 102 of this issue.]

MD: What did you learn from Chuck?

Glen: I started studying with Chuck after I studied with Bissonette, when I was twenty. I studied all the Latin and Afro-Cuban styles. I never played those kinds of gigs, but learning those sticking patterns and then turning them into linear patterns was extremely valuable to my playing technique. Chuck would teach me a pattern and then ask me to come back the next week with four other ideas based on that pattern. That got me in the habit of thinking and discovering new ideas. I became obsessed with new ideas. I would lose *sleep* over this stuff. I think drummers are a rare breed like that. We're all about sharing ideas and trying a new way of playing something that's never been done before.

MD: Who are some of your heavier modern

drumming influences?

Glen: Scott Travis is big influence. The first time we got together, we hit the shed for about three hours. I couldn't wait to show him what I'd learned based on his ideas from the Racer X and Judas Priest records. Scott's a self-taught player, so his ideas are very different from those of a schooled player. His concept of the three-stroke ruff on double bass, for instance, is unique. One of the coolest parts of living in L.A. is hanging out with all these great drummers, jamming and exchanging ideas.

MD: How do you feel about self-taught versus schooled players?

Glen: I think when drummers learn [primarily] from books, they all end up with a similar vocabulary of licks. That's why I like to turn my students on to classic recordings and have them come up with their own ideas based on what those early drummers created for the music. But there's so much music today, and so many ways to get music instantly, that you need a filter to guide you to the music that matters to your drumming. You need a good private teacher to steer you in the right direction. Otherwise you'll be so distracted with all the other obstacles on the Internet that you'll never develop a real focus for what you should be learning. When I'm at Musicians Institute, I see way too many kids in the labs on Facebook instead of in the practice rooms playing their instruments.

MD: You're a great showman. Let's talk about the importance of showmanship in a live setting.

Glen: You don't want to flash your showmanship on the wrong gigs, or at the wrong time—you don't want to do it on a sensitive ballad, for sure. There's a time and a place for it. The Alice Cooper gig is the perfect situation for a little flash. Many people hear with their eyes, and the audience will notice a drummer that can keep the groove and give them something visual to connect with. Use your showmanship tastefully, and don't take away from the groove to twirl your sticks.

MD: Do you pace yourself and preplan your showmanship moments?

INFLUENCES

Led Zeppelin all (John Bonham) // **Van Halen** 1984 (Alex Van Halen) // **Deep Purple** 30: Very Best Of (Ian Paice) // **Genesis** Three Sides Live (Phil Collins, Chester Thompson) // **Tower of Power** Back to Oakland (David Garibaldi) // **Mahavishnu Orchestra** Birds of Fire (Billy Cobham) // **Return to Forever** Romantic Warrior (Lenny White) // **U.K.** Night After Night (Terry Bozzio) // **Brandon Fields** The Other Side of the Story (Gregg Bissonette) // **Racer X** Extreme Volume Live, Getting Heavier (Scott Travis) // **Allan Holdsworth** Secrets (Vinnie Colaiuta, Chad Wackerman) // **Vital Tech Tones** Vital Tech Tones (Steve Smith) // **Meshuggah** Chaosphere, ObZen (Tomas Haake)

MAPEX PRESENTS

THE OVER THE EDGE TOUR



Learn to **TUNE LESS** and **PLAY MORE** with Mapex artists
Russ Miller and **Rashid Williams** and the all new
SONICLEAR[™] BEARING EDGE

Come out and try it for yourself and
enter to win an **ARMORY SNARE DRUM**.
(a winner at every stop)

mapexdrums.com/OverTheEdge



RUSS MILLER
RECORDING ARTIST
AMERICAN IDOL



RASHID WILLIAMS
JOHN LEGEND
JILL SCOTT

TOUR DATES

TOUR DATES

- 10.2.14 Skip's Music Sacramento, CA
- 10.4.14 Bentley's Drum Shop Fresno, CA
- 10.6.14 Ted Brown Music Tacoma, WA
- 10.8.14 Hugo Helmer Music Burlington, WA
- 10.11.14 The Music Store Tulsa, OK
- 10.13.14 Marshall Music Co Lansing, MI
- 10.15.14 Moore Music Evansville, IN

- 10.17.14 Damm Music Wichita, KS
- 10.18.14 Explorer's Percussion Kansas City, MO
- 10.20.14 Bailey Brothers Birmingham, AL
- 10.22.14 Ken Stanton Music Marietta, GA
- 10.24.14 Drum Center of Lexington Lexington, KY
- 10.25.14 Willis Music Florence, KY
- 10.28.14 Alto Music Middletown, NY
- 10.30.14 Mid Atlantic Drum Shop Towson, MD



#PlayMore

ENTER TO WIN GLEN SOBEL'S MAPEX ALICE COOPER TOURING KIT PLUS MORE GREAT PRIZES FROM SABIAN, GIBRALTAR, DW, EVANS, AND REGAL TIP



This is the kit Glen used on the 2012-13 Alice Cooper tour! The Mapex MyDentity set features 7-ply maple shells and includes two 18x22 bass drums; 8x10, 9x12, and 10x13 mounted toms; two 16x16 floor toms; a 16x18 floor tom; and a Black Panther 6.5x14 Machete snare drum.

Holding it all together is a new Gibraltar Spider Rack System with snare stand and hardware for up to nine cymbal placements.

Completing the hardware package is the DW 5500TD 2-leg double-braced hi-hat stand and the DW 5002AD4 double pedal.

The included Sabian cymbals consist of an AAX Stage Performance Set (14" AAX Stage Hats, a 16" AAX Stage crash, a 20" AAX Stage ride) AND a 19" AA Holy China.

Evans drumheads and gear includes a 14" Heavyweight snare head; two 22" EMAD Heavyweight bass drum heads; 10", 12", 13", 16" (two), and 18" EC2 Clear tom heads; a magnetic drum key; a 12" Speed Pad, a red vintage logo T-shirt, and an Inked gift card.



The winner will also receive a dozen pairs of Regal Tip Glen Sobel model 7B sticks.

Consumer Disclosure: 1. To enter, visit www.modrndrummer.com between the dates below and look for the Glen Sobel/Mapex Contest button (one entry per email address). 2. ODDS OF WINNING DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 3. CONTEST BEGINS OCTOBER 1, 2014, AND ENDS NOVEMBER 30, 2014. 4. Grand Prize Drawing: Winner will be selected by random drawing on December 10, 2014. Winner will be notified by phone or email on or about December 11, 2014. 5. Employees, and their immediate families, of Modern Drummer, Mapex Drum Company, Gibraltar, Sabian, Calato/Regal Tip, Evans Drumheads, and their affiliates are ineligible. 6. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 7. Open to residents of the U.S. and Canada, 18 years of age or older. Void in Quebec, Canada; Florida; and where prohibited by law. 8. One prize awarded per household per contest. 9. Prizes: Grand Prize – One (1) winner will receive the prizes as described above. Approximate retail value of prize: \$9,658. Approximate retail value of contest: \$9,658. 10. Sponsored by Modern Drummer Publications, Inc., 271 Route 46 W, H-212, Fairfield, NJ 07004, 973-239-4140. 11. This game subject to the complete Official Rules. For a copy of the complete Official Rules or the winner's name, send a self-addressed, stamped envelope to: Modern Drummer Publications/Sobel-Mapex/Official Rules/Winner's List, 271 Route 46 W, H-212, Fairfield, NJ 07004.

Glen Sobel

Glen: I work out my stick-twirling sections in advance so I know that I can keep a solid groove while adding some visual excitement. I've also gotten into doing uppercuts on the cymbals, which is striking the cymbal from the bottom up. That can be hard on my shoulders, so I have to be careful with those. I've also started throwing sticks in the air. But I don't want this stuff to become my focus. Exaggerated arm motions seem to happen naturally when playing live shows.

One thing I have to be aware of is not hitting too hard. There is more adrenaline that occurs on a live gig, so I have to constantly remind myself to throttle back by about 10 percent. The Alice show is ninety-five minutes of nonstop music. He doesn't stop and talk between songs or break character. It's one song after another, so you have to pace yourself properly to get through the show.

MD: You've suffered neck and back injuries and had to take time off to recover from surgery. How do you keep in shape now with your grueling tour schedule?

Glen: I'd been having upper-back and neck problems for over ten years. I'd gotten cortisone injections a few times, but that only masks the problem and temporarily

RECORDINGS

Tony MacAlpine Madness /// **Impellitteri** Crunch, System X, Pedal to the Metal, Wicked Maiden /// **Gary Hoey** Hocus Pocus Live, Money /// **Jennifer Batten's Tribal Rage** Momentum /// **SX-10** Mad Dog American /// **Beautiful Creatures** Beautiful Creatures /// **Jeff Scott Soto** Lost in the Translation /// **Paul Gilbert** Get Out of My Yard instructional DVD /// **Beasto Blanco** Live Fast Die Loud /// **Bruce Bouillet** The Order of Control /// **Nostalghia** Chrysalis /// **Alice Cooper** Live at Wacken 2013 DVD

helps the inflammation. I finally had to take about five weeks off the tour and have neck surgery. It was from all my years of playing and headbanging. What we do as drummers is very athletic. I set my cymbals up high so I can do some interesting things with them, which requires good upper-arm strength. So staying in good physical shape is very important for me.

When you're a teenager, you think you're indestructible. And many of us have to learn the hard way. Now I do a lot of stretching before the gig. I also use a heating pad to warm up the muscles, especially if it's during cold weather. Sometimes I'll take some ibuprofen before the show to help bring down any inflammation. I'll also do a muscle warm-up about an hour before the show with a large rubber band with handles—not a major workout, just to get

the blood flowing so I can get loose and warmed up. I have a pad kit, and I'll do about forty-five minutes of stretching and warming up on the pads before the show.

MD: You have exceptional hand and foot technique and have learned to incorporate some serious chops into your rock drumming without going over the top. How do you decide when to reach into your bag of tricks for something like your one-handed roll?

Glen: I use certain techniques for different musical settings. I'll usually only do the one-handed-roll technique for clinics or smaller club gigs, where you can actually hear what's happening. I also do a little open-handed playing, though not as much as people think. I love linear drumming, and I feel more comfortable playing ghost notes with my right hand on the hi-hat.

RECEIVE AN 8"
OR 10" TOM PACK
FREE
WITH YOUR PURCHASE OF A
MAPEX **MARS SERIES** KIT

FREE 8" Tom Pack*
with kits that start
with a 10" rack tom.

FREE 10" Tom Pack*
with kits that start
with a 12" rack tom.

*Tom Packs include a tom arm and clamp.



MADE WITH
100% BIRCH
SHELLS

MA529SFBW
Hardware Not Included



#PlayMore

*Offer valid for consumer purchases on all MaPeX Mars kits from October 1, 2014 through December 31, 2014.

MapexDrums.com

Glen Sobel

MD: Do you feel that open-handed playing can improve your drumming?

Glen: Sometimes I feel that working on open-handed drumming is actually a waste of time. You can't force it. It works for some people, like Lenny White, Billy Cobham, and Simon Phillips. But I don't want to force anything into my playing that I'm not comfortable with. And I think there are lots of more important things to work on other than being ambidextrous.

Learning anything takes time, and you have to decide what's most important to

spend your time learning. I tell my students that in order to really improve your drumming, you have to practice things over and over until you're sick of playing it. And then you need to do it some more, until it becomes second nature. You have to start at a very slow tempo and work your way up to speed. Some things will take minutes or hours to learn, while other things may take weeks or months. I may not pull something out on a gig until I've worked on it for a long time and I know that it feels good. It's not so much about what you play as it is

about how you play it.

MD: You have some of the best hand-foot combination technique in the business. Are there particular tuning or muffling methods that work best for you to create a balanced sound and feel between the hands and feet?

Glen: The way I approach my hand-foot combination fills depends on the gig and the kit. At the Bonzo Bash, we all played the Bonham kit with the 26" bass drum and wide-open toms. So you have to use certain fills that are going to work well with those sizes and that tuning. My foot pedal tension is somewhere between tight and loose.

To me, the perfect combination to start with is the right-hand, left-hand, right-foot triplet that Elvin [Jones] and Bonham made popular. If you can get that to feel good with the metronome, at a variety of tempos, then you are well on your way to developing a solid balance between the top and bottom of your kit.

Most times, drummers are too bass drum heavy. I feel it's important to be able to adapt to various pedal tensions, especially if you tour a lot and do clinics, because you don't always get to play a pedal that you're used to. So you have to be flexible and change your approach to whatever kit and hardware you come in contact with. On the Alice gig, I have DW pillows inside my bass drums touching the front and back heads, and I don't tune my bass drum heads too tight.

MD: What's it like working with Alice?

Glen: I forget sometimes that I'm working with a rock legend. He's really one of the nicest guys in the business. He loves to tell stories about back in the day. We play a lot of charity events, including Alice's own event in Phoenix. On these events we play with Alice, but we also become a backing band for special guests like Steven Tyler of Aerosmith, Sammy Hagar, and Rob Halford of Judas Priest. It helps to have a solid background in classic rock to back up these guys and play the music properly. Johnny Depp also plays with us a lot. He's a real guitar player that actually came to L.A. in the '80s with his band the Kids. We did a cool show recently with Alice, Johnny Depp, Marilyn Manson, and Steven Tyler. It was a real "pinch me" moment.

MD: Let's talk about the new Alice Cooper recording, dedicated to the "Hollywood Vampires."

Glen: There's a new Alice record coming next year that is mostly cover tunes, with lots of special guests. It's a tribute to the

The advertisement features a central image of Tony Royster Jr., a drummer, wearing a black beanie and sunglasses, holding a large black bass drum head. The drum head has the Ahead Armor Cases logo on it. The background is a dark, textured wall with red horizontal lines. Text on the image includes: "AHEAD ARMOR CASES" in a shield logo at the top left; "THE NEXT LEVEL IN PROTECTION" in large, bold, red and white letters at the top center; "AHEAD ARMOR PROUDLY WELCOMES" in white text above a signature; "TONY ROYSTER JR." in white text below the signature; and "AHEAD ARMOR CASES.COM" and "DISTRIBUTED BY BIG BANG DISTRIBUTION | 818.727.1127" at the bottom.

Hollywood Vampires, which is the drinking group that Alice hung out with back in the day. Alice got sober in the early '80s, but most of the vampires are gone now. It was Keith Moon, Jimi Hendrix, John Lennon, Harry Nilsson, and a few others. Alice was the president of the Hollywood Vampires, and they would meet upstairs at the Rainbow Bar & Grill in Hollywood. Johnny Depp plays on the record, and Bob Ezrin is producing.

Alice is very appreciative of where he fits into rock history, and he's enjoying it now. He's got more energy than all of us. He plays golf every day on tour and still does all the meet-and-greets. He's an amazing human being.

MD: What's it like having to learn Neal Smith's iconic drum parts from the early Alice Cooper recordings?

Glen: When I first got the Alice gig, my main priority was learning the original tunes with the authentic feel. When I play "Billion Dollar Babies," I have to play that intro exactly like Neal Smith did. But when we play it's not a nostalgia trip. We're headlining major rock festivals, and we have to play things a little heavier for

today's rock crowd. I try to stay true to a lot of the original parts, but there are definitely places where I get to change it up a bit. Alice just wants the music to feel right, and the show has to flow because of all the props. Everything is timed out. And being the drummer, I'm in control of the pacing of the show, because I'm starting the songs.

MD: Aside from the Alice gig, you work with artists in other genres. Do you enjoy the opportunity to play a variety of styles?

Glen: I love the fact that I've become diverse enough to play in many different musical situations. I really enjoy doing pop gigs with Elliott Yamin of *American Idol* fame, because it gives me a chance to play music that I don't get to play very often. And I feel like I came full circle with my drumming when I got the gig with Beautiful Creatures. It was an AC/DC-style heavy rock gig, like the stuff I loved in high school. After that I went through the heavy, fusiony guitar-shred gigs that called for lots of chops and technique. But the Beautiful Creatures gig reminded me that kids just want to come and have fun at the shows. I'd forgotten about that after doing all the guitar-shred gigs.

When I played Ozzfest, it was a pleasant reminder that it's all about having a good time. It's not about people standing there with their arms folded, trying to analyze every note you play. But I also love coming off tour and playing at the Baked Potato with Vivian Campbell's band, which is improvisational and bluesy, and with Jeff Kollman, which allows me to be a totally different type of player.

MD: At this high point in your career, how would you describe your passion to keep growing as a player?

Glen: At the core of my playing, I try to take common fills and grooves and figure out how I can create variations of the basics and develop something totally different from what's been done before. I'm constantly developing my own style. But it also has to be applicable within the context of a song. The groove that I play on Alice Cooper's "Feed My Frankenstein" is totally a paradiddle-based groove. I have students ask me about that groove all the time. I simply adjust the accents to fit the groove to create something different. It's all about getting creative and developing your own style.



Drumsets | Pedals | Sticks | Heads & Much More!

Everything You Need.

Order Our FREE Catalog • Enter To Win Drum Contests • Sign Up And Save Everyday At www.interstatemusic.com/drumgear



Sean Carey
Bon Iver
Cascio Artist

FREE SHIPPING • FAST DELIVERY • LOW PRICES GUARANTEED

Online www.interstatemusic.com	Call Center 1.800.462.2263	Superstore 138th & National, Milwaukee, WI • 262.789.7600
--	-------------------------------	--

Cascio

interstatemusic.com

JONATHAN

Guitar god Jeff Beck didn't get where he is by keeping his drummers in the shadows. Quite the opposite—few leaders enjoy having a j're lit under them as much as Beck does. Can you say Narada Michael Walden? Simon Phillips? How about Vinnie Colaiuta? Now, can you say Jonathan Joseph?



If anyone knows drummers, it's Jeff Beck, who made headlines in the mid-'60s alongside Eric Clapton and Jimmy Page in the first-wave British blues-rock band the Yardbirds, and later helped launch the jazz-rock movement with his own influential mid-'70s albums, including *Blow by Blow* and *Wired*. Among those who've filled the drum chair for the guitarist: Vinnie Colaiuta, Terry Bozzio, Narada Michael Walden, Simon Phillips, Carmine Appice, Mickey Waller, Tony Newman, Richard Bailey, Bernard Purdie, Aynsley Dunbar, Gerry Brown, and Cozy Powell. So when it's time to play with Beck, you'd better come prepared.

Clearly Jonathan Joseph did just that; he's currently in the midst of his second tour with Beck, and a new album featuring the drummer is in the works. (At press time a release date was still unconfirmed. When the album does hit the shelves, look for an exclusive track-by-track rundown with Joseph at moderndrummer.com.) Did it hurt that Joseph's stepdaughter is R&B superstar Joss Stone, who has performed numerous times with Beck? Of course not. But that didn't exactly guarantee that Joseph would get hired. Anyway, he needn't have worried; after their first jam together, there was no question in Beck's mind that Joseph was more than qualified for the gig.

Jonathan was born on October 25, 1966, and grew up in Miami. At six years old he was playing drums in the church where his mom, Jerlene, was the choir director—an experience, he says, that made it natural for him to later transition to playing jazz, rock, and R&B.

Joseph attended the University of Miami's music school and soon landed his first real gig—playing with his own band at Dizzy Gillespie's seventieth birthday party. Early bosses included Stanley Turrentine, Mongo Santamaria, and other jazz greats, but in the '90s Joseph started playing with more R&B artists, including singer Betty Wright, touring and recording her album *B-Attitudes*. By 1993 he was back playing jazz with the Zawinul Syndicate, and in 1995 he worked with saxophonist David Sanborn. Other notable jazzers that Joseph performed with include Pat Metheny, Al Jarreau, Mike Stern, Bill Evans, and Randy Brecker; with Brecker Joseph recorded the Grammy-winning 1997 album *Into the Sun*. In 1999 and 2000 Jonathan was on Latin-pop star Ricky Martin's *Livin' la Vida Loca* promotional tour, and around this time he also performed with the Yellowjackets and bassist Richard Bona.

In 2004 Joseph became the drummer and musical director for Joss Stone's tour behind *The Soul Sessions*, which is how he met the singer's mother, Wendy. Jonathan and Wendy soon married, and after the drummer relocated to the U.K., the couple opened the club Mama Stone's, which was designed to showcase new talent, in Exeter, England.

Joseph first performed live with the Jeff Beck Band at the 2013 Crossroads Guitar Festival, after which he joined Beck and the Beach Boys' Brian Wilson on their joint North American tour. *MD* caught up with the busy drummer in Florida while he was on a short break before the U.S. leg of Beck's current trek.

JOSEPH

by Billy Amendola

MD: How did you hook up with Jeff Beck?

Jonathan: My gig with Jeff was completely unexpected. One day in the fall of 2012 I was driving Joss to the airport. While we were making the three-hour journey to Heathrow, I made a comment to her about how I've been a fan of Jeff's music for many years. I asked her to tell Jeff that I would love to audition for his band in the event that Vinnie [Colaiuta] was unable to make any of his gigs. She proceeded to pick up her phone and call him. They spoke for ten minutes, then she said, "Hey, I know this really great drummer that would like to audition for your band if Vinnie is unavailable. Why don't you come down to Mama Stone's and play?"

And that was pretty much it. He came and played with me and two other members of Joss's band. We had a great show, and Jeff seemed to be very happy with my performance. Jeff's wife, Sandra, came down with him, and they stayed with Wendy and me in our home. The day after the show, while sitting at my breakfast table, Jeff began to tell me about the next project he had in mind. He then said that he would like me to be his new drummer. Obviously I was shocked! So I said, "As far as the new project goes, I'm totally down for whatever you want to do. But please understand that I'm still trying to deal with the fact that you're sitting here at my breakfast table." [laughs]

MD: So is playing with Jeff everything you imagined?

Jonathan: Playing with Jeff is incredible. He is very intense, and he loves the drums. It's important to always be aware of what he wants from minute to minute. He doesn't like to be

locked down, which means that things are subject to change without notice. I enjoy that—it reminds me of playing in church. It keeps things fresh when you don't know what's coming next.

MD: You won a Grammy in 2010 for your work as an engineer on Joss's recording "This Little Light of Mine," from the compilation album *Oh Happy Day: An*

All-Star Music Celebration. How did you get started behind the board?

Jonathan: I started engineering in 2000. For years I was frustrated with engineers destroying my sound. So I decided to take matters into my own hands and learn which frequencies were responsible for the various aspects of the sound. I did this via Pro Tools. It is one of the best decisions I



Ross Hafin

"With Jeff, things are subject to change without notice. I enjoy that—it reminds me of playing in church."

MAKE THE QUALITY CHOICE.
THEY DID.



2B Wood

MIKE FUENTES
Pierce the Veil

L 16 1/4" 41.28cm • D .635" 1.61cm **VH2BW**



5B Wood

ELLIOT JACOBSON
Ingrid Michaelson

L 16" 40.64cm • D .605" 1.54cm **VH5BW**



3A Wood

VENZELLA JOY
Beyoncé

L 16" 40.64cm • D .590" 1.50cm **VH3AW**



VATER
PERCUSSION
USA
VATER.COM

Jonathan Joseph

ever made. I can now communicate exactly what I want to the engineer, in a language he or she will understand. I no longer have to put up with my toms sounding like boxes. Most people playing acoustic instruments want to hear an accurate reproduction of their sound. Some engineers simply don't know how to make instruments sound good.

Here's some useful information if your toms sound like boxes and you want them to sound rich and full. Ask the engineer to reduce the frequencies between 250 and 500 Hz. This frequency range is not good for toms. Reducing the range 6 dB at approximately 350 Hz will get rid of the boxy sound. Boosting the frequencies between 70 and 125 Hz will add warmth and body to your toms. Boosting 3 or 4 dB at 1 kHz will give you more attack. That should go a long way to sorting out problems with your sound.

MD: Take us through your practice routine.

Jonathan: My practice routine changes depending on who I'm working with. For the past two years I've been working on my double pedal technique as well as various inverted and displaced paradiddle and triplet ideas with my hands while playing double bass. I've had a love/hate relationship with this aspect of my playing.

I started playing double pedal thirty years ago. During that time I lacked the discipline to develop it properly. In the beginning I was practicing double pedal like most teenagers do, trying to play as many notes as possible. [laughs] The notes were really uneven, and I didn't have much of a concept in terms of incorporating the pedals into my style. In those days I was playing a lot of straight-ahead jazz gigs, and most of the guys I worked with couldn't really hear double pedal being played under their solos. So eventually I decided to put the double pedal away.

Now, thirty years later, this opportunity with Jeff pops up, and one of the first things I thought about was his history with great drummers and the fact that most of



them either play double bass drum or double pedal. At that point I decided to pull out the pedals and put myself on a practice schedule that would allow me to develop the skills needed to play the ideas I'd already heard. I searched through a stack of books and found the one that I was looking for, *Progressive Double Bass Drumming* by Bob Burgett. I immediately started working on the exercises with my feet the same way I worked on rudiments with my hands.

It was through this process that I realized I needed to build confidence in my ability to execute my ideas with the pedals. For me, the confidence comes through repetition. It's totally psychological. I know that if I simply practice the exercises every day, I'm going to get better; therefore I don't spend loads of time practicing things I already know. I would rather address my areas of weakness, knowing that the process will make me strong. I am now extremely confident with the pedals. I've been able to achieve a level of freedom that I'm very happy with. Needless to say, there's more

TOOLS OF THE TRADE

Joseph plays Sakae Celestial drums, including 8x10 and 9x12 toms, 13x14 and 15x16 floor toms, and a 16x22 bass drum, with a 6.5x14 brass snare and a 5x10 maple auxiliary snare. His Sabian cymbals include 14" Evolution hi-hats, 16" and 17" AAX X-Plosion crashes, 6" and 10" AAX splashes, an 18" HHX O-Zone crash, and a 22" Artisan ride. His Evans batter heads include a coated Level 360 G1 on the 14" snare, a coated G1 on the 10" snare, clear Level 360 G12s on the toms, and a clear EMAD on the bass drum. He uses Regal Tip 9A sticks, a Porter & Davies BC2 throne, and 2box electronics.



work to be done in this area, but I feel pretty good about where I am now.

MD: Do you practice along to recordings?

Jonathan: Yes, I do. I don't have any limitations with regard to the genre. Again, whatever is next on the gig schedule will determine what I practice. For me, the most

“I feel very comfortable with my ability to execute ideas with my left hand, but I think I need to accept that my left hand isn't supposed to feel like my right.”

important aspect of practicing for gigs is to really understand the feel of the artist I'm working with. In my experience, most artists only have four or five different grooves they use. Everything is derived from those patterns. Once you have that realization, it's much easier to deal with an artist's catalog.

MD: What do you still find challenging to play at this point?

Jonathan: The most challenging material for me is found in my upcoming book, *Exercises in African American Funk*. The book is a series of independence exercises that focus on helping drummers from the Americas understand the true nature

of West African drumming. It primarily deals with two rhythms, bikutsi and mangambe. Both rhythms utilize the three-against-four polyrhythm.

My partner Steve Rucker [drumset professor at the University of Miami] and I have designed a sequence of practical-application exercises that will teach drummers from the West how to manipulate the triplet with the same feel as players from West Africa, while applying the rhythms to Western music. In the book, particular attention is placed on the second partial of the triplet. When the second partial of the triplet is accented, it can begin to sound like it's the first partial of each beat, though of course it's not!

While the book starts with very basic three-against-four grooves, the independence exercises are extremely advanced. That's the part that stresses me out. The rhythmic concepts discussed in the book will definitely bring you back to a place of inspiration and will challenge your ability on the highest possible level.

I still spend time working on my left hand. No matter how many years I devote to trying to get it to feel like my right hand, somehow it never seems to feel the same. I feel very comfortable with my ability to

Some cymbal companies offer drummers everything from A to Z. But why limit yourself?

Introducing the new TRX MDM/BRT Blends. This mash-up of two of our most popular series makes one great sounding cymbal.

Skill and imagination without limits: TRX cymbals... and the drummers who play them.

www.trxcymbals.com

TRX
Young Turks



NEW PRODUCTS 2014

HICKORY



Power 3A

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



Heartbeater

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

PLAYER'S DESIGN



Chad Sexton's Custom Model

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



Craig Blundell

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



Stephen Creighton Pipe Band

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

SUGAR MAPLE



Pianissimo

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

VIBRAPHONE MALLETS



V-M9

L 15 1/4" • 48.74cm
V-M9



Jonathan Joseph

execute ideas with my left hand, and there are times when my left hand feels stronger than the right, but it's just not consistent. I think I need to accept that my left hand isn't supposed to feel like my right hand, which is why it never does.

MD: What areas do you think young drummers should be focusing on?

Jonathan: I've always been an advocate of having a good, solid time feel. In general, partially because of the proliferation of "gospel chops," young people seem to have a much better feel than they used to. For me, it's very cool to see gospel drumming taking center stage. It's the foundation of everything I play!

MD: What drummers have particularly inspired you?

Jonathan: Narada Michael Walden played on the first recording of improvisational music that I ever heard, the tune "Sophie"



Michele Eve Sandberg

from Jeff Beck's *Wired* album. That album transformed my musical career and put me on a trajectory of improvisational music. Narada wrote that track as well.

Billy Cobham is another, because of the clarity and intensity of his rolls. That blows my mind. He possessed a plethora of ideas that I aspired to understand and execute. Elvis Jones was another. There was something about the way he articulated the ride cymbal pattern along with that sea of rolling triplets all over the kit. Tony Williams, with the intensity of his swing and the sound of those Gretsch drums—his musical ideas hit me hard right in the center of my chest.

MD: You recently changed drum companies.

Jonathan: Yes, I'm currently endorsing Sakae drums. Sakae has had a long history of making drums for Yamaha. They are actually the company responsible for the Yamaha sound. I started endorsing them after taking a tour of the company's facility in Osaka, Japan. The CEO of the company, Eizo Nakata, has designed an outstanding line of drums. I'm playing the Celestial model. It's a hybrid kit that features a combination of maple and bubinga woods. The sound of this kit is amazing! The toms have a very robust tone but with a very quick stick response. It's a big, fast sound.

MD: What will you be working on after the tour with Jeff?

Jonathan: I'm really looking forward to releasing *Exercises in African American Funk* and starting the promotional tour for it. I'm shooting a DVD for it as well, so I'm very excited about the entire project. It's been about ten years in the making.

Aerodrums
Carry the beat at any time.

I wish my neighbors couldn't hear me

I wish I had more space for my kit

Air drums that

- play like a real kit
- sound like a real kit

Discover at aerodrums.com

I wish I could bring my drums when I visit my friends

© Electronic Drums Limited 2014. All rights reserved.



MY FAMILY MADE SOME OF THE MOST POPULAR DRUMS IN HISTORY...



You just didn't know it.



Eizo Nakata
3rd Generation President, Sakae

2015 marks our 90th year. For decades, we handcrafted drums for one of the world's leading drum companies, and created a sound that became instrumental in many legendary recordings. Now we're stepping out on our own under the Sakae name and taking the art of sound creation to an even higher level. Drum icons as well as top performers worldwide have already made the switch to Sakae. Check out the Sakae sound at your local retailer and you'll hear why.



Trilogy Series
Pink Oyster Pearl



SAKAE

THE ART OF SOUND CREATION



Manish Gosalia

Elliot Jacobson

The Brooklyn-based drummer has made himself indispensable to hitmakers like Ingrid Michaelson by getting deep into the mechanics of every songs he touches.

by Steven Douglas Losey

In 2010, Elliot Jacobson was voted the top Up & Coming drummer in *MD*'s Readers Poll, based largely on his sterling work with indie-pop singer-songwriter Ingrid Michaelson. Jacobson has worn the hat of producer, songwriter, engineer, and of course drummer with a bevy of other acts as well, including Regina Spektor, Elle King, Jenny Owen Youngs, and Emily Kinney. This year he's as busy as ever, appearing on the debuts of the buzz-worthy popsters Jay Stolar and Vérité, on *Is There Anybody Out There?* by the New York duo A Great Big World (the single "Say Something" features Christina Aguilera), and on Michaelson's fifth album, *Lights Out*. When he's not on tour, Jacobson resides in Brooklyn, where he's an in-demand studio cat. On all of these gigs, the drummer is valued for his intense energy, solid time, and talent at building parts that keep a song moving without losing its center, skills that are especially prized by the producers who hire him—and that transfer well when Jacobson takes on that role himself.

MD: Drummer/producers often have incredible ears.

Why is that?

Elliot: As a drummer I'm always listening not only to other drummers but to all the musicians. I learned how to be a better drummer and develop a better sound by listening to myself on recordings and by playing parts that fit into those of the other players around me. And I learned how to fit into the musical context. Being a producer now is just a natural evolution.

MD: What are some specific things you do in the studio to help get the "perfect" sound?

Elliot: My idea of the perfect sound changes depending on the song. Both the drum sound and the drum part have to complement the song. Regardless of the sound we're going for, I mix myself at the source by hitting the drums very hard and going light on the cymbals. I also like to use thin ride cymbals as crashes, which produce a controlled, darker sustain. Often I track drums and cymbals separately so that

“I used to try to play like Keith Moon, but I found that doesn’t really work in the professional realm. I really had to undo a lot of that.”



we can use a lot of compression on the drums without the cymbals getting in the way.

Personally, I enjoy a wide, somewhat gritty, aggressive, and compressed sound, which means the studio live room and the room mics are especially important on those sessions.

[Producer/film composer] Dan Romer really helped me get my drum sound and part-writing chops together in the early days.

MD: What strengths as a drummer do you carry over into production?

Elliot: Arranging, for sure—as a drummer you really need to build your parts based on the song. I believe that’s the key to a great production, so I produce that way, where I build the song from the drum arrangement up. The right part for the right section of a song is key.

MD: How about live—what are your

strengths in that setting?

Elliot: Probably my sound and my feel. I’ve always been meticulous. And I try to draw from other drummers and influences as well.

MD: Like who?

Elliot: Mike Levesque [Candy Butchers, David Bowie] is a dear friend that I’ve known for years, and his influence is always there. I also really admire Zak Starkey from the Who. I don’t really play like him, but for certain moments I draw from that vibe. But [contemporary country drummer] Chris McHugh is definitely the biggest influence on me. I think about him when I’m playing every show—I’m literally thinking, *What would Chris McHugh do?*

MD: What about McHugh particularly inspires you?

Elliot: Chris has such a powerful sound. His tone is slightly dark and gritty but still punchy. The feel between his notes is precise without being mechanical. Everything he plays is for the song—even his “flashy” moments add to the music.

MD: Do you have any guilty-pleasure drummers?

Elliot: I’m obsessed with the Who, and I used to try to play like Keith Moon, but I found that doesn’t really work in the professional realm. I get away with what I can, but I really had to undo a lot of that. He changed the way I approach and listen to music and understand drum parts. I also love Lindsey Buckingham’s solo music, specifically some of the stuff from the ’80s. It’s all overproduced and everything kind of sounds like he missed the mark a little bit, but I love it. He’s a brilliant guitar player and underrated as a musician, but his solo stuff is out there.

MD: How does living in New York City affect you as a drummer?

Elliot: I’ve never lived in Nashville or Los Angeles, but I’ve worked and spent a lot of time in both of those cities, and New York has some grit to it that you

Influences

The Who “Won’t Get Fooled Again” (Keith Moon) /// **Tower of Power** “Soul Vaccination” (David Garibaldi) /// **Jay-Z** “Big Pimpin’” (production by Timbaland) /// **Soundgarden** “Blow Up the Outside World” (Matt Cameron) /// **The Police** “Message in a Bottle” from *Live!* (Stewart Copeland) /// **Led Zeppelin** “The Ocean” (John Bonham) /// **Nirvana** “Scentless Apprentice” (Dave Grohl)

don’t get in other places. People are watching every gig you play, even in rehearsal. Everybody talks, and there’s a bunch of communities swirling around each other. Those communities interact with each other all the time, so even if you’re running around in one circle and you’re killing it—or not killing it—everyone finds out. It’s hard when you’re starting out, because you’re

“Elliot has been with me for eleven years and just consistently ups his game with each year. He is more than a drummer—he’s a creator, and he has great instincts.”

—Ingrid Michaelson

immediately making some kind of impression on people. It makes you work really hard really quickly.

MD: What does playing the drums mean to you?

Elliot: The physicality of drumming brings me so much joy. One of the best feelings in the world is hitting the snare drum like I’m aiming for the floor. My high school band director, Mr. Craig Fattley, once told us, “If you’re not sweating after you’ve played, you didn’t really play.” I think drumming matches my personality too. It’s a supportive role meant to elevate the other musicians around me, the song, and the listeners. I appreciate the fact that people depend on me to work quickly in the studio and be consistent on stage.

TOOLS OF THE TRADE

Jacobson plays Yamaha Live Custom drums in black shadow sunburst finish, including a 9x13 tom, 15x16 and 16x18 floor toms, and an 18x24 bass drum, plus a 6.5x14 steel snare. His Sabian cymbals include 15" HH Dark hi-hats, a 10" Chopper, 20" and 21" HHX Legacy rides (used as crashes), and a 22" Vault 3-Point ride with a custom raised bell. His Evans heads include a Heavyweight Coated snare batter and 300 snare-side, Onyx tom batters and Resonant Black bottoms, and an EMAD Onyx bass drum batter. He uses Vater Power 5B wood-tip sticks, Monster brushes, and retractable wire brushes; Shure mics and wireless in-ear monitoring system; Protection Racket cases; and Gator racks. Electronics include a Roland SPD-SX sampling pad, Ableton Live software, a MOTU UltraLite-mk3 hybrid interface, an Apple MacBook Pro laptop, and JH Audio custom in-ear monitors. His accessories include Vater Slick Nut Skulls, a Roc-n-Soc throne, Cympad Moderators, Big Fat Snare Drum mufflers, and DrumClips, and he uses Yamaha hardware and LP percussion.



The Kick Hiccup

Boost Your Groove With Quick Bass Drum Doubles

by Rich Redmond

MUSIC KEY

H.H.	X
T.T.	●
S.D.	●
F.T.	●
B.D.	●

Drummers all over the world have been hip to the kick hiccup for years. First popularized by Carmine Appice with Vanilla Fudge and John Bonham with Led Zeppelin, this tricky foot technique, which sounds like a stuttering double on a single bass drum, is now considered a rite of passage for most rock drummers. The key to executing this quick, attention-grabbing sound is to play it clean and open. Strive for accuracy and articulation.

It's crucial to know just the right place to insert the figure in your grooves. Remember, we should always strive to be *musical* drummers so that singers, bass players, guitarists, and keyboardists will want to work with us. I like dropping this little gem in spots where there's a break between vocal parts, or I'll throw it in to help boost a rhythmic phrase. Bonham was the master of knowing when to play the hiccups for maximum effect.

I use a slide technique on the pedal to play the doubles cleanly. I start with my foot at the base of the pedal to strike the first note, and then I slide up the footboard to execute the second note. I do the same thing when playing a Brazilian samba bass drum rhythm. It all connects!

To get you started, here are a few grooves that incorporate the kick drum hiccup.

Be sure to log on to moderndrummer.com to check out my video lesson that accompanies this article.

Rich Redmond drums for country star Jason Aldean, is an award-winning clinician, and is an active session drummer in Nashville and Los Angeles. His recent book/DVD, *FUNDamentals of Drumming for Kids* (coauthored with Michael Aubrecht), is available through Modern Drummer Publications.





Helping Musicians for Over 30 Years

.....

✓ **Lowest Price Commitment**

Get the best price from the people you trust

✓ **Over 85,000 Products**

The largest selection in the world

✓ **45-Day, No-Hassle Returns**

The best return policy in the industry

.....



Our goal is to provide you with the **best service around**—Our Gear Heads are on call to answer any questions you have. From the moment you call us or visit the site, to long after you've made your purchases, we're here to help.

855-272-1088

musiciansfriend.com

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

Now reverse the order of the two components.

2A

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

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

Variation 3: 16th-Note Doubles/Sextuplet Singles

This is another variation where the 8th note is the common thread. Count 8th notes and use them as a checkpoint in the middle of each single-stroke sextuplet. Try to maintain relative

matching stick heights and dynamic levels between the two components, and focus on playing as accurately as possible with the metronome.

3

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

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

Now reverse the order of the two components.

3A

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

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

Variation 4: 16th-Note Doubles/Sextuplet Doubles

Since both metric rates are played as doubles in this exercise, they will require you to use the alley-oop technique in order to achieve a good-quality sound. But the ratio of wrist to fingers will be different between the two rates. Also, the faster

sextuplet doubles will require more forearm pump and less wrist action than the 16th-note doubles. The trick is to transition from one to the next with clarity. In this exercise you may feel that you have to delay the attack of the faster note rate in order to play the rhythms accurately.

Audix DP7 Drum Mic Pack

In a Class of Its Own

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

Audix is the only company to combine all of these award-winning drum microphones into one package. The DP7 mics can satisfy the most demanding ears in the industry on stage and in the studio.

The DP7 Drum Mic Pack includes:

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

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

Chris DeNogean - Chief Engineer, drumchannel.com

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

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

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

Richard 'Dickie' Chappell - Peter Gabriel



www.audixusa.com

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

AUDIX
MICROPHONES

Color Your Groove

Tips for Playing Drums and Handheld Percussion Simultaneously

by Eric Novod

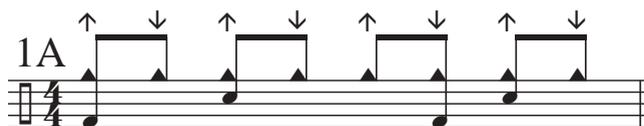
MUSIC KEY			
open	○	▲	T.T.
H.H.	○	▲	Rim
T.T.	○	▲	
S.D.	●		
F.T.	●		
B.D.	●		
H.H.	×		Shaker
w/foot			

Adding handheld percussion, like shakers and tambourines, to tracks in the studio is nothing new. Producers have long taken advantage of the opportunity to overdub layers of rhythmic texture without necessarily worrying about how it's all going to be replicated live. Meanwhile, a number of drummers have taken on the challenge of reproducing multiple drum and percussion tracks on stage. Leading the way are Wilco's Glenn Kotche, studio aces Billy Ward and Jay Bellerose, and living legend Jim Keltner.

In this article you'll find examples of ways to begin incorporating percussion sounds into your live drumming. These patterns will not only expand your groove vocabulary but will also vastly improve your timekeeping. With practice, you'll be able to feel the beginning, middle, and end of each pulse, which are more apparent when you're controlling the sustaining sounds of shakers and tambourines. You'll also learn to see how fluidly (or not so fluidly) you're moving your body, especially in the spaces between the notes. This is often an overlooked element of improving time and groove.

In terms of the notation we're using in the examples, an up arrow signifies a forward shake (away from your body) and a down arrow signifies a backward shake (toward your body). The first three examples do not require you to hold a stick in addition to a shaker in your hi-hat hand, but Examples 4 and 5 do. You may want to try taping a shaker to one of your sticks to make those examples easier to execute. Also, if you don't own shakers, try making your own by filling an empty pill bottle with rice or beans.

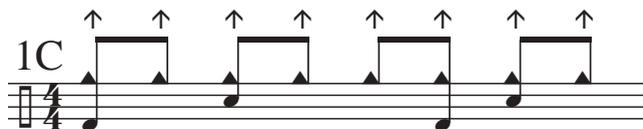
To begin, here's a simple groove where you're playing 8th notes with a shaker or tambourine. The tricky part is getting the bass drum note on the "&" of beat 3 to land evenly with the shaker while keeping the shaker rhythm smooth yet articulate.



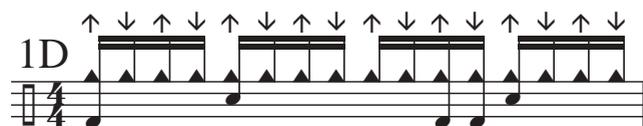
Now let's try the same basic pattern but with a shuffle feel. The downbeat shakes (away from you) should feel longer than the upbeats. Experiment with the degree to which you're swinging the groove by adjusting when you bring the shaker back.



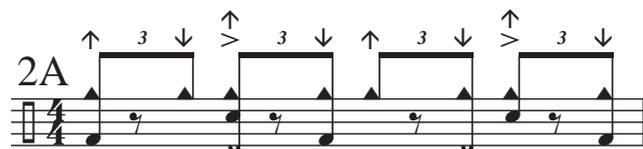
This time, try throwing the shaker forward on every 8th note, while deemphasizing the backward movements as much as possible.



Now give equal emphasis to the forward and backward shakes to create a consistent 16th-note feel. We've also added an extra bass drum note at the end of beat 3. Be sure it lines up perfectly with the shaker.



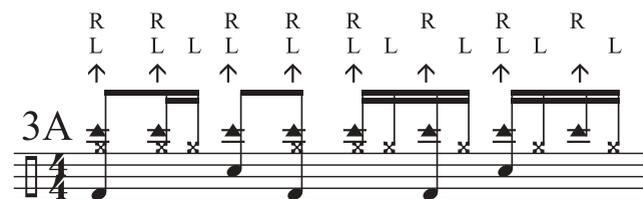
For the next two grooves we're going to add the hi-hat with the foot. Concentrate on maintaining steady movements with the shaker while you add the hi-hat on beat 2 and the "&" of beat 3. For additional percussive sounds, place a tambourine on the hi-hat or strap some bells to your ankle. Also try this groove with all forward shakes in addition to the front/back movement.



This groove is a swampy, four-limb shuffle that should get you rolling on your throne a bit. Concentrate on maintaining balance and matching your footwork with the feel of the shaker pattern.



In the next three patterns you're going to maintain a shaker part with one hand while playing a full groove between the hi-hat and snare with the other. Try each pattern without the shaker first.



Here's a groove in 6/8 time. Check out the open hi-hat on the "&" of beat 5. Make sure it rings through the remainder of the measure.

R L R L R L R L L L L R
 ↑ ↑ ↑ ↑ ↑ ○ ↑

3B

Here's a fun groove with a few left-hand hi-hat notes placed on the upbeats. Play around with the dynamics of the snare part. Try them loud, soft, and with different accents. It also sounds cool to decrescendo each note to create a delay effect.

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

↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

3C

From here on, you're required to hold a drumstick in the same hand as the shaker. Keep the shaker low in your palm so it doesn't get in the way when you strike cymbals and drums. Let's start with our original groove.

R R R L R R R L R

4A

Now hit the hi-hat only on the first note of each beat, while shaking 16ths throughout. Try shaking from side to side instead of front to back for these patterns, to make it easier to strike the hi-hat.

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

(↑) ↓ ↑ ↓ (↑) ↓ ↑ ↓ (↑) ↓ ↑ ↓ (↑) ↓ ↑ ↓

4B

In this pattern the shaker hand moves from the hi-hat to the rim of a tom.

R R R L R R R L R R

4C

Here are three final combinations to try. The only new element is the shaker roll on beat 4 of Example 5A. Just shake quickly and consistently to make it sound like a smooth roll.

R R R R R L >

5A

5B

5C

5C

5C

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

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

Order now at moderndrummer.com

Try filling in each unaccented 8th note with double strokes.

10

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

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

Now turn to the accented-8th-note-triplets section on page 52, and read each exercise as 16th notes. Here are Examples 1–6 utilizing this concept.

11

I hope you've enjoyed this series. I encourage you to experiment and come up with your own creative combinations using *Syncopation*. Have fun!

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



FX20B Turkish
made in turkey

NEW JAZZ GENERATION NJG



**WARM
PRESENT
AND DARK QUALITY
EXPRESSIVE
STICK SOUND**

RIDES

Light NJG-RL22

Medium NJG-RM22

Ride Flat NJG-RFL22

Ride Flat Sizzle NJG-RFLSZ22

www.turkishcymbals.com

LOOKS. SOUND. PRICE.

INTRODUCING EXPORT LACQUER.

THINK OF IT AS

THE MORE REFINED SIBLING

OF THE BEST SELLING DRUM SET OF ALL TIME.



Pearl[®]

pearldrum.com

The Commandments of the Half-Time Shuffle

Part 1: A Brief History by Zoro

MUSIC KEY

Ghost note

H.H.

S.D.

B.D.

Welcome to the first part of my three-article series “The Commandments of the Half-Time Shuffle,” which is based on my new book by the same title. The half-time shuffle is among my all-time favorite grooves and is one for which I have deep love and respect. Because of the intricacy involved, playing a half-time shuffle with fluidity has always been the benchmark of a truly great drummer to me.

In an effort to gain mastery of this magnificent feel, over the years I have developed a plethora of triplet independence exercises that have enabled me to have greater rhythmic freedom and dynamic control within the half-time shuffle. Before we get into the exercises, let’s cover some background on the groove itself. The half-time shuffle came to life in the late ’60s, during the peak of soul music. Like all forms of rhythm and blues, soul was derived partly from jazz, and therefore the swung triplet-based feel is a common denominator in this music.

I fell in love with the half-time shuffle from the moment I first heard drummer “Stormin’” Norman Roberts playing it back in 1968, on “Please Return Your Love to Me,” from the Temptations album *Live at the Copa*. I was fortunate enough to see Roberts perform the song live that same year at the Long Beach Municipal Auditorium in California. It was my first concert. Although I was only a little boy, I found that it made quite an impression on me, and ever since then I’ve remained passionate about the half-time shuffle.

The next example of the beat that caught my attention came out in 1972. It was “Loose Booty” by Funkadelic, featuring drummer Ramon “Tiki” Fulwood. For the next five years, the half-time shuffle steadily seeped its way into the mainstream, in a variety of songs released by such diverse artists as the Neville Brothers, Curtis Mayfield, Grover Washington Jr., the Ohio Players, Tom Scott, and the Emotions. Then, on September 23, 1977, something happened that would forever change the half-time shuffle feel. That was the release date for the Steely Dan album *Aja*, featuring Bernard Purdie’s mesmerizing and distinctive half-time shuffle on “Home at Last.” It’s a pattern that has captured the hearts of drummers everywhere.

Purdie is the only drummer I know who has a groove named after him. His “Purdie shuffle” became synonymous with the performance on “Home at Last.” Although Bernard did not invent the half-time shuffle feel, he did change the way drummers approached it from that point on.

Purdie’s “Home at Last” groove was the inspiration that fueled John Bonham to come up with his drum part on the Led Zeppelin track “Fool in the Rain,” from the 1979 album *In Through the Out Door*. Bonham’s beat is a variation of the Purdie shuffle with a little bit more of a rock ’n’ roll edge and a very cool hi-hat opening on the third partial of the triplet. In 1980, Purdie struck gold once again with his transcendent half-time shuffle, on “Babylon Sisters” from Steely Dan’s album *Gaucha*.

In 1982, Los Angeles studio drummer Jeff Porcaro played his incomparable version of the beat on the hit Toto song

“Rosanna,” from *Toto IV*. Porcaro was quick to give credit where it was due and cited “Home at Last,” “Babylon Sisters,” and “Fool in the Rain,” as well as the clave-based rhythmic feel used by the great blues guitarist Bo Diddley, as the main influences for his variation.

Other great half-time shuffles have been recorded over the years, but “Home at Last,” “Fool in the Rain,” and “Rosanna” have had the widest influence, due to the popularity of the songs themselves. The groove is still very much alive today, being played by a variety of current artists, and it continues to inspire each new generation.

Now let’s go through some exercises to get you comfortable with the half-time shuffle. Begin by playing the shuffle pattern on the hi-hat, and then add the ghost notes on the snare.

Now slowly add each of the following bass drum rhythms beneath the hand pattern. The goal is to create a variety of triplet-based melodies with your bass drum without losing the flow of the hi-hat and snare pattern. Once you have each one under control individually, try extending the phrase beyond one-bar patterns to create an infinite number of grooves.

5

6

7

8

9

Zoro is an award-winning drummer, author, educator, and motivational speaker. He has toured and recorded with Lenny Kravitz, Frankie Valli and the Four Seasons, Bobby Brown, New Edition, and others, and he teaches at Belmont University in Nashville. For more information, visit zorothedrummer.com. The contents of this article were adapted from *The Commandments of the Half-Time Shuffle* by the permission of Alfred Publishing, © 2013. All rights reserved.



ZORO

OVER 30 YEARS IN THE
MUSIC INDUSTRY



Alfred Music
LEARN • TEACH • PLAY

alfred.com/zoro

NEW!

Be Prepared!

Long-Term and Short-Term Skills for Success

by Russ Miller



I thought I would use this month's column to elaborate on the details of developing your product. Last month we discussed balancing artistry and commerce. We broke that down into the four parts of these vital components. First, make a great product (be a great musician). Second, make a product that will be in demand (be a versatile, current, and effective musician). Third, market your product (get out and gig, have cards, be unique, and be professional). Finally, always give them more than they expect.

Those four points come together to create a great product, which is you and your playing services. There are many pieces to this. The most important aspect includes the overall level of your playing. Being a high-level player has many attributes: versatility, consistency, speed of execution, great-sounding gear, preparation, professionalism, and much more.

**“By failing to prepare,
you are preparing to fail.”**
—Benjamin Franklin

The Benjamin Franklin quote I've included sums up this month's focus perfectly. Preparation is a key element in any professional situation. I've seen many players struggle on gigs and sessions because they lacked preparation. There are two kinds of preparation: long-term, such as being able to play a style effectively or read music well, and defined/short-term, which can be anything from listening to a gig's music beforehand to bringing the right gear to a session. Let's take a look at both.

Long-Term

The more difficult of the two concepts is long-term preparation. This can be a guessing game. It's very time consuming and cannot be thrown together just before the gig. There are long-term attributes every professional drummer will need, including great time, good-sounding drums and cymbals, reading ability, and solid independence. Those are the givens, but many more skills are equally time intensive, and you'll have to consider whether or not they're essential to your long-term development. Will you need to know how to play Afro-Cuban music effectively? How about a 16th-note double kick pattern at 250 bpm?

It's impossible to be a master of all the skills you'll need throughout your entire career. This is why it's so important to continue taking lessons, have a coach, research new or foreign playing styles, and stay relevant. I'm sure you've heard players say that the study of music is never ending. That's why it's ideal to prepare the key long-term elements of great drumming during your formative years. You can't just magically acquire them for the gig by the weekend.

I've taken lessons since I was eight years old. Having an outside perspective is helpful to guide you through what you need to work on to be an effective musician. You have to keep pushing and developing. Make a list of the major attributes that you notice in high-level drummers. Here's my own list.

General drumming: hand and foot technique, timekeeping, creating pulse and feel, reading music.

Topic specific: rudiments, soloing, brushes, fills, double bass, shuffles in different styles, reading charts.

Styles: rock, funk, swing, blues, Afro-Brazilian, Afro-Cuban, country, Caribbean, African, common casual-gig beats.

This is far from a complete list. Yet some of the categories take many years to master. Get prepared before you're asked to deal with these things on a gig. If you feel you don't have a handle on something from your long-term list, start working on it now. You can't just throw these skills together after you get the call. For most players it's a battle of which ones to work on and in what order. This is where a coach can help you. Work through the compound learning of drumming, adding and stacking information in order to make the process easier for you.

Short-Term

Short-term preparation is equally important as long-term prep. I've watched great musicians struggle on a gig or session because they didn't prepare properly. One of the things I often do is write my own charts for the music I'm asked to play. Even if I know charts will be provided, I still write my own. This forces me to get intimate with the material. Also, I can make more detailed notes than what might be on the provided charts (exact grooves, important fills, patch names if I'm using electronics, vocal cues, and even ideas for what gear to use).

I know several other artists who do this as well, like session great Kenny Aronoff. We've sent each other pictures of shelves full of chart books in our studios. Having these books is an invaluable resource for my clients. I've had artists that I worked with many years ago call me at the last minute to see if I could cover a show without a rehearsal. The detailed chart books make it possible. I can go in and read the songs down like I did the first time I played them.

Short-term preparation shows the bandleader how much you care about the job. He or she knows you've practiced the long-term stuff. It's having a handle on the details for the current gig that shows your level of preparation and willingness to give more than expected. One example is having the right gear for the job. Sometimes it's obvious. Don't bring a small bebop kit with an 18" bass drum to a rock session just because you don't feel like carrying a 22" kick. You have to remember that every time you show up to a gig, you're displaying your product to the people hiring you, to the audience, and even to prospective clients that you might not even know are there. It's very important to brand your product. Nike doesn't change its logo on every shoe it makes. Keep your presentation consistent and effective, and always provide more than what was asked of you.

I recently got called to do a soundtrack session for 20th Century Fox. The producer said it was a big band session and that we would be covering a few different eras. I thought it would be best to make sure I could reproduce the various trademark sonics of different types of big band music. I planned to bring my standard big band setup, which includes a Mapex kit with 12" and 15" toms

play in the **stryke** zone



The First iPad Drum Controller — Ever!

The new Simmons Stryke6 iPad Drum Controller allows you to break free from your studio, so you can learn, play and compose drums anywhere with your iPad. Featuring six drum pads, plus kick and hi-hat pedals you'll enjoy a dynamic, real drum experience. And the small footprint means you can toss it in your backpack and hit the road. Plus, once you're back home you can plug into a variety of DAWs and sample programs with any USB/MIDI computer. Check out the new Stryke6 iPad Drum Controller today.



Stryke Drums app works with iOS 6 and higher, iPad 2 and later.
* iPad not included



Free Stryke Drums app for fun and learning (downloadable at the Apple App Store).*

As a controller, just plug 'n' play Stryke6 with your favorite iPad or USB/MIDI compatible DAW software (sold separately).



simmonsdrums.net
©2014 SimmonsDrums



Plenty of options for a big band session

and a 20" kick. But I also expected that I would need more vintage sounds, plus the possibility of more hi-fi tones, so I brought three kits and a snare case containing '30s and '40s vintage drums and some modern models (shown above). The preparation of putting together this inventory of gear came into play during the session. It also showed my willingness to give them more than they expected. I ended up needing all the gear I brought, and the producer was very happy. Even the movie's music supervisor commented on how authentic the tracks sounded.

The overall theme of this column is to urge you to get a firm handle on the various skills you need to succeed as soon as

possible, so that you don't lag behind. Being a great player is a given once you travel in certain circles, so you need to have the essentials locked down. The trick is continuing to build your long-term skills while focusing on the specific short-term preparations required for different gigs as they arise. Prepare yourself!

Russ Miller has played on recordings with combined sales of more than 26 million copies. His versatility has led him to work with a wide range of artists, including Ray Charles, Tina Turner, Nelly Furtado, and Andrea Bocelli. For more info, visit russmiller.com.



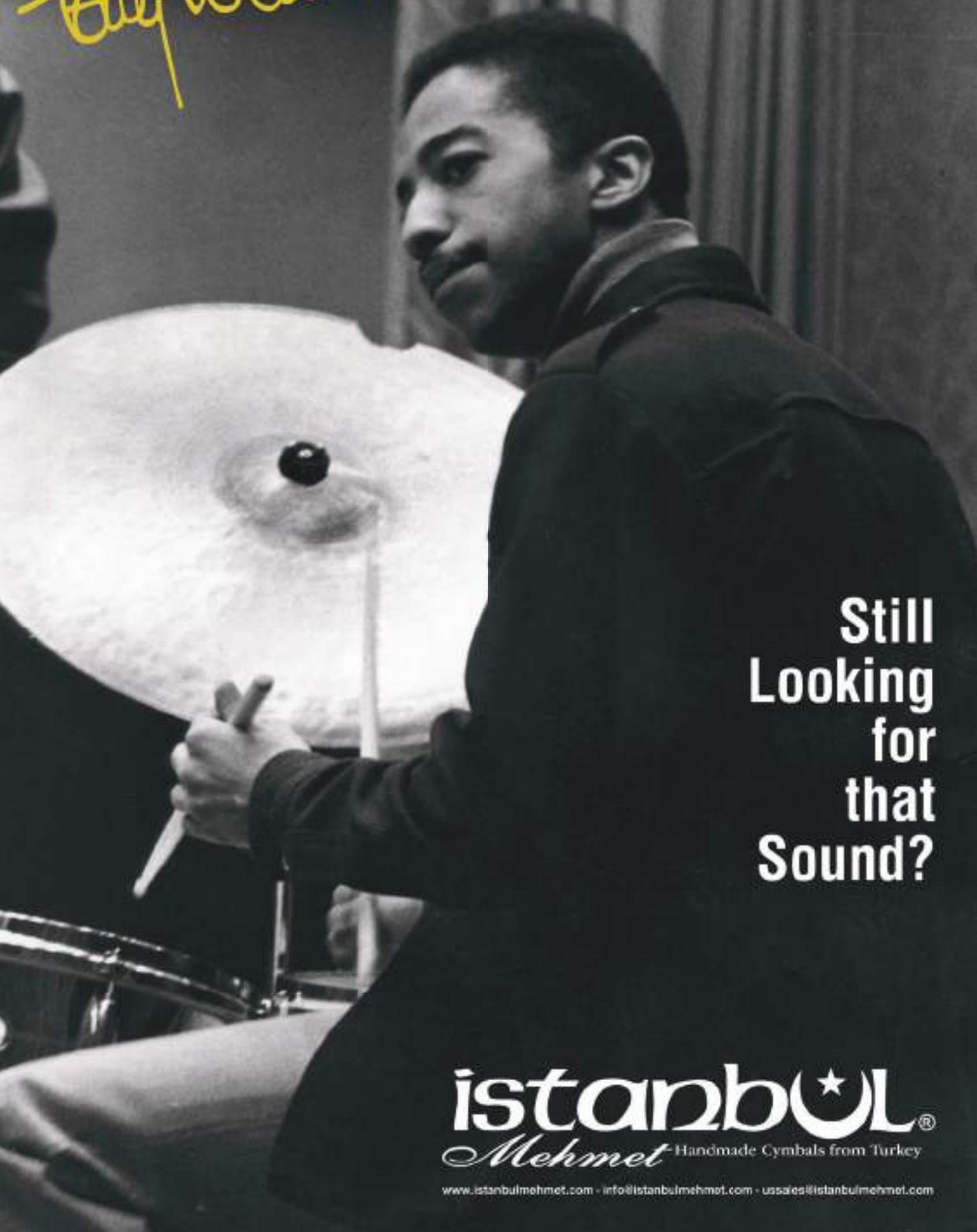
ROCKABILIA.COM
YOUR MUSIC MERCHANDISE SOURCE

OVER 30,000 ITEMS FROM YOUR FAVORITE BANDS

T-SHIRTS • SLIM FIT TEES • HOODIES • GIRL'S FASHION
LONG SLEEVES • JERSEYS • CREWNECK SWEATSHIRTS
VARSITY JACKETS • BABYWEAR • BELTS • BELT BUCKLES
WRISTBANDS • BUTTONS • BASEBALL CAPS • BEANIES
PATCHES • STICKERS • DVDS • TOYS • BACKPACKS • BAGS
POSTERS • FLAGS • FOOTWEAR • JEWELRY • KEY CHAINS
WALLETS • LIMITED EDITION COLLECTIBLES • AND MORE.

Rockabilia.com offers the widest selection of music merchandise you will find on the web - period.
For a free 120 page catalog, visit rockabilia.com, call 952-556-1121 or write:
PO Box 39 Dept 121 • Chanhassen MN, 55317 • USA @rockabilia rockabilia.com

Buy Williams



**Still
Looking
for
that
Sound?**

istanbUL[®]
Mehmet - Handmade Cymbals from Turkey

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



THE LOOP LOFT Matt Chamberlain Drums

The Matt Chamberlain Drums collection offers nine complete sessions with dozens of rhythmic and sonic options and more than 380 beats, fills, and breaks in a variety of tempos and genres. The Deluxe Edition features fifteen channels of separate audio tracks, recorded in 24-bit/96 kHz, and includes loops in all stereo formats (REX2, AIFF, WAV, Stylus RMX), as well as MIDI. List price: \$49 for 48 kHz stereo loops and \$79 for 96 kHz multitrack loops. thelooploft.com



WFLIII DRUMS Snare Drum

The WFLIII snare drum features a one-piece 6.5x14 aluminum shell, ten one-piece direct-thread Classic III lugs, a Trick strainer, and Evans drumheads. The first fifty drums will be individually signed by Bill Ludwig III and will include a commemorative interior label indicating the number of the drum. List price: \$676. wfliidrums.com

ALLEGRA DRUMS Big Baby Series

Compact Big Baby kits feature 6-ply toms and 8-ply bass drums, treated and honed to produce warmth and tone with a sensitive but round attack. The proprietary aluminum lugs are single-point mounted and are designed to allow the drums to have a full tone with an even decay. The kick is said to provide depth, tone, punch, and volume equivalent to a standard-size bass drum. allegradrums.com



RHYTHM HOUSE DRUMS Hand Drums

RHD specializes in custom-made hand drums built from locally felled lumber. The drums are designed in an eco-friendly manner to reduce waste. The company offers djembes, ashiko drums, and sets of dunun. RHD also carries goatskin heads, low-stretch rope, steel rings, and other replacement parts. rhythmhousedrums.com



LOS CABOS Swing and Jive Drumsticks

The Swing model, measuring .566"x16.29", features an elongated oval tip that is said to deliver depth and tone from drums and cymbals. The Jive stick, measuring .566"x16.25", features a ball tip for a more focused, brighter sound and a more responsive feel. Designed for jazz musicians, both models are available in maple and list for \$13.50 a pair. loscabosdrumsticks.com



EVEN FLOW DRUMSTICKS Stick Subscription Service

Even Flow Drumsticks offers a monthly stick subscription service featuring its own signature brand as well as models from major manufacturers. Even Flow models are made from American hickory and come in 5A, 5B, 2B, 7A, and Rock sizes with a barrel-shaped tip and a medium taper. Nylon-tip models, in black or natural finish, are also available. Subscriptions range from \$10 to \$35 a month.

evenflowdrumsticks.com



NADY Studio Condenser Microphones

The SCM-1200 is designed for instrument and vocal recording applications and is said to provide transparency and extended smooth, full-frequency response. Additional features include high sensitivity and SPL capability, a cardioid-pattern 1" back electret condenser with FET preamp, internal shock-mount construction for structural integrity and reliability, and transformerless low-noise/high-dynamic-range output.

The SCM-700 is designed for use with smartphones, tablets, computers, and live/studio professional mixers and audio equipment. The mic features an electret condenser element with frequency response of 20 Hz to 20 kHz. The XLR to TRS and TRRS

adapter (included) enables connection to a smart device to record clear audio with an app. Other features include cardioid polar pattern pickup, phantom power from 5V to 48V, and compact, durable construction.

nady.com



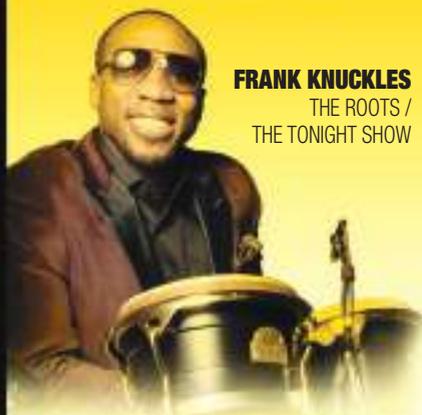
AHEAD Drum Silencers

These drum silencers are available in three configurations. The Rock pack includes 10", 12", 13", 14", 16", and 22" sizes for drums, 16" and 20" for cymbals, and 14" for hi-hats. The Standard pack includes 12", 13", 14", 16", and 22" drum pads, 16" and 20" cymbal pads, and 14" hi-hat silencers. The Fusion pack has 10", 12", 14", and 20" sizes for drums, 16" and 20" for cymbals, and 14" for hi-hats. The bass drum silencer is said to strap easily and snugly to the front head and features dense, high-quality foam with neoprene rubber on top for realistic beater rebound and playing feel.

bigbangdist.com



Pearl INNER CIRCLE MULTI DRUM CAJON



FRANK KNUCKLES
THE ROOTS /
THE TONIGHT SHOW



PCJ-IC



3 DRUMS IN ONE!
CAJON, DJEMBE, TIMBAO

**FIBERGLASS SHELL
HARDWOOD FACEPLATE**

TEQUILA SUNRISE FINISH



Look for these accessories and
more at your local Pearl Dealer's
CAJON ZONE!

WWW.PEARLCAJONZONE.COM



DRUM-OFF

28TH ANNUAL

THE SEARCH FOR THE TOP UNDISCOVERED DRUMMER

QUARTERFINALS • OCTOBER 21
 SEMIFINALS • NOVEMBER 11
 GRAND FINALS • JANUARY 17

GUITARCENTER.COM/DRUMOFF
 #DRUMOFF

GRETSCH CATALINA MAPLE 6-PIECE KIT WITH FREE 8" TOM
 HARDWARE AND CYMBALS SOLD SEPARATELY
 (CM1E826PGDCB) LIST: \$1540.99

\$999⁹⁹



EXCLUSIVE^Δ
 PEARL EXPORT SERIES
 WITH 830 SERIES HARDWARE
 AND 900 SERIES KICK PEDAL

CYMBALS SOLD SEPARATELY
 SELECTION VARIES BY LOCATION
 (EXX725SC-703) (EXX725SC-704)
 LIST: \$1099.00

YOUR CHOICE
\$649⁹⁹

Also available in these colors

AVAILABLE
 SELECT STORES &
 GUITARCENTER.COM

WATCH VIDEO @
 GUITARCENTER.COM



\$40 INSTANT REBATE

OCDP 13x7" ASH/MAPLE SNARE DRUMS

(OCSN0713NA) (OCSN0713CA)
 LIST: \$399.99

YOUR CHOICE
\$159⁹⁹



EXCLUSIVE^Δ

TAMA IRON COBRA JR.
 DOUBLE BASS DRUM PEDAL
 (HP300TW) LIST: \$350.00

\$149⁹⁹



EXCLUSIVE^Δ

LP CITY CONGA SET
 AND BONGOS

YOUR CHOICE BONGOS
\$79⁹⁹

YOUR CHOICE CONGA PAIR
 (INCLUDES STAND)
\$299⁹⁹

BLACK BEAUTY COWBELL
\$47⁹⁹

WATCH VIDEO @
 GUITARCENTER.COM



SABIAN AAX CRASH CYMBALS

SELECTION VARIES BY LOCATION (SABIAN AAX CRASH CYMBALS)
 LIST: \$280.00-\$465.00

14" STARTING AT
\$159⁹⁹

AVAILABLE
 SELECT STORES &
 GUITARCENTER.COM

WATCH VIDEO @
 GUITARCENTER.COM



DRUM-OFF PRODUCT COLLECTION

FOR MORE THAN A QUARTER CENTURY, THE GUITAR CENTER DRUM-OFF HAS SEARCHED FOR AND CELEBRATED AMERICA'S TOP UNDISCOVERED DRUMMERS, BECOMING ONE OF THE MOST BELOVED EVENTS IN THE DRUMMING COMMUNITY—MADE POSSIBLE BY OUR INCREDIBLE SPONSORS. CHECK OUT OUR COLLECTION OF AMAZING, MUST-HAVE INSTRUMENTS FROM SOME OF TODAY'S TOP NAMES IN DRUM GEAR.

ALL DEALS GOOD SEPTEMBER 1 THRU OCTOBER 31

MODERN DRUMMER
MAGAZINE
(77771694)

\$599



NEW
GOPRO HERO3+
BLACK EDITION MUSIC BUNDLE
(CHDBX302)

\$39999

AVAILABLE
SELECT STORES &
GUITARCENTER.COM



EXCLUSIVE^A
ZILDJIAN ZBT 5 BOX SET
WITH FREE 14" CRASH
(ZBTC4P-ALT) LIST: \$654.00

\$29999

WATCH VIDEO @
GUITARCENTER.COM



ROLAND SPD-SX SAMPLING PAD
(SPDSX) LIST: \$999.00

\$79999

AVAILABLE
SELECT STORES &
GUITARCENTER.COM



EVANS 22" EMAD HEAVYWEIGHT
BASS DRUM HEAD
BASS DRUM AND PEDAL SOLD SEPARATELY
(BD22EMADW) LIST: \$91.75

\$4499

FREE
14" HEAVYWEIGHT REVERSE DOT
SNARE HEAD WITH EVANS 22"
EMAD HEAVYWEIGHT BASS DRUM
HEAD PURCHASE (\$149.99)
A \$17 VALUE



FREE
14" 28T CRASH INCLUDED IN BOX
A \$59 VALUE

EXCLUSIVE^A
PDP CONCEPT
BIRCH 6-PIECE KIT
IN TRANSPARENT WALNUT

**HARDWARE AND
CYMBALS SOLD
SEPARATELY**
(PDCB2216TW)
LIST: \$1299.99

\$77999



15% INSTANT REBATE

VIC FIRTH RODS AND BRUSHES

SELECTION VARIES BY LOCATION
(VIC FIRTH RODS) (VIC FIRTH BRUSHES) LIST: \$33.60-\$54.50

STARTING AT
WAS: ~~\$19.99~~

NOW \$1699



22% INSTANT REBATE

PROMARK SELECT BALANCE DRUM STICKS

(RBH595TW) (FBH535TW)
(FBH595TW) (FBH565TW)
(RBH565TW) (RBH535TW)
LIST: \$15.25

YOUR CHOICE
WAS: ~~\$8.99~~

NOW \$699



REMO 14" HAZY AMBASSADOR SNARE HEAD
(SA0114-00) LIST: \$27.70

\$14999



MEINL HCS SERIES
CYMBAL PACK

(HCS131410S)
LIST: \$185.00

\$99999

FREE
PAIR OF PROMARK 5A STICKS, HCS 10" SPLASH
AND 3 LESSONS FROM MIKE JOHNSON WITH
HCS PACK PURCHASE (COUPON IN BOX)
A \$41 VALUE



SHOWCASE

OFF-SET
A NEW STANDARD
www.off-set.net

OFF-SET Double Bass Drum Pedal



OFF-SET Double Bass Drum Pedal
Call us for Price.

814-672-5780 info@off-set.net **It's BI-LATERALLY AWESOMETRICAL.**

GIGTECH
CruzTOOLS



GrooveTech™
Drum Multi-Tool

888-909-8665 www.cruztools.com

AHEAD
CUSTOM MOLDED EARPLUGS



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

DISTRIBUTED BY BG BAND DISTRIBUTION 860.547.6401 WWW.AHEADRUMSTICKS.COM

Byzadica 

CymbalsOnly.com

REGAL TIP
#winregaltip to win drumsticks

For Over 15 Years People Have Been Asking Me...
WHAT IS THAT DRUM?
-Vinnie Colaiuta

LONGO Custom SOLID SHELLS

570.788.5820 Longodrums.com

DG
DE GREGORIO
QUALITY • TRADITION • INNOVATION



Shown above: the reversible Sierra, affordable Kivo and exceptional Maestro Covers by DG.
exclusive US distributor by Big Bang Distribution • www.bigbangdr.com



DRUM CLIP
EXTERNAL DRUM RING CONTROL

www.TheDrumClip.com

DENVER'S ONLY PRO DRUM SHOP

RUPP'S
D R U M S
WWW.RUPPSDRUMS.COM

A revolutionary design in bass drum lifts.

Dixon Bass Drum Lift
www.bassdrumlift.com



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

"I always use it on my 18" drum."
-Horacio "el negro" Hernandez

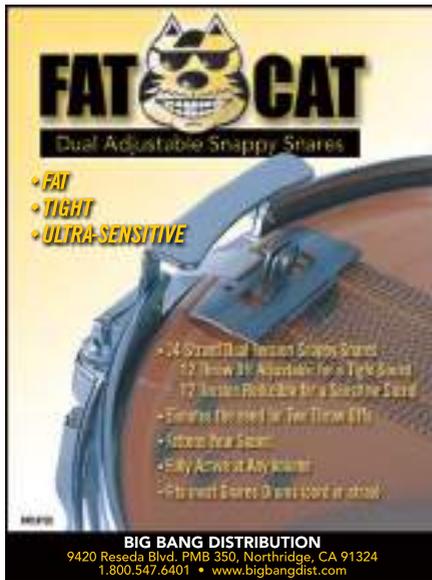
THE NATION

Stone Custom
EXOTIC DRUMS
For Wayne, Indiana USA

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

Stone Custom Drum
260.403.7519 • stonecustomdrum.com



FAT CAT
Dual Adjustable Snappy Snares

- **FAT**
- **TIGHT**
- **ULTRA-SENSITIVE**

- 24 Street Beat Tension Snappy Snares
- 17 Throw St. Adjustable for a Tight Sound
- 17 Tension Rods for a Snappy Sound
- Features Designed for Two Throw BPs
- Extreme Head Seals
- Easy Access to Any Snares
- Prevent Snares from being in stock

BIG BANG DISTRIBUTION
9420 Reseda Blvd., PMB 350, Northridge, CA 91324
1.800.547.6401 • www.bigbangdist.com

StickMan®
Weight and pitch matters. Play balanced.



StickManager.com



VIC'S
DRUM SHOP

WWW.VICSDRUMSHOP.COM

Drums ON SALE .COM

GIGANTIC SAVINGS

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

VATER
PRECISION

VATER.COM



SLUG THAT DRUM!

Batter Badge®
Armourphragm™

www.slugdrums.com

GET CONTROL!



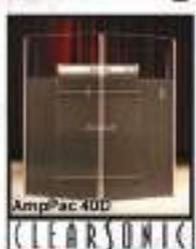
IsoPac A

Portable & Free-Standing

ISOPACS
For Drums, Amps,
Vocals, & More!

CLEARSONIC
PANEL
Acrylic Shields

SORBER
Absorption Baffles



Amp-Pac 400
CLEARSONIC

800.888.6360
clearsonic.com



drum STRONG
drumming to **BEAT** cancer

... raising awareness and funds in support of cancer survivorship, education and research Globally through Rhythm ...



come out & play --
share your heart & talent!
the power is in your hands

www.drumstrong.org

MODERNDRUMMER evolved

Alternate Mode **KAT**

trap**KAT** 5KS



26 piece e-drum kit
with sounds by Kurzweil

Precision Drum Co.

Custom Drums

Wrap
Repairs
Hardware
Keller Shells



Precision Drum Company, Inc.
2112 Route 44, Pleasant Valley, NY 13569
Tel: 518.486.5172, 800.451.4786



RBHdrumsUSA.com

DRUM HARDER & FASTER for LONGER

"I always have Gig Grips in my stick bag."

Mike Arturi
Lovin' Spoonful

www.giggrips.com



Mike Arturi

AMDRUMPARTS.COM

CUSTOM BUILDER • DISTINGUISHED PARTS



MAPLE SHELLS FREE EDGES & CUSTOM LUGS HOLES w/ COMPLETE PARTS CATALOG DRUM!
CATALOG ONLINE (541) 895-5663

percussionproducts.com



paistegongs.com

MODERN DRUMMER®



"I've been reading *Modern Drummer* since I began playing the drums.

It's been a constant source of information for my drumming career—a way to learn about new players and new gear, and to read up on all of the drummers I love and admire. I always enjoy seeing the setups of my favorite drummers, reading their perspectives, and learning about their careers. The staff at *Modern Drummer* is forward thinking, and they truly have drummers' best interests in mind. This is exactly why *Modern Drummer* is, has been, and will continue to be the magazine for drummers."

—Matt Halpern of Periphery

DRUMMERS WHO KNOW READ MD.

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

DRUM MARKET

FOR SALE

Matt Bettis: Independent CymbalSmith

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

www.TheDrumSetBook.com.

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

STUDY MATERIALS

DRUM BOOKS by **JOEL ROTHMAN**. View Joel's profile and all his publications at: www.joelrothman.com. Email Joel at info@btconnect.com.

INSTRUCTION

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

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

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

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

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

WANTED

Career Opportunity: Gretsch Foundation seeks experienced operations manager with good financial skills. Send résumé & cover letter outlining experience, education & salary requirements to hr@gretsch.com.

MISCELLANEOUS

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

VINTAGE SHOWCASE

Ludwig, Rogers, Slingerland, Leedy & Gretsch books by Rob Cook, producer of the Chicago Drum Show & publisher of drummer biographies. Rebeats 989-463-4757. rob@rebeats.com, www.rebeats.com





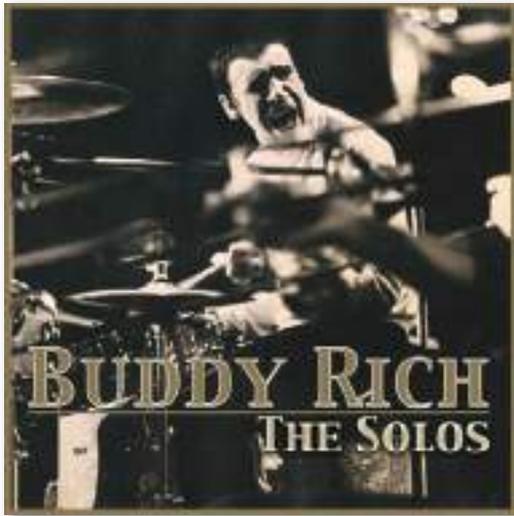
TREVOR
LAWRENCE JR

istanböl®
Agop Handmade cymbals from Turkey.



CRITIQUE

TAKING THE REINS DRUMMER/LEADERS MAKING THEIR MARK



Buddy Rich *The Solos*

The spotlight this time doesn't budge from the drum riser. Are you strapped in tight?

There are drumming fans, and then there are *Buddy* fans. The BFFs (Buddy Fanatics Forever) are some of the most fervent followers in the record-collecting cosmos. *The Solos* is for them. This volume of previously unreleased recordings culls nine extended drum solos from tours of the U.S., Canada, and Europe in 1976 and 1977. Collected by band alumnus Alan Gauvin, the performances include some of Rich's classic showpieces, and the recording quality is fairly good. The concept of removing drum solos completely from their musical context can be aesthetically and philosophically off-putting—drummers, talk among yourselves—so casual fans should defer to the classic Buddy Rich catalog. But BFFs, you *know* you want it, so get it on your shelves. And, oh yes, Buddy's solos are, of course, amazing. (Lightyear) **Jeff Potter**

The Birds of Satan *The Birds of Satan*



Foo Fighters drummer Taylor Hawkins stretches his wings yet again—and flies higher than ever.

Taylor Hawkins goes gaga for the '70s with the Birds of Satan, his trio featuring bassist Wiley Hodgden and guitarist Mick Murphy. Channeling Queen, Pink Floyd, Led Zeppelin, and Captain Beyond, the Birds' self-titled debut is the best

project Hawkins has led to date, from his raging drumming and impassioned vocals to the trio's off-the-hook musicianship. Kicking more organically than on anything by the Foo Fighters, Hawkins revels in glorious excess throughout. Ten-minute opener "The Ballad of the Birds of Satan" is a rock opera of tightly wound but abruptly morphing grooves, anthemic vocals, and Sabbath-inspired guitars. In a perfect world, the Birds of Satan would sell millions of records, inspire their own Plaster Casters ("Birds Birds"), and arrive at gigs in individual Porsche Panameras. (Shanabelle) **Ken Micallef**

The Ralph Peterson Fo'tet Augmented *Alive at Firehouse 12, Vol. 2: Fo' n Mo'*



Few musicians can generate so much heat on the bandstand... can the name of the venue where this set was recorded really be a coincidence?

Swinging powerhouse Ralph Peterson unveils another version of his Fo'tet format in his second live recording from the Firehouse 12 club in New Haven, Connecticut. This time, the

drummer expands with guest soprano saxophonist Steve Wilson (a Fo'tet alum) and conga player Eguie Castrillo. The rhythm section features the impressive up-and-comers Alex Claffy on bass, Joseph Doubleday on vibes, and Felix Peikli on clarinet and bass clarinet.

Peterson is never, ever ho-hum; he's downright *dangerous*. Along with the usual gritty, hard swing, there's an extra dose of Latin and Afro-Cuban influences. In the tradition of Blakey and Elvin, Peterson is gleefully in the moment and in your face. And he's got a penchant for kicking soloists' derrieres to their performance threshold. Sure, Peterson's got chops, but, better yet, he's got a *sound*. Individually, his drums are tuned quite high. So how does he conjure such thunder? (Onyx) **Jeff Potter**

**Pat Mastelotto and Tobias Ralph *ToPaRaMa*
The dynamic Crimson ProjekCt
drumming duo finds endless ways of organizing beats and tones.**



The ferocious and fluent Tobias Ralph brings an underlying current of drum 'n' bass chops to this outing, especially on "NY5," a creative romp exploring the five-beat meter. Fans of the shuffle will dig the illusionary swung/straight "Sing Sang Sung," and "Floor Over Heaven" is secret code for a creative four-over-seven mash-up. The duo creates a nasty hip-hop bounce on "New O" and reinvents the classic Crimson drum duet "B'Boom" as the energized "BaBaBoom." With Pat Mastelotto's crafty sound-design prowess and otherworldly sense of blending acoustic and electronic drums, this masterpiece will bend the ear of the most sophisticated listener, creating rhythmic moods that lend themselves to the hypnotic, stream-of-consciousness nature of the inescapable Crim-sonic template. *ToPaRaMa* is rhythmic roulette at its finest. (7d Media) **Mike Haid**

**Brian Blade and the Fellowship Band *Landmarks*
There's no better argument for the musical potential of the drumset than this gentleman's recordings. And the evidence just keeps on building.**

On its fourth release in sixteen years, the Fellowship Band sounds clear in its intent to play compositionally and melodically, mimicking characteristics its drummer/leader has shown

MIKE JOHNSTON'S

DREAM GIVEAWAY!



mikeslessons.com

MODERNDRUMMER



OVER \$10,000.00 IN VALUE!

Gretsch Renown

Four Piece Drum Set in Vintage Pearl Finish (10", 12" toms, 16" floor, 22" bass drum) / Gretsch Brushed Brass Snare Drum (5.5" x 14")

Meinl

Byzance Cymbal Setup - 14" hats, 21" ride, two 18" crashes, two 20" crashes

DW Hardware

Three straight-boom cymbal stands, snare stand, Delta II two-leg hi-hat stand, 5000 accelerator single pedal, 5000 series throne

Aquarian Drumheads

Six complete sets - 10", 12", 14", 16" Coated Response 2, 10", 12", 16" Classic Clear, 14" Classic Clear Snare Side, 22" Clear Force I, 22" Coated Force I

Vater Drum Sticks

60 pairs - your choice

Ahead Armor Cases

10", 12", 16", 22", 5.5" x 14"

Yamaha

DTX-MULTI 12 with hardware

Modern Drummer

One year magazine subscription

Plus one year of lessons with Mike!

To enter...go to

<http://www.moderndrummer.com>

Consumer Disclosure: 1. To enter visit www.moderndrummer.com between the dates below and look for the THE MIKE JOHNSTON DREAM GIVEAWAY Contest button (one entry per email address). 2. ODDS OF WINNING DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 3. CONTEST BEGINS SEPTEMBER 1, 2014, AND ENDS OCTOBER 31, 2014. 4. Grand Prize Drawing: Winner will be selected by random drawing on November 11, 2014. Winner will be notified by phone or email on or about November 13, 2014. 5. Employees, and their immediate families, of Modern Drummer, Meinl Cymbals, Gretsch, Vater, Aquarian Drumheads, Musicians Friend, Yamaha, DW, Ahead and their affiliates are ineligible. 6. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 7. Open to residents of the U.S. and Canada, 18 years of age or older. Void in Quebec, Canada; Florida; and where prohibited by law. 8. One prize awarded per household per contest. 9. Prizes: Grand Prize - One (1) winner will receive the prizes as described above. Approximate retail value of prize: \$10,000. Approximate retail value of contest: \$10,000. 10. Sponsored by Modern Drummer Publications, Inc., 271 Route 46 W, H-212, Fairfield, NJ 07004, 973-239-4140. 11. This game subject to the complete Official Rules. For a copy of the complete Official Rules or the winner's name, send a self-addressed, stamped envelope to: Modern Drummer Publications/THE MIKE JOHNSTON DREAM GIVEAWAY/Official Rules/Winners List, 271 Route 46 W, H-212, Fairfield, NJ 07004.



throughout his career. This is music that has a truly spiritual quality, as soloists weave in and out of the form, with no player concerned with being too flashy on the instrumental song-based material. Blade, of course, holds down the fort, punctuating the yearning title track with soft mallet rolls and sublime crashing, and laying down a slow-boil backbeat on “He Died

Fighting” that makes everything, especially the sax solo, feel just right. The drummer stretches a bit within the triplet feel of “Farewell Bluebird,” the most overtly “jazz” tune on the album, though generally his subtlety is far removed from his more extroverted approach with Wayne Shorter. Also of note is Blade’s trademark smoky, pillowy cymbal sound, providing the perfect spread for the reflective music. (Blue Note) **Ilya Stemkovsky**

Gregg Bissonette *Warning Will Robinson!*

This may not be an undiluted shred-fest—GB’s got higher aspirations than that—but chops lovers and pop lovers alike will find lots to dig.

Famed journeyman drummer Gregg Bissonette wears his influences on his sleeve on his latest solo project. Once again Bissonette features his former Mustard Seeds bandmates, including his session-bassist brother, Matt, who wrote and produced most of the tracks. Gregg’s lead vocals are impressive throughout, especially on the catchy modern rocker “Mars” and the time-shifting “Twenty

Dollar Bill.” The real beauty of this release, though, is that Bissonette tastefully assumes the role of soloist; in place of guitar, sax, or keyboard, it’s the drums that get to shine. “Let It Loose” highlights Bissonette’s David Garibaldi-esque, ultra-tight, super-funky chops. “Not by Human Hands” shifts gears from heavy half-time rock into an innovative nod to Mitch Mitchell’s 6/8 “Manic Depression” groove, and then Gregg proceeds to take it into deep space. The drummer’s Tony Williams-influenced straight-ahead chops on “Want Me to Be” cleverly slide in and out of a groove-heavy Billy Cobham “Stratus”-style vibe. Fortunately, Bissonette can’t hide his undeniable love for melodic rock, which creatively propels this diverse collection beyond a typical “drummer unleashed” solo recording. A second disc includes music-minus-drums tracks of the songs from disc one. (greggbissonette.com) **Mike Haid**



Other Drummer-Leds to Check Out

The Eric Starr Group Such Is Life /// **Guillaume Nouaux Tuxedo Big Band** Drumology /// **Jaе Sinnett** Subject to Change /// **Vinnie Sperrazza** Apocryphal /// **Jochen Rueckert** We Make the Rules /// **Various** Premier Drum Night at Birdland /// **Marco Minnemann** Eeps /// **Hamish Kilgour** All of It and Nothing /// **Juan Pastor** Chinchano /// **Mitch Shiner and the BloomingTones Big Band** Fly!

MULTIMEDIA

RATINGS SCALE



Various *All My Friends: Celebrating the Songs and Voice of Gregg Allman*

From a drummer’s standpoint, this CD/double-DVD tribute to Gregg Allman provides more than its share of interesting moments.

Kenny Aronoff is seated center stage and gets plenty of screen time, some intentional, some not. The unplanned glimpses are more candid, as the drummer has to contend with managing charts and getting the feel right for numerous Southern rock and country artists. Aronoff absolutely nails all the grooves, laying it down strong behind Susan Tedeschi and Derek Trucks, balancing the hard-rock blues and Crescent City soul of Dr. John, and playing a solid yet nuanced shuffle for Taj Mahal. Aronoff smacks a solid fill behind Trace Adkins on “I’m No Angel,” then whips his head right back around into the chart. After the drummer kicks off “Melissa” with a determined fill, he settles into a more loping groove behind Allman’s organ solo. And as good as Aronoff sounds, hearing Allman Brothers drummers **Butch Trucks** and **Jaimoe** and percussionist **Marc Quiñones** on the rollicking “Dreams” and then “Whipping Post”—now *that’s* the sound of a freight train barreling down the tracks. (\$25.88, Rounder)

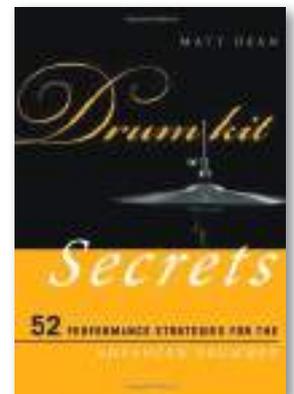
Robin Tolleson



Drum Kit Secrets: 52 Performance Strategies for the Advanced Drummer by Matt Dean

Although U.K.-based author Matt Dean claims this book is written for more advanced players, drummers of all skill levels will be able to extract useful information from sections covering grip, heel-up/heel-down bass drum technique, and cymbal selection. The meat here, though, is the conceptual stuff, including chapters like the one on maximizing your employability, which suggests broadening your non-playing scope by embracing programming, teaching, and being “different.”

In essence, the book is a sort of pocket Wiki page on things that matter—healthy eating, passing auditions, keeping a practice diary, mastering the studio, financial planning—written in a concise and easy-to-understand style. Those looking for a primer of tips that’s valuable but not so heavy on the rudiments will find much to return to here. (\$40, mattdeanworld.co.uk) **Ilya Stemkovsky**





DRUM SHOP DEALS

MASSIVE SAVINGS ON ACOUSTIC AND ELECTRONIC DRUMS, CYMBALS AND ACCESSORIES

OCT 1 THRU OCT 31



EXCLUSIVE^Δ

ZILDJIAN SOUND LAB PROJECT 391 CYMBALS

SELECTION VARIES BY LOCATION

ADDITIONAL SIZES AND MODELS AVAILABLE ON GUITARCENTER.COM

(SL14H) (SL16C) (SL18C) (SL20C) (SL20R) (SL22R) LIST: \$375.00-\$660.00

16" CRASH STARTING AT

\$209⁹⁹



AVAILABLE
SELECT STORES &
GUITARCENTER.COM

EXCLUSIVE^Δ

SPL KICKER PRO 5-PIECE DRUM SET WITH CYMBALS, STANDS AND THRONE

(D2518SMG) LIST: \$499.99

\$279⁹⁹



EXCLUSIVE^Δ

SIMMONS SD1500KIT ELECTRONIC DRUM SET

(SD1500)

LIST: \$1499.99

\$999⁹⁹

AVAILABLE
SELECT STORES &
GUITARCENTER.COM



EXCLUSIVE^Δ

OCDP 14x7" 25-PLY VENTED MAPLE SNARE DRUM IN SILVER SPARKLE FADE LACQUER

(OCSN714V25SSF) LIST: \$499.99

\$249⁹⁹



AVAILABLE
SELECT STORES &
GUITARCENTER.COM



\$25 INSTANT REBATE

PACIFIC BY DW 502 DOUBLE BASS DRUM PEDAL

(PDDP502) LIST: \$272.99

WAS: ~~\$149.99~~

NOW \$124⁹⁹



22% INSTANT REBATE

PROMARK SELECT BALANCE DRUM STICKS

(RBH595TW) (FBH535TW)

(FBH595TW) (FBH565TW)

(RBH565TW) (RBH535TW)

LIST: \$15.25

YOUR CHOICE

WAS: ~~\$8.99~~

NOW \$6⁹⁹



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

In Memoriam

Chuck “Palito” Silverman

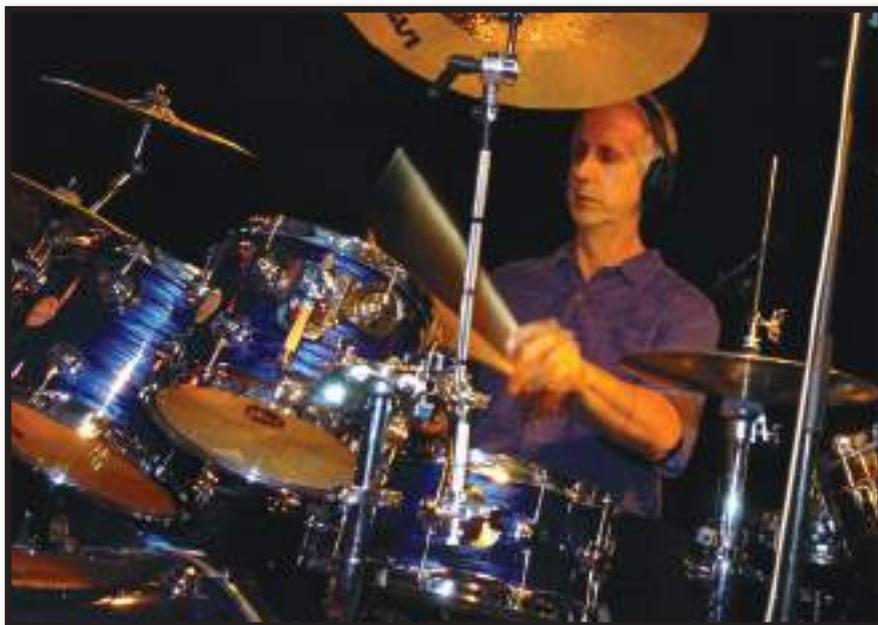
The drum community suffered an immense loss this past May 1, when teacher, mentor, and percussion ambassador Chuck “Palito” Silverman passed away at age sixty-two.

Internationally renowned as a specialist in applying Afro-Caribbean rhythms to the drumset, Silverman brought over forty years of drumming experience to MD’s Education Team and the students of Musicians Institute. Not only was he an avid writer and frequent MD columnist, but his three-part *Practical Applications* book series was also included in *Modern Drummer’s* 1993 list of the greatest educational drum books of all time. Chuck had an immense passion for education, and his towering presence and charming sense of humor made you want to hang out, learn from him, and chat for hours.

In high school, Silverman excelled at the art of drumming, receiving many top honors in solo and marching competitions. Upon graduation, he attended the University of Miami. Soon thereafter, he transferred to Miami Dade College, which led to his first experiments in Afro-Caribbean rhythms. It wasn’t long before Silverman began working with many of Miami’s top bands and started gigging on the cruise-ship circuit. During those treks from the port of Miami to the Caribbean, he continued to explore ways to implement island rhythms alongside an R&B and funk vocabulary.

In 1976, Silverman relocated to Los Angeles and began working with top Latin artists, including Celia Cruz, Armando Manzanero, Poncho Sanchez, and Julio Iglesias. He then discovered that he enjoyed teaching as much as performing, and in the late ‘80s he began his tenure at Musicians Institute and wrote the book series *Practical Applications: Afro-Caribbean Rhythms for the Drum Set*.

By the early ‘90s, Silverman had become well known for his energetic clinics, informative instructional articles, and



entertaining videos. In each capacity, he was seemingly able to connect Afro-Cuban and Brazilian rhythms with the funk of James Brown and the R&B drumming of Bernard Purdie.

In his fifties, Silverman authored more books and chose to teach at MI in a more serious capacity. He inspired his students with his seemingly endless energy, and he was always coming up with new ways of applying world music on the drumset. He would lend out his books for study, make mix tapes and CDs of world music, and follow up with a personal phone call or email to make sure that each student was practicing and progressing. If a student was doing well and showed a lot of promise, Chuck would personally contact stick, cymbal, and drum companies to help jump-start that drummer’s career.

Silverman was charming, animated, and often unknowingly hilarious. But within his complex personality, he championed the importance of reading and developing a relaxed, purposeful playing style, and he made sure each student executed

Afro-Caribbean rhythms correctly. Whether he was on stage at PASIC, in a private lesson room, or teaching online, he had a unique way of breaking down complex Latin patterns to make them look stress free and simple. At any time within his teachings, Silverman would spontaneously break into song or dance. He lived by example, exuding both joy and carefree bliss, and he wanted to share the human element of music with anyone who would listen. Chuck encouraged students to attend his yearly study programs in Cuba, which sought to explore the connection between drumming and religion.

Silverman finished his final book, *Drum Technique 3*, on April 30, 2014—one day before he passed.

Donny Gruendler

A scholarship fund has been established in Chuck Silverman’s name and will be managed by the nonprofit Musicians Foundation. Tax-deductible contributions can be made by sending checks to the foundation, c/o Beth Marlis, at 6752 Hollywood Blvd., Hollywood, CA 90028. (Include “Chuck Silverman Scholarship” in the memo line.) Donations to the Chuck Silverman Memorial Drum Scholarship fund can be made online at themusiciansfoundation.org/Donation.aspx.

Chuck’s Books

Silverman had his hand in many other books and educational products, including *The Funkmasters: The Great James Brown Rhythm Sections* (1997), *Changuito: A Master’s Approach to the Timbales* (1998), *Power Grooves: Dave Lombardo* (1999), *Practical Playalongs* (2000), *Afro-Caribbean Drum Grooves* (2002), *The Latin Funk Connection* (2009), *Basic Hand Technique as Taught to Chuck Silverman* by Richard Wilson and Murray Spivack (2011), and *The Latin Rudiments* (2013).



All Musical
Experience levels,
Vocalists, and
Songwriters
Welcome!

ROCK 'N' ROLL FANTASY CAMP

JAM, REHEARSE, AND RECORD
WITH ROCK STARS

FEATURING:

ROGER DALTRY
of **THE WHO**

+MANY MORE SPECIAL GUESTS!

**GRAND
OPENING**

THIS CAMP WILL BENEFIT:



FOXWOODS
RESORT + CASINO

THURSDAY OCT 16TH - SUNDAY OCT 19TH, 2014

UPCOMING CAMPS

EAST COAST:

OCTOBER 16 - 19, 2014
ROGER DALTRY (THE WHO)
DARLENE LOVE

NOVEMBER 6 - 9, 2014
PRODUCERS CAMP
AL SCHMITT, BILL SYZMCZYK,
ELLIOT SCHEINER, TONY VISCONTI

JANUARY 15 - 18, 2015
JOE PERRY (AEROSMITH)
STEVE MORSE (DEEP PURPLE)
LOU GRAMM

MARCH 5 - 8, 2015
CHEAP TRICK

WEST COAST:

FEBRUARY 12 - 15, 2015
SAMMY HAGAR
PAT TRAVERS

MARCH 26 - 29, 2015
.38 SPECIAL
MOLLY HATCHET
BLACK OAK ARKANSAS



MANDALAY BAY
RESORT AND CASINO LAS VEGAS



SPACE IS LIMITED
BOOK NOW!

ROCKCAMP.COM | 888.762.2263

PRODUCED BY DAVID FISHOF

MODERNDRUMMER





A Night in Tunisia

“I’ve been customizing my sets since I first started playing,” says Tracy Duarte, a drummer and visual artist who was born in England and is now based in Mobile, Alabama. “I just can’t seem to leave perfectly good drums alone. The kit you’re seeing is my take on the eclectic style found in Tunisian culture and is made up of old drums that were just collecting dust. I call it my ‘Night in Tunisia’ kit.”

“The snare, toms, and bass drum are covered with thick tapestry materials, adhered to the shells with 3M spray adhesive. I used three different patterns and added tassels to the bottom hoops. Would Martha Stewart approve? Who knows...I like it!

“I designed the bass drum using my favorite program, for accuracy. I hand-cut the spurs and baseplate and put them together as one unit. The shells of the kick are 22" and 16", with the 16" being inserted 10" into the 22". The floor tom was a 22" bass drum that I hand-cut to a Tunisian-inspired shape. The wood hoop was cut down to half depth, with notches added for sound effects. The ‘mad lady’ was hand-painted with lettering enamels. This floor tom gets a lot of rubbernecking.

“The cymbals are all hand-painted with various designs from my head. The original intent was to make them theft- and pawn-proof, without altering the sound quality. I enjoy how they look as well as sound.

“The rack is a retired Gibraltar that I cut down to a minimum size to hold all of the rack toms and cymbals. The kit can be moved quickly. It’s one of my favorite sets to play live, and it has an overall mellow and versatile sound that is great for the many different styles I end up playing.”



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



Coming Up in Modern Drummer

Gregg Bissonette: Unlimited

Dan Weiss: Mastering the Art of Uniqueness • Brian Reitzell: Speedway Soundtracking

Pitbull’s Omar Tavarez • Gretsch Catalina Ash Set on Review

Columns by Zoro and Peter Magadini

AND MUCH MORE!



Rob Shanahan

The LP Cajon Pedal

Put some boom into it!

Add a little power back into your next unplugged gig with the new LP Cajon Pedal. It allows you to use your cajon like a kick drum, freeing up your hands for other drums or hand percussion.

HENRY COLE
LP Artist

The LP Cajon Pedal has a super-smooth, 3-foot cable system that allows flexible positioning and delivers quiet performance with immediate response.

The patent-pending beater is specially designed to emulate the palm of a hand, resulting in rich, deep organic bass tones. The pedal's spring tension is fully adjustable to fit your playing style and the non-invasive mounting system works with nearly any cajon.



Learn more about
the LP Cajon Pedal



LPMUSIC.COM



A CURE FOR THE COMMON STICK



DIP®

- Proprietary coating reduces slip
- Allows a more relaxed stick grip
- Available in hickory or maple



ARTIST SERIES

- Inspired by some of the world's top drummers
- Available in hickory, maple or laminated birch
- 40 unique models to choose from



ANTI-VIBE™

- Reduces vibrations up to 50%
- Patented absorption technology
- Great for electronic drumming

In addition to core hickory 5A, 5B and 7A models, Zildjian offers a unique and modern selection of drumsticks to fit your style. Every pair of Zildjian sticks are weight sorted, guaranteed straight and made in the USA.

ZILDJIAN.COM/DRUMSTICKS

Zildjian
DRUMSTICKS