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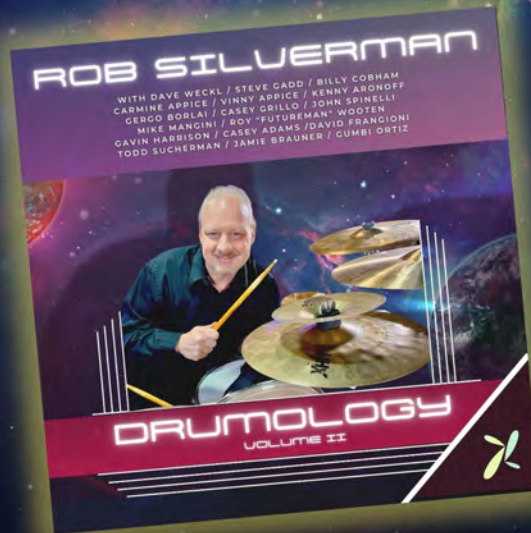


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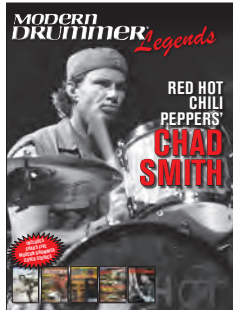
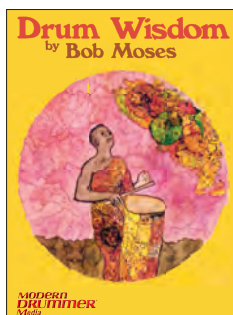
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AN EDITOR'S OVERVIEW

Introducing...

My name is Mark Griffith, I am a professional musician who happens to play drums. I tour, play locally, record, do clinics, masterclasses, teach, and I write.

I started writing for *Modern Drummer* under Ron Spagnardi's leadership 25 years ago, I came back to *Modern Drummer* a year ago to interview Chad Smith for his *Legends* book. Much to my surprise, David Frangioni and David Hakim reacted to some of my suggestions by offering me the opportunity to take the lead in the series of *Legends* books. I am proud that *Legends* has evolved into a very special series of books.



A few months ago, David Frangioni and David Hakim asked me to take a stronger role in *Modern Drummer* and appointed me as the Editor and Director of Content for *MD*. *MD* is no longer guided by the universal phrase, "Content is King." Our new mantra is "GREAT Content is King."

This month, **Chad Smith** and I continued our conversation by taking a close look into the new Red Hot Chili Peppers record *Unlimited Love*. Legendary producer **Rick Rubin** even gave us some thoughts on exactly what makes Chad a special musician. Chad's drum tech also gave us some valuable insights on Chad's Eddie Vedder touring kit.

It's been much too long since we have heard from jazz drummer **Clayton Cameron**. It turns out that he has been busy teaching at UCLA and is exploring some very interesting concepts in drumming, rhythm, and time. On the other side of Los Angeles, **Peter Erskine** is continuing his profound contributions in drum education by teaching at USC. Peter has a great way of explaining specific aspects of professional jazz drumming, check out this month's column on creating "Drum Intros" on the gig. However, drummers don't have to make the trek to LA to learn from Clayton or Peter. Both Clayton and Peter are now writing regular columns for *MD*.

Modern Drummer is establishing a new focus on Electronic and Hybrid drumming that will be guided by the groundbreaking **Tony Verderosa**. **Billy Ashbaugh** is a drumming veteran of 'NSYNC and The Moody Blues. Billy has great way of presenting useful information for new and working drummers. Drumming whiz **Raghav Mehrotra** is starting a series of interviews to introduce us to the Next Generation of drummers with some youthful peer to peer interviews. This month he talks with **Sarah Thawer**.

Of course, *Modern Drummer* will keep recognizing the trail blazers of drumming history. We will be digging much deeper into the great drummers of today while we continue introducing the future greats of drumming and investigating the lifestyle of being a "Modern Drummer."

One of our most exciting new contributors is drum industry veteran **John "Johnny D" DeChristopher**. Starting this month, John will be collaborating with *MD* on his weekly interview podcast "Live from My Drum Room." We are also going back to the future by introducing the digital editions of legendary instructional drum books from the *Modern Drummer* Library. Check out this month's excerpt from **Bob Moses's** life changing book *Drum Wisdom*.

The world is changing, and so is *Modern Drummer*. We are now publishing an extended monthly digital issue, complete with hotlinks and additional digital content.

Modern Drummer, changing the world, one drummer at a time!

Mark Griffith



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

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 1279 W. Palmetto Park Rd PO Box 276064 Boca Raton, FL 33427. PERIODICALS MAIL POSTAGE paid at Fairfield, NJ 07004 and at additional mailing offices. Copyright 2021 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, 1279 W. Palmetto Park Rd PO Box 276064 Boca Raton, FL 33427. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Call 973-239-4140 Phone hours, 9–5 EST Monday–Friday, or visit www.moderndrummer.com.

POSTMASTER: Send address changes to Modern Drummer, 1279 W. Palmetto Park Rd PO Box 276064 Boca Raton, FL 33427.

EDITORIAL/ADVERTISING/

ADMINISTRATIVE OFFICES:

MODERN DRUMMER Publications, 1279 W. Palmetto Park Rd PO Box 276064 Boca Raton, FL 33427. Tel: 973-239-4140.

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

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KIT OF THE MONTH

Carter Beauford Replica Kit

April's Kit of the Month comes to us from Hampton, Arkansas. It is Adam Parker's Carter Beauford replica kit. Adam explains, "I have followed Carter's kit every year since I was 14. Eventually I started replicating it because I loved it so much. Carter and Henry Luniewski (Carter's tech) both keep things so interesting with all the yearly changes to the kit. I have kept my kit current (with Carter's) and have had every iteration of the kit since 2005. This kit helped me get in touch with Carter's drum tech and Dave Matthews Band stage manager, Henry Luniewski. He and I became friends and now I am lucky enough to get to check out Carter's actual kit every year."

The drums are Piano Black Yamaha Recording Custom's in sizes 8,10,12,14, with two 16x16 floor toms, and a 16x20 bass drum. The snares are a 6.5x14 Pearl Masterworks Limited Edition Santos Rosewood, and a 10x7 Pork Pie Walnut (I think Carter is currently using a 6.5x14 Ludwig Alex Van Halen Signature Rosewood, and 10x7 Pork Pie Mahogany.)

The cymbals are a mix of Zildjian K, K Custom, A, and A Custom. They include a 6" Zil Bel, two 6" A Custom splashes, 8" A Custom splash, 8" K Splash, 10" A Custom splash, 14" A New Beat hi-hats, 15" K Dark Thin Crash, 16" A Custom EFX Crash, 18" K Dark Medium Thin Crash, 19" K Dark Thin Crash, 19" A Ultra-Hammered China, 20" A Custom Flat Ride, 21" A Ultra-Hammered China, and a 22" K Custom Medium Ride.

The percussion includes an LP Jam Block, Travis Barker Signature cowbell, 72 bar whole-tone chimes, and a mix of hand percussion. The timbale is a 7x13 Pearl Elite brass. Everything is mounted with Yamaha hardware, and Adam uses DW Machined pedals.

"This kit stays at my church," the proud owner concludes, "The most questioned part of my kit is my Japanese wedding bell. Carter has a famous Chinese wedding bell on his kit. To keep the kit complete, I searched for one that was close



to his. I finally found one and it is the closest one I've ever heard. Truly a rare find!" -Mark Griffith



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Going to the Movies, with Peter Erskine

By Peter Erskine

Scene 1: Jam session, rehearsal, or a gig.

Bandleader's Line: Let's play "Green Dolphin Street" ... and... Drums, how about you play an intro?

Spot Quiz:

- A.) Do you ask, "How long?"
- B.) Do you ask, "What tempo?"
- C.) Do you ask, "What kind of feel do you want?"
- D.) Do you just play a solo?

Answer: None of the above

Let's work our way backwards in the suggested answers in our imaginary movie scene.

An **intro** is NOT a solo. It is meant to function as a short bit of rhythmic storytelling that sets the time and feel and SOLVES the problem as far as HOW TO START THE TUNE. In this sense, we are as much plumbers as we are storytellers or musicians. By this, I mean when we call a plumber to unclog the sink, we don't expect him or her to ask us *HOW* we'd like them to unclog the sink, we simply want it unclogged. That is, we want the problem solved. Good problem solvers are valued in any setting and in any organization (read: BAND.)

Feel. You should know the feel of the song, at least if it's a jazz standard. If it's not a well-known song, or a standard, the person requesting the intro (usually the bandleader) should make mention of the style, and perhaps go so far as to snap their fingers to suggest a tempo. *That takes care of the question of tempo.* However, if you know the feel, and the tempo is being left to your discretion, then you'll be expected to handle that.

How long? This takes us back to the beginning (or the end.) An intro is not a solo. When in doubt, shorter is better than longer.

So now that we've addressed the *Spot Quiz*, what else do we need to know? Using "On Green Dolphin Street" as an example, here is an intro that I would most likely default to:

Why do I end it the way I do? To allow the melody to be played in the "open space," that is, in the clear without drums obscuring the entrance or pickup of the melody.

But there's more to this than meets the eye. Actually, meeting the eye, is EXACTLY what needs to be going on. EYE CONTACT is ESSENTIAL to best cue the other musicians when you're about to wrap up your intro, so they can make their entrance. Remember: The other players need to prep their embouchures (lips on the horn) or otherwise position their hands and fingers to start playing. So, we want to (not only) extend that necessary courtesy, but it's also a good idea to look up and make sure that everyone is inclined and ready to play!

Why would I play that particular intro? Because “Green Dolphin Street” enjoys a dual feel in most jazz interpretations. A “Latin” feel for the first part of the head (8 bars of the melody,) followed by 8 bars of swing, and so on. (“Latin” is in quotes because that’s the expression most commonly used, but “Afro-Cuban” or “Afro-Caribbean” would be more correct. The real world is not a music conservatory.) In other words, I’m setting up the time-feel idiomatically. (*There’s nothing like the smell of big words in the morning.* Name that movie?)

That’s right, you are reading that correctly... **LOOK UP.**

Scene 2: (Next song) in the same movie (*gig*.)

Bandleader’s Line: Let’s play “St. Thomas,” drums play an intro.

Your “Task List” for this Scene: **1.** Get the tempo set in your head but don’t take three minutes to do so. This should be more like a three second process at most. **2.** Know the beat. **3.** PLAY the beat. **4.** QUOTE the song. **5.** LOOK UP. **6.** HAVE FUN.

A drum intro is nothing to fear. But you’ll be doing yourself a BIG favor if you begin practicing drum intros NOW, because they are a fact of life. *Let’s move on to the next scene in our movie.*

Scene 3: Restaurant gig with a vocalist, and she’s gotten a request.

Singer’s Line: We’re going to play a request, here is Antonio Carlos Jobim’s “One Note Samba.” (*She turns to you and suggests that you start it.*)

As sweat starts to run down your brow, you wonder... Fast? Soft? With sticks?

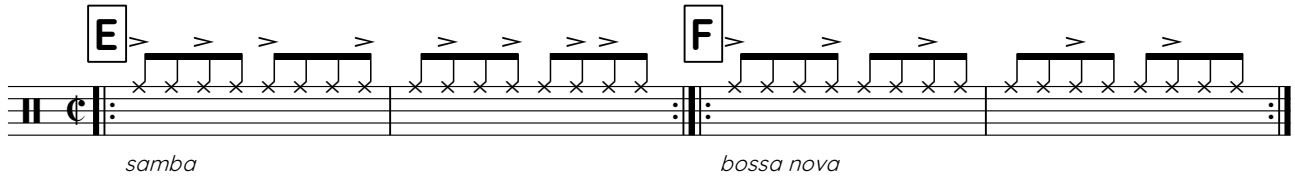
What do you do?

Now would be a good time for us to discuss the *TEMPERATURE* of a tune, and how a drum intro literally sets the stage for that. Does the singer need to specify “soft”? Not really. You’re working (in this hypothetical situation) with a vocalist, so that usually means *SOFT*. The gig is in a restaurant. Again, that usually means *SOFT*. “One Note Samba,” regardless of the tempo, is not a fiery-burn-down-the-house sort of tune, so again... *SOFT*.

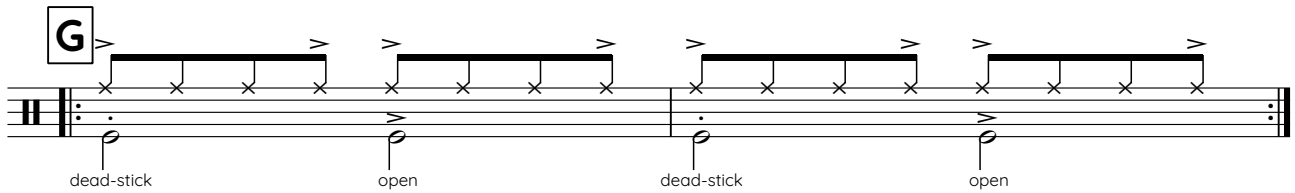
I will suggest, in this circumstance, instead of applying that samba beat that you learned in school, (again, the real world is not a music conservatory,) that you use your brain and ears and adhere to the age-old truth: The shortest distance between two points is a straight line. *What’s the simplest way to play a Samba?*

For my money it’s “all-hands-on-deck.” I’ll use both of my hands on the hi-hat with sticks (or two brushes on the snare drum) to articulate the simple essence of a Samba.

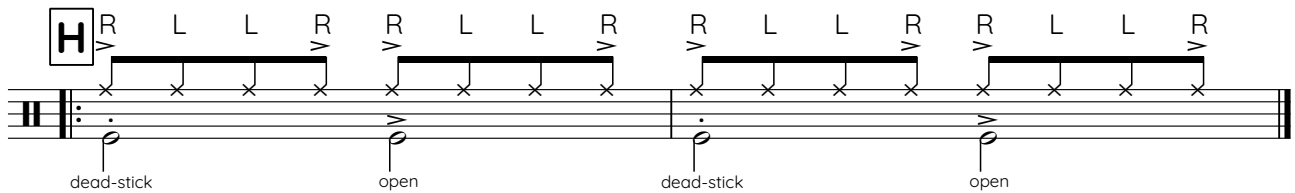
However, even when playing a "Samba," I will often default to playing a Bossa-Nova accent pattern, because it swings and it's fun.



If I add the bass drum, I play it with dead-sticking of the first note of the bar and bouncing the beater off the head for an "open" stroke. This suggests the pattern and the sound of the Brazilian Surdo drum (the 2nd half of the bar is accented.)



Now do all of this while playing the inverted double-stroke sticking that I've notated.



First: Play just the right hand and swing those notes like a shuffle while accenting the right hand to your taste.

Second: Play just the left hand, be very exact with your note placements.

Combine these two steps: This is a simple beginning of being able to play the Brazilian feel (*okay, it's a cheat, but it works!*)

End of the movie, roll the credits!

So here are the "answers" to our Spot Quiz: It's YOUR intro, so use your ears and decide if you like what you're playing or not. **Helpful hint:** Use dynamics and strive for simplicity, clarity, and musicality over flash. That said, play what YOU would like to hear. **And remember:** "You do not need to save the world with your drum solo." Besides, an intro is not a solo.

Quiz over, leave your pencils and paper at the front of the class please.



Monterey Jazz Festival rehearsal, 2017 From left; Billy Childs (keyboard), Scott Colley (bass), Peter (drums), Joel Frahm (tenor sax).



To learn more about Peter grab your copy of his Legends book at moderndrummer.com/shop

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The Muscle-Bound Myth and Weight Training for Drummers

By James Petercsak

If someone asked me to put together a list of non-negotiables – things I need to prioritize for my own well being - two activities would immediately come to mind: Drumming (obviously) and weight training. Drumming and training are a necessity for me... they are not optional. They aren't something I do 'if I can find the time.' They are a part of my identity. If I don't have time, I make time.

I've been obsessed with drums since I was a little kid. My father is a drummer, so I've been around drums and percussion my entire life. Some of my earliest memories are going to his percussion ensemble concerts at the Crane School of Music to hear some of the most thunderous and intense music of the 20th century. I jokingly say, I was doomed to become a drummer.

Weight training, on the other hand, wasn't something I fell in love with until later in life. I wasn't born with amazing athletic genetics. Quite the opposite - I don't put on muscle mass easily and my joints are prone to injury. Despite all that, weight training became an addiction for me, and I've tried all different types. Powerlifting, High Intensity Interval Training, Sport Specific Training, CrossFit, you name it – I've tried it.

But because I wasn't born with all-star athletic genetics, the nagging injuries from training was affecting my drumming. So, I had to dissect what I was doing in the gym to make sure it wouldn't hinder my playing. I certainly didn't want to become a "muscle-bound drummer." I've spoken to many in the percussion community who have similar concerns. Some don't touch weights because they are afraid of this "muscle bound" notion. But what exactly is muscle-bound? Where does the term come from?

Well, the term muscle-bound concept came from place where many myths are born... the marketing department! The "muscle-bound" myth goes way back to (at least) the 1950s when fitness companies wanted to sell isometric products and exercise programs. Why? Because weights are expensive to ship.

They made-up the muscle-bound term based around the feeling of Delayed Onset Muscle Soreness (DOMS) that accompanies an intense workout. This is something we've all felt after strenuous exercise. When muscle fibers are sufficiently recruited and damaged, it's thought that calcium, which is normally stored in a specific part of the muscle, accumulates in the damaged fibers and is unable to be transported back to storage because of depleted energy. This causes inflammation and tightness in the muscle. Although DOMS is associated with muscle damage, it doesn't really reflect the magnitude of damage and generally isn't experienced with advanced lifters, as the immune system gets "trained."

Drummers shouldn't be concerned with becoming muscle-bound but should be more proactive against protecting the joints and connective tissue. Stretching, mobility, and proper programming

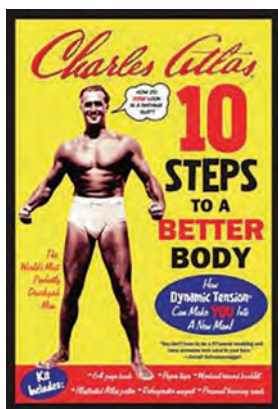
and form should be top priority. But before we talk about all of that, why should you lift weights at all? The simple answer is: If your muscles are strong, so is your health.

Weight training has so many more benefits than simply improving body aesthetics. Muscle is the foundation of your metabolism - It helps regulate blood sugar, and blood lipids, and determines almost everything about your overall health, even at times of illness. It's an endocrine organ that secretes myokines, a protein that regulates metabolism in all other tissues in the body. Muscle is the organ of longevity. Obesity, diabetes, heart disease and many other chronic health problems begin with inactive muscles and poor metabolism. Muscle serves as our amino acid reservoir. In times of stress the body can draw on muscles to protect other vital organs like the liver, kidney, or brain. Weight training helps stimulate muscle and protect muscle mass.

A study lead at the University of Michigan and published in the Journal of Gerontology found that people with low muscle strength are 50% likely to die earlier than their stronger peers. The study measured how body composition correlates with poor health risks. Results showed that strength and mortality did not depend upon illness. Rather, illness plagued those who weren't as strong as others in the same age group. At the age of 40, the average person starts to lose about 1% of their muscle mass per year. This is a much larger problem than just diminishing aesthetics. This results in lower hormonal cascades, inflammation, lower bone density, higher risk of injury, lower metabolism, and more. The problem is that most workout plans do not have the idea of joint and connective tissue safety in mind. This is a big problem for drummers. Let's examine some of the essential factors for building and retaining muscle, while preserving the health of our joints.

The minimum effective dose – Low volume training

The essence of strength training is to lift heavy stuff. It doesn't matter if it's a dumbbell, or your own body weight. If you're moving something heavier or increasing the difficulty of your workouts in some way, over time you'll build muscle and strength. But exactly how much lifting do you need? Defining this refers to the concept of training volume. When it comes to constructing the optimal training plan, the number of sets and reps is critical. Ideally, we want to find the minimum effective dose to stimulate muscle growth, and not do too much to prevent joint / connective tissue pain. You don't need more than two hard sets per exercise (not including warm up sets) to stimulate muscle growth. Traditional programming tends to give anywhere from 3-7 sets per exercise. Cross Fit is even longer with some of their WODS (Workout of the Day). It's typical to see 8-12 rounds in "metcon" style programming. I wouldn't recommend training like this for two reasons: The first is to avoid injury. The second is to make sure your form is solid and to practice the movement in your warm-up sets. The point of the warmup sets isn't to mindlessly throw weights up and down. It's to make sure your form is dialed in and you're actively engaging the muscles being trained. Then, take that picture perfect form to the work sets. A work set is where you'd lift as heavy as you can on both sets and come within 1-2 reps shy of muscular failure within



the given rep range. In general, staying in the lower rep range can minimize the chances of form breaking down. When you only have 5-8 reps it's easier to concentrate on keeping perfect technique than it is doing 16-20 reps. You'll also be able to lift heavier weight and recruit more muscle fibers early in the set.

Pick the Right Exercises

An effective strength-training program has you perform the basic movements of training.

- Rows
- Chin ups
- Presses
- Push ups
- Squats
- Lunges
- Hip hinges
- Carries

That's it! The number one mistake people make is training is thinking they need to do zillions of different exercises to "confuse" the muscle. This is another myth that was made up in the marketing department. The only reason for the confusion is to get you to buy more and more programming. But as Bruce Lee preached: "Simplicity is the key to brilliance"

Another key factor in staying injury free in the gym is placing the bigger, compound movements like a squat or a deadlift after doing some single isolation work. This will provide a pump in the muscle and joints keeping them fully lubricated. I always do some sort of single leg exercise before jumping into a squat. Most people with certain knee issues will benefit from getting a good pump in the hamstring before doing a quad focused exercise.

Instead of jumping into a heavy barbell press, try doing a dumbbell press or pushup variation before using the barbell. Even though you probably won't be able to lift as much weight as if placed the barbell lift before everything else, your joints will thank you and you'll be able to be more consistent with your training.

Now before we get into a sample program, let's focus on some mobility work in the shoulders. One common theme I've notice when talking with drummers is shoulder pain. It could be from all the schlepping of heavy hardware around, but nonetheless, a compounded problem when exercising.

Shoulder warm-up and mobility work

Band pull-apart: If you're sitting at a desk all day, these are definitely something to incorporate into your routine. Many times, problems with the shoulders develop from imbalances in the muscles surrounding the shoulder. As people spend most of their day hunched over in front of their computer keyboard, the pecs and the front delts stay shortened and the muscles in the upper back and rear delts stay lengthened. Band pull-aparts are a great way to contract muscle in the

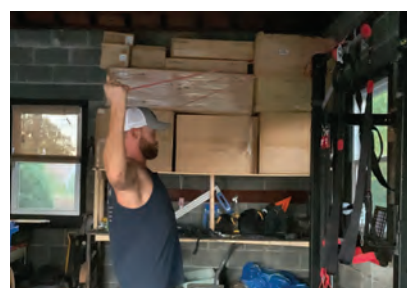


upper back while opening up the pecs. Using a supinated grip (palms up) will put your shoulders in external rotation when the band is fully stretched. If you're pounding on a keyboard all day, getting the shoulders into external rotation as much as possible will help with improving mobility.

Prone Handcuff with rotation: This is a great way to prime the shoulder girdle. Give these a shot before doing any overhead pressing or bench press. Remember, lack of mobility in the shoulder is a prescription for problems so get the work in and protect those joints.



Band face-pulls: Face-pulls are one of the best exercises to combat poor posture and offset shoulder dysfunction. Since muscles in our upper back get chronically stretched and weak as we sit slumped over our desk all day, they can use the extra attention. There are a lot of wrong ways to do face pulls, so start with a light band and walk your way back for more tension. DO NOT set the anchor point low and pull up like many people do on a cable machine. This is not safe for the shoulders. Keep the anchor point high and squeeze the shoulder blades back like you're trying to hold a pencil between them along the spine.



A proper warm up shouldn't take very long. We want to make sure our joints feel good, and we don't feel any tightness in the muscles. Most people will feel tightness in the upper body around the pecs, lats, and triceps. If you are feeling some tight area loosen them up with a foam roller or a yoga tune up ball. If you're experiencing a progressively worsening pain in your shoulders while weight training, you're likely dealing with some sort of shoulder impingement. Ignoring this and adopting a "fight though the pain" mentality will likely put you in the surgical ward at the local hospital within a short period of time.

Luckily, there is a stupidly simple exercise you can do to bullet-proof the shoulder girdle. Well, maybe not "bullet-proof," but you should be doing these. They're called "Shoulder Dislocations" which is a bit of a misnomer because you aren't actually dislocating anything. Whatever you call them they might be the best mobility drill you can do for the shoulders, and you should be doing them every day... Especially if you're in front of a computer for hours on end.

The way many people do these is a complete waste of time. Most people use a band without enough tension and simply whip their arms back and forth. Don't do that! Although you can use a band, a broom stick or PVC pipe is better. Start with a grip width that is comfortable but there should be tension when you bring the stick over your head and behind you.



You should need to fight through that sticking point when there is a stretch in your pecks. This should be slow... As you loosen up, gradually inch your hands closer together on the stick to keep tension through that "sticking point" behind your head. Doing these will:

1. Increase flexibility in the shoulder
2. Develop strength in muscles you've never heard of
3. Develop tendon strength
4. Prepare you for harder exercises

The Ramp Up Sets

Before you start your first exercise, do at least 2-3 lighter warm up sets. If you're older, or just need more practice mastering the movement of a lift, you should do 4-5 ramp up sets before your jump into your work sets. You can do 6-10 reps on your ramp up sets and decrease a bit on each successive set. So, if you are doing dumbbell presses and your first work set is 60 lbs., ramp up like this: 30lbs x 10 reps, 40lbs x 8 reps, 50lbs x 6 reps. When you move on to the next exercise in your program, you may only need 1-2 ramp up sets and you might only want to do five reps. For example, if you were going to start with 155 pounds on the bar you might do 95 pounds for 5 reps, then 135 pounds for 3-5 reps. Then you'd rest two minutes and start your work sets with 155 pounds. In general, the older you are, or the more beat up your body is, the more warm-up sets you'll need.

Firing up the Central Nervous System

On days when I'm feeling sluggish, I'll always begin with an explosive power exercise to fire up the CNS to prepare for the lifting to come. These are various forms of medicine ball throws, plyo

pushups, and push presses. If I'm training legs, I'll always start with some jumps for the same CNS boot-up. Just 3-5 sets of 5 reps can be enough to fire up your central nervous system and improve our performance for the day. The perfect time to do this is right after your warm-up; before you start your ramp up sets on your first main strength exercise of the day.

A section on firing up the CNS for weight training wouldn't be complete with discussing music:

"When we hear music, not speech, it stimulates these very ancient, primitive parts of the brain that are below the level of conscious thought." -Daniel Levitin, Author of *This is your brain on music* and cognitive scientist at McGill University.

According to a 1995 experiment by Chang and Ho, subjects were able to hold an isometric contraction for 65 seconds while listening

to rock music versus 54 seconds with no music. Another study showed an increase in grip strength when the subjects were played hard rock music versus silence or softer, more sedate music. That said, music should be an important part of your training, although I'm sure I didn't need to tell MD readers that!

Putting it All Together

Hopefully, reading this gave you some insight on how to train hard in the gym and still be able to play drums pain

free. If you got anything out of this article, I hope you realize that drumming and muscular strength aren't at odds with each other, and that "muscle-bound" myth is just that; a myth. The point of weight training is to make you feel stronger leaving the gym than when you entered. You don't need to train yourself into the ground until you can barely move. That wouldn't translate well in the practice room playing your kit, or any musical instrument. If physical fitness is something you're passionate about I would urge you to approach the weight room like you would the practice room. Study good technique and listen to your body. No matter how old or how banged up you are - there are always smarter, safer ways to train hard.

In the next article we will go over execution of some of the most popular lifts. But until then let me know if you have any questions, you can find me on Instagram @james.peterscak I'd love to hear from you!

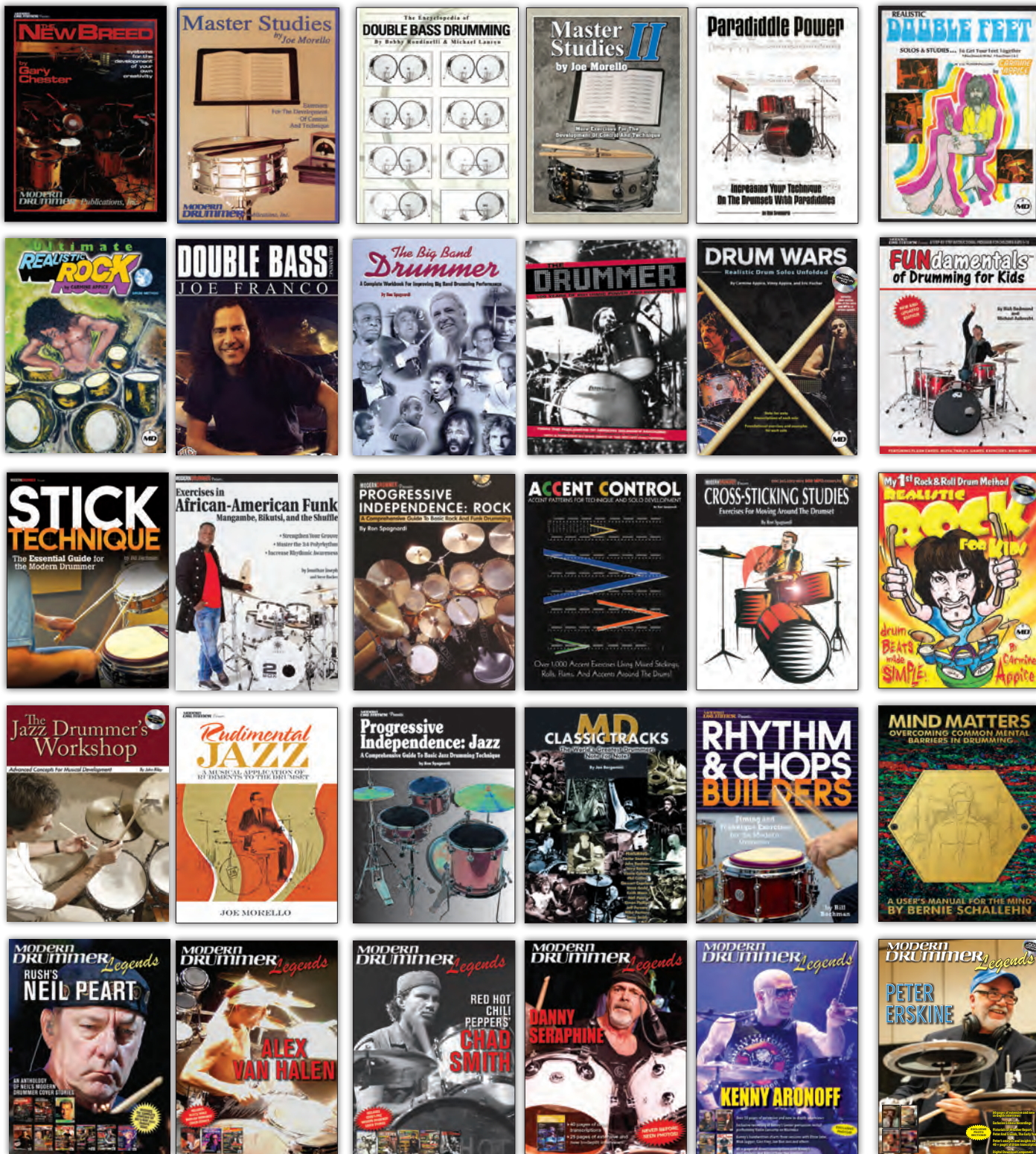
Before attempting any exercises mentioned in this article, always check with your medical doctor.

James Petercsak is a drummer / percussionist located in the New York metropolitan area. In addition to his career in performance, James has been a part of the Music Industry since 2011. He has been a featured soloist at the SoundSCAPE Music Festival in Pavia, Italy and has performed across the United States, Europe, and Asia. James has been in residence at the Banff Centre for the Arts in Canada and is a member of the Orchestra of Northern New York. James holds a Bachelor of Music degree from SUNY Potsdam and a Master of Music degree from McGill University where he studied with Internationally renowned percussionist Aiyun Huang, and Principal timpanist of the Montreal Symphony Orchestra, Andrei Malashenko.



Check out James' *Modern Drummer* profile page at moderndrummer.com

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NEW *and* NOTABLE

Mapex Re-introduces the Venus Series Complete All-Inclusive Setup

The all-new **Mapex Venus Series complete drum kit** presents an all-inclusive setup for the first-time player ready to start the "Drummer for Life" adventure. As a global drum company with a 30 plus year reputation for manufacturing excellence and a dedication to the entry-level product space, the development and re-launch of the Venus Series is a commitment to producing exactly what drummers need to succeed. The kit includes a 5-piece shell pack, complete with matching snare drum, outfitted with a complete set of stands and pedals, cymbals, a drummer's throne, and even a first pair of drumsticks. The Venus Series is available in Rock and Fusion setups in a choice of four sparkle colors Black Galaxy, Blue Sky, Aqua Blue, and Crimson Red.

"The Venus Series kit is the perfect instrument for starting a meaningful drumming experience," states Mapex Brand Manager Jeff Mulvihill. "I am thrilled to re-introduce the Venus series as a complete and affordable package allowing these first-kit experiences to come to life with smiles from first-timers, students, teachers, and parents of all walks of life."

After a 20 plus year absence from the market, the Venus series returns with 100% poplar shell construction producing a legit drum sound huge on tone and easy on the price tag. Most entry level kits skimp on the sound, but Venus kits are appointed with the same Mapex SONIClear™ bearing edge technology and attention to detail as pro-level Mapex drums producing rich tones from the toms, a



robust crack from the snare drum, and a punchy low thump from the bass drum. Including the perfect collection of stands, pedals, cymbals, throne, and drumsticks makes the purchase experience complete and easy with one simple price. Drummers no longer have to hunt down all the separate parts of the instrument. With Venus series, your drumming starts here and takes you anywhere you want to go on your "Drummer for Life" adventure. mapexdrums.com/us To find your nearest Mapex dealer: mapexdrums.com/us/locator/

Mapex products are hand-built and hand-assembled by the artisans at its wholly-owned factory. The people at Mapex have earned a distinguished reputation for designing, engineering, and building the highest quality acoustic drums. In fact, Mapex is one of the only companies of its kind to have earned ISO9001 certification - the world's standard for manufacturing excellence. For more information on Mapex Drums visit mapexdrums.com

SABIAN Introduces HHX Anthology

Sabian has announced a new collection of cymbal designs to be added to their world famous HHX series of professional cymbals. Introducing HHX Anthology, a collaboration between the Master Artisans at Sabian and world-renowned musician Jojo Mayer.

Developed over 3 years, Anthology were created to be the most versatile cymbals Sabian has ever offered. They are simplicity refined to enhance every drummer's capability in tackling the most musical styles and situations. Traditional labels of ride and crash do not apply to Anthology as they possess all of those qualities and more. It will be the player who designates the purpose of Anthology.

Jojo Mayer says, "Anthology is a return to essence. A re-orientation towards new possibilities and thinking. An instrument that transcends labels and inspires individual expression." Anthology gives the player control. When riding the cymbal, stick definition is never washed out by the spread of the cymbal. Quick accents open up and immediately return. Crashing properties range from sensitive to explosive. Anthology's



NEW *and* NOTABLE

sonic range contains warm, vintage tones spiced up to serve today's music. The feel is buttery and loose, but unique to Anthology is a well of midrange frequencies to draw upon for projection. Designs that are equally at home with a trio at a Sunday brunch as they are on an arena stage.

Anthology comes in two versions: Low Bell & High Bell and are offered in 22", 18" and 14" hi-hat sizes. The Low Bell adds more control to the cymbal, which leans toward a traditional, sensitive and elegant sound. The High Bell boosts the amplitude of a cymbal which leans to a contemporary, bold and projecting sound. To ensure this instrument makes a highly unique and personal musical statement, each cymbal's weight is measured and inscribed inside the bell by the cymbal smith.

Sabian's Director of Research and Development Mark Love says, "Developing Anthology with Jojo Mayer was an intense collaboration. Jojo always amazes both with his forward modern

thinking and his incredible drumming style and technique.

Anthology required new technology to be combined with traditional techniques to form a modern instrument that needs no explanation. The Anthology cymbals are exciting and fun to play and invite the player to explore. These cymbals offer something for everyone." Anthology's features and benefits include: Always 'there' stick sound, Extended dynamic range of crash and sustain, Controllable wash with beautiful shimmering sound, Sounds and playability applicable to more musical styles and acoustic scenarios than ever before.

14" HHX Anthology Hi Hats pair \$1,068.00; 14" HHX Anthology High or Low Bell Top \$534.00; 14" HHX Anthology High or Low Bell Bottom \$534.00; 18" HHX Anthology High or Low Bell \$753.00; 22" HHX Anthology High or Low Bell \$1,033.00. Sabian HHX Anthology models are shipping now. For additional information visit sabian.com

TnR Products Percussion Isolation Mounts Receive Fresh Branding To Match Improved Design

In the spirit of continuous improvement and better serving the drumming community, TnR Products is proud to announce design updates and the rebranding of their percussion isolation mounts as TnR TrueVibe. The snare stand isolation mounts have undergone subtle but impactful changes in shape and material for improved performance with stand-mounted tom toms as well as snare drums, providing the necessary cushioning regardless of the weight of the drum itself.

Sleek silicon bands have been added to the floor tom isolation mounts, providing improved stability while also enhancing the lifespan of the products in even the most grueling of performance scenarios. "The name 'TrueVibe' best describes the



value found in our isolation mounts, they allow drums to resonate to their greatest potential, vibrating free of the constraints that snare drum stands and floor tom legs typically create." says TnR Products co-owner Rich Wiley.

"Regardless of what the musical context necessitates when it comes to overtone control or sustain, maximizing resonance means a wider tuning range, greater projection, and a fuller overall sound." TnR TrueVibe isolation mounts provide cushioning that allows the drum to 'float' to a certain degree. In addition to improved resonance, the organization of overtones is more consonant, which means less to worry about with muffling.

Used by well known drummers including Carter McLean, Gunnar Olsen, Aaron Sterling, and many others, TnR TrueVibe provides a simple and effective way to get the most out of your drums in any scenario. For additional information visit tnrproducts.com

Majestic Percussion Releases Highly Anticipated Opus One Orchestral Snare Drum Series

Majestic Percussion announces the launch of the Opus One Orchestral Snare Drum series. Featuring the most desirable attributes of coveted vintage snare drums combined with modern design advancements, the new series was created over several years in collaboration with some of the percussion world's most notable players. Ranging in size from 14x4 to 14x7, the drums are offered in a variety of shell materials including brass, cherry, and even cast iron, which is thoughtfully reminiscent of famous vintage "sewer pipe" drums. The Opus One Orchestral Snare Drum series will be available at authorized Majestic retailers in April 2022, with the release of an additional model anticipated later this year.

Having spent extensive time testing the series, international performer and educator She-e Wu shared her excitement on the release, "The Opus One series from Majestic is exactly what the percussion community has been waiting for! Simple, elegant, and unique. The wide spectrum of sounds guarantees to fulfill anyone's musical needs."

Principal Percussionist of the New York Philharmonic, Christopher Lamb, agrees, "The Opus One concert snare drum series by Majestic will reach every musical itch any percussionist could have. The momentum and fresh thinking that is embedded in the development of these instruments should lift the snare drumming community out of its present rut."

Nic Milliner, Majestic USA Brand Manager elaborates, "After years of development, the Majestic team is thrilled to finally make this series a reality. With the unique pallet of sounds and an amazingly broad range of dynamic presence, the drums in this series are destined to be fixtures on concert hall stages for decades to come."

Each model comes equipped with its own set of hybrid snare cables, specific drumhead combinations and suggested tuning ranges to help players achieve a great sound right out of the box. Additionally, each drum in the series was curated with a custom-designed frequency



modifier accessory to help players achieve a wide variety of sonic textures. The drums are perfectly suited for professional orchestral stages, modern percussion ensembles, solo performance, or a variety of audition situations in addition to providing a thoughtful

option for high-level school programs that prefer the streamlined design and reliability of a single throw-off style snare drum.

Majestic Percussion can trace its beginnings to 1921 with the founding of the Van der Glas company in Heerenveen, The Netherlands, but the official "Majestic" brand name was born in 1960. Majestic quickly earned a reputation for producing high-quality drum sets throughout Europe.

Over the years, the brand



has expanded to include Majestic Marching and Concert percussion including a complete line of timpani. Recognized for worldwide for

tremendous quality of sound and craftsmanship, Majestic joined the KHS family in 2003 and further expanded their production to include a full range of marching, orchestral, and student percussion instruments.

Today, Majestic Percussion instruments are featured in performances across the globe. Majestic has become the preferred brand of many discriminating percussion performers, educators, and notable artists, who know they can rely on carefully constructed instruments born from both traditional percussion heritage and a culture of innovation. For additional information visit majesticpercussion.com



PRODUCT CLOSE-UP

Evans Snare Tune-Up Kit (UV1 & Calf-tone)

By Nic Kubes



Innovative Percussion A7X Stick

By Nic Kubes

The snare drum is a sensitive instrument. However, while cracking away one backbeat at a time, all the intricate parts that factor into one's snare tone can often go forgotten. Overhauling your snare drum can be a lengthy, frustrating process. Without the correct tools and steps to follow, even finding a place to start can be intimidating.

The Evans Snare Tune Up Kit features everything needed to transform your snare sound. In each kit you'll find some of the best batter and snare side heads Evans has to offer, along with Puresound Custom Pro Steel Wires, EQ Pods, ProMark Rebound 5A drumsticks, a Tuning Key, as well as lug lubricant, polish, and a microfiber cloth.

There are two different versions of the kit, either including a UV1 or Calftone batter head. The durability, versatility, and consistency of Evans' patented UV-cured coating provides the player a range of sonic possibilities. When matched up with an Evans Snare Side 300 head and a Puresound Custom Pro Steel 20-strand snare wire, they provide an open yet controlled tone that is ready to be dialed in to the most demanding drummers' specifications.

Calftone has a vintage look with a deceptively modern sound. Its synthetic calfskin construction yields a warm, full, and rich snare tone, while leaving plenty of room for sonic experimentation. When combined with an Evans Snare Side 300 head and a Puresound Concert Series 16-strand snare wire, Calftone's exceptional warmth and response begin to truly stand out.

The presentation of the kit is inviting, and despite containing a wide variety of components, its layout remains clean and concise. The base of the box contains all of the parts and heads, while the inside of the lid greets you with an introduction and detailed (but easy to follow) instructions that outline the whole tune-up process. This includes step-by-step graphics. Opening the box felt a little like Christmas morning, this kit is like no other drumhead package out there. Retailing at \$69.99, both the Evans UV1 and Calftone Tune Up Kits are a deal that will leave you with a refined snare tone, and a deeper understanding of your drum.

daddario.com



This new addition to the Innovative Percussion roster of products certainly represents a real ambition for quality. The A7X Brooks Wackerman signature drumstick slides right into your hand quite comfortably, and clearly states its purpose for rock and metal drumming.

Hickory is known for its durability for the hard hitting player, but has the advantage of being a medium weight. When compared to the heavier Oak and lighter Maple, Hickory is the most well-rounded of the three wood types in terms of durability and weight. This model is unique to Innovative Percussion, with a length of 16.5" and a diameter of .626" at the hand, which tapers slightly outward to .630" at the shoulder of the stick. There is then a mild taper toward the barrel tip which helps keep the stick balanced. These attributes help create a powerful sound that can be maintained through the faster sections of music for which Brooks' band Avenged Sevenfold is known.

While slightly lacking in rebound feel, the 'throw' of the stick is intentionally brought to the forefront and will satisfy the needs of the rock/metal player for which it was designed. My personal favorite aspect of the stick is its drag feel. Drag refers to the amount of friction created when loosely pinching and dragging your pointer finger and thumb down the stick, from front to back. The natural finish of the A7X provides an excellent, balanced amount of drag so the player doesn't have to grip tightly, without the fear of it flying out of their hand. There is no coating, just a straight-up good feeling drumstick.

All in all, these are some of the best feeling sticks Innovative Percussion has produced. Any level player will be able to take advantage of its design features, and feel them in their playing.

innovativepercussion.com



UNLIMITED CHAD

BY MARK GRIFFITH

PHOTOS BY TRAVIS SHINN

It's becoming an annual event on my calendar. Chad Smith and I seem to talk every February. And since we talked last, Chad has been very busy. He has just recently completed another Ozzy Osbourne record, a new Eddie Vedder record, a new Morrissey record, and an Iggy Pop record. He is even doing some live dates with Eddie Vedder.

But the big news is that The Red Hot Chili Peppers have a new record called *Unlimited Love*, and it's really good! As always Chad's drumming is stupid-funky and he creates some perfect drum parts and grooves. Like usual, many of the new songs have some new musical twists, yet the funky foundation of Chad Smith and Flea is omnipresent. Guitarist John Frusciante is back in the band, and Anthony Kiedis' vocals are outrageous and flowing as ever. But there are definitely some new ingredients to the Chili Peppers musical recipe. You never really know what a Red Hot Chili Peppers record is going to sound like, they are all different, but *Unlimited Love* provides an exciting musical trip of all killer no filler. Chad and I began talking a little bit about the entire Eddie Vedder recording and touring experience. I also wanted to find out more about working with two of the biggest producers in today's music scene, Rick Rubin and Andrew Watt. Then I told Chad that I hear a lot of 1970s inspired sounds on this new musical trip that the Red Hot Chili Peppers are taking us on, called *Unlimited Love*.





MD: You sounded really good on the Eddie Vedder tour, but that was a completely different vibe from what we usually see you in with the Chili Peppers.

CS: It is just so nice to be out playing with people again and playing in front of people as well. This "Earthling Tour" is short and we're doing smaller places so that's nice too. Eddie is like our generation's Bruce Springsteen, that's what he reminds me of. I've known him for a long time... He's the everyman. He's got his causes, but he doesn't ram them down your throat, he's earnest, authentic, and he means it. The audience hangs on his every word, so this is a cool thing to be a part of. His new record came out really nicely, and we're all having fun playing that music. Live we also do a bunch of B-side covers, and a few Pearl Jam tunes as well. At the end of a two-hour show, I have run out of ideas to play, my tool bag is empty at the end of every show.

MD: That's a great feeling to have.

CS: With the Peppers I get to play anything and everything, and just go crazy. But with Eddie it's a rock and roll show.

MD: Did you do Eddie's entire new record *Earthling*?

CS: Except for one track where Ringo came in and played on "Mrs. Mills."

MD: Did you get to watch Ringo record?

CS: I wish I did, but they did it at his house. We did the record pretty quickly in typical (producer) Andrew Watt fashion, I dig working with Andrew.

MD: So how did this new Chili Pepper record come about?

CS: We literally stated working on this in the middle of COVID. John Frusciante had rejoined the band, and we started writing with him in January. Then in March (as we all know) everything shut down. The four of us and Chris Warren went into a room and we started writing. It was different because there was no pressure, no expectations, the world had shut down. We just sat down and played, which was great. We wrote a lot of music, enough for a couple of records.

MD: Is that how you guys usually write, or do you guys usually come in with tunes written?

CS: We usually do it like this. Tunes come out of jams, sometimes someone comes in with an idea. We never come in with many fully formed songs. The only thing that was different this time is we had lots of time. We wrote a lot of music, and we didn't go into the studio until we felt like we had more than enough music for a record. Then we wrote a few more tunes in the studio while we were recording. By the time we went into Rick Rubin's *Shangri-La Studio*, most of the tunes were pretty much done. So the recording process happened quickly and it was very easy. We got the basic tracks done in a month, and then John went in and did his thing with guitar solos, and Anthony did the vocals, and that was it. Other than being in the middle of this weird COVID time, it all came together pretty easily.

MD: Do you guys usually track like that?

CS: Yup, most of the time everything is live off of the floor, we are all playing at once. However, we did the last record differently, Danger Mouse produced it, and he likes to do things differently. We thought it might be cool to change things up, so we tried it. But with John back in the band, there is a magic of having everyone there playing at the same time. There's a great push and pull that we have, and I think it's important for us to all be playing together. That is what Rick Rubin likes too, so we went back to our tried-and-true process, and it worked. It sounds live, it's fun, and it sounds real.

MD: If it ain't broke, don't fix it. I have always been intrigued by Rick Rubin, and you guys work with him a lot. What does he bring to the Red Hot Chili Peppers?

CS: We've known Rick for almost 30 years, he's done most of our records, so we really trust him. He has great musical ideas but he's a fan of music. He doesn't play an instrument, he's not an engineer, he

just loves music. He has great ears, he loves great songs, and he loves all kinds of music. Our band has a pretty wide musical palette that we draw from, and so does Rick, so we all relate on that same level. With Rick, the song rules! He doesn't care about some specific sound, or fancy playing, it's all about the song with Rick.

Sometimes (as a band) we tend to go off the rails a bit. Remember when you were a kid, and you went bowling they would put the



Travis Shinn

bumpers up, Rick is good at putting the bumpers up for us. But with any group situation there are compromises involved as well, and he is really good at that. In the past, when Rick has had a specific vision about something, and we just weren't seeing it, he would back off. However, more often than not, his ideas are helpful. He makes a lot of suggestions about arrangements, and he's usually right.

Rick and I have worked together a lot. I have worked with him in other situations where it's someone else's record and he's producing and I'm playing drums. I've watched him work. He is good at finding the one special thing that a songwriter is trying to convey with a piece of music, and Rick really helps them bring that idea to the forefront.

With the Chili Peppers we have played him some stuff in the past

us as a group. Often, we can't hear that because we're so "in it" at the time. Sometimes you can be so "in it" that you don't see the forest for the trees. He and Anthony work really well together on vocals, and with John coming back, bringing Rick back seemed like the right thing to do.

MD: I don't know if it was an intentional thing, but this record has a real 70s vibe, and a few downright folk-ish flavors as well.



that we thought was the greatest thing in the world. He'd say, "Yeah, you guys did that on *Californication*, and it was great then too." Then we'll all just calm down and it's back to the drawing board. But then we'll be jamming on something the next day and he'd say, "Take that re-intro to the second verse, and make something out of that, because that is amazing! He knows and finds the unique thing about

CS: Great! I love 70's rock, I grew up on that shit. You're not the first guy to make that observation, but it wasn't intentional. We've made a lot of records, and you always try to keep changing and growing. As an artist that's what you must do. So as a band we have all these influences that we can draw from. We never pre-conceive that we are going to write a song or an album in "this" style, or with "that" sound,

it just happens.

Sometimes I'll hear a song and it will make me think of a specific drummer. I'll wonder, "What would Mitch Mitchell play on this?" You just have to stay open minded, trust your instincts, and play what you feel. I have to say, everyone in this band really loves music, and loves all kinds of music, and someone is always bringing in a new influence or color to the palette.

I am also always asking my kids what they are listening to, you know I'm not usually listening to Dua Lipa or Post Malone. I work a lot with (producer) Andrew Watt (he produced Eddie Vedder's *Earthling*.) He's always working on big pop records, so I learn about that stuff from him too. I know people love those records and are connecting with what those artists have to say, so I listen to them to learn more about that music too. I've learned that Dua Lipa is the real deal.

MD: So was there anything specific stylistically that was brought to

the table for this record?

CS: At this point we don't really even talk about it. Flea and I have been playing together for 30 years or so. John brings in these great melodies and chord structures, and Flea and I put the funk thing underneath, and then Anthony creates these other-worldly lyrics. Initially, you follow your instincts, then suggestions are made. You want the song to be the best it can be, that's the goal! To make that happen you have to be open enough to take suggestions. You have to be open and willing to make something better by accepting someone else's input.

With the drums, I am finding out more and more that it's not about a great drum sound, or a great lick, it's about creating the right drum part for the song. If I'm *really lucky* I might be able to create a little hook in the drum part that might make the song even better. That's what Ringo did. He had all these great little hooks in his drum parts

RICK RUBIN

THE LEGENDARY PRODUCER TALKS ABOUT CHAD SMITH, RED HOT CHILI PEPPERS, AND UNLIMITED LOVE.

BY MARK GRIFFITH

Producer Rick Rubin is a modern music legend. He has produced the Beastie Boys, Run DMC, Public Enemy, Weezer, Metallica, Johnny Cash, The Dixie Chicks, The Red Hot Chili Peppers, and much more. His producing work with the Red Hot Chili Peppers has helped create their most iconic records from the past, and their brand new recording called *Unlimited Love*. Chad Smith and Rick Rubin have also worked together a great deal on recordings outside of the Peppers. Since they have such a long and successful working relationship together, I wanted to ask Rick a few questions about working with Chad and about the new Red Hot Chili Peppers record, *Unlimited Love*.

MD: As someone who has worked with the RHCP for a long time, how is it different working with them today on *Unlimited Love*, as opposed to when you started working with them on past records?

Rick Rubin: The process has been fairly similar compared to the first time we recorded together and ever since. Basic tracks are performed live after preproduction and working on arrangements. Additional parts and vocals are added, then we mix. We have always recorded lots of songs for every album project, and this was no exception.

MD: As someone who has worked with Chad both in the RHCP and outside of the band on other projects, how does he play differently in the RHCP and on someone else's record?

Rick Rubin: Chad is always remarkable. In the band, he makes it more personal, though we all are always working in support of the song, so the song dictates the direction of everything we do. Whenever we work together, I always rely on Chad not only for his performance but also to listen and find the best takes. We work on a lot of material quickly and there is a dizzying amount of material to sort thru.



Annabel Mehran

MD: What does Chad bring to a recording project, and what does he bring to the RHCP?

Rick Rubin: Chad is wildly energetic, solid, groovy, and able to alter sections or find solutions to problems immediately. He is consistent with machine like precision, yet with all of the soul of the most passionate of all musicians. Everyone he plays with is lifted to levels they may not have been aware that they could reach. Chad is a secret weapon in the recording studio.

MD: How do you approach Chad (or any musician) when a part just isn't happening or needs to be edited-changed?

Rick Rubin: We discuss changes openly and plainly. We are all there for the same mission, to create the best thing we can. There is no room for

ego in the process, and we all discuss anything we notice with any potential to improve.

MD: Talk about the importance of a musician being able to take constructive criticism from a producer.

Rick Rubin: It's truly a collaborative process. We agree before starting projects to try every idea, and when we do, more often than not, we all agree what's best. If we don't all agree, we continue working and trying options till everyone believes it's as good as it can be.

MD: Chad told me that you are always making musical references in the studio. What is the strangest or most effective musical reference you made while producing the new RHCP record *Unlimited Love*?

Rick Rubin: I remember that I suggested we listen to an Issac Hayes song that went on for a really long time. It was grooving along for a while before the vocals came in. I don't think the idea resonated much

with anyone and we moved on.

MD: I know you are a lover of ALL music, what have you been listening to recently?

Rick Rubin: Probably more classical music than anything else.



that made every song even better. Those hooks might be the groove itself, or something in a fill, or whatever.

MD: Or maybe the hook is in what you don't play.

CS: Yeah Ringo did that too. When you're younger you want to play and say LOOK AT ME with your playing. But in time you find that that approach doesn't really serve the song, in fact it's actually *taking away* from the song. The drummer's job is to make the song feel good. In this band I'm trying to lock in with Flea to create a good feel for the song.

MD: Speaking of Ringo, On "Tangelo" you sounded exactly like Ringo, because of what you didn't play. In a way, that tune reminded me of "Blackbird." Every time I hear that beautiful tune ("Blackbird,") I am thankful that Ringo had the good sense to say, this song doesn't need drums, and he sat it out.

And let me be clear, that **isn't** a slam against Ringo, it's the *ultimate compliment*. Sometimes the toughest musical decision to make is to just lay out. And that's what I was reminded of on "Tangelo."

CS: Sometimes no part is the right part, I agree. I think that comes from thinking like a songwriter, or a non-drummer, and asking yourself what is the best thing for the song? How do I serve the song? Sometimes the answer is not playing, you put your ego to the side, and concentrate of the song. There is always time for that other shit. Hell, I do my best Keith Moon imitation on "These Are the Ways," so why not do my best Ringo on "Tangelo."

When John came in with "These Are the Ways" I heard those suspended chords and said to myself, "The Who-Keith Moon." When

we started playing it, I heard "I Can See for Miles" in my head, and I just said to myself, I'm going for it! I just let my instinct take over. But then you wonder, "*Is this the right approach?*" Then the guys in the band turn around and give you the nod and a smile, and you realize that it's working for the tune.

MD: Look at the notes that I took as I listened to each new tune before we talked; when I heard "These Are the Ways" I wrote down, "Sounds like the Who, Chad doing his best Keith Moon."

CS: Cool, I'm glad you heard that, mission accomplished!

MD: Let's go down the tunes from the new record. "Black Summer" sounds like an Irish folk song?

CS: I just saw Mike from Incubus today at the coffee shop, and he had just heard that song, and he asked me if Anthony was singing in a "pirate accent?" When I first heard Anthony's vocals for that

song, I asked him what that was all about. He told me that he was playing a character, so that makes sense. John came in with a demo of that, and he recorded it with a hip-hop style breakbeat. So I did my own version of that break-beat, and for the most part I stayed with that groove to create a hypnotic thing.

MD: Were you leaving a little extra space for the rhythm guitar on that track?

CS: He's playing a very rhythmic part, so there was no need for me to mimic him or play the same thing, so I just gave him have that space. John is a great rhythm player, so I am just staying out of the way on that one.

MD: The drums sound great on this record, and the snares sound



especially good. It sounds like you were switching snares between songs. Do you recall what snare you used on that tune?

CS: You've got good ears. Ryan Hewitt engineered and mixed the record, and we did it to tape, which was really cool and it sounded amazing. Ryan did a fantastic job. The snare on that tune, and a lot of the record was the Ludwig Alex Van Halen Signature Rosewood snare. I was playing a lot of grace notes on that song, and they sounded really articulate on that drum, that's why I used it.

In rock and roll, the snare drum sound is the real voice of the track. I am lucky enough to be able to call some people in LA in when we're

recording and say, "Bring me all your snares." But that Van Halen snare was perfect for a few tracks.

When Chris Warren (my tech) and I hear a song, we talk about what sound we think the track needs from the snare drum: short, long, deep, tight, cracky, whatever.... And if I wasn't playing the right snare sound, Rick, Chris, or I would notice and switch out the snare. I do like to try and match the personality of the track to the snare sound. For this record I had some Black Beauty's, a Bell Brass, some Pearl's, and some Craviotto's and DW's.

MD: On "Here Ever After" the drum sound has a strong 70s vibe. Were



you going for that?

CS: That song has a Siouxsie and the Banshees post-modern vibe.

Their drummer Budgie would play all these cool tom grooves, so that's what I was hearing on that track. Flea is playing a busier 16th note line, so (again) I'm just staying out of his way. When Anthony started rapping over that groove, I just lit up, that's a great track.

Because there are a lot of toms on that, I might have added some dampening for that track, just so you could hear the articulation of the toms a little more. Most of the time my toms are wide open, but for that track I think I did dampen them a bit.

MD: "Aquatic Mouth Dance." I won't ask about the title, but how about that track?

CS: Yeah, don't ask me about lyrics! That tune started with a Flea bass line. That's just a straight up funk tune.

MD: I won't say that groove sounds "worked out," but you three are fitting together like a puzzle on that tune, do you ever have to work grooves like that out, so there is space for everyone to do their thing?

CS: We might do some arranging so someone gets a little more space on the verse or on the bridge, but in general, no we don't work

and I figured out which snare drum notes should be left out of that groove. John is playing a bunch of volume swells on that track, so I needed to really just lay it down. I played the hi-hats really straight on that, I usually swing my hi-hats a bit. But on "Not the One" I didn't swing the eighth notes on the hats at all.

MD: We mentioned Anthony and his lyrics a while back. He is pretty wordy when he sings. Sometimes he fits a lot of words in each bar. Is he as affected by tempo as other singers are? I've had experiences with different singers who are very precise about tempos.

CS: Yes, Anthony is 100% aware and very conscious of tempo for the reason you just mentioned. He's a very rhythmic singer, and (you're right) there are usually a lot of words in our songs. So my job (especially in the studio) is to make sure the tempo is in the right place for him to be able to get his flow and do what he does. I always make sure I ask Anthony if a tempo feels good for him. The vocals are a huge part of what we do, so the tempos have to be right. When we play live, I am locked in on him, because he might give little signs to me that a tune might be a little too fast or slow. By this point, I can almost hear, just by his vocal cadence, if a song isn't the right tempo.



out grooves. That's just us after a long time of playing together and knowing how each other plays. Rick is really good at that as well. He will help us arrange some grooves in the studio. Something I did do a little different on this record was actually playing more drum rolls.

MD: There is a point on this tune, where you play a nice closed roll, and the tune just responds and everybody opens up.

CS: Thanks. When I was listening to the playbacks of this, I also noticed that my "go to" sound-lick for bringing in a section is a little open hi-hat thing that I do. I do that a lot, maybe too much.

MD: Do you know where that idea could have come from?

CS: I've been doing that for a long time, and I need to stop it. But... no, I don't know where I picked that up. But that and playing little grace notes into and before big kick drum notes is something else that I do a lot. I like to make the grooves a little rounder, and less angular, and I think those little grace notes help do that.

MD: The drumming on "Not the One" sounds programmed, is that you or a program?

CS: That was me. Rick and I spent some time working that groove out, originally, I was playing too much snare drum in that beat. Rick

That's part of creating a pocket, if a singer can't physically get the words out at the tempo that I create, that's my fault, and I have to fix the problem.

At the end of the day, at least for playing live, *no offense to anyone else*, the fans need to feel the groove from the drums, and they have to be able to sing along with the lyrics. It's really about drums and vocals, and if we get that shit right, everything else will be fine.

MD: On "Great Apes" you play a nice "hooky" two bar groove, are you are feeling that as an eight-beat repeating phrase, instead of two bars?

CS: You probably have thought about that groove more than I have. Yeah we were probably just hearing that as a longer phrase.

MD: The song really takes off during the guitar solo on this tune.

CS: I feel like during a lot of the guitar solos on this record, Flea and I really went into "Cream Mode." It's a lot of fun when our band starts improvising and going into "*super-sonic-mode*." Everybody has chops, that's a given, but it's all about listening, if you aren't using your ears, it's not going to work. If you are going to bury your head and just play your part, that's fine for some bands... But in a band like ours you have

to be musically empathetic, supportive, and be listening and trusting the guys around you, that's all a part of improvising.

MD: "It's Only Natural." What were you guys going for on that tune?

CS: That almost R&B, I stayed on the hi-hat for the whole tune. I remember thinking that I wanted to approach this tune like an old R&B tune. In the 70s R&B drummers wouldn't go to the ride a lot. In rock music going to the ride in the chorus is the obvious thing to do, so sometimes it's cool to make the less-obvious choice. The R&B guys would stay on the hats. Maybe they would open them up a bit in the chorus, or maybe play some hi-hat barks, but staying on the hi hat and away from the ride was a conscious decision that I made on that tune.

MD: No one ever talks about Al Jackson Jr.'s *ride cymbal sound*, it's all about his snare, bass drum and hats.

CS: HA! Absolutely! And don't forget about the wallet on the snare drum. *Did he even have a ride cymbal?* He did it all on the snare, bass, and hats. Great point!

MD: "She's a Lover." That's got a strong 70s influence too.

CS: The working title for that was Zapp.

MD: Like the 70s band Zapp?

CS: You're right Zapp was a 70s funk band, so that is probably where that working title came from. Damn, I haven't thought about this stuff much at all. I'm at my best when I'm *NOT* thinking. When we record, give me two or three takes, after that I start thinking and then I'm screwed. With Flea and I, if we have gotten to take five, six, or seven... We're thinking about it too much, and it's time to move on and come back to it later.

On the other hand, sometimes you'll be working on a song, and someone will change their part. If one guy changes something in their part, that might mean that you have to change your part to accommodate the change that they just made. That's as much as I want to think.

When I do records with Andrew Watt I am always there listening as they are writing a tune. However, while the songwriters are talking it down I'm not sitting at the drums. Instead, I just sit and listen as I think about my drum part in my head. When they are talking down the tune, I can process and create my drum part for the song. Then by the time I sit down at the drums, *if I can get the arrangement right*, I can get the tune in one or two takes. That's always the best way for me, because it keeps the excitement, and it's not thought out yet. In fact, Andrew won't even let me sit at the drums while they are working out a tune. Because he doesn't want me there thinking about the part and working it out on the drums. He knows that for me to get a great take, it has to be the first or second time that I am actually playing the tune at the drums, not after I have been sitting there at the set thinking about it and working stuff out. When I am recording a song, I'm just trying to make the arrangement work, and play with good dynamics. That's when I'm at my best, when I'm not thinking about what I'm playing.

MD: "These are the Ways," like I said, when I heard this tune, I immediately thought of the Who..

CS: That's it, you nailed it. Next...

MD: C'mon, we gotta say more than that.

CS: I heard that song, and I knew it was my chance to go for all my Keith Moon stuff. Lots of snare rolls and big fills. When we were recording that, we all felt like we were in our 20s again. That will be fun to play live!

I love Keith Moon, who doesn't? His playing is just exhilarating. It's a shame that he always gets lumped into his reputation thing, "The Wildman," "Moon the Loon," all that crap. But you have to remember at the time of the early Who, drummers were playing pretty "straight." Then when Moon came along in 1965, that began a whole new



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ballgame. It wasn't only Moon as a great performer and a showman, but it was the way he approached the drumset. It was no longer about "just" keeping time on the hi hat and the cymbals. Moon was about big fills, and cymbals crashes all over the place. I remember listening to *Quadrophenia* and hearing crashes in the middle of big fills. At that time, nobody was doing *THAT*. Keith Moon is the quintessential drummer for having his personality directly transfer to how he played the instrument. He wasn't bashing mindlessly, he was

listening and supporting, and playing in the musical holes, he played around Daltrey's singing, Moon had great ears.

The Who was such a different band, you had Entwistle and Moon playing all their crazy stuff. Pete Townshend was sort of the "drummer" in the band. As the fantastic rhythm guitarist that he is, he was really the timekeeper of the band.

MD: We're getting off subject here, but I always wondered about Moon and Entwistle. How did two guys who played as much as they



both did, never step on each other's feet? They never seemed to get in each other's way. It was amazing.

CS: I know. How the hell did they do that? How did it not sound like a trainwreck? Amazing. When someone "tries" to play like Moon, they play crazy, all over the place, and it always sounds awful. His playing was so unique and just indescribable.

MD: Someone asked me to describe Keith Moon once. And all that I could think of was that he sort of sounded like an avant-garde jazz drummer playing rock music. He sort of reminds me of Rashied Ali, Sunny Murray, Milford Graves, or someone like that. There was a "pulse," in his playing, but there often wasn't "time" or a "beat" being played. I know that sounds a little pompous, but that's my best attempt at describing Moon.

CS: I think that's a great explanation! And remember all of that was happening in a rock, pop, song setting; And he was fitting it all into a four-minute song. That ain't easy to pull off, and still have hits!

MD: We can all put on our Bonham hat, or our Charlie Watts or Ringo hats. I love all those guys and have deep respect for them. But I've never heard someone who could put on "The Keith Moon hat."

CS: God bless him.

MD: "Whatchu Thinkin'" is another classic Chili Peppers tune.

CS: In the Peppers, lots of time John and Flea will start a tune by going off in their own little harmonic world, that's when they start talking about and playing crazy chords and inversions. Whenever they do that as an intro, I just let them go, I don't want to get in their way. Like we were saying about Ringo, sometimes laying out of a section of a song can make the song more exciting, because when you come in, it really jumps to the next level. Not to mention the fact, that all the guys in this band have such good time, they don't need me to keep light time with a cross stick or a hi hat or something. If I do that, they'll just wave me off, because they don't need me to do that. If I lay out completely and let them play, then when I come in it's much more powerful!

MD: You lay out a little on "Bastards of Light" too. But when you kick the groove up a notch behind Anthony's megaphone vocal-rapping section, you play one of your best grooves ever!

CS: Rick Rubin is really good at making suggestions of where and when to lay out. That groove that you mentioned was John's suggestion. At first, I heard that section as a Led Zeppelin Bonham thing, but he wanted it funkier, more syncopated, so I went with his suggestion, and it worked.

When we started working on that tune, I played this pounding quarter note thing at the beginning, but it just didn't work. It was kind of dorky, so we took all that out (thankfully.) It was a perfect example of "a better musical choice was made" by removing that and just having me come in later.

MD: With all of these funky and rhythmic guys in the band, I've always wondered if anyone else in the Peppers plays drums?

CS: Flea plays drums a little, *he's got like two beats*. I think my gig is safe.

MD: They are all just so rhythmic, they sound like they could have some drumming background.

CS: I know what you're talking about, but no. John and Flea each program some great stuff, so they can make really good drumming suggestions, and they can make very "tuned in" drummer references.

MD: "White Braid & Pillow Chair."

CS: Don't ask me what the hell that song means either, that's not my department.

MD: "One Way Traffic." That's a hit to my ears. The way that you guys wove everything together actually sounds Peter Gabriel-ish to me.

CS: Wow. That came out of an earlier jam that we did. In the second half of the song, we have these big AC/DC type hits that come out of nowhere, I remember when John suggested that, I thought he was nuts, but they work.

MD: That bass solo on the fade out is good too. Do you have any thoughts on playing behind rock and roll bass solos, not many of us get to do that.

CS: Yeah, that's a great bass solo! When he's soloing, he really improvisational, there might be a few signposts along the way, but I'm just listening, supporting, and reacting.

MD: "Veronica" sounds like it could have been a little difficult to record.

CS: That's another little nod to Ringo. We wrote that in the studio, and it goes into that three thing. I had to put a little work in to create a fill that set up that transition well. Each transition is a little different. When we recorded that there was a lot of eye contact in the studio, at the end we do a sort of Beatles "She's So Heavy" thing where we get to jam a bit. I really like the way that tune came out, I'm proud of that!

MD: Do you guys rely on eye contact a lot?

CS: In the studio we are eight feet apart, and there is a lot of eye contact. Live, I'm only on a 16" riser, I hate being up real high and looking down on everybody. I know sound technology has come a long way, but when we play live, we are all sort of in "Neil Young mode," huddled around a drum set looking at each other and grooving. That's where it has to start, all of the other entertainment value, and production stuff is nice, but it has to start with the band playing together. We improvise a lot, it's fun, if you blow it, so what, it's not the end of the world, but you gotta go for it!!!

MD: "Let 'em Cry" is super funky!

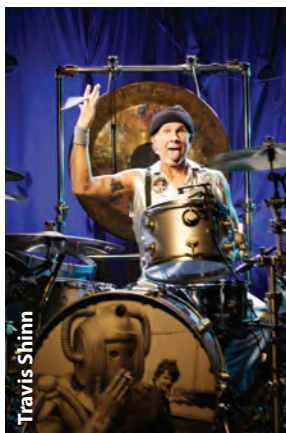
CS: There's that open hi hat thing that I do too much! I just remembered where I probably got that... It's a Sly and the Family Stone thing, that lick is my bad Greg Errico impersonation. This tune to me, is just Sly.

MD: Do you remember the snare on that, it's a great sound.

CS: That's my steel Craviotto. I have a 5.5 that I keep tuned down a bit. I usually crank up my steel snares, but that one I keep tuned medium, and it's great. Ryan loves that drum.

MD: "The Heavy Wing" sounds like a Foo Fighters tune.

CS: We've had that one for a while. There are a lot of good dynamics in that one, that will be fun to play live. We did a lot of tunes on this record, and none of them are throw-aways. And we have another whole batch of tunes done that are great too.



CHAD'S GEAR THESE DAYS

Chad and I were joined by his longtime drum-tech Chris Warren to talk about Chad's choice of gear these days. I had a lot of questions about the unique looking Drum Workshop set that Chad was playing on the Eddie Vedder tour, which is the set that is pictured through this article. Chris has been Chad's tech for almost 23 years, and Chad will be the first one to tell you that Chris knows more about Chad's gear than Chad does. Chris has also teched for Fish from Fishbone, and Jack Irons before Chad joined the Red Hot Chili Peppers. There is a lot going on in this drum set, and it's obvious that Chris and Chad got creative when creating this set.

MD: Let's start with the drums that you used for *Unlimited Love*.

CS: I used an old 70's Gretsch kit. I use whatever equipment serves the music best for recordings.

MD: Were they the same old Gretsch's that you have recorded with in the past?

CS: No, this was a different set. I've done a million records with a 70's Black Nitron Gretsch kit that Drum Paradise has, but they weren't available this time. The drums on this record are natural Gretsch's in almost the same sizes, 24, 13, 14, 16. I usually use a 12" rack tom, but this kit had a 13, so I went with that. We tried putting the drums in a bunch of different places at *Shangri-La Studio*, until we found the perfect position for them. I wound up building a little riser for them. We found a sweet spot in the corner which is now where everyone records the drums in that room.

MD: How about cymbals?

CS: I changed cymbals around a lot too for *Unlimited Love*. I used my normal Sabian's but I changed the ride depending on the song as well. I used some of the newer Zildjian Avedis cymbals. That's the newer line

where they recreated the old A vibe. They are really thin and musical, and they don't overwhelm the track. I play really hard, and sometimes when I play cymbals like that, it can get out of control and overwhelm the track, but these new Avedis' didn't get out of control when I was playing them really hard.

MD: It did sound like a different ride cymbal sound from the past. It also seemed like you weren't using the ride as much.

CS: That could be true, I'd have to go back and listen. But it wasn't a thought-out-thing. However, like the snare drum thing, we did change the ride cymbals on this record to match the vibe of a few tracks.

MD: So let's move on to this bitchin' new kit that you are using with Eddie.

CS: For the Eddie Vedder tour, DW made me a killer new drumset. They are the Maple-Mahogany blend. The wood choice is like the old Ludwig's, and



that's what they sound like, but it's vintage Ludwig done in the modern DW way. They are killer drums, they're punchy but they're also bright. I really like playing them, I might even take them out on the Chili Peppers tour, we'll see.

MD: I have a DW Maple Mahogany snare, it sounds like an old Ludwig on steroids.

CS: That's the perfect description! That's what the kit sounds like. The sound guys love these drums too.

MD: I know Chris knows more about your equipment than you, so Chris what's the story behind the new DW's, and how are you liking the DW Maple Mahogany drums?

CW: For the last few years we have had the DW clear acrylic set on the





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road with the Chili Peppers. I suggested that it might be time for a wood kit again, and I really wanted him to try these DW Maple Mahogany drums. They have this vintage warmth that I thought would speak well with the Chili Peppers music. These drums sound really good, they have a real "Old Ludwig tubby punchy vibe." Everyone is liking the way they sound. They are honestly some of the best drums that I have ever heard. I remember taking them out of the boxes, and they made an instant impression. But it's not just Chad and me. People who usually don't comment on drum sounds, like monitor guys, and other techs, have all commented on how good these drums sound. These are very special sounding drums. They look cool, AND they sound GREAT!

MD: There is a lot going on with new set, but let's start with the basics. What are the sizes?

CW: Same as always. The kick is a 16x24, 8x12 tom, 14x14, and 16x16 floors. Behind the 16" floor tom there is a 21" Gong bass drum. On the far left he's got the four 6" Rata-Toms in 15" 19" 21" and 24" depths, below that we have a 10" Roto-Tom and a 6.5x12 side snare. The main snare is a 6x14 DW heavy gauge cast steel, but I put die-cast hoops on it.

MD: On the right is that an old North drum?

CW: It's the same shape as a North, but it's actually a Staccato brand drum. Chad got gifted a whole set of those a few years ago, so when we were scheming this kit, it screamed out for one of those drums. What could be more alien looking than one of those drums?

MD: There is a definite "futuristic-alien" look to the finish of this set, where did that come from?

CW: Eddie's tour is called the "Earthlings Tour," *Earthling* is the name of his new record, so we thought a futuristic space-age looking drum set would be cool. Originally, we were going to have some airbrushed artwork on each drum, but we thought that the matte silver looked cleaner.

MD: And since we are getting into little details, what is the image on the front bass drum head?

CW: I did a bunch of google searches for sci-fi, vintage sci fi, retro-space-age, *whatever*... And when I found this image of the robot with the guy in the background smoking and the old car behind him, it just looked cool.

It was black and white, so it matched, and it fit the *Earthling* concept, and when Chad saw it he loved it.

MD: Is there a graphic pattern on the Sabian cymbals?

CW: A few years ago, they started doing offering that, and they sent some to Chad so he could see what they were able to do. The patterns on the cymbals didn't really match with anything that the Chili Peppers were doing visually at the time, but when we were creating this kit, the pattern idea worked perfectly.

MD: So what cymbals is he using for the tour?

CW: They are his usual cymbals. 19" AA Rock Crash on the left, a 21" Rock ride on the right, two 20" Rock crashes on the right, an AA 10" splash on the left, a Holey China on the right, and a little splash stack over the China.

On the far left is the Sabian Spinbal, and then in the back is a 39" gong. All of the cymbals are his usual set-up, except for the gong, that's new, and all of the cymbals have that graphic on them. Even the gong has an alien type graphic scene on it.

There is also a jam block, an Englehart Ribbon-crasher, and one of his signature cowbells on the right side too. I was even able to get the bell un-painted so it fit the color theme. Vater also made us some silver sticks, and left the tips plain, so that was cool.

MD: Damn, you guys went above and beyond for this *Earthling* drum set concept.

CW: Wait, I'm not done... We had all of the hardware de-chromed, stripped, and refinished in a satin nickel finish.

We also used the gray smoke colored Remo Emperor heads which was a first for us. He does have two Butt Kickers mounted on his throne, *but they didn't have to be silver.*

MD: You are also set-up on a steel grate riser, is there a reason for that or was that just part of the whole *Earthling* concept too?

CW: (Sarcastically) *Is there a reason besides tearing up my knees when I have to crawl around on it?* Nope. But seriously, that was used on a past Chili Peppers tour, and it looked right for this tour, so we borrowed it. *It's not my favorite thing in the world, but it looks cool.*

MD: Chad, this guy deserves some battle pay for dealing with that steel grate!



Travis Shinn

Check out Chad's *Modern Drummer* profile page at moderndrummer.com



CLAYTON CAMERON

Tapping into, and brushing up, on Perfect Time

By Mark Griffith

We all first met Clayton Cameron several years ago. His career had brought him from manning the skins in the big band behind The Rat Pack and the legendary Sammy Davis Jr. to the high-profile gig playing behind Tony Bennett in the Ralph Sharon Trio. Clayton did 13 records with Tony Bennett, but it was after MTV “discovered” Tony and released his Grammy Award winning CD and DVD “*MTV Unplugged*,” that Clayton and Tony’s schedule got very busy. Tony Bennett deservedly became an unlikely “rock star” and taught the world a whole collection of “new” songs, that were actually old standards. Clayton played with the grace of Papa Jo Jones and Billy Higgins in supporting Tony Bennett.

Clayton was anointed as “The Brush Master” after he started putting names to all of his new brush sounds and released his amazing brush video *The Living Art of Brushes* (1990) and book *Brushworks* (2010). But simply fitting into that singular fixed mindset didn’t interest Clayton, he has continued to grow. Today he is finalizing a new book called *Perfect Time* and he is teaching at UCLA. Based on his brush expertise, the new book, and his teachings, Clayton will also be writing a new column for *Modern Drummer*.



Chris Leps



MD: The drum world first met you when Tony Bennett found a new fanbase via MTV, soon-after you released your first brush book. But your career goes back much further than that. Early on you recorded with Gerald Wilson's big band, so you were firmly grounded in the jazz tradition. Many drummers start to play brushes without really having a musical context to play them in, or without knowing about the jazz tradition. But you came to the brushes out of necessity. Actually, this same thing happened to me. I was doing a gig, and it became obvious very quickly that I was going to have to play very quietly. No matter how good my touch was, I had to play brushes.

with Kirk Stuart. The casino didn't want the music to distract people at the tables, so we had to play quietly. They actually had a red light above the bar that would alert us if we were playing too loud. The first week was hell, the red light would go on every time I picked up the sticks. I finally decided that I wasn't going to play sticks at all, I would just play brushes. I started working out an entire language of brush time keeping and started studying the great brush players. That isn't when I started to develop all the stuff that is in the books, I started to learn how to speak the traditional brush language first, the non-traditional stuff came later.



Chris Leps

I saw it as a chance to get my brush playing together and I seized opportunity and met the challenge. What happened with you?

CC: When I was 16, I sat in with a rehearsal big band for one tune. I had never played with a big band or even read a big band chart, so it was baptism by fire. The conductor was Gil Askey (of Diana Ross and Motown fame,) and during the first tune he grabbed the sticks out of my hands, and said, "When you play drums, you've got to have attitude!" I've never forgotten that. It was the best lesson ever.

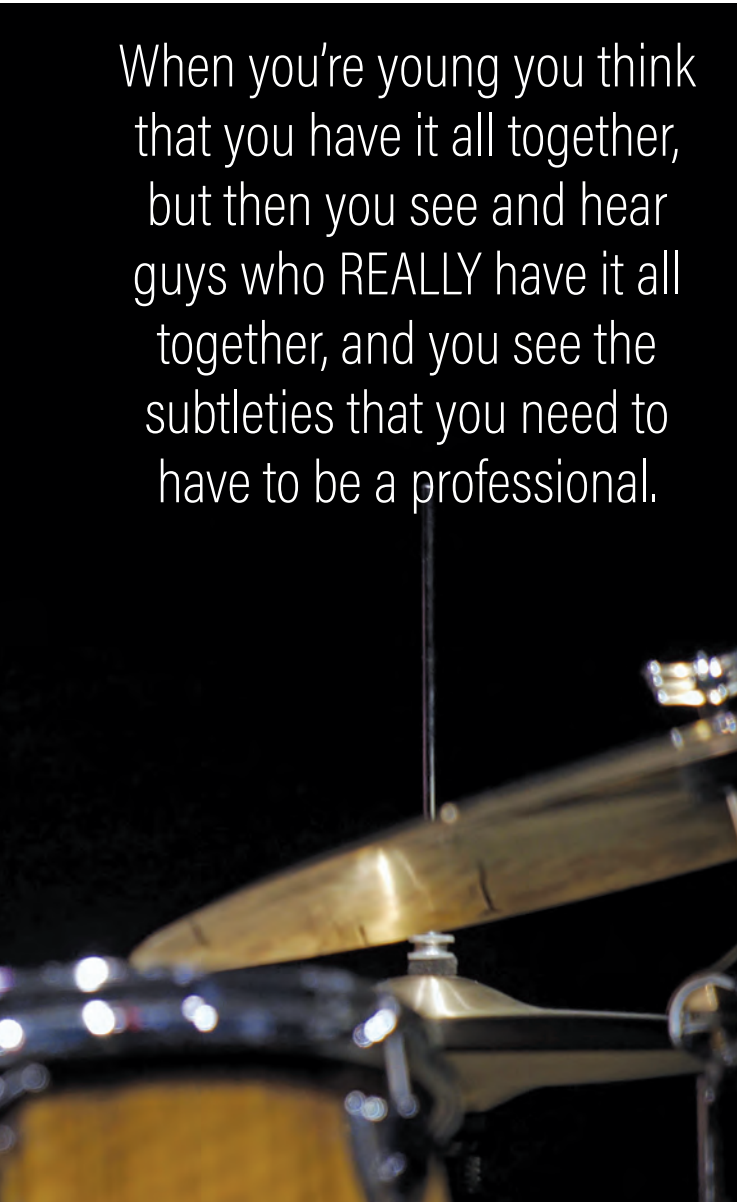
I started doing trio gigs in the Desert Inn Lounge in Las Vegas

But my brush education had really started years earlier. When I was younger, I was doing a quartet rehearsal and we played a tune that required me to play brushes, so I did. At that time, my idea of playing brushes was to just stay out of the way and keep time. After the tune, a well-respected (and older) saxophonist came up to me and said, "Man, you need to take the brushes more seriously." He was right, and that was a wake-up call. I started to do my homework and really found out what the brushes were about, I listened to brushes on records with much more intent, and I started to learn about them.

When I got to the trio gigs with Kirk Stuart, I was ready.

I have only taken two "brush lessons" in my entire life. Clarence Johnston showed me a few patterns and literally said "That's it!" Later, my teacher Raymond Pounds came to a gig in Vegas where I was playing brushes and he told me that I had to "dig in more." That led me to start listening to and watching Billy Higgins more and checking out Los Angeles drummer jazz great Lawrence Marable a lot.

When you're young you think that you have it all together, but then you see and hear guys who REALLY have it all together, and you



When you're young you think that you have it all together, but then you see and hear guys who REALLY have it all together, and you see the subtleties that you need to have to be a professional.

see the subtleties that you need to have to be a professional. I started to work out those subtleties on the gig with Kirk Stuart. That's the gig that led to playing with Sammy Davis Jr.

MD: I know that you have done a deep dive into the relationship of tap dancing and brush playing, I have gotten into that too. I actually wrote an entire chapter on tap dancing and brushes for the book that accompanied the Hudson DVD *The Art of Playing with Brushes*. Did your experience with Sammy (who is a legendary tapper) lead you to the tap relationship?

CC: When Sammy was doing the movie *Tap*, produced by Gregory Hines, I visited the set a few times. All of the living tap legends were in that movie and on the set: The Nicholas Brothers, Sandman Sims, Bunny Briggs, and Arthur Duncan.

When I was playing with Sammy, we did a two-week engagement at Bally's hotel, he invited Briggs, Duncan, Hines and Sims out as special guests. I became enthralled by their different tap styles. No matter how different they were, whether they were doing slip sliding, rapid fire, or doing open rhythm taps, they were always in time. Each night for two weeks I would go back to my room after the gig and try to emulate what I had heard them do. I was really fascinated with how those guys would glide through (what they called) their dance combinations to create these wonderful sounds. I started combining their tapping vocabulary with the rim flexes and the rim rolls and the traditional brush vocabulary. At first, I think the only original thing that I contributed was the control of the rim flexes and the rim rolls. I had heard those things done before by Max Roach and Louie Bellson, but I wanted to really control them and use them in time when I combined with them with the tap sounds. It took me three or four years to really get that stuff together.

Ironically, Jim Chapin approached me at a NAMM show after my video had been released. He said, "I've seen a lot of drummers play brushes, but you didn't get any of your stuff from drummers, did you?" I said no, I got it from tap dancers. He replied, "I knew it!" He was right, I had spent a long time trying to learn and play brushes like Philly Joe and Billy Higgins, but it was the tap dancers that helped me create "my approach."

MD: I hadn't heard the tap language played on the drums until I had heard Papa Jo emulating tappers like Pete Nugent, Eddie Rector, Baby Laurence, and Bill Robinson on his record *The Drums*. That is what led me to investigate the tradition and eventually work with some tap dancers as well.

CC: I actually wrote a show where I performed with tap dancer Chester Whitmore called *Taps and Traps: A Brief History of Rhythm in America*. Chester did imitations of John Bubbles, Baby Laurence, Bill "Mr. Bojangles" Robinson, and Gregory Hines. I paired each imitation with me playing like drummers Baby Dodds, Papa Jo, Max Roach, and Tony Williams, and we told the story of rhythm in America.

MD: Who are some of your favorite brush players and brush recordings?

CC: Like you just mentioned, I would have to point to Papa Jo Jones. His brush playing was so clear, he often just used the tip of the brush when he was playing faster tempos, and his playing was just so clear. I love that *Papa Jo Jones Trio* record with Ray and Tommy Bryant.

MD: I always really liked how Papa Jo would start his brush stokes outside of the drum and come in sideways without creating any attack. I always thought that was the key to his brush sound.

CC: I call that "coming in for a landing," which is the opposite of a "tap-sweep." A tap-sweep is when you bring the brush down on the drum and then you sweep, but (like you said) that's not what Papa Jo did. With all of the movements that he made above and outside the drum, he was just dividing up the space before he made a sound. The sound starts with the preparation, the dancers did the same thing. That's a very good observation on your part.

MD: Who are some of your other favorite brush players?

CC: Vernell Fournier was another favorite of mine. He was the complete opposite from Papa Jo, he used the full brush when he was keeping time. I listened to Philly Joe on the Miles records *Workin'*, *Cookin'*, *Steamin'*, and *Relaxin'* a lot! Someone gave me Philly Joe's brush book right in the middle of my brush research, and in tribute to him, I included the "Gallop Pattern" in the *Living Art of Brushes*.

I listened to the Shelly Manne record *My Fair Lady* with Andre

Previn, and of course all of the records that Tommy Flanagan did with Elvin Jones. In my early clinics I played two records for people interested in brushes, one was Hubert Laws *Morning Star* with Billy Cobham, and the other was the Lester Young *Trio* record with Nat Cole and Buddy Rich. They are two drummers that people don't associate with playing brushes.

MD: Have you ever heard the Claude Williamson Trio record from 1957 with Mel Lewis? It's all brushes on calf (I think) and it's unreal.

CC: I'll tell you about another forgotten brush master. I actually got close with Miles Davis for a while. When I was playing with Sammy Davis Jr. we would run into Miles occasionally, and he was always very nice to me. One time, he asked me if I had ever seen Denzil Best play brushes. I told him, "Sure, I've heard Denzil Best play brushes." He asked me again, "Have you ever SEEN Denzil Best play brushes?" I said no. He told me that he was a great brush player and that I should check him out. So, on Miles' advice we should all see (or at least hear) Denzil Best play brushes.

MD: You can hear him with George Shearing, on Errol Garner's famous *Concert by the Sea*, and he is also on a very good Phineas Newborn record called *Fabulous Phineas*.

MD: What do you consider to be the sound of brushes?

CC: That's what I really learned about from the tap dancers. The sound. You can create rhythm by simply changing direction of the sweep. If you go back and forth from left to right with straight lines you actually have to stop before you change directions, that's a very staccato sound. That's how the dancers think. If you sweep in an oval or a circle, that more legato. You can change sweeping directions at certain places in time to create different rhythms. You can also apply pressure with the brush while you sweep to create rhythm too. Even when you play a circle with a brush, there are three subtle direction changes, and each one creates a pulse which creates a rhythm.

Lots of times when people approach me with one of their new brush patterns, I ask them to turn off the lights and just listen to their playing. What most people don't realize is that playing brushes is NOT about going around the race-track as fast as you can!

When guys play big drum sets it's because they want to have lots of sounds. The thing with the brushes is that there are so many sounds that a pair of brushes can produce, it's almost endless. But the brushes are not the instrument, they are only a tool to create sounds on the instrument. I've wanted to say this for a long time: I don't play the brushes I play the drums with brushes. The brushes can create all sorts of sounds, for example...

When I did the Tony Bennett record *Steppin' Out* we did the tune "Steppin' Out" and Tony wanted me to play a drum break, so I stole a page from Papa Jo. I put a copy of *The New York Times* on the floor tom, and when it came time for the break, I played it on newspaper sitting on the floor tom. When the record came out all the reviews thought that break was Tony tap dancing.

MD: So are brushes the sound of tap dancing, or is tap dancing the sound of brushes?

CC: Wow. Let's just think about that one.

MD: You brought up playing with Tony, I have a question about playing with Tony Bennett. Tony must be into drumming, because in 1957 he actually made a great record called *The Beat of my Heart*. That record is one of my favorite records ever, it features Chico Hamilton, Art Blakey, Jo Jones, Billy Exiner, Candido Camero, and Sabu Martinez. Did you ever get to ask him about that record?

CC: Not really, but we did do some gigs and a record with Candido. When we recorded with Tony, he was always super prepared going into the studio. And when we recorded everyone was usually in the same room. Once we were recording and Tony said to me that he thought the brushes were too loud. So, I just made my motions

smaller. I literally played on about a two-inch square on the snare drum. When you make a motion larger with brushes the volume increases, and when you make a motion smaller the volume decreases. Tony loved the way I adjusted the volume of the brush sweeps and later thanked me and said "I wanted to whisper the lyric."

MD: Growing up in LA means that you saw a whole different group of jazz drummers on a regular basis than those of us on the east coast. Tell me about your experience seeing Lawrence Marable play?

CC: I was 16 and he was quite unorthodox. I was probably too young to really get his playing, he didn't have a lot of chops, but he had great touch and a great sensitivity to his playing.

I grew up watching Billy Higgins play here in Los Angeles and I learned a lot from watching him play too. One time he sat in on a gig I was doing, and he brought his cymbals to play. His ride cymbal at the time and on that day, was a lot thicker and heavier than I thought it would be. But he had this marvelous and delicate touch. When he played his ride playing was really articulate without a lot of wash, it sounded amazing! When I played those cymbals, I went into muscle memory and crashed his ride once. It sounded horrible, it was like I hit a gong. That's when I learned how a light touch could still be definitive and have some serious drive. He was like a different version of Roy Haynes. It wasn't always about playing time on the cymbals, I don't know how to really describe it, but it was great.

MD: Roy really spreads the time feel around the entire set.

CC: I also got to see Earl Palmer around town, and one time I said to him. Mr. Palmer, we all look up to you, but as a young drummer, who did you look up to? His reply was simple. He said, "We all wanted to be Max Roach. We wanted to dress like him, we wanted to play like him, we wanted to drive a car like him, we wanted to talk like him. We wanted to be Max."

MD: What can you tell me about LA jazz drummer Carl Burnett? He's a new obsession of mine since I saw a video of him tearing it up with Freddie Hubbard.

CC: Carl's daughter and I went to school together. I first met him when I was just beginning to play drums. Pianist Billy Childs and I grew up together, and when I used to see Billy playing with Freddie Hubbard, I would hear Carl and he was killin! He actually tried to hook me up with Freddie's gig when he left. Carl still sounds great today.

I also knew Donald Dean, through his son Donald Jr. Donald Dean played drums with Eddie Harris and Les McCann on the legendary record *Swiss Movement*. I also have to mention that I knew Joey Jamerson, who was the son of legendary Motown bassist James Jamerson. All of us used to play together, but I didn't know any of their fathers were the legends that they are.

MD: You mentioned that you also studied with one of the lesser known and baddest cats ever, I'm talking about Clarence Johnston. I heard Clarence on a record with Harry "Sweets" Edison and my life changed. Talk about SWING! I didn't know he was an LA guy, what can you tell me about him?

CC: After (my first teacher) Raymond Pounds went on the road with Stevie Wonder, I started studying with Clarence, I was about 16 years old. We did a lot of rudimental books like Wilcoxin. Clarence was originally from Boston he and Alan Dawson were good friends. When I studied with him I didn't really know who he was, but I knew he was a swingin' drummer who was always working around town. He was very Philly Joe-ish, but he didn't have as much flash as Philly Joe. Clarence kept his personal information very close to the vest, so I can't tell you much about him, but he was a character, and he could play his butt off. You're right he has never really gotten much recognition. Roger Humphries is another great drummer who hasn't gotten much attention outside of his hometown of Pittsburgh.

There is nothing like learning from or playing with guys from that generation. It's different from playing with a group of your peers. It's the education that you can't get in college. Those guys would tell you, in their own way, what was happening, and what wasn't.

MD: Did you ever get a chance to see Paul Humphrey?

CC: He is on my favorite track ever! I used to listen to him on Marvin Gaye's "Let's Get it On" all of the time. There was one point when they were going to the bridge that Paul played those three hi hat beats into a tom fill that just kills me every time, even today! Paul was a real "southern intellectual" kind of guy. With music, he always seemed to be a perfectionist, he played with a real precision, he seemed pretty critical of the musicians around him. He really knew

down" during the session. So, Grady started taking pieces off of the kit, so *psychologically* it seemed that there was "less there," but it was still too much. So he wound up putting a napkin on his thigh, and playing brushes on that with a mic placed right next to his leg, and it wound up being perfect for that tune.

MD: What are some of the records that you have done that you are most-proud of?

CC: I did a record with Kenny Burrell called *Live at Dizzy's* that was really fun. I did some trio records with Tony Bennett's pianist Ralph Sharon that are very good. I really like the records that I did with Tony called *Here's to the Ladies*, and the tribute to Duke Ellington called *Hot and Cool*. I did a Christmas record with the Count Basie

I had spent a long time trying to learn and play brushes like Philly Joe and Billy Higgins, but it was the tap dancers that helped me create "my approach."



Chris Leps

what he was doing in a very professional way. But he was the only musician I knew that drove a Ferrari. I saw Carlos Vega too. That was another time that I just had never heard drums played like that. I saw him at the Baked Potato, and it was just so right, I walked away speechless.

MD: You have recorded and toured with jazz royalty. When you were touring with George Shearing and Joe Williams, you actually played with Grady Tate when he was just singing. Not only was Grady a wonderful drummer, but he was a beautiful singer. Did he give you any advice?

CC: I asked him about a Joao Gilberto record that he did called *Amoroso*. He told me that Joao asked him a few times to "tone it

band called *A Very Swingin' Basie Christmas* that I like and I am very proud of the "Little Drummer Boy" track where I play brushes.

MD: We are going to take an extreme right turn now. You have taken me through your amazing new book *Perfect Time*. And truthfully, it seems to have more to do with Frank Zappa and Steve Coleman than Sammy Davis Jr. and Tony Bennett. You have taken a rhythmic journey that is much more comparable to Gary Chaffee, Pete Magadini, and Efrain Toro than Papa Jo Jones, Mel Lewis, and Billy Higgins. Where did your new book *Perfect Time* come from?

CC: When I wrote the brush books, it was because I had been working on that stuff for a long time, and I wanted to share what I had discovered. *Perfect Time* happened the same way, but it has

nothing to do with brushes. I was searching and I found something that interested me. There is a lot of rhythmic information that really fascinates me. Because it fascinates me, I have been studying it for a long time. Now I just want to share what I have discovered."

When you are playing music, you should always know that everyone has their own voice, no matter who they are. There are only 12 notes. Yet as musicians, we have created lifetimes of music, and a world of "voices" using only those 12 notes. Well, rhythm is endless. There are rhythms, combinations of rhythms, polyrhythms, metric modulations... Then there are endless ways that we can orchestrate those rhythms on the drums. That is what arrangers do, they take a musical phrase and then they orchestrate it for different instruments. That's the same thing that we do as drummers.

MD: I have been telling students that for years.

CC: Even Steve Gadd is famous for saying at his clinics, "I only do a couple of things and then I just move them around." Of course, *he does so much more.*

MD: There is some humility there, but I totally get what he's saying.

CC: Back to your question. I was listening to Billy Childs' recording with Marvin "Smitty" Smith called *Lyric* recorded in 2005. I've

CC: Absolutely. So I asked Smitty how he was making Billy's music sound so easy? He said (*real simply*), "I just think in cycles." As soon as he said it I knew I had to work on that. That was 12 years ago.

Walfredo Reyes Sr. once told me, "Even if you can't do something, you should write it down, you can always come back to it." I was hearing what Billy was writing and Smitty was playing, but I couldn't play it. So I wrote it down. That was the spark that ignited this whole fire resulting in this book *Perfect Time*.

I started exploring rhythm cycles, and so much of it came back to the dotted quarter note. In the same way that you can play in $\frac{3}{4}$ and put dotted quarter notes in it to create the polyrhythm of 2 over 3, or 3 over 2. You can apply that to all sorts of rhythms and simply create hundreds of beat cycles. It's in jazz, funk... Even the famous Phil Collins "In the Air Tonight" fill though played in a linear fashion is based on a variation of the dotted eighth note cross rhythm. If I may quote my friend Steve Jordan, "Gotta have those threes."

Then I began thinking of rhythm as dense or wide instead of fast and slow. The beat cycles themselves allow you to breathe and relax while playing in some very difficult meters that often seem very rigid and very confusing. The cycles themselves allow you to divide

Rhythm is *endless*. There are rhythms, combinations of rhythms, polyrhythms, metric modulations... Then there are endless ways that we can orchestrate those rhythms on the drums.

Chris Leps

recorded with Billy, and we grew up together. I know that Billy writes some very difficult music. Yet Marvin was making it sound easy. When I hear that, I know that person is not thinking the same way that I am. I knew that there was something else going on. Smitty had found the shortest distance between two points, he had figured out Billy's music, so I asked him about it.

MD: Before we go any further, it should be known that in the past Smitty has played some very difficult music with Steve Coleman, Dave Holland, and Kevin Eubanks. And he made that stuff sound easy too!

things up so they feel good, and so you can flow through difficult music with flexibility and openness. It turns into a whole new set of rhythms to orchestrate, and it doesn't matter what tools you might have in your hands (brushes, sticks, mallets.)

MD: I don't think this way, so I'm playing devil's advocate. But what would you say to the people that say, I'm not playing in all these crazy time signatures and exotic polyrhythms on my gigs, so why should I learn them?

CC: I have discovered that the more that you know about this, the better your time. When you think about density you think that you

have to play all of the notes. But those notes could be subdivisions of other notes.

You study this stuff first and it might seem very mechanical. Then you discover the intrinsic beauty of what it is. Then you discover new things. I have something that I coined called the "hemiomada." That is where any rhythm gets cut in half. If you know where the various splits are, those can be turned into cycles too. Whatever the number of the cycles is, is the amount of bars that it takes to return to where you started. So if I am playing a cycle of 3 in a bar of 4/4, it will take three bars of 4/4 for that cycle to start again. If you are playing a cycle of 3 in 5/4, you know that it's going to take 3 bars of 5/4 for it to cycle. You can literally waltz through playing in 5. It creates a beautiful flow to your playing. All of the cycles are colors, and you don't judge colors on your palette as usable or not. They are just colors. Everyone wants to count all of the subdivisions of a pulse, but you can just feel the cycle.

MD: But don't you have to know where the subdivisions are to create the cycle?

CC: Not necessarily. You learn what the cycle is, and how it feels and sounds. I went to an Indian music concert recently to hear Tabla master Yogesh Samsi and the crowd was clapping in a beat cycle of 7. I don't think the audience knew where the subdivisions of 7 were, they just felt the longer beat cycle of 7.

MD: You might say that rhythm is really the space between the notes, it's not the actual notes.

CC: Whatever you can play between two quarter notes, you can play between any amount of even space. Whatever the space is, you will always share a downbeat and a halfway point.

MD: Couldn't you also call the cycles clave patterns? Because clave means "key" or "code" in Spanish.

CC: Sure. You can find the clave within any phrase and then you're good. You can even mix cycles to create beautiful music, the possibilities are endless. These cycles lead to all sorts of different things. In big band drumming almost everything is in cycles of three. There is a cycle of five that occurs a lot in funk, I call it the "Funky Five." So much of what Papa Jo did was in sets of three, as were Count Basie's comping phrases. There are rhythmic cycles in the same way that there are harmonic cycles, there is tension and release. But all of those phrases eventually have to resolve to one. It's the same as harmony. Once you get past the "arhythmic" you realize that so much comes down to the three and the two, and how they interact, the context in which it happens, and the resolution.

MD: *Perfect Time* seems like more of a reference book for polyrhythms than anything.

CC: Yes, but just because you have a dictionary, doesn't mean you're a writer. You have all of these words (rhythms) to tell your story. But at some point, you have to resolve the story and create an ending. I have some students that will get into playing a cycle or a polyrhythm, and they don't know how to resolve it, so they just bail out. They do that because they don't understand the rhythms that they're playing. Some of these rhythms might not get used much, but when you find the right time to use them, they'll be perfect. We all have the same words, we can all tell a story, it's just that some stories will be more interesting.

In the book I wrote some mnemonic phrases to help with the polyrhythms and cycles. And one of my favorites in 7 and 5. The phrase is, "Don't worry 'bout a thing we will work it out." But it doesn't sound like 7 and 5. It's just a horizontal phrase. I like it so much that I wrote a tune with that cycle. But when you count either side of the polyrhythm the 7 or the 5, it sounds different.

Once you get comfortable with this way of thinking in cycles, you don't even need a metronome. Now granted, I don't do a lot of

sessions where I have to bury the click, but I don't think of burying the click as perfect time. That's not a musical way of thinking. If you have to play jazz or something that a little looser with a metronome, and if you can't dance around the click, you're in trouble and it's going to sound terrible.

MD: Playing a polyrhythm is like that positive and negative space thing. Do you see the two faces in black, or do you see the white vase in between them? Do you hear the 7, or do you hear the 5?

CC: That's a great way to think about it. I'm just trying to facilitate the imagination and ask musicians to try something, just taste it, rhythmically speaking, and see what you think.

MD: Then go and make some music with it!

CC: There are so many great players out here, it is said that if you take from one, that's stealing, but if you take from many, it's research.

MD: I can't wait to continue my research with *Perfect Time* and see what you are writing for us at *Modern Drummer*! What have you been listening to recently?

CC: My students and my 16 year-old son are always bringing me cool music. But I have been listening to the O'Jays recently, I have always wanted to play in a band like that! I'm actually coming close in a few weeks. We are doing a tribute to (producer) Don Was, and the band is Marcus Miller, Ronnie Foster, Paul Jackson Jr. and myself. So that's going to be pretty funky!

Check out Clayton's Modern drummer profile page at moderndrummer.com



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Martin Bulloch of Mogwai

By Jeff Ryan



As musicians, we're all familiar with the expression "music is math." This definitely rings true with the ever so calculated and melodically powerful Martin Bulloch, drummer for the much acclaimed Glasgow based band, Mogwai. Martin's precision to detail and musically driven patterns have been propelling this Scottish based ensemble for well over 26 years, and it seems that their journey is nowhere near to slowing down. Hailing from the creative and industrial Scottish city of Glasgow, the mostly instrumental band have achieved more success worldwide than most, and they have done it by playing by their own rules. The thought of an instrumental band charting in the music industry and playing festivals around the world to adoring fans may not have been the expected outcome of this talented ensemble, but that's exactly what they've continued to do since their inception in 1995.

As the band continues to blaze their own trail, they also now run their own Rock Action Record Label. Their latest release, *As the Love Continues* has achieved number 1 status in the UK, was nominated for a Mercury Prize Award, as well as winning the Scottish Album of The Year Award. All of this was achieved by a five piece band from Glasgow who, by their own merit, are rewriting the rock and roll rule book which (to say the least) is inspiring and something that we all should applaud.

I caught up with Martin at their studio in Glasgow as he was preparing for their US tour. We discussed all things drum related, and what lies ahead for the ever so unpredictable and exciting Scottish band, Mogwai.

MD: First off, I'd like to congratulate you and the rest of the band on reaching #1 in the UK last Spring with the release of your tenth full length album *As the Love Continues*. It's an amazing album and after working so hard for 26 years the accolades are well deserved.

MB: Thanks, Jeff, that's extremely kind of you.

MD: Mogwai's albums have always paid close attention to the sound and dynamics of the drums and how they fit into the songs in an almost puzzle-like way. Is there a lot of planning prior to going in to

record?

MB: There is, aye. By the time we get to the studio I will usually have most things worked out beforehand. If I'm winging a part in the studio, I find it difficult to relax and it can sound a bit forced. In saying that, the producer can sometimes ask you to vary a part but as long as the nuts and bolts are written that usually works out okay.

MD: How was this recording process different or similar to the making of other Mogwai albums in the past? Where was *As the Love Continues* made, The Castle of Doom?

MB: We had a lot of fun doing this record. Dom, Stuart, and I had started working on a bunch of songs in our rehearsal room at Castle of Doom (Mogwai's studio in Glasgow) for the first couple of months of last year, but then we had lockdown and didn't see each other for 3 months. Once things got a little better we decamped to the studio again to resume the work we'd started. Barry had been sending us demos throughout this time from his studio in Berlin and we would run through those too.

We were meant to go to Tarbox Rd. Studios in upstate NY in May to work with Dave (Fridmann) again, but that all went by the wayside when Covid hit. We decided we still wanted to get these songs down. We asked Tony Dougan if he could engineer the record with Dave overseeing it from the US. We ended up going to a cool residential studio in England called Vada as we seem to do more work residentially and had a great time there. It was summer and the grounds of the studio were beautiful. We were treated unbelievably well by the guys there too. Thanks Matt and George!!

MD: Obviously, the dynamics and how you all play together play a central role in not only how the songs are made, but also in what makes the band so powerful in a live setting. Do you all tend to play a lot together during the recording process to let songs evolve or again, is there a lot that is already predetermined?

MB: I would say that most of it is predetermined, we only had a couple of weeks to get the songs down and didn't want to waste any time. Dave would push us a bit and suggest different things for us to try so

it was completely regimented. Most of the evolution happens in the rehearsal room before we record.

MD: Needless to say, the past two years were probably some of the strangest we've had in a long time. How much of what's happened during the pandemic has dictated what you could or couldn't do as far as the making and promoting *As the Love Continues*?

MB: As I mentioned earlier when the first UK lockdown was enforced, we didn't see each other for 3 months, which was really frustrating. We were starting to make some decent progress with the songs we had. Then having to decamp to England instead of NY was a huge change in our plans. Saying that, we would start our working day in the afternoon instead of morning so that Dave could join us via Zoom. It was actually like he was in the room with us because he had a desk feed from Vada and could control whatever sounds he wanted with help from Tony. It was like Big Brother watching over us.

MD: I've always enjoyed the loops and programmed patterns that seem to flow in and out of Mogwai's albums, going as far back as *Rock Action* and the drum loop that opens that album. They always seem to play a major role in the way they help sculpt the songs and direct them in certain dynamic ways. Is this a role that falls on your shoulders? Or is it a collective creative decision that the band works on together?

MB: To be honest, the loops can come from anyone, thankfully it's not solely my responsibility. I find it quite cool to work around a loop that someone has used whilst demoing their song, I like playing in and out of it and trying to combine both to the tune. Barry is quite good at writing drum loops that don't necessarily sound like drums which gives me a good bit of freedom to try something that'll compliment it.

MD: In regards to your patterns, you seem to take a very calculated almost methodical approach to your playing. This seems to be inspired more by the melodies of either Stuart's guitar patterns or Barry's keyboard lines. Your parts never seem to be about trying to play a "drum-centric" part that seems flashy, or just what a drummer "should do." Your parts always make rhythmic and melodic sense, which is something that a lot of drummers strive for. How did you develop this style of playing?

MB: I've mostly tried to be true to the main melody of the song, I try to emphasize the tune and not distract the listener. The guys write really strong melodies so I'm really fortunate in that respect. It's easy to hit the right spots. I will still try to make the part sound interesting enough for me to want to play the song. I can't think of anything worse than overbearing drum parts, they're worse than shite guitar solos.

MD: What gear was used during the making of this album? Did you switch out a lot of gear depending on what was needed for the song, ie a different snare or using a different head configuration for the bass drum? Are there any drum or cymbal manufacturers that you tend to lean towards?

MB: I had an old Ludwig kit stored at my pal Ally's house in the US. He moved from Scotland to the US and now he works for the Foo Fighters. He moved my kit over to their studio. He asked when we were in LA playing with the Cure if I'd like to take it back home, which I did. I found that kit for about \$600 in a wee drum store in a town I can barely remember, whilst on tour in the 1990s. It's a 20" kick, a WFL 50s snare and 13 & 16 toms. I had my pal Jeansy who restores vintage kits, give it a once over before we started recording and, I took that with me. He dated the kick to the early 60s and the toms to '67. It sounds unreal. The Foo Fighters actually used it in a video, I think the drummer guy thought it was his. Drum thief!!!

<https://youtu.be/TRqiFPpw2fY>

We changed the heads practically every song as Dave would have

specific ideas for the drum sounds. Honestly I can't really remember what we used, it was a mix of Evans and Remo. I have an endorsement with Sabian and used those. I apologize for not knowing what kind they are. I went to their warehouse and tried a bunch out, who knows what they're called.

MD: Would you mind expanding on your decisions on what I consider a standout Mogwai track on the new album, "Dry Fantasy?" It seems completely realized to me, the drums accentuate the melody beautifully but they also have their own voice inside of the song. Can you describe what motivated you to play that particular pattern?

MB: I tried out quite a few different beats for that song after Barry had sent me the rough demo of it.

There was already some crunchy electric drums there. I had a busier part initially for that song, but the more I played it, the more I realized that it didn't really work, so I decided to pull back to something much more basic, which would subtly change and move with the melody. I was constantly changing little bits up until the day we recorded it.

MD: Growing up in Glasgow and watching bands in and around that city or the UK in general, was there any one band in particular that inspired you when you were younger to play drums or develop a certain style?

MB: Not really with Glasgow bands, no. The first drummer I really noticed would have been Reni from the Stone Roses. I remember wishing that I could do what he did. Part of me still does. At that time

I didn't have a kit, but it was certainly him that made me interested in drums. It wasn't until I heard Mudhoney and Dan's parts that I decided I was going to get some drums and try and do what he did. I really loved his drumming, still do. Without a doubt, he single handedly inspired me to get a kit.

MD: With the upcoming tour of the Northwest and parts of Canada, despite the obvious "new world" rules we're all living in with the pandemic, how are you and the band approaching this run and does that differ from ones you've done in the past? Also, what is your current setup for this run?

MB: I think this tour of North America will be a little weird. Our management wants to keep us in a bubble. That means staying away from restaurants and bars, which is a bit shit for us but completely understandable. If one person gets the virus then it puts the whole tour in jeopardy. Dominic and Barry still haven't had covid yet, so we'll be trying our best to keep it away from them.

I've changed my kick size recently so for this run I'll be playing a 20" kick with 13 & 16 toms and a 14" snare. The kit I was using for recording is set up in our rehearsal space and I got used to playing the 20 to the point where I now prefer it.

MD: Just again, I want to say thanks for taking the time to answer these questions for us, we're all massive fans of the band and again couldn't be happier for you and the guys for all the success so far, and on your latest album, long may it continue, cheers Martin!

MB: Thanks Jeff!!!!

Jeff Ryan is a freelance contributor for Modern Drummer Magazine and On the Drums. He's recorded and / or toured with St. Vincent, The War on Drugs, Daniel Johnston, Thao and The Get Down Stay Down, Motorcade, Keren Ann among many others. Jeff lives in Dallas, Texas.

Some of the material in this article originally appeared in the online magazine On The Drums, copyright Adam Budofsky

Check out Martin's Modern Drummer profile page at moderndrummer.com



Behind the *Legends*

Modern Drummer's new series of LEGENDS books are a labor of love. They feature brand new interviews. Brand new transcriptions. Never before seen pictures. Digital downloads of rare recordings. Deep dives into equipment. And more...

When else does a reader get to read interviews resulting from spending 30 hours (or more) talking to a living drumming legend about his or her life and career in music and drumming? But this isn't just any drum interview. Before the interview, I do my research. I read every interview that this drummer has ever done. *Why?* We include *all* of the past interviews from *Modern Drummer* in every LEGENDS book as well, so I don't want to duplicate *anything* that has already been talked about. These brand new interviews are like no other drum interviews you'll *ever* read. I even search the internet for unanswered questions that people commonly post about these drummers. The result is that most of my LEGENDS interviews are over 30 pages long.

During the interviews we talk about *everything*. We look into the unexplored topics of their music, and into the dark and dusty corners of their careers. The Legend and I discuss what tunes they would like transcribed for their book. We talk about what makes those specific tunes and recordings special. We discuss *WHY* they played and *WHAT* they played. This is all included with the transcriptions. When I send the tune list to master transcriber Terry Branam, I am always excited and eager to see the results, and I *KNOW* they'll be accurate. And just to be sure, the Legend checks them. The results are somewhere between 30 and 50 pages of new drum transcriptions. No space is wasted in writing 24 bars of the *same groove* from a song. These are transcriptions of the best and trickiest sections of the signature drum parts that made this drummer into a LEGEND.

The Legend and I pour over his own personal photos to find pictures that reveal aspects to his life and career that haven't been shared, *yet*. Each LEGENDS book includes numerous photos from their personal archives that have never been published. Some books even include the handwritten charts that the Legend has prepared in learning specific songs for recordings, sessions, and live gigs. Where else can you learn directly from the charts that he or she was looking at when they were playing?

Then there is the LEGENDS Gear Evolution. We talk about every drumset, cymbal, and snare drum that this drummer can remember owning and using, and even some they *don't* remember! Then we look for corresponding pictures and offer even more insight into their choice of gear and set-ups throughout their career.



Usually during our conversations, the subject of unreleased or rare recordings often arises. We have now expanded every LEGENDS book to offer a *free* digital download of rare or unissued recordings from their career. This is a new and exciting new component to the ever-expanding concept of *Modern Drummer LEGENDS*.

The most recent issue of LEGENDS has been 25 years in the making. About 25 years ago, when I was first writing for *Modern Drummer*, Steve Smith called me (out of the blue) to ask me to write the liner notes for his upcoming record called *Buddy's Buddies*. I was pretty excited. I did some research, went to the recording sessions, interviewed the guys in the band, and wrote the liner notes for that record. I guess I did a pretty good job because since then, Steve

and I have worked on many projects together. He asked me to write the books that accompany his Hudson videos *The Sound of Brushes*, and *Jazz Legacy: Standing on the Shoulders of Giants*. I wrote the liner notes for a few more records, and we co-wrote some articles together. But most importantly, Steve and I have become good friends. Our friendship has fostered hundreds of conversations, emails, and late-night talks. Along the way, (needless to say) I have learned a lot. Steve even *claims* that he has learned from me as well. But amazingly, I have never “formally” interviewed Steve for *Modern Drummer* (we did do two interviews for Percussive Notes.) So, when it was confirmed that there would be a Steve Smith LEGENDS book, I knew it would be special! (Truthfully, I want every LEGENDS book to be very special!) I think we have succeeded. For starters, I can’t ever remember Steve being so candid and thorough when talking about his career. For anyone planning a career in music, there is some priceless advice inside. Would you like to know how Steve creates grooves and writes tunes? We discuss that too. And try to find another musician that references AC/DC’s “Problem Child,” Ahmad Jamal’s “Poincianna,” and The Mahavishnu Orchestra all in one interview. Lastly, listen to the download of the solos from Steve’s drum solo project *The Fabric of Rhythm* (that entire record is a **free download** that comes with LEGENDS.) Just when we all thought that he had done everything, Steve has started to create and record a new repertoire of drum solo compositions. But don’t just listen to them. For some very interesting insights, check out Steve’s informative explanations of *how* he created these fascinating solo drum compositions. In preparing to interview Steve, I thought back on 25 years of our conversations. Believe it or not, there were actually some very interesting subjects that we had never really gotten around to talking about. Those are a part of this interview. Then I tried to recount the conversations that we had in which I had learned the most about: being a drummer, a professional musician, the history of jazz and fusion drumming, the music business, and being a student of the drums. Those were a big part of our

interview. I also remembered all of Steve’s amazing gigs that I had seen that hadn’t been “officially” documented or recorded, and there were some really good ones. That is where we started. Sure, I saw some amazing Vital Information gigs, and Steve’s playing was always just ridiculous, but when you’re a touring bandleader sometimes your mind is split in many pieces (travel, lodging, bandmembers needs, promotional stuff, dealing with clubs and agents, etc. . .) It was always great to hear him with Steps Ahead because he was in super-relaxed sideman mode. I even saw some Journey gigs early on, and in the last four years. He always played his ass off with Journey, but to me, Steve never seemed comfortable in the “rock star” setting.

It was the freelance gigs that Steve did as a sideman with Mike Stern, Hiromi, the many editions of the band Electric Miles, or the tribute gigs playing The Music of Coltrane or The Music of Ornette Coleman that were always the ones that excited me the most. I witnessed many of them. That is where Steve’s role of the student of music, the over-prepared sideman, and the legendary drummer, all merged. Talking about, and watching Steve prepare for those gigs is when I learned the most from him, and I knew the readers would too. That is where we started.

Whether you are a fan of Steve’s drumming, his own bands, the bands he has been in, or just a fan of music, I think you will enjoy his *Modern Drummer’s* Steve Smith LEGENDS book. As I said, this was not your typical interview. This was two old friends having a loooong conversation about music and drumming of the past, present, and the future, and *YOU* are a fly on the wall. There are a lot of surprises in every LEGENDS book, and there is a mountain of useful information inside the over 250 pages! Steve and I had a lot of fun talking to each other, and hopefully you will have even more fun “eavesdropping” on us. We each learned a lot, and I’m sure you will too.

—Mark Griffith



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Concepts for Beginners

By Billy Ashbaugh

This month's article will focus on some monumental ideas that will help you quicken your growth as a drummer when first starting out. Some of these concepts were taught to me by my drum instructors when I was younger, and some are ideas I simply stumbled across on my own.

It can definitely be overwhelming when you are first learning to play the drums. I've found over the years that many beginner students arrive at their first lesson thinking that we're just going to bang on things and play some beats. While as drummers, we do get to hit things and crank out some really cool sounding beats, make no mistake this is an art form that requires years of dedication and practice to master. Whether you're planning on pursuing playing drums for a living or just want to learn the instrument for fun, the idea is to enjoy the journey. With that in mind here are some tips that might help your journey be more fun and productive. The first thing I explain to my students is that there's basically three areas that we will cover during our weekly lessons.



All three require your attention in your daily practice routine.

Focus on your hands. It's crucial to develop this aspect of drumming. After initially learning how to hold the sticks, you have to be ready to work on your grip by playing the standard rudiments. To do this, you'll need to pick up a good practice pad. I've found that setting aside time for working on your hands is extremely important. In fact, one of the reasons I look forward to touring is because it allows me that focused time on the pad. I know when I'm on the road I don't have the benefit of practicing on the kit so I take advantage of my spare time by working on my hands on a pad. You'll benefit greatly from creating this kind of time for yourself. Think of it this way, you need that uninterrupted focus on the pad to develop your hands before you sit behind the kit and become instantly immersed with coordination and reading. There's simply no way your brain can focus completely on all three at once. I see this all the time. A student will be working on their hands and focusing on their grip, everything will be looking good. However, as soon as they read some snare drum stuff or play a groove, their grip falls apart. Only by separating the three worlds and focusing on them individually are you able to truly master these skills. Over time, if the student continues to work on their grip while they read an exercise or play a groove, their grip begins to work and feel better. Plus, for obvious reasons, it's not always possible to get behind the drumset. Therefore, by having a practice pad you'll always be able to practice and have access to improving your hands.

Learning to read music. As I just mentioned, you'll need uninterrupted focus on just understanding the musical symbols that are in front of you. Reading music is NOT that hard.

Thankfully, you do not need to master the skill of reading music before jumping behind the kit. In fact, you can (only) have a very basic understanding of reading music before you begin this journey. The main idea is to have enough control over these first two steps, so you can focus on what's required when you first sit at the drumset.

The drumset. This is probably the reason you became interested in drumming in the first place! However, do yourself a big favor and tackle your hands and reading prior to getting behind the kit.

As you start your drumming adventure remember that there will always be these three areas to practice and develop. Once you get going, you'll realize just how important the reading and hand work is.

I'm sure you've heard this a million times, but it bears repeating, "**Slow everything down and count.**" This is absolutely crucial. *But why?* I often use this analogy to answer that question from my students: Imagine you're on a street corner and a car drives by with an advertisement sign going 50 mph. The chances of reading that sign are pretty slim. However, imagine that same car driving past at 5 mph. You can easily understand the sign as it passes by. This is the exact same thing that happens when you're learning to read music. If you don't slow everything down, you'll have a difficult time playing the notes properly. The trick to reading is looking ahead a split second before you play the note. Looking forward too soon or too late will cause you to make a mistake. So obviously slowing everything down in the beginning will greatly increase your chance of success when learning to read music.

Counting. Think of your voice as a rhythmic grid for your limbs. Your voice will create the foundation for your limbs to follow. If you're reading a page of 16th note patterns and you come to a measure that has you only playing four of the 16th notes; That means you're resting for 12 notes. If you're not counting and providing that "grid," the chances of correctly placing those four notes is very unlikely. Counting can be a very challenging skill to master, but it's definitely worth the time that you will invest.

Control is very important. It's the key to success. For me, gaining true control over anything involves a lot of **repetition**. In music, you'll have to become comfortable repeating something over and over until muscle memory kicks in. You can only control something once it becomes second nature, there are no short cuts. I'm driving this point home because many of my students struggle with this. Just realize that you're going to have to put the time in. You'll have a big advantage if you can go into drum lessons embracing this concept.

When you do start learning beats, here is something to keep in mind. **Every beat is a building block.** Good drum books are set up to gradually introduce coordination concepts. You'll learn a foundational groove and then build on that by playing variations of

that groove. It's very important that you avoid the urge to skip ahead to other beats. It's not a race to the end. Every beat that you learn should be able to be played consistently without stopping for a few minutes. This is where repetition and control enter the picture. You must be comfortable with all the beats before moving forward.

Another topic I feel is very important is the **use of a metronome**. There's simply no way around it, as a drummer you must have the ability to play good steady time. I typically introduce the concept of the metronome to my students the very first lesson. Obviously, I don't expect them to be able to stay in time with metronome right away. Often, this first experience of playing in perfect time can be rather overwhelming. Some students take to it right away while others really struggle with this. I tell those struggling to relax and be patient.

Mastering this skill is one of the most challenging obstacles we must overcome as drummers. You will be able to do this over time. I just want my students to know important this skill is when learning to play the drums. I suggest trying the metronome for the exercise but if it's giving you too much trouble, by all means turn it off and continue without it. At this point you're now aware of any timing issues you may be having. Now you can continue to re-introduce the metronome until you're able to stay in time with it. Of course, getting with a good teacher helps tremendously with this process. I recommend using the metronome for your pad work as well as your time behind the kit. Like anything, the more you do it, the easier it becomes. So why not start that journey right away? Again, you're not expected to play in perfect time right from the beginning. The idea is to realize how imbedded the metronome is in everything we do as drummers. I tell my students this is a great way to gauge your comfort level with any given exercise. Once you can play it with the metronome comfortably, you'll know it's time to move on and tackle the next exercise.

I also recommend that you **write down the tempos** for all of your exercises. Not only is it a great way to keep track of your progress, but it also puts your ideas into a "tempo range." For example, if I'm working on a fill idea and I'm able to jot down the tempo, I now have a tempo range in my head for how fast or slow I can comfortably play that fill. Often, I'll work on ideas for a specific song. When I become aware of the tempo of that song, I'm able to recall other ideas I've worked on at that same tempo for other songs.

Another great trick is to **use a timer for your practice** exercises. I love this because it keeps you honest with the amount of time you're actually practicing. I do this all of the time. I'll get one idea to work on, and I'll set the timer for 30-45 minutes and just get lost in the zone. I try to stay focused on my practice and not get distracted. The next thing I know the timer is going off and it's time for the next idea to practice. This also works great for rudiments and warming up on the pad. I'll have my students set the timer for 3-5 minutes per rudiment. Next thing you know, you've gotten a nice warm up in 15-20 minutes.

Now let's talk about **structured practice time**. You will get the

most from the time you've invested, with some structure. If you have an hour to practice, I recommend saving your kit time for last. Do the less enjoyable work first, rudiments and reading then you'll be warmed up and ready to treat yourself to the kit. Try a 20-minute warmup, followed by 20 minutes of reading, and finish up with 20 minutes on the drumset. When you follow this regimen, you'll most likely extend your time on the kit at the end of your practice time. If you start your practice with the kit, chances are you'll get distracted and never get to the rudiments or reading. *It's kind of like eating your veggies before your desert.* Also try **writing down what you're practicing** as well. This might not be necessary in the beginning but as you continue your journey, you're going to be constantly adding new ideas to your practice routine. When I was younger, I would practice up to eight hours a day and I wrote everything down: rudiments, reading exercises, beats, licks. I also had several books I was working out of on the kit, and I jotted down my tempos and progress for each exercise as well. This helped me tremendously with organizing my time.

Another piece of advice is **frequent/shorter practice sessions**. This approach outweighs longer and more sporadic practicing. It's just a more efficient way to practice. Think of it this way. When you are in school, you learn math by going to class every day for an hour. You do this five days a week. There's a reason you didn't just do math for five hours on Friday. The same goes for your drumming. Structure your time like this and you'll be well on your way to efficient practicing.

I hope these pointers will help you better understand what to expect when you decide to take up drumming. Remember to be ready to work on your hands and reading before you jump behind the kit. Slow everything down and count in order to gain complete control with each exercise. Be prepared to play exercises over and over until muscle memory kicks in. And of course, use a metronome, write your progress

down and use a timer to get the best results from your practice time.

One final note. It's important to realize that **everyone has their own learning curve**. Remember it's not a race. Some things will come easy to you and other concepts might be a challenge. That's to be expected. Either way, if you apply these concepts I've shared with you today, you'll have a big advantage as you begin your venture. Good luck and enjoy the journey!

Billy Ashbaugh has played professionally for nearly 40 years. He's toured with 'NSYNC, Pat Benatar, The Moody Blues, John Lodge, Alan Hewitt & One Nation and Brian Littrell (BackStreet Boys.) He has also recorded/performed with Martina McBride, Tim McGraw, Robby Steinhardt (Kansas) Gloria Estefan, Britney Spears, Richard Marx, Christopher Cross, Alex Boye, Joey Fatone, Greg Howe, Samantha Mumba, Hedras Ramos and many more. When he's not on tour, Billy offers online lessons as well as remote live drum tracks from his home studio.

Check out Billy's Modern Drummer profile page at moderndrummer.com



Bob Moses Drum Wisdom: The 8/8 Concept

This month we will begin exploring Bob Moses' classic book called *Drum Wisdom*. In this book Bob explores the organic side of drumming with wonderful explanations of some of the most important ideas in playing music. We will begin this month by exploring what he calls the 8/8 concept. While he might not be a household name in jazz drumming circles, Bob is a great drummer, a wonderful musician, and a masterful teacher. He has played with jazz legends like Gary Burton, Pat Metheny, and Dave Liebman. Bob has many recordings out of his own. I encourage you to explore not only his drumming, but his own brand of *Drum Wisdom*, it was life changing for me, and I hope it will be for you as well.

The idea of playing off of a resolution point in music brings us to what I call the 8/8 concept. There are eight resolution points in a bar: the four downbeats and the four upbeats. We will be exploring these eight resolution points in upcoming issues of *Modern Drummer*. But first we will explore Bob's concept of 8/8.

Perhaps some people have heard that jazz is based on triple meter or triplets, while rock and Latin music is based on duple meter or 8th notes. I think this distinction is a mistake and actually misleads people. The music that I call "American groove music" is, for the most part, based on the 8/8. There is a place for triplets but as I'll explain later they're generally used on slower tempos.

First, we must understand that there are different types of 8th notes. There are what we call straight 8th notes which are played exactly as written, and there are rounded 8th notes, which are also called "swung" 8th notes or "jazz" 8th notes. When you see a Charlie Parker tune written out, it's written as eighth notes. However it is not played strictly. A jazz musician will automatically round out the 8th notes to create a forward motion and feeling called swing.

Ornithology

written:



played:



There is a reason why things are written as 8th notes, it's not that jazz composers are too lazy to write a triplet with a rest in the middle. Thinking of them as triplets clutters the bar; The more you subdivide a beat, the more tendency there is to make the music slower. It's a subtle difference but you can hear it. Sing rounded 8th notes over a pulse.



Now sing triplets over the same pulse.



The tempo tends to come down a little when people play a lot of triplets, and the same thing can happen if you try to keep triplets going in your mind. This brings us back to the difference between the internal and the external. Even if you are not *playing* triplets, instead if you are *thinking* triplets, you are filling each beat with too many notes. By thinking

8th notes, be they round or straight, you are leaving the music more open. You can still play some triplets if you want to. However, I advise you not to think triplets.

Some drummers get into the habit of filling up every possible space, because they practice by themselves and they forget to think about the fact that there will be other musicians playing with them. If you are filling up every beat with triplets, you are not leaving room for anyone else. If you play off of open 8th notes, however, the other musicians will have space in which to do something, so we want to keep our internal rhythm uncluttered and basic.

There are also historic reasons for thinking in 8/8 rather than in triplets. The American music called jazz, and almost all other American Music, comes from one basic source the syncopated march. Let's look at how that developed.

Native African people were brought to America as slaves, and because of the policies of the day, they were not allowed to retain any of their African culture. They could not sing African songs, play African drums, or even keep their African names. Although a lot of the culture and tradition was lost within a few generations, still, a certain type of *feeling* was retained. Not having African instruments available, but still wishing to express themselves musically, the African-Americans turned to whatever instruments were available.

The instruments which were popular at the time were essentially European military instruments- trumpets, trombones, clarinets, marching drums- and they were used to play music such as that written by John Phillip Sousa. Although Sousa marches have a lighter spirit than European military music, nevertheless, they are based on the same strict rhythms, and the accents tend to fall on the downbeats.



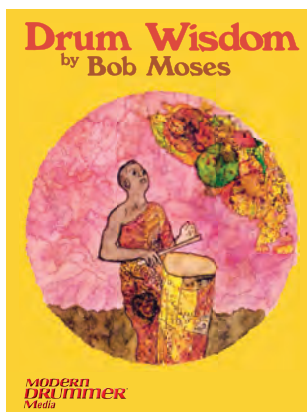
When the African-American people picked up the same instruments and played the same music, these musicians tended to inject some of the unique feeling that had characterized their African music, and were more interested in dancing than in marching, and so they started moving the accents around. The rhythms became more syncopated, and the 8th notes became rounder.



This became the syncopated march. It is actually the root of what I call "American Groove Music," which includes ragtime, dixieland, swing, boogie-woogie, R&B, rock 'n' roll, jazz and so on. The point of this is that the syncopated march was based on an eighth note feel not a triplet feel. A lot of people feel that bebop is based on triplets, but that is not true. Before bebop, the emphasis was on the bass drum and the snare drum. The bop drummers simply moved their right hands to the cymbals, giving the music a less earthy more airy sound. Nevertheless, it was still rooted in the same 8/8 march.

As far as contemporary usage, the syncopated march is also the root of funk. Listen to a master like Steve Gadd on the Paul Simon tune, "50 Ways to Leave your Lover," and you'll hear a classic syncopated march.

So for these reasons, I suggest that you use an eighth note flow as your foundation, rather than triplets. There IS a place for triplets, especially with slower tempos, but usually groove music is based on 8th notes.



Check out Bob Moses' Drum Wisdom at moderndrummer.com

Check out Bob's Modern Drummer profile page at moderndrummer.com



“Essential Dialog” for Creative Percussion Controllers

By Tony Verderosa

This is where the journey begins... This is the first in a new series of articles exploring the creative use of percussion midi controllers. I was recently watching YouTube videos covering the history of electronic drumming. It's amazing to see how many different electronic drum kits have been developed over the years. The drum pad designs, triggering technology, and sound sources are constantly changing. After experimenting with so many different electronic drum kits over the years, I realized that this entire category became a type of “gateway” for me, as I am sure it's been for many of you. Electronic percussion is often the “first step” into a wider world of music production, engineering, and sound design.

This might be a good time to make a shift in your mindset if you have had little to no experience with electronic percussion and digital audio workstations. Today, to break through and succeed as a musician-drummer, you will probably need to be equal parts drummer, songwriter, music producer, composer, engineer, sound designer, video editor, social media expert and artist manager. Gaining some experience with digital audio production and percussion midi controllers is a key step in the process.

Defining the Phrase “Electronics”

The phrase “electronic drum” doesn't reflect the full potential of the instrument. “Electronics” for drummers should be discussed



Programming main radical hybrid kit

using the broadest possible definition of the term. To get the most from your electronic drums and triggers, it is important to also incorporate an audio interface, computer / iPad, pre-amps/mixer, and microphones. If you are fairly new to “electronics,” please don't be intimidated. There will be content here to guide you step by step to make sure you get aimed in the right direction. For those of you that are already deep into this field, there will be lots of advanced techniques and artist interviews in these pages to keep you inspired.

My Hybrid System aka. “The Creative Feedback Loop”

I talked about my career and evolution as a musician in my *Modern Drummer* interview last month. My current set up is designed to be a complete “compositional sound design recording environment.” I write music based around playing acoustic drums, cymbals,

triggers, pads, and percussion. I use mics, pre-amps, synths, samplers, effects processors and more. My drum kit is essentially a complete recording studio. I can use midi to access sounds, I can use audio recording with fx processing to explore sound design. Or I can also merge both of these worlds. My rig is built to facilitate a “creative feedback loop.”

For example: I may start a project on my Zoom H6 recorder, play that raw recorded sound “sample” through some effects pedals directly into my iPad sound-design system. Then I alter the



Cubase Pro iMac Pro

samples using special tools on the iPad, export that new sound as a wav file and upload this to my dropbox. Next, I need to download those wav files into my main iMac Cubase rig, and then create a series of weird samples that get mapped out in a virtual sampler. I trigger these sounds via midi from my hybrid drum kit with triggers and drum pads. Then I record all of those "hybrid" trigger experiments back into Cubase Pro using class A Neve style pre-amps and 14 microphones. Then I do the final mixing and mastering.

You don't need a system as elaborate as mine to enjoy the same creative process. I can't overstate this enough! Your priority and passion could be very different than mine. You might need a hybrid trigger system that is compact, mobile and easy to set up at live shows. Some of you might want to provide the backing tracks on stage for your entire band. Many of you might prefer to focus on "live looping." Try to have your end-goal planned out before you dive in and make the commitment to designing your new system. If you wind up with only an iPad, two Microphones and an electronic drumset or multi-pad controller, you will have a formidable system in place for creating original music and/or performing live. It is the intention and musical ideas that matter most.

My phrase "creative controller" does not just imply "a midi percussion controller designed for drummers." The wider definition of the term should embrace "controlling and manipulating sounds"



in addition to triggering those sounds from drums. This is the reason I am going to cast a wide net with the topics covered in the future in this column.

For example, there will be several articles in this column solely dedicated to transforming your acoustic drum sound using FX pedals and similar devices. The Yamaha EAD10 solves a lot of issues for drummers that need to get their first start with electronics. It offers a quick and easy way to mic and record your acoustic drums and process them with built in FX. Below is an example of just my acoustic drums/cymbals recorded live with real-time effects processing with no triggers and no samples.

Let's discuss a few "categories" for electronic drumming. There is definitely overlap between these groups. But for now, let's stay with a broad overview.

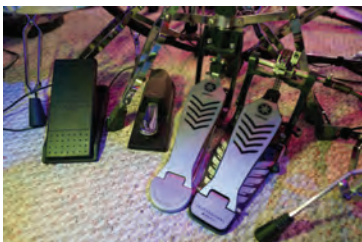
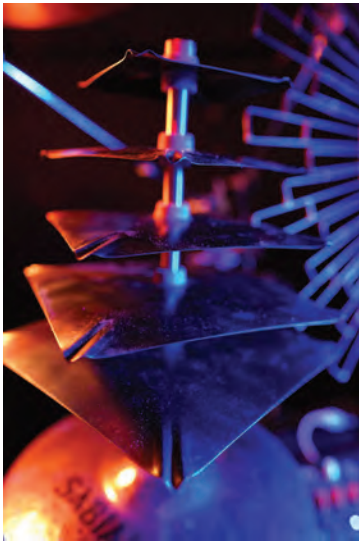
Category 1 - 100% Pure E Drum drumset

This category belongs to drummers looking for a low volume, versatile, completely digital drum kit to use in residential homes, project studios and live stage performance. This would encompass complete plug and play systems like the Roland TD50KVX, the Yamaha DTXProX. or the Alesis Strike Multi-Pad with an added Kick Pad, HiHat Pad and Snare pad. The goal in this category is convenience, ease of use, and midi functionality. These companies put tremendous time and effort into recording new sounds for each module and they package the samples into carefully constructed pre-set kits.

I use a purely electronic set to record midi drum parts into my sequencer for tv and film projects as well as song production. Sometimes I use the drum samples that come standard inside the



Radical hybrid sound design alt Kit



module, but my system also allows me to access virtual drum libraries from Steinberg Groove Agent, Toon Tracks EZ Drummer, AD2, Battery, Reaktor and more. Any electronic drum kit or multi-pad device will give you the same capability. Below is a recording of various drum grooves programmed using midi drum pads. They sound insanely realistic and not at all like "midi drum." These grooves are from Addictive Drums 2 by XLN Audio. "AD 2" can run standalone or as a plug-in in your music production software

Drummers with a stand-alone midi drum kit can also record directly into the onboard sequencer without the need for a computer. Typically, there is an onboard sequencer with an internal synthesizer engine so you can practice along with many different styles of music. This is a great learning tool. You

The ability to sample into the module and import samples is a big feature. You can experiment with custom drum samples or trigger vocals or loops right inside these modules and multi-pads. Not only do these systems provide you with many tools for modern music production but they also open up the world of "hybrid drumming" because the trigger inputs can be used with electronic drum pads or (in many cases) acoustic drum triggers, which leads us to Category #2.

Category 2 - Hybrid Drum Kits

This category gets a little more advanced since you will blend samples from the modules described above, with your acoustic drums. Blending an acoustic kick drum with the right bass drum "sample" can produce a dramatic difference on a recording or a live audience.



Main hybrid kit

can adjust the tempo of the songs without affecting the pitch of the music and you can also mute individual parts if, for example, you prefer to lock in with "just the bass player." You can also adjust the sound of the click track, change the time signature of the click, and adjust the balance of the click level compared to the bass, keyboards, and drum samples. Some modules even offer bluetooth connectivity for wireless audio so you can play along with songs from your iPad or iPhone. Wifi connections are also available in Modules like the GEWA G9 for downloading new samples from their cloud service and for firmware updates. At a minimum, most modules offer an audio input for music playback and/or sampling functions.

This started to become more common in the late 80s and early 1990s. Heavy metal drummers started using kick drum triggers to give added clarity and punch on stage using pre-recorded samples. Jazz-Fusion drummer **Dave Weckl** was using drum triggers and Simmons modules to enhance his acoustic drum sound for live and studio sessions in the late 80's and early 90s as well. While on tour, drummer **Gavin Harrison** used a Roland Octapad, piezo triggers and the AKAI S3000 sampler to trigger drum samples that were recorded directly from the master tapes of Iggy Pop's records.

However, the Data management was not easy back in those days. The total sample time available in RAM memory was fairly

limited, and at first everything had to be stored on floppy drives. Later data storage used IOMEGA "Zip drives" and "Jaz drives." These were old school external hard drive cartridge devices for organizing, storing and loading your custom samples. I switched from the AKAI samplers to the Yamaha A4000 and A5000 Series digital samplers in the late 90's/early 2000s. As I talked about in my *Modern Drummer* interview last month, I was doing live solo shows that required lots of long sound effects, loops and stereo vocal samples. It was just me with a hybrid kit on stage playing continuously for 45 minutes or more. Each song would have dozens of samples mapped out across multiple drum kit memories in "chain mode". The process required me to save each "sample session" to the internal hard drive. This process was very tedious, and the data also had to be redundantly backed up to external drives. My maximum RAM at that time was 128mb! I was able to perform for almost an hour with that tiny amount of sample memory. Today, it blows my mind to see the Roland SPD-SX Special Edition with 16GB of internal memory! Even the 4GB "standard" version is staggering.

Thankfully, today everything is integrated inside one main module and is highly compatible with computers/laptops. Most touring drummers need to add pre-recorded samples to reproduce hit songs live on stage. The audience expects that a hit song will sound almost identical to the version they fell in love with on Spotify. That can require accessing a Roland 808 kick drum sample or hand clap, and other times they are required to import the exact drum sounds and percussion effects from the multi-track Pro Tools recording sessions. This requires (at the very least,) a multi-pad midi drum device with sampling memory and a few extra pads and drum triggers placed around an acoustic drum kit.

I personally prefer to have my samples loaded into the module if it's a live music or live broadcast concert, as opposed to having on a laptop on stage. When I worked on the *MTV Music Awards*, that was a high pressure live TV broadcast and I didn't want to deal with a computer based sampler. I loaded the samples directly into my DTX Module. Sure, I could have done the show with a virtual sampler on my laptop. But for me, the module felt like the best route at the time. There are plenty of drummers that are totally comfortable with using the laptop as their main sound source. It all depends on what you are comfortable with. Most of what I am doing in my personal studio involves a virtual sampler on the computer. It does speed up my creative work flow, since I can drag and

drop samples very quickly and focus more on creativity.

You can see examples of hybrid drum kits with triggers and pads on YouTube with touring drummers like **Andrew Marshall** (Billie Eilish,) **Brendan Buckley** (Shakira,) **Tony Royster Jr.** (Jay-Z,) and **Eric Hernandez** (Bruno Mars.)

Category 3 - Drum Futurist Radical/Hybrid

These are the drummers that are motivated by change. They experiment with acoustic drums and electronic drum technology with little regard for conventional techniques. This is the "Mixed Martial Arts" of Hybrid Electronic drumming. It's more about the creative mindset. These drummers have to be willing to experiment and venture into unknown territory. They have to push past their comfort zones.

Drummers in this category are adept at creating custom samples, producing their own music, live looping, sound design, live remixing and much more. This category is for drummers that embrace the full spectrum of sound design and composition potential using any and all available tools. The musical genre doesn't matter. It could be techno, experimental, house music, jazz fusion, cinematic film scores, or world music. The guiding principle is finding new sounds and new techniques. It's just you, your gear, and a blank canvas. You are the composer and the engineer. I am gradually identifying more people like this on YouTube. Some of these drummers are focused on live shows, some are more studio based. I will interview some of these musicians in future columns.

Some of my favorite drum futurists and "radical hybrid drummers" include **Shigeto** (Zachary "Shigeto" Saginaw,) **Adam Betts** (3 Trapped Tigers,) and **Maysun**, a drummer from Canada who is integrating modular synthesis and effects pedals with acoustic drums.

My personal approach in the past was to remix music live on stage from my drum kit, but my priority has switched in recent years to a more studio-based audio production. I create music for release on Spotify and I am also deeply involved with composing original music for Film and TV. I have also made a big commitment to filming new video content for social media channels in my studio. I gave you a good glimpse into my creative process when I described the "Creative Feedback Loop" earlier. Next month we start to get into more granular detail about specific software functions and applied techniques. For now, here are some more video and audio examples of "radical hybrid" drums. See you next month!



Check out Tony's *Modern Drummer* profile page at moderndrummer.com

ROCK PERSPECTIVES

Chad Smith's Red Hot Chili Peppers Audition

By Chad Smith

I grew up in Detroit and moved out to California in August of 1988. Through a friend of a friend, I got the audition with the Red Hot Chili Peppers. My friend knew a girl who was dating John Frusciante. He told her, 'I have your drummer, my buddy, Chad. He eats drums for breakfast.' She tells John and that's how I got the audition.

I go to an audition at this place called Hully Gully in Silverlake that had these little rehearsal rooms. I walk in with my drums and there's Flea. I knew of the Red Hot Chili Peppers, but I wasn't like a big fan or anything. I was like, 'They have a record deal? Okay, great, I'll try out for them.' I'm pretty tall with long hair, looking very Detroit and rock. Those guys had funny haircuts and mohawks and tattoos. They looked at me like, 'Get this guy out of here, go back to the Sunset strip or whatever.' Flea looked at me and said, 'Is that your breakfast?'

We started jamming and improvising and he starts playing a bass line. Back then everything was fast and hard. This was right before their album, *Mother's Milk*. That was the first album I did with those guys in 1989. During the audition we did "Higher Ground," "Fire," by Jimi Hendrix. Everything we played was like James Brown on speed. I was just going for it thinking, 'This is great. I really like this. These guys are great.' John broke a string during the jam. I've never seen anyone change a string faster in my life. We're still jamming and he jumps back in. I kept thinking, 'These guys are nuts, this is really fun,' and we just hit it off. So, the aesthetic and my look, and all of that breakfast stuff, just went out the window when we sat down and played. Anthony, our singer, was running around the room laughing his head off. He was like, 'I don't know what's going on here, but it's good.' Luckily the producer of the album was at the audition. His name was Michael Beinhorn. When I left, Michael said, 'That's your guy.' They were like, really? He said, 'That's your guy!' And the rest is history. I owe him.

I played in all these clubs in Detroit six days a week, usually three sets a night. I played with everybody and anybody that I could. Right

out of high school I started playing in clubs and I put in my 10,000 hours so to speak. In Detroit you have to play hard. They work hard there, it's very blue collar. They also party hard and they will let you know if you're great and if you're not. I'm so fortunate to have had that experience because when I left, I was able to audition with the Chili Peppers and be prepared and feel confident. I would never replace that. Today's culture wants it now, but there's no shortcut. You just got to put the time in. If you love music, you're going to want to do it.

THE CHAD SMITH SHOW: Chad Smith, Gregg Bissonette, and Nandi Bushell Classic Grooves Masterclass

Sometimes (actually all of the time) in music and in drumming, it's all about the GROOVE! In honor of that, Nandi Bushell became a student (and a teacher) of Gregg Bissonette and Chad Smith recently on Drum Channel's Chad Smith Show. Together they break down a variety of classic grooves in this exclusive Masterclass that appeared on Drum Channel recently.

Here are some transcriptions of some classic grooves that Chad, Gregg, and Nandi dissect. Together they reach back to a classic Ringo groove, through John Bonham's interpretation of a classic Brazilian feel, a slippery Questlove groove, and a cool Nandi Bushell half-time shuffle influenced by Bonham and Porcaro. Chad also explains the classic Red Hot Chili Pepper drum parts from "Can't Stop" and "Under the Bridge."

They conclude when Nandi tries her hand at improvising and ends up leading the boys in a breath-taking round of "Trading Fours." All of this and more can be found by searching youtube for Breaking Down Legendary Grooves with Chad Smith, Nandi Bushell and Gregg Bissonette.

1 "Can't Stop" Tom Intro

© 0:20 *mp*

fff

2 "Can't Stop" Main Groove

Musical notation for the "Can't Stop" Main Groove. It features a four-measure pattern on a single staff with a treble clef and a double bar line. The notes are quarter notes on the G4 line, with accents (>) over the second and fourth measures. The first and third measures have an 'x' above the first note, indicating a snare drum hit.

3 "Ticket To Ride" Groove

Musical notation for the "Ticket To Ride" Groove. It features a four-measure pattern on a single staff with a treble clef and a double bar line. The notes are quarter notes on the G4 line, with accents (>) over the second and fourth measures. The first and third measures have an 'x' above the first note, indicating a snare drum hit. A 7-measure rest is shown in the fourth measure.

4 Beatles Backbeat Groove

Musical notation for the Beatles Backbeat Groove. It features a four-measure pattern on a single staff with a treble clef and a double bar line. The notes are quarter notes on the G4 line, with accents (>) over the second and fourth measures. The first and third measures have an 'x' above the first note, indicating a snare drum hit.

5 Partido Alto Pattern

Musical notation for the Partido Alto Pattern. It features a four-measure pattern on a single staff with a treble clef and a double bar line. The notes are quarter notes on the G4 line, with accents (>) over the second and fourth measures. The first and third measures have an 'x' above the first note, indicating a snare drum hit. Below the staff, the following rhythm pattern is written: R L R L L R L R L R L L R L R L.

6 Partido Alto Full Groove

Musical notation for the Partido Alto Full Groove. It features a four-measure pattern on a single staff with a treble clef and a double bar line. The notes are quarter notes on the G4 line, with accents (>) over the second and fourth measures. The first and third measures have an 'x' above the first note, indicating a snare drum hit. Below the staff, the following rhythm pattern is written: R L R L L R L R L R L L R L R L.

7 Nandi's Half-Time Shuffle

Musical notation for Nandi's Half-Time Shuffle. It features a four-measure pattern on a single staff with a treble clef and a double bar line. The notes are quarter notes on the G4 line, with accents (>) over the second and fourth measures. The first and third measures have an 'x' above the first note, indicating a snare drum hit. Below the staff, the following rhythm pattern is written: R L R R L R B R R L R R L R R L R R L R B R.

8 "Fool In The Rain" Shuffle

Musical notation for the "Fool In The Rain" Shuffle. It features a four-measure pattern on a single staff with a treble clef and a double bar line. The notes are quarter notes on the G4 line, with accents (>) over the second and fourth measures. The first and third measures have an 'x' above the first note, indicating a snare drum hit. Below the staff, the following rhythm pattern is written: R L R L R B R R L R R L R L R B R R L R.

9 "Fool In The Rain" Samba

R L R L ...

10 "Fool In The Rain" Ride Beat Shuffle

6

R L R L R B R L R L R L R L R B R L R L

11 "Rosanna" Shuffle

6

R L R R L R B R R L R R L R R L R B R R L R

12 Questlove Inspired Groove

Note: Remember that Gregg Stretches the time on the hi-hat, creating a lope in the time feel.

13 Basic "Birdland" Groove

14 Paradiddle On Hi-Hat & Cross-Stick

R L R R L R L L

15 Paradiddle Groove "A La Stewart Copeland"

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

16 "Under The Bridge" Drum Intro

16b Variation (Verse)

17 "Under The Bridge" Pre Chorus Drum Beat

18 "Under The Bridge" Ride Beat



Check out Chad's *Modern Drummer* profile page at moderndrummer.com



Past Masters of Rock... Absorb, Adapt & Adopt!

By Dom Famularo

I have the incredible honor of interviewing some of the greatest musicians in the world on the YouTube channel, "The Sessions Panel."

The purpose is to capture the story of these great artists for future generations to learn and be inspired. Each of their stories creates a clear path by which all of us can be guided. The passion, perseverance, and power they display is magical!

Watch the interview with **Jabo Starks** and **Clyde Stubblefield**. These two great drummers propelled the James Brown band. James loved the power of the groove that two drummers produced at the same time. In the interview, notice the deep respect they had for each other. Two weeks after that interview Clyde passed away and a few months later, Jabo passed. This was their last interview together! I was humbled to have been in their presence.

Ndugu Chancelor laid down the most solid grooves with Michael Jackson. What a story to share. He was a gentleman and a world-class drummer. Listen to my interview with him and hear his journey. He passed soon after.

I wish I started these years ago! But fate did not intervene until I met Jules Follett, who produced the drum book, 'Sticks and Skins' with over 500 pictures and bios of each drummer. She has fuelled "The Sessions Panel" with her vision! These interviews are for you to seek inspiration from the leaders of our instrument - enrich, educate and empower yourself!

Let me share drummers who I wish I had interviewed, who passed way too young, but left us great music and eternal drumming-inspiration. These drummers have given us so much great music. Let's keep them current in our minds. Do some research and get to know them.



Jabo Starks Dom Famularo and Clyde Stubblefield



Ndugu Chancelor and Dom Famularo



JOHN BONHAM (LED ZEPPELIN)

John was a student of Jim Marshall the inventor of the classic amplifier. Jim was also a drummer and a photographer. Listen to the Zeppelin song, "Fool in the Rain" - what a creative groove and feel.



PAT TORPEY (MR. BIG)

Pat and I did several clinics together in the 80s. He was a dedicated drummer who loved to put in a 2-hour warm up before every performance. His grooves and creativity were very inspiring!



JEFF PORCARO (TOTO)

Inspired by Bonzo, Jeff had his own sound - listen to "Rosanna", this classic groove is the most requested drumbeat globally!



JIMMY 'THE REV' SULLIVAN (AVENGED SEVENFOLD)

A very dedicated musician who always played at 100%.



COZY POWELL (RAINBOW, BLACK SABBATH, WHITESNAKE, JEFF BECK)

Cozy defined what it was to be an absolute legend!



MITCH MITCHELL (JIMI HENDRIX EXPERIENCE)

Together with Jimi Hendrix, and Noel Redding, they changed music, and they still have an impact today!



VINNIE PAUL (PANTERA, MUDVAYNE, HELLYEAH)

We did a photo shoot for Sabian together, and we laughed the entire time. What a great player!



CARLOS VEGA (BARRY MANILOW, JAMES TAYLOR)

What a deep groove he had... you will love his playing!



ERIC CARR (KISS)

He was a great and very kind person. Eric consistently made every performance a special event!



LEVON HELM (THE BAND)

Great drummer, singer and actor! He did it all!



JIM CAPALDI (TRAFFIC)

Check out this band and the music will lift you. Jim had a very special groove when he played!



BUTCH TRUCKS (ALLMAN BROTHERS)

He was a founding member of the Allman Brothers, and an absolute natural at playing. He performed thousands of shows with such great enthusiasm!



RANDY CASTILLO (OZZY OSBOURNE, MOTLEY CRUE)

From Ozzy to Motley Crüe, Randy was another powerful force in drumming. We played together at a festival on Long Island. I sat on the side watching him push the band to an even higher level!



NICK MENZA (MEGADETH)

Nick came from a musical family. His dad, Don, was with Buddy Rich's band as a horn player and arranger and Nick was a major force with Megadeth! We played a festival together in Florida and he blew me away!



KEITH MOON (THE WHO)

Another student of Jim Marshall, Keith's crazy and charismatic personality came out in every song he played!

I ask you to subscribe on YouTube to 'The Sessions Panel' and join the thousands of people globally who are watching, listening and feeling the joy shared from the great musicians I have sat with. Also, listen to the older drummers I have interviewed on The Sessions, like **Hal Blaine**, **Ed Shaughnessy** and **Roy Burns**, who recently passed. Get familiar with them and grow from their words. I say, invest your time in them - to never forget, and seek their talent.

I have missed so many great drummers who are no longer with us... so, I ask you to do the research and seek out info on these great drummers. Use the power of the Internet to get to know these players and let them inspire, teach and fuel your passion with their music!

You will build your musical tools from what you seek from these great players. Do not miss the gift and lessons that you can learn from them. Absorb... Adapt... then Adopt!

The Sessions Panel is a live magazine like Modern Drummer - that continues to inform us with all these great stories of past and current drummers. Long live Modern Drummer! And long live these past great legends of drumming!

Dom Famularo Drumming's Global Ambassador
www.domfamularo.com



Check out Dom's Modern Drummer profile page at moderndrummer.com

Transcriptions:

“Salute to Kareem,” *Mother’s Milk*; “Suck my Kiss,” *Blood Sugar Sex Magik*;
 “Breaking the Girl,” *Blood Sugar Sex Magik*; “Readymade,” *Stadium Arcadium*;
 “Dark Necessities,” *The Getaway*;

Excerpted from *Chad Smith Legends*

In this month’s cover story and interview Chad Smith talks about R&B and funk drumming, Mitch Mitchell, and leaving space for the other members of the rhythm section. So we thought that we would offer a few Chad Smith transcriptions that show these influences loud and clear. These transcriptions are part of a much larger section of transcriptions from the Chad Smith Modern Drummer Legends book. Get funky with “Salute to Kareem,” groove along to the R&B of “Suck my Kiss,” dig the Mitch Mitchell swing of “Breaking the Girl,” and see how Chad leaves space for Flea and John in “Dark Necessities.” Soon we will all be transcribing and learning from Chad’s fantastic drumming from the new Red Hot Chili Peppers recording *Unlimited Love*.

“Salute to Kareem,” *Mother’s Milk*

The instrumental ditty “Salute to Kareem” features Chad’s hard-hitting pocket. He complements Flea’s aggressive bassline with a syncopated James Brown-style beat. The snare drum displaces to the “and” of beat 4 on the first bar of the two-measure pattern. (0:00)

♩ = 156

Chad takes a funky solo later in the song. This is an excellent example of how he can keep the groove locked in while displaying some impressive chops. (2:10)

The first system of musical notation consists of three staves. The top staff is a guitar part with a treble clef, featuring a series of eighth-note patterns with accents (>) and asterisks (*). The second and third staves are bass parts with a bass clef, showing a steady eighth-note accompaniment. The notation includes various rhythmic markings such as accents, asterisks, and triplet markings (3).

“Suck my Kiss,” Blood Sugar Sex Magik

It’s difficult not to nod your head to the slamming beat of “Suck my Kiss.” Chad’s kick drum teams up with the guitar and bass parts in the intro. The hi-hat punctuates the upbeat accents—a tip of the hat to the great R&B drummer Bernard Purdie. (0:04)

♩ = 102

The second system of musical notation consists of five staves. The top staff is a guitar part with a treble clef, continuing the eighth-note patterns with accents and asterisks. The bottom four staves are bass parts with a bass clef, showing the kick drum accompaniment. The notation includes various rhythmic markings such as accents, asterisks, and triplet markings (3).

A quick sextuplet fill sets up the unison accent on the “and” of beat 2 leading into the chorus. The drum groove twists on the second half of the first measure to work with the rhythm section’s riff. (1:03)

“Breaking the Girl,” Blood Sugar Sex Magik

Chad pays homage to Mitch Mitchell’s legendary “Manic Depression” groove with the rolling triplet feel of “Breaking the Girl.” He integrates descending triplets at the end of the measure to add momentum. (0:49)

♩ = 60

Metallic percussion accompanies the powerful bridge groove. Chad plays strong accents on the snare and toms at the end of the two-measure phrase. (3:00)

“Readymade,” Stadium Arcadium

There is a clever displacement in the main riff of “Readymade.” Smith turns the beat around by pushing the pattern an 8th note backward on the second measure and then snapping it back into place at the end of the fourth measure. (0:11)

♩ = 75

The hi-hat and cowbell toggle back and forth on the chorus. Chad’s open hi-hat adds a cushion under the legato background vocals, while the chunky cowbell beat sets off the heavy rhythm-section riff. (1:03)

Musical score for a drum solo in 4/4 time. The score consists of four systems of two staves each. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes various rhythmic patterns, including 16th-note runs, and is marked with dynamics like '>' and '>+'. There are also some special markings like '∅' and '+'.

Chad lays down a greasy 16th-note pocket in the bridge. Distorted overdubbed percussion adds a unique texture to the groove. (2:59)

Musical score for a drum solo in 4/4 time. The score consists of four systems of two staves each. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes various rhythmic patterns, including 16th-note runs, and is marked with dynamics like '>' and '>+'. There are also some special markings like '∅' and '+'.

“Dark Necessities,” *The Getaway*

Chad’s groove on “Dark Necessities” has a backbeat only on beat 2, giving it a unique feel. He takes a minimalistic approach in the verse, leaving the fills for other elements in the production. The hi-hat carries the time with a 16th-note feel. (0:42)

Musical notation for the verse of "Dark Necessities" in 4/4 time. The notation is presented in two systems, each with a snare drum staff on top and a bass drum staff on the bottom. The snare staff features a consistent 16th-note hi-hat pattern with accents (>) on the first and third eighth notes of each measure. The bass drum staff shows a simple backbeat pattern with quarter notes on beats 2 and 4. The first system covers measures 1 and 2, and the second system covers measures 3 and 4.

In the chorus, the hi-hat switches to 8th notes at the end of the measure and leaves space for the tambourine to fill in the 16ths. Chad brings the verse back in with a smooth fill from the snare to the toms. (1:33)

Musical notation for the chorus of "Dark Necessities" in 4/4 time, consisting of four systems. Each system has a snare drum staff and a bass drum staff. The snare staff shows a pattern of eighth notes with accents (>) and a tambourine symbol (x) on the off-beats. The bass drum staff features a backbeat pattern with quarter notes on beats 2 and 4. The notation includes various dynamics and articulations, such as accents (>) and a plus sign (+) above a snare note in the second measure of the second system. The first system covers measures 1 and 2, and the subsequent systems cover measures 3-4, 5-6, and 7-8.

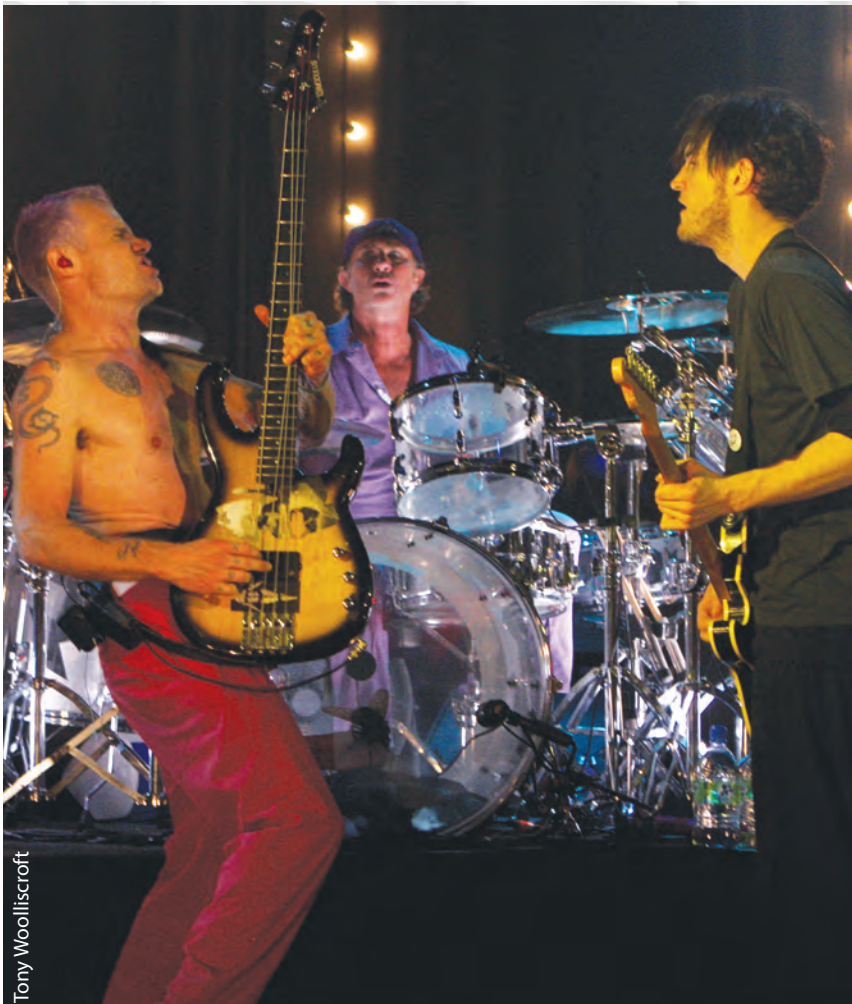
In the bridge, Chad brings in the second backbeat on beat 4 to anchor the band as the different instruments spiral off to play independently. His right foot taps out some quick 16th-note figures that lead into the second measure of the phrase. He plays a decisive fill to bring the band in at the end of the section. (2:46)

Musical notation for the bridge of "Dark Necessities" in 4/4 time, consisting of one system with a snare drum staff and a bass drum staff. The snare staff features a complex 16th-note pattern with accents (>) and a plus sign (+) above a snare note in the second measure. The bass drum staff shows a backbeat pattern with quarter notes on beats 2 and 4. The notation includes various dynamics and articulations, such as accents (>) and a plus sign (+) above a snare note in the second measure. The system covers measures 1 and 2.

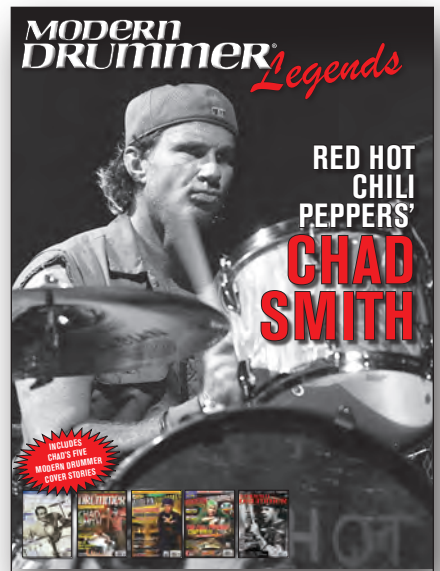
The image shows a musical score for guitar and bass. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a complex 16th-note rhythm with many accents (>) and some slurs. The bass part is written on a single staff with a bass clef and a key signature of one sharp (F#). It features a busy 16th-note rhythm with many accents (>) and some slurs. The score is divided into five systems, each with two staves.

The guitar solo outro showcases more of Chad's wicked right-foot control. His kick plays busy 16th-note rhythms that both push the guitar lead and accentuate the bass part. (4:02)

The image shows a musical score for guitar and bass. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a complex 16th-note rhythm with many accents (>) and some slurs. The bass part is written on a single staff with a bass clef and a key signature of one sharp (F#). It features a busy 16th-note rhythm with many accents (>) and some slurs. The score is divided into four systems, each with two staves.



Tony Woolliscroft



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Sarah Thawer: Developing, Evolving

By, Raghav Mehrotra

Sarah Thawer is not your typical drummer. Starting her unconventional music education at a very young age of two, she shaped her musical identity by combining her cultural roots with her extensive experience absorbing all the music around her—from Jazz to Gospel—all while maintaining a child-like love and curiosity for everything she played.

Sarah, who hails from Toronto, has recently made LA her home and continues to spread her voice across the music scene. Not only does she hold an impressive resumé—performing with artists such as Jacob Collier, AR Rahmani, and George Watsky, and leading her own trio—she continues to inspire the hundreds of thousands who follow her on social media, where she is unafraid to push conventional boundaries. In this interview, we dive into how she's developed her unmistakable sound and personality, and what we can look forward to hearing from her in the future.

MD: What's your musical background? Where did you get your musical prowess?

ST: I started playing music when I was about two years old. My dad is a musician. He plays keys, primarily, and he also plays a bunch of Indian melodic instruments like harmonium. He would have rehearsals at my house and play a lot of gigs, so at a young age, I was always surrounded by music. A lot of his bandmates kept instruments in our basement, and as a little kid, I would just go hop on and play them. So that was kind of the early beginnings of getting into music and the music that he primarily played was Indian, you know, Bollywood, classical music. So that was the music that was first introduced to me.

MD: And, given that your father is a professional musician, did you grow up a lot under his record collection?

ST: It was basically what he gave to me. I grew up with CD players and cassettes. So yeah, whatever he handed to me was what I had.

MD: Did you have formal education on any other instruments?

ST: Yeah, I also studied western classical piano for about 10 plus years, and I studied Indian singing and western singing. So that was the formal training. And then I went to university, and I did my bachelor's degree in jazz performance.

MD: Did your education in singing have any effect on your drumming?

ST: You know, it really made me sensitive to music. It made me love a good melody. I really feel the lyrics when I hear them. So when I play the drums, I just don't like to play the drums; I hear the melodies of the song and it really taught me how to emote on the drums. It was after these lessons that I went to university, and I did my bachelor's degree in jazz performance.

MD: How did your experience at university affect your drumming as someone who was self-taught?

ST: I actually applied to a bunch of schools; Berklee, Manhattan School of Music, etc. and I got rejected by every school. There was only one school that took me: York University in Toronto and that school gave me the Oscar Peterson Scholarship, which was the highest scholarship that they gave.

It's very interesting to me, because in that audition, they said, "Sarah, play *Billie's Bounce*, but do your own thing." Till then, I had been basically self-taught learning hand percussion, including tabla, dholak, and a bunch of Indian percussion. I had studied the



tabla formally for a couple of years, from a teacher who came from India. I took a couple of lessons a year, but it was mainly self-study. I studied a lot of Indian percussion, Latin percussion, congas, bongos and everything. I just listened to records and whatever I heard, I played it. I never focused on technique. Therefore, at that university audition when they told me to just do my thing, I went from the drums to the congas to tabla which I had brought in with me and I started playing things in odd time signatures. I remember they remarked, "Wow, you definitely have some talent." But I knew I had some brushing up to do.

As soon as I went to university, I got the chance to pick up books like *Syncopation* and *Stick Control*, study all types of drummers, and understand the technique behind the playing. I got into gospel and hip hop, and a bunch of music that was from America. Now I'm at a place in my life where I'm combining my childhood musical upbringing with this formal education coming from the West.

MD: When you were exposed to such a wide variety of music, how did you take in all that information? Do you remember what you started to focus on first?

ST: The cool thing is that every genre has so many sub genres, especially music from different cultures. I didn't know that Indian and Bollywood music consisted of so many genres. There was a huge Latin-Cuban music influence on Bollywood from the 70s and 80s, so when I went to university, I was playing these different grooves but I didn't know the technical terms for them. I started understanding what is important to different genres of music and realized that everything is really interconnected. The university gave me a chance to really dive into each individual genre.

MD: Were there any specific artists in these genres you looked up to and became interested in?

ST: I really got into Robbie Ameen, Dafnis Prieto, Gary Novak, Dave Weckl, Dennis Chambers, and Vinnie Colaiuta. My earlier influences are definitely more fusion-oriented drummers. But I never really

focused on the names of the drummers. I feel like when you are listening to a lot of Indian music, you kind of hear the songs, you never really focus on who's playing. I just really focused on the music as a whole rather than focusing on drummers per se.

MD: What about genres or cultures?

ST: I really believe in studying the culture of the music and the instruments that are important to the genre. I started studying congas and timbales and took flamenco guitar classes in school. I studied Brazilian instruments and played drums in a gospel choir. I played drums in a Pentecostal church for six years, I did all of that, to understand the feel of the music. I really went head on into each genre. Then living in Toronto, there was one venue for Latin music, one venue for jazz, and one venue for hip hop. To be working in Toronto, you really need to be diverse with all the genres of music. It really forced me to be true to the genre. I wanted to be as authentic as I could be.

MD: During those "formal years" in university, did you transcribe a lot of music?

ST: Pre-university, I was basically playing in my dad's band. He was the music director for any singer that toured from India. That phase of my life really strengthened my intuition in my listening. For example, I really want to play drums on stage but in Indian music the tabla is the main percussion instrument. My dad would let me play drums if I could simulate the tabla. I really grew my intuition to be very sensitive to sound and how to sound like a percussionist on a drum set. My primary focus at that time was playing festivals and gigs with him. In my pre-teens in high school, I was the main drummer for a jazz band. We did a lot of competitions around Canada. I started gigging on my own when I was like 18 or 19 around the time when I started university.

MD: During those "formal years" in university, did you focus on finding your own voice?

ST: The funny thing was, I felt that I couldn't relate to anybody when I was going to school, because all my peers were like, "we love Tony Williams," or "we grew up in the church," or "we grew up in XYZ place," and I really felt like the odd one out. I felt as though I had my own voice, but because of those outside influences, I wanted to throw it in the garbage. I began to feel like I had to copy other people and pretend that I grew up listening to all this music. So for me it was the opposite.

MD: You started with your own voice and then went on to emulate other people?

ST: Yeah, 100 percent! When I played the drum kit back then, I definitely saw the drums as a type of "percussion." The way I did it was kind of backwards.

MD: Tell me about life after university. When you were gigging in Toronto, who were you playing with, and how did it shape you as a

musician?

ST: Yes, when I finished university, I got some recognition from different Bollywood figures, which kind of trickled along afterwards. But then I kind of made the conscious decision that I want to stay here in North America. I started playing with a bunch of legends from Toronto. As soon as I finished university, I started going to the *NAMM* show. There was a lot of African music, some Middle Eastern music for really big Middle Eastern festivals, then it was some Bollywood stuff, and playing some jazz stuff at a popular venue too. It was just very diverse and varied day to day.

MD: Was there a point where you hit a jackpot tour?

ST: I would say one of my proudest moments was touring with an artist by the name of George Watsky. Watsky is an incredible rapper based in LA, and his whole band is based in LA. They kind of reached out to me while I was living in Toronto to join them on tour. I was like, "wow." That was a big one for me. It was my first two-month long tour in the US and Europe, and it was cool because it was hip hop, but it was drum set heavy. Every night, I had a drum solo, and the whole crowd would scream "Go Sarah! Go Sarah!" I crowd surfed in Germany, it was incredible.

MD: How was having a drum solo each night? Did you have a set structure for how you were going to solo?

ST: I kept a kind of standard. I would play a drum and bass beat, sometimes go into a little bit of a Kherwa beat, and then while the audience was chanting, I'd play a halftime groove, then we would go back and forth for a couple of minutes. So it was like that kind of structure.

MD: You were playing Kherwa in the middle of a rap tour? That's a huge intersection of cultures! I feel like you (as a musician) are someone who thrives on the intersection between cultures. What's your approach to combining, for example, Bollywood music, traditional North and South Indian music, and the Western music that you hear?

ST: I would just say respect the cultures as much as you can. I feel like now it's very easy to get information about genres, but I'd rather take the hard way to learn about them. Go to clubs and shows, meet the people, see how their heads and bodies move, because that tells you a lot about the genre. If you can see the differences between a pop drummer versus a rock drummer, versus a Cuban drummer, versus a Brazilian drummer, and how differently each one just holds a stick and moves their arms. In an R&B gig, it's very true to the drum machine and you can see their arms aren't necessarily stiff, but more rigid. In hip hop there's a bit more fluidity. When learning genres, give yourself permission for it to get into your body, observe the people dancing, taste the food, all of these things will help make it as authentic as you can. Then start picking out what is important in each genre, like the ride cymbal in jazz and



clave in Cuban music, understand the similarities and the differences of different genres and start to experiment like that.

MD: How has embracing your culture affected your musical identity and also your perception of your place in the music industry?

ST: When I got into university, I tried to put the Indian music on hold because it felt too comfortable. I put the whole self-taught creativity aside and got into really heavy-duty jazz, Western music, and all that kind of stuff. I just soaked it up. I played church music, gospel music, in Cuban bands...everything!

When I finished school, I started doing some gigs. And then I got asked to come to *Drumeo*. Dave Atkinson from *Drumeo* asked me what I wanted to talk about. Creativity, limb independence, the other technique aspects of my playing that I had learned in college came to mind as well. But I had this fear that they wanted me to talk about Indian rhythms and it would pigeonhole me. Regardless, I gave it a shot. In the lesson, I took popular Bollywood, Indian grooves, folk rhythms like Kherwa and talked about ways to play them on the drum set.

For example, in the Kherwa we clap on the one and the three, but in Western culture everyone claps on the two and four. I always say that most of the people around the world are clapping on one



in the three, and people in the western culture just don't know it yet. The lesson kind of went viral and resonated with a lot of people as something beautiful and authentic. It came from a very organic point of view and felt so true to who I am. It started bringing that side of me back. I would really say that the *Drumeo* lesson and the experience in how they encouraged me to just give it a try, changed my life and really brought my identity back into to Western music and how to combine both of those worlds.

MD: Is there anyone who you look up to that is doing the same thing with their own culture?

ST: Robert Glasper. He is one of my biggest influences. First, I love his music. But second, I love the black radio and the people from his lineage that he brings into his music. I love both the modern people and the older legends. I feel like anybody who releases music, to some extent, is creating a representation of who they are and who they want to be. I like to do extensive research on everything and everyone that I listen to. Then you can see why they chose that musician, or why they're playing this kind of music, and the musical phases that they're in.

MD: Your confidence in who you are is inspiring. Whether it is your social media pages or in your playing, you ooze confidence. How did

you develop that?

ST: Because my parents never actively pushed drums as something for me to learn and play, it kind of became a thing of my own. It just felt like a love affair! I never thought about what people think. I never thought about anything, I just thought about me and the drums and having fun playing.

Part two of the confidence, was that when I went into university, I realized that I wasn't good enough to get into schools. I realized that I didn't have enough knowledge from an academic point of view, and I hated that feeling. I pushed myself to practice like crazy for (around) four years so that I could be aware of all the possibilities. Therefore, when I graduated school I could be aware of what I could, and what I couldn't do.

Thirdly, I believe that everything is an opinion. Of course, there are things that are facts, but especially in music (and art in general,) there is really no good or bad; it's all subjective. I feel like COVID gave us a lot of time to pause our lives and experiment. I got into quirky rapping, which I love to do in my spare time with my friends, I try to bring it out on the drums.

I remember posting this one video on Instagram. It was a metric modulation of "Everybody Wants to Rule the World" by Tears for Fears. I posted the video, and it went viral. I got a lot of negativity, some positive feedback too, but a lot of negativity. People were saying that I was ruining my career, and that I was singing off key, and that I wasn't a good musician anymore. I remember calling my sister and crying, I was asking her if I was ruining everything for myself. She told me that if I had put my heart into it, then to just leave it up. I'm glad that I did not succumb to people telling me what to do, because it felt right to me. From that point on, I've kept the mindset that people will be happy, and people will be angry. It doesn't matter, it is my art, and that's all that really matters.

MD: How do you continue to come up with those interesting ideas while staying confident in them?

ST: I feel like I really have a child in me. I feel like I've always (you know,) really been a kid. Recently I went to Walmart. And I bought a little pink watch that says girls rule (or something.) It lights up and it brings me so much joy. I feel like drums, music, and creativity gives me that space to bring out my inner child. So yeah, that helps me stay creative.

MD: And do you think that comes from you not following the rules until you were in university?

ST: I would definitely say so. I would spend hours and hours after school just taking congas and playing them with my nails, or putting my elbows on them and muting them with my face. I was taking Lady Gaga songs, or other popular English songs, and playing 10 different percussion instruments on them. I wasn't even caring if I was playing with proper technique, I was just having fun with it.

MD: You've started experimenting with mixing up electronic and acoustic sets recently. Where did you get the inspiration to chop up samples and play them as melodies?

ST: Oh man, That comes from my dad! He had a lot of MPC 1000s and things like that in the house, and during family parties I would hide in the corner and just play around with drum machines and cut samples until I found things that I liked. Even now, it's the same way; I just play around with samples like the Mario Kart thing, and cut them until I find something that sounds cool, and have fun with it. I guess it was just boredom and free time.

MD: How do you deal with the fact that so many people tell you you're their inspiration?

ST: It's surreal. Sometimes I don't believe it. I take it upon myself as my responsibility to keep practicing, and to keep furthering my knowledge and education of what's happening today. If people

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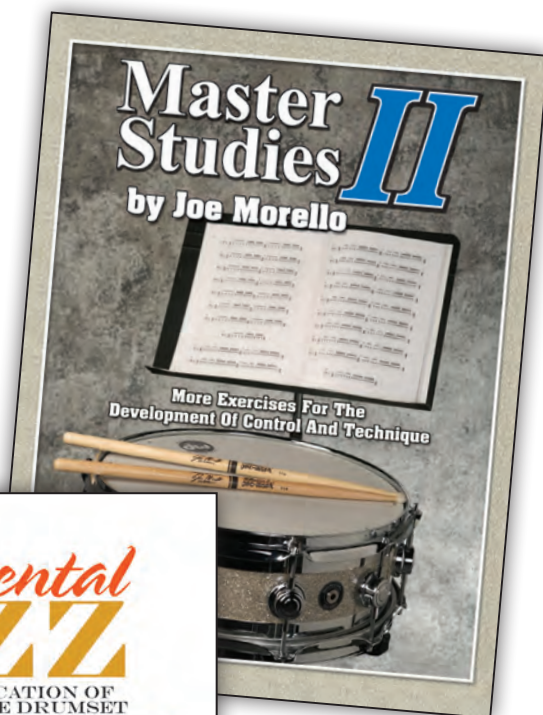
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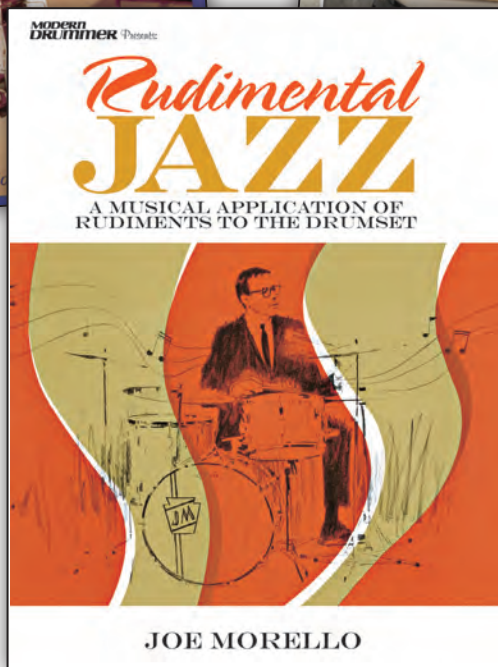
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MD: Recently, you moved to LA from Toronto! How was the move, and what inspired it?

ST: I've been in Toronto for so long, I feel I've definitely (kind of) made a name for myself, I found my place. It's great that we live in this era of social media, so I don't have to start from ground zero now that I'm in a completely different city. But it takes some time to get adjusted, to get your name around, to figure out your spot in the industry. I'm also working on my own music too, so I'm just trying to make my way right now. I've been going to LA since 2016-2017 for the NAMM shows. So it's been a few years. I've been here for rehearsals for tours, and some gigs and stuff. It just felt like I needed to be here.

MD: How has NAMM been a catalyst in your musical journey?

ST: When I first went to NAMM, nobody knew who I was. I promised myself that every year when I go back, there should be some sort of an advancement. I would use NAMM as a way to gauge my progress. By the second or third year, Yamaha had me up on a big poster. I played at the Yamaha stage, then at the JAMJAM, and then at the Fender event with a bunch of people, so there was progression happening.

MD: Did you meet anyone at NAMM that you're still musically connected with?

ST: I feel that a lot of the people are people I've already met online. However, at NAMM we all met in person for the first time. I can't remember any names off the top of my head.

MD: What can we expect musically from Sarah in the coming years?

ST: The fun thing is that now I'm really into producing, along with the live music. I love the hybrid of the two, as well as each of them individually. So I'm working with some producers to produce versions of my songs. I'm also working with my amazing trio, Henry Solomon and Logan Kane in LA, and some people back in Toronto with some live instrumental stuff too. That's the thing I struggle with, I literally love EVERYTHING! It's about compiling it all. So I would just say stay tuned, because I'm still trying to figure it out myself.

MD: Do you see yourself making a couple albums, or different volumes of recordings, so you can just space out the music? Or are you going to put everything on one big album?

ST: My habit is to squeeze everything and anything into one. I think I'll definitely have to be spread out. But I love randomness. I love thinking like that. I feel that my playing reflects that, and my choices reflect that, so I'm excited to kind of let that out in an album.

MD: Is that how you approach your playing? Just completely with open arms taking in whatever comes your way?

ST: It really depends on my mood. If I'm more anxious it's hard for me to really tap in sometimes. If I'm anxious I'll think of a subdivision and then start accenting different subdivisions and then let them kind of go from there. If I'm not in my head, and I'm really comfortable and not anxious, I definitely close my eyes and think of things as an open canvas.

MD: Open Canvas. Do you paint?

ST: I don't. I remember my mom put me in painting class when I was a kid. And I was the worst in the class, so I didn't bother taking that up again.

MD: Outside of music, what other interests would you indulge in, or take solace in, when you have a tough day?

ST: When I was living in Toronto I was staying with my parents. I have my beautiful cat that I love, so when I was frustrated with music, I'd play with my cat. Living alone, I love cooking and getting into a warm blanket to watch a Disney movie.

MD: Let's talk a little bit about gear. I know gear is a big part of a lot of drummers' careers. So first and foremost, what gear do you use?

ST: I play Yamaha drums and electronics, Istanbul Agop cymbals, Remo drumheads, the Ultimate Ears, Prologix percussion and Beyerdynamic microphones.

MD: I saw you switched from Zildjian to Agop. How do you like their clap stack?

ST: I love it. They're a really small company and really supportive too. And like their clap stack is crazy. It really gets the sound out and everything. They are a great company to be a part of.

MD: How do you tailor your drum sounds to the electronics that you're playing at the same time? Is there any specific tuning?

ST: If I'm playing with samples or playing my music and I'm playing a lot of notes, I like dry sounds. A lot of Istanbul Agop cymbals are very dry, the clap stack is very dry.

In terms of toms, I like to have a bit of pitch, but I love deadness at the same time. I definitely feel like I tune my tom's a bit higher at the bottom, and a bit looser at the top.

MD: What sizes of drums do you play and why those sizes specifically?

ST: It really depends on the gig. I have 18", 20", and 22" kick drums. For bigger gigs I typically use a 22" kick, for a typical gig I use a 20". I've really been having fun with the 18" kick drum. It just feels comfortable to me. That's the setup right now, but it changes over time.

Sometimes I use just a 10" and 16" tom. I had a phase where I was using 8", 10", 12", 14", 16". It really depends on the headspace and on the kind of gigs that I have at the time.

MD: Who was the last artist or album that you listened to?

ST: I always have Herbie Hancock on rotation. So probably something by Herbie.

MD: Nice! What is it about Herbie's playing that you love?

ST: Everything. I think his impact on music, and how he has always been so in touch with the times, and touring at his age, is all just so incredible. I love that Herbie is always experimenting, always playing with new and different people, and always evolving. Just like Miles! I love that.

MD: Speaking of pushing boundaries, I guess the big question is, do you even see boundaries in your playing or your playing fitting into any particular genre?

ST: For me, I believe in learning what already exists. But out of respect, I don't think that's possible. But at least learn the basics and what's important, then you just take it to the next level as much as you can. I love challenges. If I can't do something, I tell myself that it just takes time and I'm going to do it. There's no other way around it.



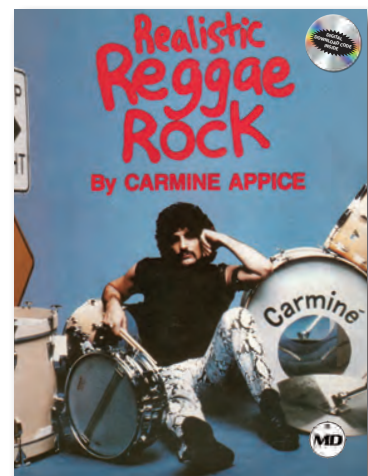
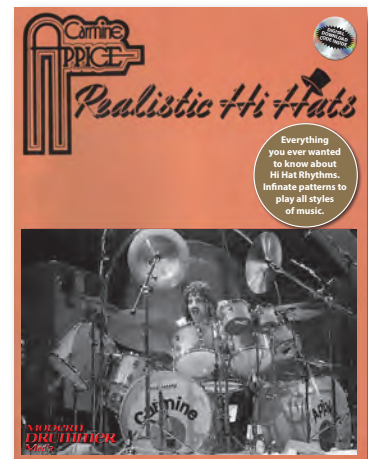
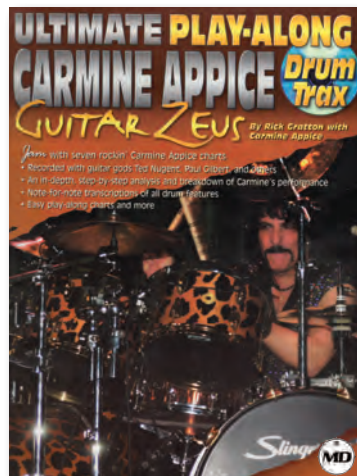
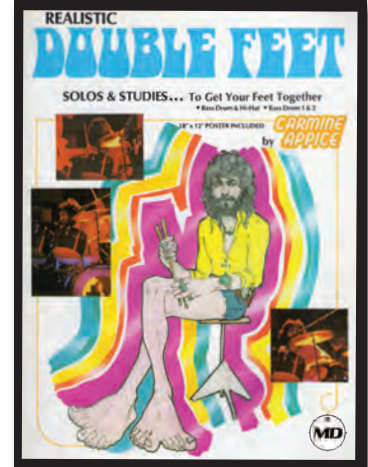
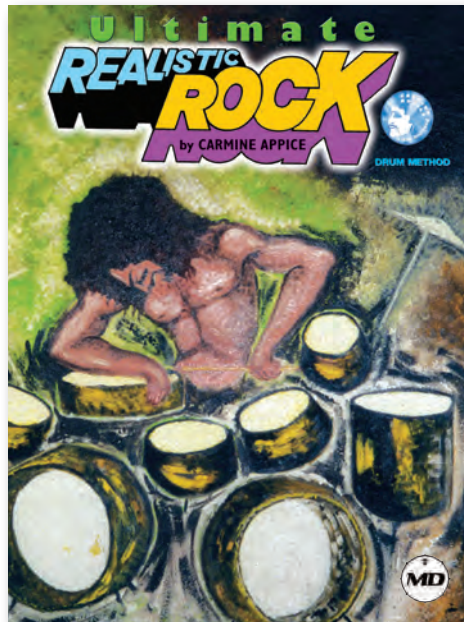
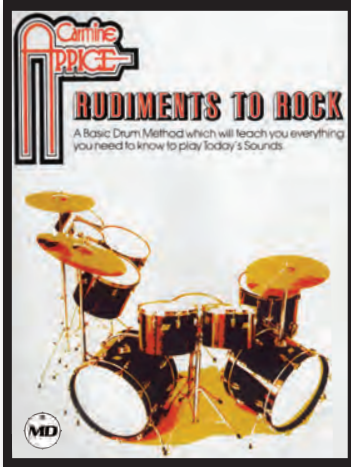
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Donn Bennett's Drum Vault

"If It Ain't Broke, Don't Fix It"

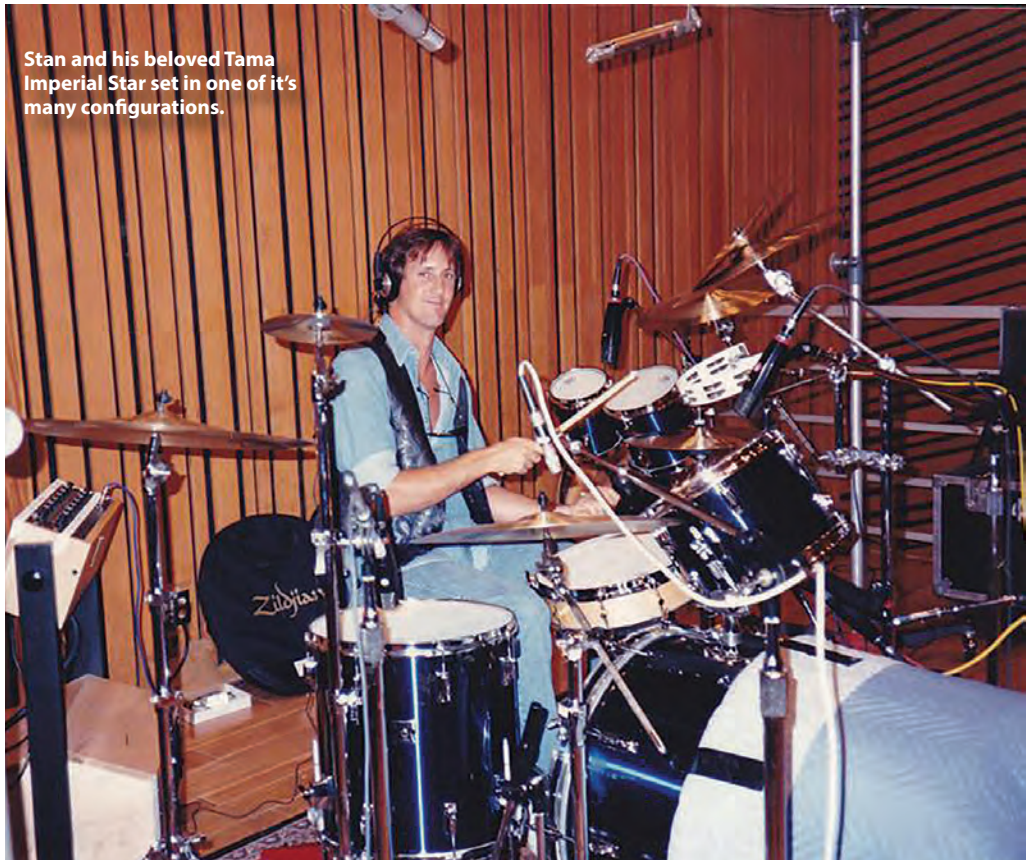
By Donn Bennett

By 1979, Tom Petty and the Heartbreakers were starting to get somewhere. Their second album *You're Gonna Get It* had earned the band a gold record and the band was preparing to record their third album. They'd booked the legendary Sound City Studios in Los Angeles and enlisted the hit-making production and engineering team of Jimmy Iovine and Shelly Yakus.

Engineer Shelly Yakus knew that great records are created from the bottom up, everything starts with a great drum sound. Without a solid foundation of drums, nothing that is layered on top stands a chance. With this in mind, Yakus and Heartbreakers drummer, Stan Lynch took a trip to Westwood Music in Los Angeles to find the right drum set for the job. After spending the better part of the day testing practically every drum in the store with a variety of heads and tunings, they eventually left the store with this eight-piece Midnight Blue Tama Imperial Star drum set. Their time was well spent.

The set that Stan Lynch and Shelly Yakus ultimately decided on consisted of a 14x24 bass drum, 8x6, 8x8, 8x12, 9x13 and 10x14 mounted toms and a 16x16" floor tom. All the drums were double headed, although Shelly insisted on removing the front bass drum head and all of the remaining hardware. For the recording Lynch used a variety of different snare drums, but he relied mostly on a Blue and Olive badged 1970s Ludwig Supraphonic.

The set provided the perfect foundation for Iovine, Yakus and Tom Petty and the Heartbreakers to create their first platinum disc and breakout album, *Damn The Torpedoes*. The set defined the band's sound to such a degree that Lynch played the set exclusively on every subsequent Heartbreakers recording, a total of 7 albums, and for the remaining 15 years of his tenure with Tom Petty and The

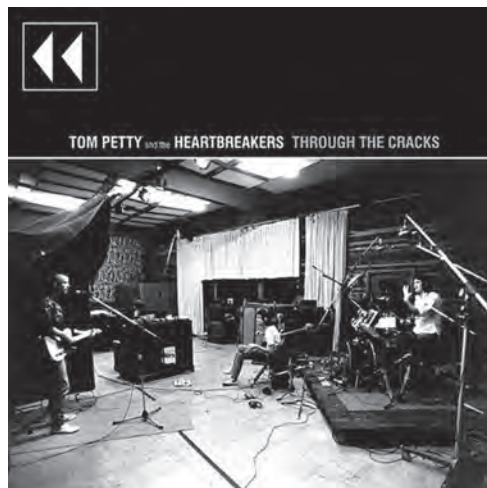


Stan and his beloved Tama Imperial Star set in one of its many configurations.

Heartbreakers. It's extraordinarily rare for an artist to use a single instrument for such a huge and influential body of work, but as the old saying goes, if it ain't broke, don't fix it.

During the late 1970s, Tama Imperial Star drums were constructed with five plies of Philippine Mahogany with reinforcing rings on the top and bottom edges. The interiors of the drums were finished with gray Zola coat paint. The entire set was outfitted with Tama's groundbreaking, ultra-heavy-duty Titan Hardware.

When it came time to retire the set, Lynch asked his Los Angeles drum tech, Jeff Chonis to sell the set in order to make room in his over-stuffed storage locker at Chonis' Drum Paradise cartage warehouse in North Hollywood, CA. Thankfully, Chonis convinced Lynch that the set had too much history to get rid of, and instead gave it a thorough "mothballing," packed it into its original set of flight cases, and shipped the set to Lynch's studio. Stan has



TOM PETTY and THE HEARTBREAKERS THROUGH THE CRACKS

The set can be seen on the cover of Tom Petty and The Heartbreakers *Through The Cracks* 2015 digital release of demos and alternate versions from 1973-1993. The photo was taken in 1981 at Sound City Studios while recording *Hard Promises*.



Packed with great care by Stan's Los Angeles drum tech, Jeff Chonis.



TAMA IMPERIALSTAR 8500

The 8500 Imperialstar shell is heat compression formed and additionally strengthened by two reinforcement ribs. The "Zero Glue" case finish completely seals the moisture for natural, unadorned tone. Imperialstar 8500 Series shells are fitted with Tama Ambassador heads for the best atypical performance. The bass drums feature metal hoops for added strength. The special profile of the hoop is designed to provide an excellent mount for the loose drum pedal.

Innovative shells feature Tama Taper leg hardware. Taper hardware has earned the reputation for rugged-proof durability with some of America's hardest playing and hardest touring bands. The new roller bushings are always getting rave reviews from professional drummers.

The new Tama King Beez throne is the most innovative pedal to hit the market in years. It's designed for the most effective transfer of power from your feet to the drum head, so you can play faster, louder and longer with less fatigue.

The new Tama King Beez throne features a simplified assembly that for consistency of height around the drum. The sound edge is a new 2mm radius for newly defined freedom of head vibration.

AVAILABLE DRUM SIZES

BASS DRUMS	
8518	14 x 18
8522	14 x 22
8526	14 x 26

TOM TOMS	
8512	8 x 12
8514	10 x 14
8518	12 x 18

FLOOR TOM TOMS	
8534	14 x 14
8538	16 x 18

CONCERT TOM TOMS	
8556	9 1/2 x 9
8560	8 1/2 x 10
8563	9 x 13
8566	12 x 15

AVAILABLE DRUM FINISHES

- M-1 Metallic Red
- M-2 Metallic Blue
- M-3 Metallic White
- M-4 Metallic Gold
- M-5 Metallic Blue (Metallic Black)
- M-6 Platte
- M-00 Metallic Chrome
- P-28 Jet Black

IMPERIALSTAR 8 OUTFIT NO. 8900

8524	14 x 24	Bass drum
8008	9 x 14	Metal snare drum
8512	8 x 12	Tom tom
8513	9 x 13	Tom tom
8514	10 x 14	Tom tom
8515	12 x 18	Tom tom
8536	16 x 16	Floor tom tom
8538	18 x 18	Floor tom tom
6755		Drum pedal
6890		Drum chair stand
6895		Hi-hat stand
6892		Cymbal stands (2)
6899		Tom tom stand
6082		Drum sticks

Cymbals not included.
Finish shown: M-53 Metallic White.

kept it safely in climate controlled storage ever since.

After an 18-year run with a mega-platinum band like Tom Petty and The Heartbreakers, many drummers might feel content on retiring to a quiet life, but Stan Lynch was just getting warmed up. After departing the Heartbreakers in 1994, Lynch launched an extremely successful career as a songwriter/music producer that is still going strong today. Lynch has played this Tama kit on multi-platinum recordings with many top artists including Aretha Franklin, Eurythmics, Don Henley, John Mellencamp, Stevie Nicks and Jackson Browne. This exact set can be heard on over 40 million albums sold in the U.S. alone.

Discography:

- 1979 *Damn the Torpedoes*, Billboard #2, 5x Platinum.
- 1981 *Hard Promises*, Billboard #5, 2x Platinum.
- 1982 *Long After Dark*, Billboard #5, Platinum
- 1985 *Southern Accents*, Billboard #7, Platinum
- 1987 *Let Me Up (I've Had Enough)*, Billboard #20, Gold
- 1991 *Into The Great Wide Open*, Billboard #13, 2x Platinum
- 1994 "Mary Jane's Last Dance" (New track on Tom Petty's *Greatest Hits* album). Billboard #14, 13x Platinum

From a 1978 Tama Drum Catalog page featuring their Imperial Star line.



IN MEMORIAM

Sandy Nelson

Dec. 1, 1938 - February 14, 2022

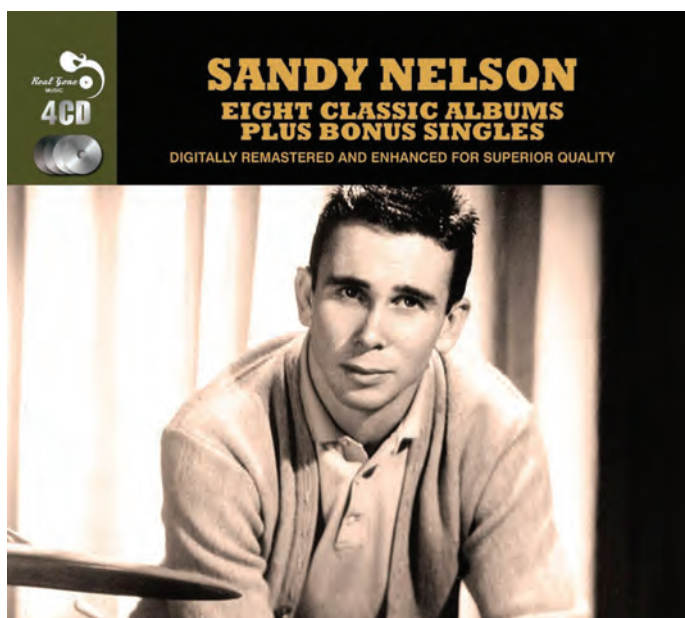
We ALL, (every drummer alive,) owe Sandy Nelson a well deserved moment of *drumming* (as opposed to *silence*.) Before the Surfari's had a hit in 1963 with "Wipeout," Sandy Nelson was recording drum-centric hit singles that were topping the charts. Sandy Nelson was one of the only drummers (if not THE only drummer) to score several top 10 instrumental hits on the pop charts in music history.

Early in his career Sandy played drums on the song "To Know Him is to Love Him" in 1958 with Phil Spector's group The Teddy Bears. He also played a trash can lid on the song "Alley Oop" from the band Hollywood Argyles.

In was in October of 1959 that Sandy Nelson really started to make waves. In 1959, Nelson's song "Teen Beat" reached number 4 on Billboard's Hot 100. In 1961 Sandy's infamous "Let There be Drums" reached number 7. Although "Let There Be Drums" owed a heavy debt to Cozy Cole's 1958 hit "Topsy," it became a huge hit and inspired thousands of drummers to pick up the sticks.

During a prolific period from 1960 to 1970, Nelson released 30 drum-centric records for Imperial records including *Boss Beat* and *Boogaloo Beat*. His 1960 single "Drum Beat" included the song "Big Noise from Winnetka" as a B-side. "Big Noise..." was an obvious tip of the hat to Sandy's earlier jazz interests, due to the fact that the song had been made popular by drummer Ray Bauduc in 1938 and was later covered by Gene Krupa in 1959.

Throughout his career, Sandy just kept releasing drum singles. In 1964 he released "Caravan" and "Drum Shack." In 1965 he released "Let There Be Drums '66" and "Drums A Go Go." In 1984 he released "Drum Tunnel," "Hunk of Drums," and "A Drum is a Woman."



Many of Sandy Nelson's later recordings documented Sandy's interest in ambient sounds and electronic music. On his 2011 record "Drums in a Sea Cave," he recorded a drum solo along with the sound of crashing waves. In 2016, Sandy Nelson even did a recording which he called The Veebles, which dealt with the subject of extraterrestrials.

Sander Lloyd Nelson was born on Dec. 1, 1938, in Santa Monica, Calif., to Lloyd and Lydia Nelson. He went to high school with Jan Berry and Dean Torrence who would become the popular Jan and Dean, pioneers of surf music. In 1963, Sandy was injured in a motorcycle accident, and had to have his right foot and part of his leg amputated. But that didn't stop Sandy from playing drums.

Sandy continued to record into the 70s and released a few records every year. Later in life, Sandy Nelson was known for the extensive cave that he dug in back of his house in the Nevada desert, and the



pirate radio station that he operated from the cave. He even gave drummer Steve Smith and Hudson Music's Rob Wallis a tour of the cave during their interview for the outstanding book *Roots of Rock Drumming*. Sandy Nelson died on February 14, 2022, at the age of 83.

Mark Griffith



Sonor's Steve Smith 30th Anniversary drumset



In 2007 Sonor drums created a limited-edition drumset to honor Steve Smith's 30th anniversary as a Sonor artist. Steve has two such kits, one is stored in New Jersey for use on the East Coast, and one is stored at the Sonor factory in Germany for use in Europe. The drums shown here are from that limited edition they feature 9 ply Beech shells finished in birdseye amber satin. The kit includes: 8 x 8, 8 x 10, and 8 x 12 rack toms 14 x 14 and 16 x 16 floor toms, a 16 x 20 bass drum and a matching 5x 12 snare drum.



BROADCAST YOUR MUSIC



Tyler Greenwell - Tedeschi Trucks Band

BROADCASTER



BY GRETSCHE