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ISSUE #13

DRUMPRO

MAGAZINE

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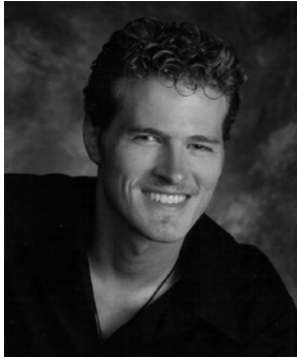
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Editorial Note

George Shepherd



Wow! What an amazing year. Unfortunately we've delayed the release of this issue of DrumPRO for several months due to our restructuring of our business and website.

Back in late 2004, we released the first ever "PRINT" issue of DrumPRO to see what kind of response we would get from subscribers. I was shocked to learn that although 25% of our online readers asked for a printed issue, very few of them actually subscribed once we gave them what they asked for. So, here we are LIVE in Digital again and stronger than ever.

We knew that the idea of a digital magazine was going to be hot, and 3 1/2 years later, IT IS! Every major magazine now has a digital counterpart. We've always been ahead of the competition in terms of trends and technology, and we have plans this year to blow the doors off the percussion world with a few new releases.

This May, we are presenting the world's first ever "VIRTUAL DRUM SHOW" and will be giving away free passes to our loyal readers, subscribers and supporters. Mark my words, we will be copied in everything we do from now on! We are intently driven to succeed and we have always cared more about the art than the money.

I am proud to call you my friends, brothers and sisters! This year we change the face of drumming and continue to inspire new and old students to pick up the instrument. We love what we do, and more.. we love this community! Please support us with your subscriptions, book orders and tell others about the innovations that we are bringing to the world of drumming. DrumPRO is your magazine, your voice and your tool to change the world!

George Shepherd
Founder, Publisher & Janitor :)
DrumPRO Magazine



Carpe Diem International Publications, Inc.
PO BOX 10577 NEWPORT BEACH, CA 92658
tel: 714-436-1234 fax: 714-455-2091

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We ARE...

Publisher/Sr. Editor
George Shepherd

Advertising Asst.
Andrew Mamaliga

Reviews
John Coia

Contributing Writers
Wes Crawford
Greg Gaylord
George Shepherd
Zack Albeta
Steven Angel
John Coia

Publishing Office:
PO Box 10577,
Newport Beach,
CA 92658
(714)436-1234 or
(866)437-6570

Advertising:
(951)530-1773 or
(714)436-1234

Issue Contents #13

THE RHYTHM RELATIONSHIP

by Steven Angel

Do you live inside the rhythm or does the rhythm live inside of you? For thousands of years rhythm has been the great identifier of cultures and connections. But is there more to rhythm than meets the skin? What's inside the skin and how deep does it go? How far does rhythm travel? Does it travel in or out or both?

The healing power of rhythm projects from inside the body, inside the organs, inside the cells. Entrainment occurs inside the body and outside the body. We now know that certain parts of the body and the mind can be entrained. This rhythm link up is a powerful healing tool, for the body carries memory and memory carries emotion and emotion affects intelligence and health and how you relate to yourself and others. All this occurs in the name of rhythm.

I have an organization called the Drumming for Your Life Institute and we have created a system of learning using rhythm which dramatically improves students test scores and behavior. We also work with healing

addiction and with cancer patients. Rhythm helps in these areas by creating energy constructs that enhance the focus of neurons in the brain while building positive relationships inside the body.

In your own life when your relationships are going well you feel healthy. When you're in sync with your family and friends you feel healthier and happier. Your immune system is stronger. We live in a time of a lot of chaos, but chaos is powerful energy looking for relationships to link up to. The same is true for inside of you. Rhythm is the great provider of relationships through its ability to create order out of chaos. Rhythm is a powerful medium that can harness and sculpture energy. To work with rhythm at its deepest core is to invert yourself so that you no longer stand outside of the rhythm but invent emotion through your relationship to life.

Learning through rhythm helps children experience the energy of knowledge so that the relationship to learning becomes a heightened energy based experience that is both individualistic and communal. Teaching teachers the power of energy through rhythm creates a whole new dynamic that is both enlightening and powerful. Creating a rhythmic container also creates a relationship to the pulse that throbs at various volumes in a way that deepens their connection to students and to their own teaching experience.

Rhythm in the medical world has also taken some leaps. Dr. Barry Bittman, a well-known neurologist, has done studies using group drumming (hand drumming) and visualization techniques. Findings show that it helps build the immune system by increasing Nk cell ability to attack cancer cells. Studies by Dr. Michael Winkelman of Arizona State University show that group drumming offers addicts a way "to achieve relaxation and natural altered states of consciousness that substitute for drug-induced high."

Drumming (sticks or hands) has far reaching possibilities that can enhance your rhythmic relationship. From inside the relationship the possibilities in how you communicate and how rhythm communicates inside itself is a dialogue that can only take place if you open your heart to it. It is there waiting.

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The pros and cons of building your own drumset



by Zack Albetta

When it comes to a new set of drums, whether you are a newbie looking for your first practice set, or a seasoned pro looking for your next workhorse, the number and variety of options can be daunting. Cost, size, material, intended use, and cosmetic aspects are just a few of the variables that influence this decision, and all must be considered carefully. All too often, a drumset does not fully satisfy all of its owner's criteria. "The drums sound great, but the hardware is falling apart." "I wish the floor tom was a 16-inch instead of a 14-inch." "I want a second bass drum, but they don't make this color anymore." "It sounds great for rock, but it's just too much for jazz." These are a few of many complaints I have heard (and had) over the years. Fortunately, I and many other drummers around the world have discovered the solution to all of these problems: Build your own!

Countless drum shops and websites offer all the materials a drummer could ever need or want to build any type of drumset he/she can dream up. With these materials, a few basic tools, a little know-how and a few days' work, you can transform a pile of raw shells and hardware into a roaring beast that you can truly call your own and be proud to play. I did just this in the fall of 2002. Using materials purchased from drummer.com, I designed and built seven drums, which sound amazing and constantly catch the eyes of musicians and audiences alike. If you need to hear this from someone other than the person who built and owns it, you need only ask my best friend. He is the proud owner of an eight-piece DW Collector's Series set (considered by many to be among the finest drums ever made), and he will be the first to tell you that my drums look and sound every bit as good as his.



Although, I couldn't be happier with how my set turned out, I do not consider myself an expert drum builder. So I will leave the "how to" aspects of this process to those who do. What I do feel I can speak on with some credibility are the inherent advantages and disadvantages I encountered in building my set, and those I continue to encounter after four years of playing professionally.

PRO: Customization—Building your own set is the ultimate in customization. Every aspect of the set—the number of drums, their sizes and specs, shell thickness, bearing edge shape, materials, color (stain, finish, wrap), lug style, mounting systems—EVERYTHING is exactly to your specifications. Your set can have everything you want and nothing you don't.

CON: Too Many Choices! -- If you're not that familiar with the anatomy of drums (how they're constructed, what they're made of, what makes drum A sound different from drum B), it can be difficult to know how you need to design your drums in order to get your desired result. This is easily remedied with a bit of hands-on studying. Go to music stores and drum shops, go to conventions, visit friends' houses, sit down behind as many sets as you can, and make some judgments. Whether it's a set you love or hate, find out about it. Who made it? When? What is it made of? If it's wood, how many plies? What are the specs? Does this set's sound have more to do with the shells or the heads/tuning? Answers to these questions will help you discover what you like and don't like about certain drums, and why.

For beginners especially, I highly recommend finding a drumset that you really like, and modeling the one you build after it. The one I built was closely modeled after my friend's DW. It's not a clone, I made certain adjustments to fit my preferences, but I used what I liked about his set as a starting point.

PRO: Cost—The final price tag for my seven drums, with heads, was about \$2,200. Substantial, to be sure, but a steal when you consider the list price for the six-piece DW set after

which it was modeled is \$6,000. There are economic as well as extravagant routes to follow when building a set. Options that will jack up the price include exotic woods, thicker shells, solid shells, unusual sizes, wood or die-cast counter-hoops, having bearing edges and snare beds cut for you, having holes drilled for you, having staining/lacquering/wrapping done for you, and obviously, a large number of drums. If you're looking to get out of it as cheaply as possible (maybe for a beginner or practice set), build a smaller set with triple-flanged hoops, stock lugs, and thinner shells, and if you have the necessary equipment and expertise, do the cutting, drilling and finishing yourself. Even if you go the tricked-out route, I have yet to see a personally built set that didn't cost less than its name brand factory-built equivalent. As with any product, the name will cost you. When I wanted to retrofit my snare drum with maple hoops, I could have bought a pair of Yamaha hoops (like the ones featured on the Anton Fig and Elvin Jones signature snares) for \$350. Instead, I visited precisiondrum.com and found a beautiful hand-made pair of maple hoops for \$160. Spending an afternoon lacquering them myself was definitely worth saving almost \$200.

PRO/CON: Hardware (pedals and stands)—In terms of customization, it can be considered a pro. As I alluded to before, one of the major problems I have with many factory sets is that while many of them sound and look great, the hardware leaves much to be desired. It can be too heavy, too light, prone to locking/breaking, or have limitations in its modular versatility. If you build your own kit, you can use the hardware you like and trust, whether you already have it or buy it new. Again, everything you want, nothing you don't. In terms of cost, it can be considered a con because if you don't intend to use hardware you already have, it will raise the price tag a bit. Many factory sets come with pedals, a snare stand, maybe even some cymbal stands included in the price.

PRO: Versatility—This is extremely beneficial to drummers who play different types of music. Many factory sets are specifically designed for one type of music, be it death metal, jazz or classic rock. You may

find a set of drums that you like, but that is bigger or smaller than what you want. With the choices you make regarding number, sizes and specs, you can design a set versatile enough to meet many if not all of your musical requirements and actually come out with multiple drumsets in one. In my case, I play mostly jazz as well as some rock. I also play musicals, which draw their influences from many styles including rock, jazz, country, funk, and classical. Another aspect of versatility is space—sometimes you have enough space to airlift Neil Peart's kit in, but sometimes someone points to a spot on the floor the size of a door mat and says "This is where you'll be." So, using my friends DW set as a reference, I designed seven drums that could provide me with any combination of options I would need. Here are the specs of my set, width X depth.

Toms (2 rack, 2 floor): 6-ply, 10 X 8, 12 X 9, 13 X 11, 15 X 14

Snare: 10-ply 14 X 5.5 with maple hoops

Bass Drums: 8 ply, 22 X 18, 6-ply 18 X 16

It is worth noting that I built two different bass drums. The set I owned before this one had a 20 X



16 bass drum, and while it sounded good, I found it overpowering for small group jazz, but not powerful enough for rock or big band jazz. So rather than design one drum that might work sufficiently for either setting, I designed two separate drums that were each exactly what I wanted for their respective applications. I have yet to play a gig that my set could not accommodate.

CON: You're on your own—To their credit, many drum companies offer great warranties on their products. If something breaks or malfunctions, a new item free of charge is only a phone call away. However, if something YOU built takes a dive, or if you should have the misfortune of damaging or ruining a drum in the building process, the only phone call you'll be making is to a parts provider and it's coming out of your pocket. Of course, an ounce of prevention is worth a pound of cure. This means, in the building, measure twice and cut (or drill) once, and after it's built, buy some good cases and perform routine maintenance on your kit. In the four years I have owned my kit I have had to replace four items (not including heads)—two tom-mount brackets that stripped out and two lugs that snapped off the shell—totaling about \$50. (If you're wondering about the wood hoops for the snare, the metal hoops that were originally on it were in perfect condition; the wood hoops that replaced them were a little birthday present I gave myself).

PRO: Add-ons/Signature models—When you want to add a drum or two to your set, it can often be expensive and difficult (if not impossible). In some cases the company no longer offers your set's stain or wrap, and if it does, there's no guarantee that the new ones will exactly match the old ones (especially in the case of stains). It can also be extremely expensive—with the exception of snare drums, drum companies don't like selling single drums because they either have to break a set or build one especially for you, so they have to make it worth their while. With Signature models, again, you pay as much for the name as you do for the product, sometimes more. If you build your own, you can have an exact replica of whatever model you fancy, for a fraction of the price. As unique and specialized as some signature models can be, there have been few drums made that can't be reproduced. It may not look exactly the same, and of course it won't have any of your idols' names on it, but yours can have all of the anatomic and acoustic features that

make the signature model sound the way it does, and the sound is what we really care about. (It is, isn't it? I mean, we're talking about instruments here, not basketball shoes). I am thinking about building a snare drum similar to the Yamaha Akira Jimbo signature snare—13 X 7 with maple hoops. Insert "cool" smiley here.

Building a drumset is not for everyone. It takes some homework, patience and craftsmanship. If you're worried about your lack of expertise in woodworking, don't be. Before I built my set, my experience in woodwork was limited to...well...ok...I had no experience in woodwork. But I did know how to use a ruler, a drill and a screwdriver, I had a good working knowledge of how drums are put together, and I knew exactly what I wanted and did not want out of a drumset. Armed with this knowledge, I set about it and got fantastic results, and you can too. You'll come out of it with a sense of accomplishment and pride, especially when someone looks over your set for a minute or two, asks you what kind it is, and you get to say, "I built them!"

Good luck, and if you should decide to take on a building project, we want to see pics!



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SO YOU WANT TO MAKE YOUR OWN DRUM VIDEO

by Wes Crawford

PART 2

In the last issue we outlined how a would-be drum video producer might transform an idea and a vision into a DVD master. Before we decide how to reproduce copies of your master and discuss marketing strategies, let's back-track a little.

Honest Feedback

After completing the editing, but before authoring to DVD, it is a good idea to get some honest feedback from members of your target market, other drummers whom you respect, and video experts. You may still have time to address issues concerning clarity, audio mix, visual segues, titling, and the like. One criticism I took seriously is that some drummers may occasionally find it difficult to bring their drumset, television, and DVD player together. I therefore included an audio CD of the play-along songs in the package. Listen to negative comments and act upon them!

Duplicating/Replicating

Once you have a fully edited and authored DVD in your hand you will likely choose to make copies. You have two choices: you may duplicate or replicate. When you duplicate your DVD you use DVD-R or DVD+R media which as of this time (2004) does not yet play equally well in all DVD players currently in households. I made a mistake in first ordering fifty-

five DVD-Rs because their performance in peoples' players ranged from excellent, to frequent "freezing," to "skipping," to several players that would not recognize the disc! The advantage of DVD-R/+R duplication is that you can generally duplicate in any quantity desired, although the price per disc drops considerably with larger quantities. Replicating DVDs, on the other hand, often requires a higher cash outlay with an order of at least 1,000 discs. However, the price per disc should be reasonable and they are generally store-bought movie quality. After disposing of my DVD-Rs as demos with the qualifier that "they might not work on all players," I replicated my next order.

Art Work

From the start of the project you should begin considering the artwork for the final product. Artwork and text need to be planned for the disc face, box cover, and for any inserts you have in mind. Don't make my mistake and assume that stills from the video will make good pictures for the artwork; even though you have many to choose from (thirty for each second of video!). The low resolution of the pictures may cause them to appear grainy. Bring a photographer or a personal digital camera to your video shoot and take pictures during filming as well as posed shots.

A professional graphics artist fluent with graphic arts computer programs is essential to acquiring a competitive, professional look for your product and may be necessary to meet the stringent requirements of a reputable printer, often found under the same roof as your DVD duplicator or replicator. Demand a "proof" or sample of the printing of your artwork before authorizing the full print run.

Marketing

Once you have obtained your DVD order you should understand that you are only halfway finished with your project. You need to realize that your DVD is practically useless if nobody knows that it exists, what it is about, and how to easily get it. Perhaps the simplest initial solution to begin marketing your DVD is to create a website containing pictures and information describing the product. Video excerpts may also be included. If you are not knowledgeable in creating websites, ask around to find out who created some sites that you are particularly impressed with, or find a college student looking for experience.

If you live in or near a metropolitan area, concentrate your marketing

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energies there initially rather than diluting them across the country. More people probably know you in your home city than elsewhere and will need less convincing to part with their money for your product. Check to see if any local newspapers or music periodicals are interested in writing about you and your creation. Make sure drum teachers, who work with many individuals within your target market, know about or possess a copy of the DVD.

Approach drum retailers and ask them about their interest in carrying your product. Don't rule out the possibility of a consignment deal at first, but make sure the retailer will accept responsibility for any unexplained loss of product due to shoplifting or otherwise. It is important to establish a retail price that is competitive with other comparable DVDs. Remember that you may not have the same celebrity status as, for instance, Dennis Chambers, but you ARE in competition with such artists! After settling on a consistent suggested retail price, come to an agreement on a wholesale price to the retailers, which may be as little as one-half the retail price. Don't forget to calculate your unit costs and expenses to assure that you are indeed making a profit, if that is a goal!

As you expand to market nationally, compare advertising value among various avenues to your target market. If you are comparing drum magazines, for instance, compare advertising costs, magazine circulation, competitors' advertising, etc. Several consecutive small ads are generally more effective than one bigger one for the same total price. Marketing studies show that consumers generally need to see a new brand or product at least three times before it will be noticed enough to be considered for purchase. Always keep your target market in focus so that your expanding efforts result in maximal effect.

Licensing/Distribution Options

Another approach for greatly expanding the visibility of your DVD involves securing a licensing or distribution deal with a large

company.

The advantages of licensing your DVD include:

1. Many more people see your video in stores and catalogues through the company's marketing machinery, thereby increasing the chances for higher sales and more exposure for you as an artist.
2. With high sales, you may have clout with the company in regards to future products or ideas, or you may negotiate with other companies.
3. An immediate cash advance on future royalties could be negotiated. This would help pay off any credit card debt incurred during development of the video!

Disadvantages of a licensing deal include:

You will likely have to give up at least some artistic control of your product. This may mean you will not have much input into packaging and graphic art decisions, and it also may mean changes in the actual video content. There is rarely a guarantee that the video will be promoted as heavily as you would like.

You may be "locked in" under contract such that you are not able to do business with other companies. Your product could essentially be shelved!

Your profit per sale would generally be limited to your royalty rate, which may reach 10-15% of wholesale cost at most. A distribution deal, on the other hand, is more likely to allow retention of artistic control and may still net great exposure and sales for your video, but there are generally few advertising guarantees. The distribution company may simply list your video in their catalog and it would still be up to you to promote it. A distribution deal may be made with a video company or with a company that carries a wide variety of percussion products. You would be responsible for supplying the company with sufficient product.

If all of this sounds very familiar and similar to a record deal, that's because it is! Always consult a music business lawyer before signing anything so that you may understand all of the implications regarding the contract's points.

Currently, I am busily contacting local and national retailers in hopes that they will carry my product with encouraging success.

To further convince them, I am mentioning my ads in drumming magazines and I am offering them free promotional posters and my services to demonstrate the play-along video in their stores. I have spoken with a major percussion distributor and was told that, since I am "not a household name", they would not distribute my product until I can generate some sales and interest on my own. I am not actively looking for a licensing deal at this time, but may do so in the future.

Summary

I once thought that producing my own video would be impossible and not worth the effort. However, after sharing my idea, I was greatly encouraged by several musician friends to take action. I figured I could finish the project in three to six months... how naïve! Sixteen months later, I am received my replication order! I often said, "If I had known there would be this many problems to conquer, that I would be so dependent upon others' schedules, and that I would spend so much time and money on this project, I would never have started it!" Of course, that's not true -- I'm getting ready to edit

a DVD for the singer I manage and I'm scheming a follow-up to my first video! Why don't you join me in producing your own?

Wes Crawford teaches drumset privately and at Goucher College and performs throughout the Washington, DC/ Baltimore region with a variety of artists, as well as tours and records with Higher Octave artists Shahin & Sepehr. For information on Wes or his "Wes Crawford's Drumset Play-Along DVD," go to: www.WesCrawford.com.



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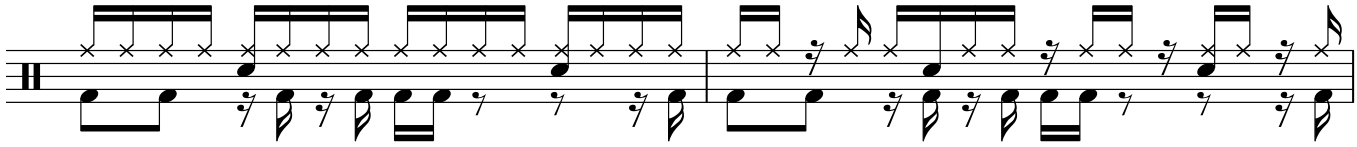
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Tips on Playing with Another drummer

by Greg Gaylord

Several months ago I had the opportunity to play a review of Beatles music. There were quite a few performers, including strings, horns, guitar, bass, numerous vocalists, and another drummer. There were to be two of us playing drum sets.

I felt I was well prepared for the first rehearsal. I made some charts of the tunes I was to play on, and had listened to, as well as, practiced to the CD that was sent to me. I was really looking forward to this. It turned out to be one of the worst experiences I have had as a drummer.

The first problem I encountered with my “partner” on this gig was how we would work together as one. Since he didn’t read at all, and I am dependent on reading, we were already approaching this from opposite positions. We only had 2 rehearsals before the show, and I felt things should be consistent. I wanted the intros to be the same each time we did the tune. This didn’t happen. One night my partner did the intro on the cymbals, as it was on the practice disc, but the second night he did it on the toms. I also wanted the feel of the tunes to be the same each night. This didn’t happen either. In our first rehearsal, one of the tunes was played straight, but the following night it was done with a shuffle pattern. We definitely had a communication breakdown.

We also had a problem with breaks. To be more specific, the problem was playing through them. On one

of the tunes, everyone (including strings and horns) were to stop, leaving only the guitar to fill out the rest of the phrase. We took some time and worked it out the first night, but the second night we had the same problem again. It was as if all the time we spent on it the previous night was for naught. I learned that if one drummer stops and the other doesn’t, the one who stops appears to be wrong. The situation was rapidly becoming a train wreck.

I did my best to play very basic patterns. Bass drum on the one and three beat, snare on two and four with straight quarter notes or eight notes on the cymbals. I would stop for any fills and allow my partner to do the fill, since we didn’t have the time to choreograph anything to play simultaneously. Because he didn’t read, it was impossible to get the same fill repeatedly in only two rehearsals, so this “leave the fill to him” approach seemed the best way to avoid a very non-musical sound.

Listening to each other was going to be a must. My partner played on the front side of the 2 and 4, while I tend to play on the back-side of the beat. This gave our 2 and 4 backbeat a “flam” like sound. One of us had to hear this and adapt. I knew I could do this, so I followed him to the front side of the beat.


I also backed off on the volume, which was something that went unnoticed by my partner. I got the impression he was off doing his own thing and not listening to me at all. THAT, I thought, may be the

key to this entire problem. BOTH drummers must LISTEN to each other. Put the egos aside and work as one unit.

In an attempt to find out where I went wrong, I decided to give Tommy Donlinger a call and discuss what I should have done differently. Tommy is a professional player, and has been for many years. His double drumming experience came on the road with Van Morrison as well as Brian Auger, making him an excellent resource. When I explained my nightmare to Tommy, this is what he had to say:

“I can empathize with Greg’s dilemma. My own experience

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playing with two drummers came most notably on a couple of tours with Van Morrison. He wanted to use two drummers, because of his admiration for James Brown and the way James used the two-drummer concept. I also did part of a live album and a few gigs with Brian Auger (Search Party) using two drummers. My experience was less negative than Greg's was, although with a second drummer my role became more structured and certainly less fun, (part of this could be an "ego" thing, seeing that us drummers are not used to sharing the spotlight)", said Tommy.

"If my memory serves me, I remember in Van's band playing the "lead" role. The lead player would basically play the groove, fills and accents while the other guy would compliment the music by reinforcing existing parts. This could be done by adding things such as cross-rims on the back-beat to add a sharp attack sound, or use mallets on floor toms or cymbals to give more texture and color. On a couple of songs we both played the groove exactly the same to give an extremely powerful effect. We would bring out the stronger notes by playing the kick on 1 and 3, and the snare on 2 and 4", stated Tommy.

"The Van gig only had a couple of rehearsals before we went on the road. I wrote notes to myself so I would remember what I had to do. Sometimes it was a basic pattern and sometimes it was words to remind me of the basic groove of the tune. With so few rehearsals, writing things down was vital, especially since Van wanted things to be consistent. With Brian we could change fills and solos, but the groove of the tune still had to be the same."

"We both had to back off the volume playing with Van, because it was a more musical style. More like adding a percussionist. Playing with Brian Auger was different than with Van. Brian wanted power and was going for a "full out" sound. Since everything was mic'd and went through the PA, volume wasn't really an issue. If everybody wasn't mic'd, we would have had to back off."

With all of this said, it sounds easy on paper to do these things, but in reality there are major obstacles to over-come to make this concept work. You must set up as close as possible to each other so you can hear each other well, and to allow visual contact. There can be no inner mind-games, jealousy, or battles over chops, etc. This will make it impossible to lock in. There must be an open give and take attitude and the ability to communicate with each other without holding back. This will allow both drummers to understand their roles on each song and prevent resentment from building up over time.

Both drummers, above all, must have huge ears as far as constantly LISTENING to each other as well as the entire band. This extra rhythmic dimension makes it imperative that you are confident with your part and the song so you can focus on playing together. One of the hardest things to do is to play in unison as one drummer.

It can be a bit "hairy" if your on-stage monitor mix is not right, so make sure you get a good sound check and that you are satisfied you are getting what you need through the monitors. Demand it, or you will pay the price at the performance.

Lastly, both drummers have to want it to work, and are willing to accept secondary roles on some songs. I feel that it takes two open minded, mature groove-oriented musicians to make it work.

If you ever get a chance to check out some old James Brown cuts using two drummers you will hear true state of the art examples.

Tommy's dos and don'ts:

1. Listen to your partner and to the band.
2. Leave all egos at the door.
3. Write it down. Don't rely on your memory.
4. Did we mention LISTENING to each other?
5. Don't overplay. This means volume and keeping the music simpler than with one drummer.

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Managing Your Debt

by George Shepherd

In recent years the “buy now, pay later” mentality of consumerism has taken over American life. Credit card and home equity loan offers arrive daily, identity theft is at an all time high and new laws are making it easier for common citizens to be robbed of our liberties and privacy.

There is no better way to control a mass amount of people than to plunge them into poverty and fear. As the hamster wheel continues to spin out of control, it becomes harder to escape its perpetual motion of working harder but going nowhere!

There is a solution...it's called WAKING UP! Debt and greed will destroy you, our nation and our future if we do not elect to understand and control it.

In the next few years, the amount of repossessions, foreclosures and bad debt charge offs will force growing numbers of people into a financially uncomfortable position. A position that many will never recover from. This will lead to a rise in crime, drugs, hunger and possibly disease. This will make it very easy for the government to step in and install a police state, dictatorship or other freedom-destroying plan. And who will be able to afford to fight back, NO ONE! Our country was created to protect the rights and freedoms that we've so easily given up. (For more on this actually READ the Patriot Act.) Installed by our government to protect our country. Not a pretty picture huh...?

Now that we've identified the problem, what is the solution? It all comes down to paying what you owe ON TIME and not taking on financial responsibility that you cannot EASILY manage. Bankruptcy laws have changed and it's not as easy to relieve yourself of monetary burdens and bad decisions as it once was. So, don't expect any sympathy from the courts, IRS or private lenders (loan sharks).

GETTING BACK ON TRACK

The first step to getting back on track is to stop using credit to finance your lifestyle. This means that you might not get that brand new car, jewelry or Playstation you've been expecting. It takes sacrifice and diligence to lift yourself out of debt and create real wealth.

Cut up ALL YOUR CREDIT CARDS but 1. You can always order a replacement card from the company once you've gotten things under control. This will also make it difficult to justify your usual impulse buying habits. The one card that you have left, is to be used only under EXTREME EMERGENCY. This card must be either given to a trusted friend or family member to avoid being accessed to easily maxed-out.

Sit down with your family and develop a budgeting strategy for spending less and putting more money toward paying off credit debt. This is hardest for children to understand particularly if they are accustomed to getting almost anything they ask for or wearing designer fashions. We all want to give our children more than we had, but give them OPPORTUNITY instead of bad financial leadership and assumable debt.

Figure out all your minimum payments and begin and pay them (minimums only) in advance of their due dates. This will start rebuilding your responsible credit profile. The money that is left over after all minimums have been paid should be applied to PAYING OFF the credit card with the lowest balance. Don't expect to do this within one or two months, but when it is paid off, start paying off your next lowest balance card and continue until all Revolving (credit cards) debt have been eliminated.

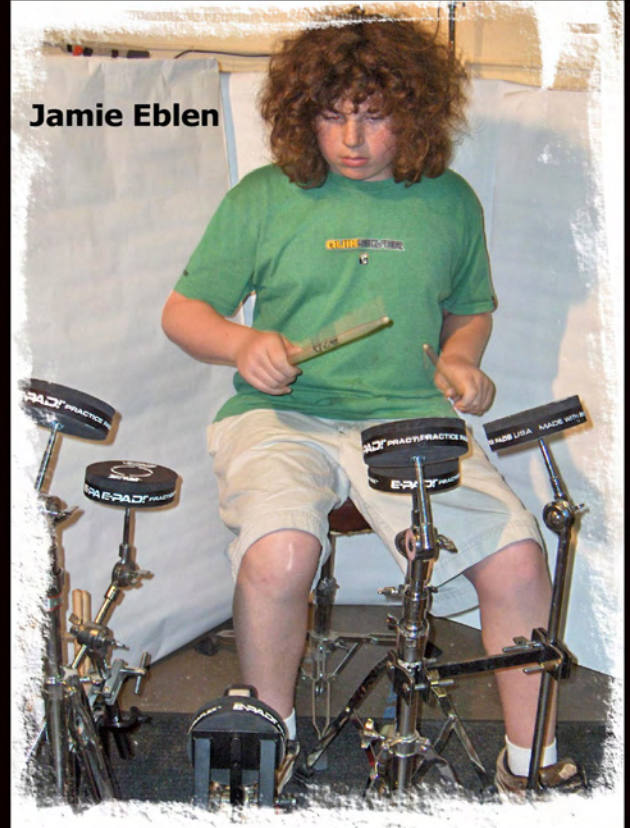
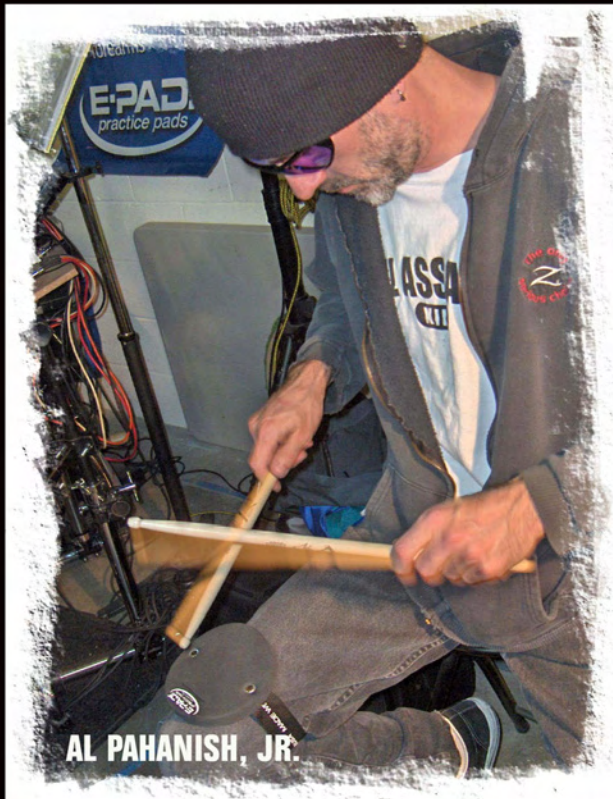
By this time you should have only your largest debt items such as mortgage, car or student loans. Each time you paid off a card or debt, the minimums that you were paying should have been automatically added to the paying off of the next largest debt. This exponentially speeds up the process of becoming debt free.

Once you've handled all your revolving debt, start chipping away at those large debts we mentioned earlier. Building a bright future starts with honest intention then action. It takes all of us working together toward a common goal, each doing our small yet so monumentally important parts, to build a better world. Your good and bad decisions not only affect you but, your children, your neighbors and our world. No one will bother to pick you up from the battlefield of life if you are not first willing to lift up yourself!



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Rhythmic Alter Egos

by Wes Crawford

Scott Ambush
&
Gary Grainger

Gary's really "on" tonight, but that's nothing unusual. He lays down the funk so hard there isn't a still foot in the room, all the while varying his patterns without ever losing the groove. When it comes time for a solo he deftly turns the beat inside out and eventually climaxes with a syncopated pattern that makes your head spin.

Meanwhile, on the other side of town (or perhaps the country!), Scott is defining "pocket" with another band, providing an immovable groove that won't deviate. When his turn to solo comes, a couple of well-placed speed licks force the most stoic in the audience to grin in appreciation.

But wait, Scott Ambush and Gary Grainger are not even drummers- what are they doing in a drummers' magazine?! These two first-call bass players both reside in the Washington, DC area and, when they're not out on the road with the likes of Spyro Gyra or Acoustic Alchemy, they might just as easily be found in a local club locking up with a local drummer. With over twenty years each performing with the likes of Omar Hakim, Dennis Chambers, and other great drumming legends, I thought it was time to gain drumming perspectives from these two very talented, respected, and experienced practitioners of the rhythmic arts! After all, when the music most engages an audience, isn't it generally because the drummer and bass player lock up rhythmically and share a common perception of a song's pulse and feel? An understanding of the other half of a band's rhythmic dynamo might well help drummers to better understand their own role as well as others musicians' expectations of them.

Gary and Scott were interviewed separately with similar questions. It is interesting to see how their viewpoints generally agreed and occasionally diverged.

WES- Please provide a short BIO that introduces yourself and your musical highlights.

GARY- I am self-taught. I started playing professionally with a group called Pockets in the late '70's. I joined the John Scofield Group in the late '80's. I recorded three CDs with them and, after John Scofield, my brother and I started a record label called GBM Records. We produced several projects including two duo CDs called Grainger Phase I and II. I then recorded and produced a CD with a vocalist from Spain called The Meritxell Project. Currently my brother and I are working on Grainger Phase III, and I am also starting a marketing campaign for my signature series Paul Reed Smith Five-String Bass.

SCOTT- I was born and grew up in Frederick, MD, just outside the Washington, DC area. I started playing bass at twelve years of age. My major motivation was to be in a band that my friends wanted to start. At twelve, you don't want to be left out.

I'd like to say it was the Beatles- that would make a better story, but my first musical influences were the music I heard at home. My mother was a Gospel singer, so there was lots of Aretha Franklin, Al Green, James Cleveland, and others. She also loved the secular side of those artists and more, so there was lots of R&B around as well- all the Motown artists and more.

When I started playing with my friends it was mostly Rock: Hendrix, Black Sabbath, Alice Cooper... then my Uncle Harry turned me on to more of the R&B artist of the moment. Soon we were playing Parliament-Funkadelic, Mothers Finest, The Ohio Players, and Graham Central Station. Larry Graham was my first Bass Idol. I can still remember sitting with the records and learning songs like "The Jam."

When I was about sixteen my pianist cousin, Allen, turned me on to Return to Forever and everything changed. I still loved Rock and Roll, and still do, but Jazz and instrumental music became my passion. I played in bands throughout high school, and then I went to the University of MD as a Psychology Major. Being so close to DC, I soon was playing quite often in area bands. My first "big" gig was with Stanley Turrentine. I was recommended by a great Baltimore drummer, Scott Peaker. That led to gigs with Noel Pointer, George Howard, Angela Bofil, Pieces of a Dream, and others. I started working with Spyro Gyra in 1992. I've also worked with Chuck Loeb, Jeff Kashiwa, Jason Miles, and others.

Wes- You are both known internationally as a drummer's bass player. Please list the many drummers and bands you've particularly enjoyed working with during your career, and why.

GARY- During the time learning how to play in Baltimore, I had the pleasure of working with many great drummers from the area including George Grey, Scott Peaker, Dennis Chambers, Larry Bright, Chester Thompson, Bruce Guttridge, Sean Rickman, Keith Killgo, and my brother Greg Grainger, just to name a few. There were so many different bands that I can't really name them all. But just to highlight some, I played with George Grey and Greg Grainger in Pockets, Dennis Chambers in the John Scofield Group, and Larry Bright in the Larry Bright Solo Project...and the list goes on and on. One of the main reasons I liked these drummers was because of their ability to lock in on the foundation of what we were playing, even though they all have their own individual styles.

SCOTT- One of my first favorite drummers I started playing with locally just after high school was Bill Gentry. We clicked right away, and have played together off and on ever since. He owns a contracting business now, and has become a weekend warrior. He has a foot like John Bonham, and can really swing. I spent quite a bit of time playing with Greg Grainger, as great a drummer as his brother Gary is a bassist! Very natural, and very musical. I've had the good fortune to

Rhythmic Alter Egos

play with both Dennis Chambers, and Omar Hakim, two of the greatest drummers in the world... If you are reading this magazine, I need say no more!!

Wes- Then, to sum up, what are the most important qualities of your favorite drummers?

Gary- Their ability to keep a consistent groove, good timing, dynamics, and overall attitude of the music that we are performing.

Scott- Assuming that he/she possesses the essentials of good time, a command of various styles, etc., the most important thing is musicality. It's not enough just to play the drums. A great drummer understands the music at a greater depth than just the drums, or the rhythm. He/she understands song form, and how to support and urge on a soloist, how to truly make MUSIC. The best drummers can walk on a gig for the first time and sound like they've been there forever.

Wes- When you play with a drummer for the first time, what do you look for? How do you quickly get a feel for a new drummer and lock up to make the music feel good?

Gary- Usually I check out his meter and dynamics. Then, I listen to the rhythms that the drummer plays to see if we can make the music groove as one.

Scott- This goes back to the previous answer. When it works, you really don't have to think about it much. Having said that, I will say that everyone feels the time and the groove a little differently. With an experienced player, much of the adjustment comes naturally, but occasionally, even with the best drummers, you have to work a little bit. I try to get a sense of where he's feeling the beat on a given tune and try to lock to that. Listening to the kick drum helps a lot, but you also have to get a sense of how the hands are relating to the kick as well. Does he tend to play Funk with a little more swing? Are his shuffles straighter like a Chicago shuffle, or swung a little more like a Kansas City shuffle? One of the things I noticed immediately about Omar Hakim, for example, is the "weight" that each element of the kit has in a groove. The various drums aren't played with the same volume, or impact. There is a real "breathing" quality to his playing. I think that he seems to anchor himself with his foot. This may seem like the obvious way to play, but if you listen to different drummers you'll see that some orient themselves to their hands and some to their feet. I don't think that there is a right or wrong way. It just depends on the drummer and his particular approach. Another example is David Garibaldi- he seems to me to be oriented to his hands, though he has an amazing foot as well!

Wes- What do you suggest that drummers should do to create a good feel when playing with a bass player for the first time?

Gary- The most important thing, I've always said, is to listen.

Scott- At the risk of sounding trite...I'd suggest that they LISTEN! The previous answer works both ways. Imagine you were to play five nights in a row, playing the same tunes, but with a different bassist each night..... Monday-Marcus Miller Tuesday-Jack Bruce Wednesday-Stanley Clarke Thursday-Dave Holland Friday-Billy Sheehan You'd have to be crazy to think you could play the tunes the same way each night! Try not to be too rigid in your approach or concept of what a tune is or should be. The beauty of playing most music is that you can find something new in every performance, even in the most structured of situations. Dynamics, melodic and rhythmic variation...and if you are fortunate enough to be in a situation where you get to solo...these are all areas to mine for new understanding of the music and your instrument.

Wes- From what you are noticing and in your opinion, what are drum teachers doing right with their students? What are they doing wrong?

Gary- I would say that, if a drum teacher is only teaching the student how to use their chops and to play fast, then that is wrong. They should be teaching them how to keep good meter, to listen, and how to find the groove in the music that they're playing.

Scott- I'm no great expert on drumming education in particular, but I think a problem with teaching in general is a tendency to go for the short term, big- bang-for-the-buck type of curriculum- teaching songs and licks and not getting into the rudiments (no pun intended) of music and how what the student is learning fits into the big picture, or what the material is based on. Of course this is driven partly by the students themselves. You see players all the time who can barely play a major scale, but know every Flea, or Neil Peart lick they've ever heard. Teachers have to find a way to make lessons interesting, while at the same time laying a good foundation to build on that will serve the student well in his future development as a musician, not just a drummer or bassist.

Wes- Although it might be argued that each of you are most widely known as Funk and Jazz bassists, how did growing up in the backyard of the Go- Go scene influence you?

Gary- I started off learning Soul and Funk music, then I got into learning the Swing Jazz standards and the Contemporary Jazz tunes. While learning the Jazz-Swing songs I had to interpret different degrees of swing for different feels. The Go-Go music scene is like playing Swing, but with a funky style. In short, I would say that learning the Jazz swing helped me to better understand the Go-Go swing, and that did influence a lot of my playing style.

Scott- Not very much, unfortunately. I got into Go-Go much later on. It has influenced some of my writing, though. Another of my favorite drummers is from that scene: JuJu House- funky and powerful, and much deeper as a drummer

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than even he gives himself credit for.

Wes- Gary, your brother, Greg, is a well-known drummer. How did growing up with him affect you as a musician and, specifically, as a bassist? What is it like to work with your brother now after so many years?

Gary- I introduced Greg to the group Pockets when he was in college. He came in as a percussionist, then eventually started playing drumset opposite George Grey. He has also toured with Whitney Houston and Maysa, and he is currently a member of the group Acoustic Alchemy. It is a pleasure having a brother that plays drums, just for the fact that we feel the same rhythm instinctively. It is always nice to play with Greg still for the same reasons. In fact, I just finished a tour with Acoustic Alchemy and I have been asked to join them on a few tours in the future.

Wes- Scott, you have many musical relatives, I understand. Were any of them drummers? If so, how did growing up with him/her affect you as a musician and, specifically, as a bassist? What about the influence of other musicians in your family?

Scott- No drummers. There was the aforementioned influence of my mother and my cousin. Music has always been a big part of the Black Experience, so there was always music coming from all directions; home, church, friends, etc. Do/did you play drums yourself? If so, what do/did you practice?

Gary- Yes, I played drums in the beginning, but I quickly switched over to bass when I heard my older brother's band practicing in the basement. I mostly just practiced the drum beats of popular songs.

Scott- I'm a closet drummer. That band that I wanted to join when I was 12, I wanted to be the drummer! Unfortunately, we already had a friend who played drums. I've never really applied myself to the drums. I'm not sure why. I really do love the instrument. There was a time when I was younger that band practices were held at my house, and the drums were left there. I would play them between rehearsals. I was actually starting to be able to hold a groove! I plan to apply myself to them again, if only to aid in writing and producing.

It would be great to start song ideas or demos by playing the drums rather than using samples or midi. I also think that drummers can benefit from playing bass, and vice versa. Dave Weckl and Dennis Chambers supposedly both play bass really well. Then, of course, there's Steve Jordan and Charlie Drayton who switched off on bass and drums while playing with Keith Richards. In fact Dennis has mentioned on more than one occasion that he wants me to build him a bass!

Wes- You are each the most rhythmically and melodically interesting bass players I know, utilizing extensive syncopation, beat displacement, metric modulation, and so

forth... how did you develop your rhythmic concepts on bass?

Gary- That may have come from me starting out playing drums first, then applying that concept to bass afterwards. I think that bass players have several jobs to perform when they play. These include timing, rhythm, harmony, and dynamics. A general function is to set up a solid foundation with the drummer.

Scott- I'm not sure it was particularly a conscious thing... maybe it was the closet drummer thing. I've always had an affinity for rhythm and rhythmic bass players like Larry Graham, Louis Johnson, Anthony Jackson, and Abe Laboriel. The beauty of the bass is that it is at once rhythmic and melodic. So I can try to exercise my influence on any member of the band at will!!!! Can you say, "power trip?"

Wes- Gary, it's possible that you have played more with the world-famous Dennis Chambers than any other bass player. The rhythm team the two of you created behind John Scofield in the 1980's set a new direction in rhythmic foundations for Jazz/Funk well into the 1990's and beyond.

Wes- How did you and Dennis get into the Scofield group and how did you conceive your parts?

Gary- I joined John Scofield's group in 1986, then I took John to see Dennis play in San Francisco because at that time he was looking to change drummers for the group. John had a basic layout of the songs and Dennis and I took his layout and interpreted it in our own musical fashion. John was very open to what we played.

Wes- When did you first meet Dennis and play with him? What was he like as a person and as a player then? Was he always focused on drums, or did he have other interests? How did you see him grow as a player and a musician over the years? You hold a unique perspective on the growth of this giant in the drumming world!

Gary- I first met Dennis playing up in The Scene in Baltimore during the 1970's. Dennis was always a great person and an amazing player, very easy to get along with and always professional. As far as I know, he was always focused on drums, but I have heard him play bass and he sounds great! I would say that his ability to fit into any style of music has greatly matured. Once again, I would have to say that, from the very beginning, Dennis had an amazing gift and, looking back at when we were growing up, it was just a matter of time before the world found out about him.

Wes- Scott, I know that you have known the world-famous drummer Omar Hakim for many years now and you played on almost all of his first solo album, 1989's "Rhythm Deep." How did you meet Omar? How have you seen Omar change over the years as a drummer?

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Scott- I met Omar while playing a steady weekly gig at a club in DC called Takoma Station. He came in after a gig he was doing in town and liked my playing and approached me about playing on his project. It was a great thrill for me, because when I heard him playing on Weather Report's "Procession," I very vividly remember thinking, "This is my new favorite drummer!" As far as his playing over the years, I'm not sure I've noticed any great change.....he was amazing then, and still is! He's the kind of musician I admire most in that he has an appreciation for all kinds of music whether it's Zawinul, Sting, or Chic...talk about a command of styles! He's also a gifted guitarist, keyboardist, singer, and songwriter.

Wes- I saw you perform with Dennis Chambers and Carl Philipiac in 2000 at the Baltimore Drum Day. Had you performed with Dennis before? How did you have to adjust or mentally prepare to play with Dennis? I remember he did a very long solo and really twisted the beat around while you and Carl played a rhythmic stop-time riff, and you held the time down magnificently!

Scott- I had played with Dennis some years before, just as he was becoming a household name (drummer's households, anyway). Mental preparation for playing with someone of that caliber is much the same as it SHOULD be for playing with anyone.....you want to be up on your game so that you can contribute to the music, whether that means learning the repertoire, or shedding so that you can keep up technically. There is definitely a lot of the latter involved in playing with Dennis! As far as the solo was concerned, it was just a matter of concentrating on my part with Carl. It helps if you can get some sense of how what you are playing fits in with what the drummer is doing. The hardest part of anchoring for Dennis was not getting distracted by the sheer brilliance of what he was playing!

Wes- You have now held the bass chair in what may be the longest continuously active Smooth Jazz/Fusion band in existence- Spyro Gyra! Please list the various drummers you've worked with in this group over the past years and discuss your impressions on each one's approach to playing in the group, as well as how you might have adapted to each drummer in regards to your own playing.

Scott- I've been in the band for 15 yrs(!) now. Most of that time was spent with Joel Rosenblatt. Joel is a great drummer, very technically proficient, and especially well versed in Latin styles. There was a bit of an adjustment period. Although it felt great right away, I think our core influences were a little bit at odds. He was coming from more of a Jazz and Latin background where the drums are busier and more leading the rhythm section, and I was coming from more from an R&B, Funk, and Jazz background where the bass tends to lead the section a bit more. Fortunately, we had Jazz and "Fusion" in common. It was just a matter of learning each other's styles and when to interject things, and when to hold it down.

Our newest drummer is a guy named Bonny Bonaparte. He's originally from Trinidad, but has been living in Vegas for quite some time. He's an amazing player, chops like the best of them, and a great feel. Having played all styles of music during his time in Vegas, he is extremely well versed in many styles. He's also a great singer, and has been the front man in many situations. This gives him that "sense of the song" that I mentioned before.

Wes- What is your view on the role of percussionists in your groups? What constitutes a good percussionist?

Gary- Depending on the style of music, a percussionist controls a lot of the rhythm, colors, and dynamics of the music. I still say, for any musician and including the percussionist, it is very important to just listen to what's going on around you.

Scott- During my tenure with Spyro, there has been no on-stage percussionist. But there have been many great ones on the recordings: Manolo Badrena, Ciro Baptiste, Marc Quinones, and others. Like a great drummer, a great percussionist needs to have more than just chops. He or she needs to be able to bring the music to life- to add that "something" that elevates it beyond the basic track. It's all about having a sense of how to sculpt the performance so that it aids the music in its journey, wherever that may be. An interesting story about Manolo... he was doing percussion on one of our CDs. He would come in, listen to the tune once or twice, and then go into the booth. There he would have all of his percussion arranged around him. After listening those one or two times, he would record a pass. A PASS. No overdubs, just like live. The amazing thing was that he would be playing congas, then continue to play with one hand while picking up and transitioning to a shaker, then would play cowbell at the same time, etc. The most amazing thing I've ever seen! It sounded like multiple passes overdubbed. And all this after listening just a few times to the track! Unbelievably musical! The other amazing thing was that we would always get the keeper performance from him in the first or second take!

Wes- What projects do you have in mind for the future, and what is the role of drummers in them?

Gary- In the immediate future, I will be working on completing Grainger Phase III. Paul Reed Smith is in the process of completing a Rock CD, in which Greg and I are members of; and I plan to look into collaborating with a few well-known drummers, who I can't mention at this moment, for future CD projects.

Scott- I've been doing some production work and I really enjoy being on that side of things. I did an album for singer-songwriter-pianist-saxophonist Deanna Bogart last year that came out on the Blues label, Blind Pig Records. I don't care what kind of music I work on as long as it's good and is approached with sincerity.

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I hope to record a solo CD in the coming months and definitely plan to use real drums for much of it. One idea I've been playing with is to have a different drummer on every tune, and not the tunes that you would expect. For instance, have someone who is known as a Funk player play straight ahead, etc. Most great musicians are so much more versatile than most people know or give them credit for. We'll see how it works out. Maybe I'll play some drums myself!!



REVIEWS

Reviews by John Coia



Moeller Method Secrets
DVD Featuring
Mike Michalkow
Railroad Media, Inc.

Mike Michalkow has worked some of the foremost masters of the Moeller Technique including, Jim Chapin and Don Famularo. In this DVD Michalkow breaks down the Moeller Method to its very core.



Beginning with how to hold and balance the stick, Michalkow demonstrates various grip alternatives, both matched and traditional. The section on finger control will inspire any drummer, regardless of ability. Michalkow breaks it all down and also describes how to practice each control exercise in quite simple terms.

I think this DVD is more guided to the intermediate level drummer, as the meat of this DVD (also included are all the necessary practice notation sheets) is dedicated to the proper motions required to execute the Moeller Method. In a clear step by step process, Michalkow breaks down the various strokes and describes the context as to when they would be applied.

This DVD is meant to be a resource that is studied time and again, until the mental concepts and muscle memories can be established. It will certainly provide a greater understanding of the physics behind drumming. This will all take time, so don't get frustrated.



Eric Singer- of Kiss
DVD - All Access to Drumming

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Eric Singer, best known for his work with Kiss, has been a drummer in demand for over two decades. Originally released in 1996, Eric Singer's, new and improved "All Access to Drumming" includes new

footage including live clips, solos, and a photo gallery.

Singer, as always, looks the part of a rocker in this DVD guided to the drum set beginner. Running time is about 120 minutes in which Eric Singer runs through the equipment that he uses (Zildjian, Pearl, among others), and then gets into practice and warm-up exercises. Singer does a nice job explaining how rudiments are applied to the drum set and devotes a chapter on utilizing triplets. He also introduces some independence and double bass exercises that are probably too advanced for most beginners, however they will inspire.

There is also a section on performance trick tips which is fun, and short section on the business side of professional drumming that is probably out of context for the level of student.

All in all, Eric Singer captures the rock and roll spirit that is sure to enhance the beginning drummer's appetite for more.



Lessons from a Legend:
Simon Kirke - DVD

RockStarz, Inc.
Hal Leonard, exclusive
Distributor

Legendary drummer for Bad Company, Simon Kirke, has put together a ninety minute DVD in which he breaks down and analyzes five colossal Bad Company hits including, "Can't

Get Enough" and "All Right Now".

There are three ways to view each song, the original track, drum track only, and original track minus drums. After the track is complete, Kirke then describes the creation of the beat, and the texture in which he plays it.

Take note of Kirke's outstanding sense of timing and flow as you watch him perform each song.

This is the kind of DVD we watch to have a good time after all the rudiments are completed! Kirke communicates as if he personally knows his audience, and this makes it a lot of fun to watch. Each song analysis is guided toward the beginner/intermediate drummer, so just about everyone will enjoy this from the very first viewing.



Night School - DVD
An Evening with Stanley Clarke & Friends

Heads Up International
Roxboro Entertainment Group

This ninety minute DVD is a musicianship tour de force all on one stage! Stanley Clarke is at his best along with legendary guests such as Stevie Wonder, Bela Fleck, Stewart Copeland

and many more; all for the benefit of The Stanley Clarke Scholarship that comes to the aid of many up and coming young musicians.

Check it out when Stewart Copeland gets behind the drum set and rips out an incredible rendition of, "The Lochs of Dread", written by Bela Fleck when he was with the bluegrass combo, Strength in Numbers. Also notable, simply called "The Big Jam" which includes Red Hot Chili Pepper, Flea and Sheila E; really lives up to its name!

This is a great DVD for bassist or drummer and for anyone who enjoys musicianship at its finest.

Praise & Worship Drumming
A Guide to Playing in Church

By Cary Nasatir
Hal Leonard Corporation

For percussionist and teacher, Cary Nasatir, the idea; "less is more", is prevalent in this unique book/cd guided towards the beginner/intermediate drummer. So many books these days focus on power and speed drumming with circus like fills; but in this concise and clearly written book, Cary Nasatir explains how to play the Gospel setting in a manner that does not take away from the spirit of the song or the message it is meant to convey to the audience, within the congregation.



Cary Nasatir, explains in two, four, and eight measure phrases how the most prevalent rhythms in American pop music, will be ever connected to Gospel. Communicated with conservatism and taste, the author examines many fundamental patterns including rock, swing and shuffle patterns, with clear and concise notation and an

emphasis on form and timing. A CD which accompanies this book displays the feel that Nasatir is trying to convey; and a list of songs also accompany each lesson, so the reader can really get a feel as to how these patterns are applied.



The Stick Bag Book of Jazz, Funk, & Fusion

Compiled and edited by
Terry Silverlight and Felipe Orozco
Amsco Publications

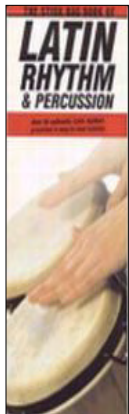
Featuring some of the most influential styles and rhythms; The Stick Bag Book of Jazz, Funk, and Fusion offers the beginner to intermediate drummer over 30 classic styles.

The Stick Bag Book series (and yes, this series is sized to fit nicely into your stick bag), offers the reader an outline of each style with a short historical brief (From Gene Krupa to Mike Clark with many in between) of the most influential drummers who helped shape the style to what it is today.

The drum set notations are clear and easy to read, and this book even has a section on the tools used within the particular style; for example, the Jazz, Funk and Fusion Book contain a very concise overview of brushwork mechanics. There is also a section of rudiments offered that have their focus on the particular styles covered.

One big plus about this handy little book, is selected discography that gives the student the information to locate and listen to the styles covered.

REVIEWS



The Stick Bag of Latin Rhythm & Percussion
Compiled and edited by Felipe Orozco
Amsco Publications

In the tradition of The Stick Bag series, The Stick Bag of Latin Rhythm & Percussion offers both the beginner and professional drummer/percussionist a myriad of Latin rhythms in a handy sized book (yes, it fits nicely into your stick bag).

The Stick Bag of Latin Rhythm & Percussion first gives a brief history of the particular rhythm's origin, and then provides the basic notation for both drum set, as well as the particular percussion instrument(s) that the rhythm is known for. The notation is easy to read and serves as a fundamental building block for each Latin rhythm.

At the back of the book, there is also a nice little section on tuning and maintaining percussion instruments, in particular, Congo's and Bongo's. I also liked the glossary of terms that Felipe Orozco has compiled to help better understand Latin instrumentation and tempo.

From Bossa Nova to mambo to Ska, the book will surely expand ones musical world.



The Stick Bag of Rhythm & Percussion
Compiled and edited by Felipe Orozco
Amsco Publications

This handy little book (yes, it does fit nicely into your stick bag) is a must for the beginning to intermediate drummer and/or percussionist as it offers various exposures to some of the most influential global rhythms. This book can offer that quick refresher lesson on a style that the professional may run into, but has not had any recent experience.

From Bolero to Mambo to New Orleans second line, The Stick Bag of Rhythm & Percussion keeps it organized with easy to read notation, multiple variations of the rhythm (many include both drum set and percussion instrument notation); and a concise history of the origin of the particular rhythm. For the beginner, this book also has a nice little section at the end on drum set tuning and maintenance.

The Stick Bag of World Rhythm & Percussion
Compiled and edited by Felipe Orozco
Amsco Publications

Another well written compilation by Felipe Orozco, The

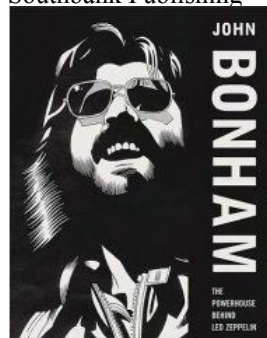


Stick Bag of World Rhythm and Percussion, spans the globe to provide some of the worlds most influential rhythms. This compact book that fits nicely into your stick bag; and offers the beginner to intermediate percussionist, a diverse mix of rhythms from Africa, India, Ireland, and the Middle East.

Each rhythm contains a brief history as to its origin, and the notation is clearly written. I found the most interesting elements of this book are the exposure that Felipe Orozco gives the reader to different time signatures and rhythmic systems not seen as often in traditional American music.

This book will help expand your knowledge and certainly add to your overall musical diversity.

John Bonham
The Powerhouse behind Led Zeppelin - BOOK
By Mick Bonham
Southbank Publishing



This latest book on the life of John Bonham differs from most as it is written by the person who knew him best, his brother Mick. It chronicles John Bonham's early childhood where he first experienced the desire to play drums, all the way to his tragic demise.

This is a quite compelling story of not only a drumming legend, but a loved brother, son, and husband. Mick Bonham (who also died shortly after the first draft of this book) comes across as a friend telling this story, and you can instantly feel his love and admiration for his brother, John.

There are also great interviews with the remaining members of Led Zeppelin, and since Mick Bonham had known them so well from the beginning; you can feel the intimacy of family throughout each interview.

There are also some great perspectives from drumming legends such as Phil Collins and Carmine Appice from the time they first saw Bonham perform in the small English clubs.

This book is also filled with an extensive chronology of Bonham's career and many great previously unreleased photographs that provide a real depiction of what it was like during the mid-sixties rock music scene.

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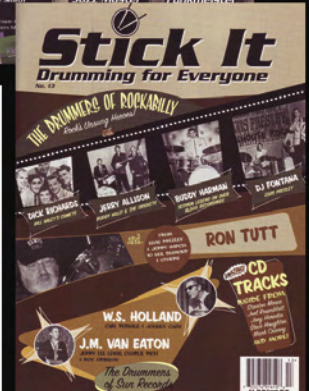
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