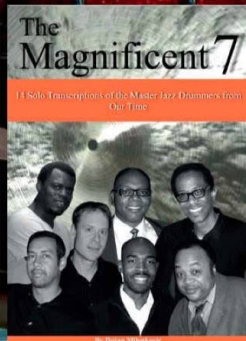


Stanton's top tuition picks

Jojo Mayer – *Secret Weapons for the Modern Drummer Part 2*



Dušan Milenković – *Magnificent 7*



DRUMMER
MAGAZINE

P R E S E N T S

Improving

with the experts



**DEVELOP YOUR DRUMMING,
WHATEVER YOUR LEVEL**



£7.99 WWW.IDRUMMAG.COM

THOMAS LANG • STEVE SMITH • STANTON MOORE • BOB ARMSTRONG • VIC FIRTH
MIKE DOLBEAR • ANIKA NILLES • JP BOUVET • RICK LATHAM + MANY MORE

I've been wanting to get into this *Magnificent Seven* book (by Dušan Milenkovi), which are transcriptions of seven jazz drummers: Antonio Sanchez, Bill Stewart, Brian Blade, Eric Harland, Gregory Hutchinson, Jeff Watts and Lewis Nash. I've looked at another solo from there today.

It takes months for me to get a transcription all the way up to speed and incorporate it into my playing. Trying to play a passage from a transcription to music doesn't work; you have to make it your own. The quickest way is by rote, but if you learn an Elvin transcription note for note and then see someone else play it, you can get it much quicker. You really got it 75 per cent from the transcription and then topped it up by seeing it.

 **I have the
opposite
problem; I have
more stuff to**

would maximise things if I were more militarily. I like the mad scientist approach sometimes though.

I like playing double bass stuff underneath brushwork, instead of having my feet doing that. I'll play my feet on the V-Drums and get my pad, which is a Remo head with foam on the top and a little rim, for the brushwork. I put that on the snare and keep one headphone off - I'm playing through the V-Drums with my brushes, though I don't use a lot of double bass in my playing, I like practising it because it's challenging.

The more you practise, even if you practise things from a different style, it all helps. I took a lot of lessons in recent years with Kenny Washington, a great jazz drummer in New York. We worked on the Wilcoxon stuff and he had me play it slowly, repeating each measure over and over. Each time you play the measure, you play it softer. That has done wonders for my control and my facility at a low volume. Then I get on a jazz gig and the guys don't notice a difference, even though I wasn't practising