

# DRUM CHANNEL<sup>®</sup>

LEARN FROM THE BEST™ NEWSLETTER

OCTOBER 2023

# VIRGIL DONATI

DRUM CHANNEL EXCLUSIVE INTERVIEW

## FEATURED COURSE

JP BOUVET - PART 2

## ON THE AIR

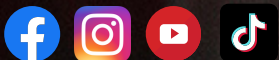
DC PODCAST, DRUM SOLOS & JAMS,  
INCREDIBLE INTERVIEWS,  
PERFORMANCES

## TERRY BOZZIO

RHYTHM 1, 2, 3 - WITH CHARTS

## COMING SOON

JAKE REED, GREGG BISSONETTE,  
RAFAEL MOREIRA TRIO FT. THOMAS LANG



SUPPORT@DRUMCHANNEL.COM

# FOUNDER'S DOWNBEAT



On Drum Channel, you not only get lessons from legendary drummers and teachers, but you also get to learn from their students, who are the legends of tomorrow. On the cover this month is Virgil Donati. No matter what level of drumming you're at or how long you've been playing, seeing Virgil Donati in action will inspire you to push your drumming to the next level. Below, you can read an interview from one of his recent Drum Channel shows. He also has hours of content on Drum Channel, so if you don't know him yet, you will.

JP Bouvet is one of the most sought-after educators today. His new course breaks down practical ways for you to look at composing new drum parts. Step-by-step, JP takes you through 12 lessons. You will learn it's not just about what you play; it's equally important to know what not to play. When you finish this course, you will become a better drummer and all-around musician, guaranteed.

The maestro, Terry Bozzio, is a legend and one of our featured Artists in Residence on Drum Channel. We can all say that learning what a drummer plays is important, and how he plays it is essential, but learning why he does it is the secret to success. After studying Terry's rhythm course, you will become a more musical drummer, regardless of your level of technique.

Check out what we have coming soon, and there's much more than that, as we are working on some exciting new projects. Stay tuned to find out what's happening on Drum Channel, and of course, don't miss our live streams, all archived on the site.

Hope you had a great summer and are ready to get to work. If you've got the practice time, we've got the information.

*Don Lombardi*

## DC DRUM FEED

**Exclusive to DC Members  
from your member dashboard!**

Your daily dose of wisdom, delivered right to your fingertips in convenient, bite-sized portions. With our new and improved Drum Feed, you can effortlessly expand your knowledge, explore fascinating topics, and embark on a journey of continuous learning without feeling overwhelmed. **Check it out!**

*NEW!*

## LIVE STREAMS

SAT, OCT 7 | 9:00 AM PT | THOMAS LANG LIVE!  
SAT, OCT 14 | 9:00 AM PT | THOMAS LANG LIVE!  
SAT, OCT 21 | 9:00 AM PT | THOMAS LANG LIVE!  
SAT, OCT 28 | 9:00 AM PT | THOMAS LANG LIVE!

## COMING SOON

### EDUCATION

JAKE REED  
GREGG BISSONETTE  
SCOTT PELLEGRAM

### ENTERTAINMENT

RAFAEL MOREIRA TRIO  
FT. THOMAS LANG



FEATURE

# VIRGIL DONATI

Virgil Donati achieved multi-platinum success with his band Southern Sons while at the same time pushing progressive and fusion boundaries with Loose Change and On The Virg in his early years. He has recorded and toured with Planet X, Steve Vai, Allan Holdsworth, Tony MacAlpine, Kiko Loureiro, Bunny Brunel, Scott Henderson, Steve Walsh, and the Virgil Donati Band, amongst many others. Please enjoy this exclusive Drum Channel interview.

## How did you get into drumming? What were your influences?

I come from a musical family. My father was a keyboard player, and my mother was a vocalist. They always had band rehearsals around the house. I always wanted to partake, even if it was sitting in the corner of the room while they were rehearsing. I was obsessed with drums. I would keep my eyes focused on the drummer. My parents bought me my first small drum set just before I turned three. I started playing immediately. My father took me out to do shows, like solo spots with him, duets, etc., so I started getting experience on stage very young, and one thing led to another. I also learned the keyboard at an early age. My father wanted me to be a pianist, so he insisted I learn piano. I learned drums and piano at the same time. I used to divide my time between practicing drums and piano, and then drums gradually took over. I just had this innate feeling to play rhythm.

Suddenly, I was a teenager playing gigs. I eventually joined a rock band. And even though I was in a rock band, I was always simultaneously interested in other styles of music. In the 70s, the fusion scene happened. I went back and listened to all of Miles Davis's stuff and Philly Joe Jones. I eventually took lessons from Philly Joe on my first trip to the US when I was 19. I fell in love with Philly because I loved his lyrical playing. It was so classy and clean and so articulate.

## You are known for playing Traditional Grip. Can you share more about that?

For me, it was a bit of stubbornness and an obsession which worked in my favor. I refused to give into the limitations of traditional grip because there are some limitations, one being a powerful backbeat and the question of how to play rock drums with traditional grip. You will see some great drummers who play traditional grip and always flip the stick over to play heavier styles, and I refused to do that. I grew up playing traditional grip in rock bands.

When I first started at 15 or 16, I had blisters all over my fingers, but I just kept playing and playing, and then, within one year, I had it down. There were no more blisters. I had some calluses, which have become very subtle over the years and almost non-existent. I just worked on developing that touch and feel, finding that sweet spot. All are very intangible things that you can't even teach. It comes from a concerted effort of practicing with focus and looking into every detail - the nuance of your strokes, the stick's evenness, arch, and radius. I would ask myself, is it straight and even? Are you losing control? Does it get bouncy? I worked on all of these things. I always encourage drummers to work on stick control and rudiments. Apart from hand-to-hand coordination, they also teach you the touch and feel of the instrument, which you can only get through years of playing with the right approach. As Philly Joe would say, think of it like ballet. There is so much power on that stage in those dancers, but there is grace and beauty. It's not always aggressive. There's an underlying aggression, but there's beauty and flow, and there are curves, and so that's the way I think of drumming. One of the things about touch and feel is that it doesn't have to look like you're breaking a brick. You can have a lot of power, but with the right sensitivity and touch, it looks and feels effortless.

### **What are some other tips you have for drummers?**

It's very important to develop the ear. High-level pro drummers practice and train for years to develop their sense of rhythm, precision, and understanding of the relationship between playing with a click track and rhythm. You start to develop a really sensitive ear. Over years of transcribing, before there were easy tools to do that with, you would develop a listening sensitivity beyond what an average person or a young, inexperienced player can hear or sense in music. You may think that what you're hearing is the truth, but after years of developing and fine-tuning what you hear and how you hear it, you realize it took that long to understand what's happening. I can hear any little discrepancy, especially now when we live in an age where so many things have to be done fairly meticulously in terms of the way we record. It's another way of hearing things, but it really takes listening to the next level. The more you work on rhythm, the more you understand the smaller units - the in-between beats, the small rests, the striking and not squeezing in or contracting and expanding gaps between notes too drastically. Of course, that's the same with feelings. You can't be robotic. There are nuances in our playing that create our feel. If you were to analyze it, you would hear the variation from one drummer to another in the way they play their beats and notes.

### **Why is private instruction important?**

We all need guidance because there is so much conflicting information out there that you may lose your way. It's important to take lessons and listen to someone with more experience and insight, but there is good and bad information out there, and you have to sort through it by being proactive, discerning it, and even being critical of it. Don't think because your local drum teacher is your drum teacher, that you have to be loyal to him for your whole life because he might be feeding you some detail that is actually not right, so try to check out a few different teachers, and then you can form a judgment. You can be critical based on your needs and how you want to play. The good news is that there is so much information at your disposal these days. By studying different methods of drumming, you are learning to construct a good touch, and then you have to take it from there. Once you have the skill set, you move forward. This is a journey. There's not one way. Take lessons from different people.

## Do you have any tips for structuring a solo?

A solo is an expression of your immediate feelings. You can only produce what you've worked on to this point to express an idea spontaneously. That's all it is. You must keep doing all the hard work to develop your sense of rhythm and ability to execute what you hear. You have to work on playing all kinds of independence and variations when you practice. Even if you're practicing a rudiment, think of other ways to phrase it. If you don't have that ability, no advice on soloing will help you. You can't just show up and play this amazing drum solo. That all comes from a wealth of knowledge that you accumulate over the years. Work, work, work on anything – grooves, variations of grooves. Come up with interesting patterns you create yourself, and learn ways to manipulate them so that you can play variations of them. There are all kinds of techniques. That's how you develop your inventory of options.

## MORE ABOUT VIRGIL DONATI

### Where were you born?

I hail from the cultured streets of Melbourne, Australia, where the coffee is strong, and the accents are charmingly mysterious.

### Favorite Vacation Destination?

Ah, London, the city where even the rain speaks with a posh accent. It's where I find inspiration in the elegant chaos of Westminster.

### When are you the most creative (morning or night)?

My muse prefers the post-lunch hours, perhaps because creativity, like fine wine, needs time to breathe.

### Dream Collaboration?

A rendezvous with the London Symphony Orchestra would be a symphony of dreams—an occasion to finally perform my record 'The Dawn Of Time' live.

### Hidden talent?

As for hidden talents, I believe in living life with an open book. No secrets here! What you see is what you get.

### Starbucks order?

Only if Blue Bottle is not in the vicinity. Flat white. That blend of espresso and velvety micro-foam never fails to inspire my day.

### Favorite Food?

Italian cuisine is the embodiment of culinary poetry, from the sonnets of ancient grain pasta to the arias of tiramisu.

### Favorite Treat?

Homemade lemon ginger cake.

### What time do you go to bed?

I retire to the world of dreams at 11 pm.

### Words of wisdom to share with upcoming drummers?

When we argue for our limitations, we get to keep them... don't be one of those!

### Book recommendations?

I recommend exploring "Double Bass Drum Freedom" by Moi. Available through [virgildonati.com](http://virgildonati.com).

# DIVE INTO THE WORLD OF VIRGIL DONATI



## COURSE

### RHYTHMIC FACILITY: DOTTED EIGHTH NOTES

Virgil offers an in-depth analysis of how a dot affects the value of a note as well as the way it forms the groundwork for understanding more complex polyrhythms and how it can be used to create syncopated, hypnotic rhythms.



## COURSE

### RHYTHMIC FACILITY: DOTTED EIGHTHS IN ODD TIMES

Virgil guides you through various musical applications and improv examples, showing you just how far you can take his concept in 5/8, 7/8, 11/8, and beyond!

Check out the transcriptions on the following few pages to practice your **Dotted Eighths** with Virgil, and be sure to check out everything else Virgil has on [DrumChannel.com](https://www.drumchannel.com)!

## MORE VIRGIL

[Thomas Lang, Virgil Donati - Amazing Double Drumming Concepts](#)

[Virgil Donati, Terry Bozzio and Hadrien Feraud Jam](#)

[Virgil Donati - Exploring Rhythmic Challenges](#)

[Lombardi Live! ft. Terry Bozzio & Virgil Donati](#)

[Lombardi Live! ft. Virgil Donati](#)

[In This Life](#)

CHECK  
IT  
OUT

MORE



# Virgil Donati Dotted Eighths In 5/8

## 1 R.H. 8th Note Groove with Dotted 1/8 H.H. Foot

Musical notation for exercise 1, showing a right-hand groove with eighth notes and dotted eighth notes, and a hi-hat foot pattern with eighth notes and dotted eighth notes, in 5/8 time.

⌚ 1:00

## 2 H.H. Foot Transition, 1/4's Over 5/8 To Dotted 1/8 Notes

Musical notation for exercise 2, showing a hi-hat foot transition from quarter notes over 5/8 to dotted eighth notes, with a right-hand groove in 5/8 time.

⌚ 3:50

## 3 H.H. Foot 5/8 Ostinato, R.H. X-Hat Dotted 1/8 Notes

Musical notation for exercise 3, showing a hi-hat foot 5/8 ostinato and a right-hand groove with dotted eighth notes and eighth notes, in 5/8 time.

⌚ 4:48

# Virgil Donati Dotted Eighths In 7/8

**1** R.H. 8th Note Groove with Dotted 1/8 H.H. Foot

Musical notation for exercise 1, first system. It shows a 7/8 time signature with a treble and bass staff. The treble staff contains eighth notes with 'x' marks above them, and the bass staff contains eighth notes with 'x' marks above them. There are rests and accents in the treble staff.

© 1:20

Musical notation for exercise 1, second system. It continues the 7/8 time signature with treble and bass staves. The treble staff contains eighth notes with 'x' marks above them, and the bass staff contains eighth notes with 'x' marks above them. There are rests and accents in the treble staff.

**2a** Variation - R.H. Plays 2-2-3 Subdivision

Musical notation for exercise 2a, first system. It shows a 7/8 time signature with a treble and bass staff. The treble staff contains eighth notes with 'x' marks above them and accents (>) above them. The bass staff contains eighth notes with 'x' marks above them.

© 2:12

**2b** Variation - R.H. Plays 1/4 Accents Across 7/8

Musical notation for exercise 2b, first system. It shows a 7/8 time signature with a treble and bass staff. The treble staff contains eighth notes with 'x' marks above them and accents (>) above them. The bass staff contains eighth notes with 'x' marks above them.



# PRACTICE ROOM

2

Musical notation for exercise 2, consisting of two staves. The top staff features a series of eighth notes with accents, while the bottom staff shows a rhythmic pattern of eighth notes with 'x' marks indicating specific drum sounds.

## 3 R.H. Plays Dotted 8th, H.H. Foot Play 7/8 Ostinato

Musical notation for exercise 3, consisting of two staves. The top staff is in 7/8 time and features a dotted eighth note followed by sixteenth notes. The bottom staff shows a rhythmic pattern of eighth notes with 'x' marks.

© 2:50

Musical notation for exercise 3 continuation, consisting of two staves. The top staff continues the dotted eighth note pattern, and the bottom staff continues the eighth note pattern with 'x' marks.

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# JAMMING AND COMPOSING BETTER DRUM PARTS

- PART ONE: ASKING CREATIVE QUESTIONS
- THE WEB OF INTENT

**NEW ARRIVAL**

**WATCH NOW**

## NEW RELEASE: JP BOUVET COURSE

JP Bouvet's highly anticipated workshop, Jamming and Composing Better Drum Parts, is here! With two comprehensive courses and 12 incredible lessons, JP will help you craft drum arrangements that not only provide a strong foundation for the music you're playing, they will also give you tools for taking your playing to unprecedented levels of excellence.

### +++++ COURSE OUTLINE +++++

- **Part One - Asking Creative Questions**

- Ignore the Music
- Match the Music
- Match the Important Notes
- Play in the Space
- Be the Melody

- **Part Two - The Web of Intent**

- Busy vs. Empty
- Syncopated vs. Straightforward
- Unison vs. Complementary
- Long Sounds vs. Short Sounds
- High Frequencies vs. Low Frequencies
- Repetitive vs. Unfolding
- On the Grid vs. Not on the Grid

### +++++ JP THROW-BACK +++++



JP Bouvet & Cobus Potgieter: Surfing



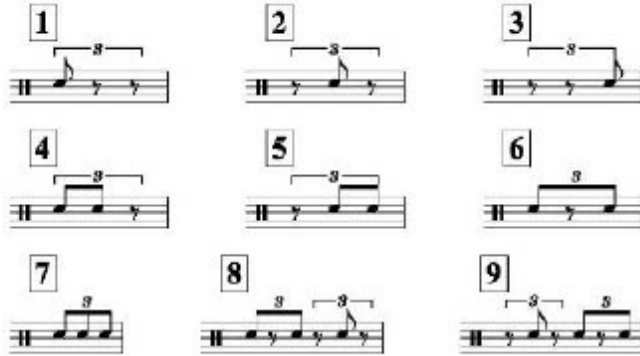
JP Bouvet & Cobus Potgieter: Beach



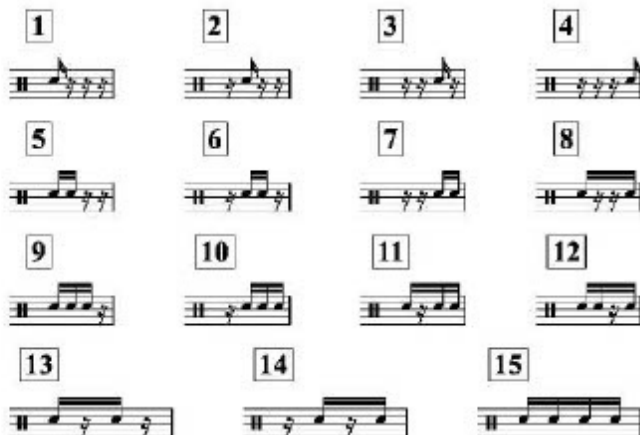
JP Bouvet & Cobus Potgieter: Mini Golf

# RHYTHM 1, 2, 3 - BY TERRY BOZZIO ON DRUM CHANNEL

• The nine triplet permutations:



• The fifteen sixteenth note permutations:



**Rhythm 1:** Terry explains the permutations of eighth-note triplets and sixteenth notes and then demonstrates how to orchestrate them on a drum set and use them in an ostinato, which will expand your coordination and rhythmic capabilities.



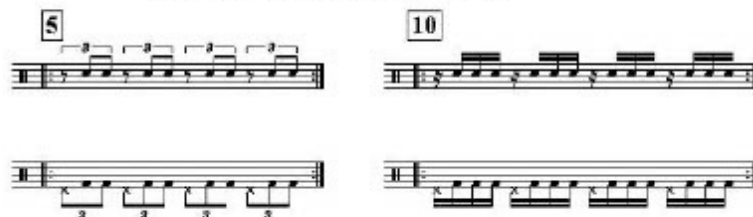
• **Ostinato:** a repeated musical phrase used as an accompaniment pattern.

• **Permutation:** an arrangement of a group of notes with respect to their order. (This will refer to any of the triplet or sixteenth note figures above in the lessons.)

• **The Six Stickings:**

1. R L R L (R L)
2. L R L R (L R)
3. R R L L
4. L L R R
5. R R R R (R R)
6. L L L L (L L)

### Terry's Favorite Ostinatos



**Rhythm 2:** Terry expands on the permutations of eighth-note triplets and sixteenth notes in Rhythm 1 and then demonstrates how to orchestrate them on a drum set and use them in an ostinato.

**Rhythm 3:** Terry expands on the different mixed sticking permutations in both the triple and duple realm. Upon completing this course you will have learned a strong foundation of how to apply rhythmic ideas, allowing you to free up your limbs when soloing and improvising.

EDUCATION.

# DC MUST-SEE

ENTERTAINMENT.

**CHAD WACKERMAN'S** 2023  
BIG BAND DRUM SOLO



**LOMBARDI LIVE!**  
FEATURING **QUEEN CORA**



IN REMEMBRANCE OF **TAYLOR HAWKINS**  
THE **GANNIN ARNOLD** PROJECT



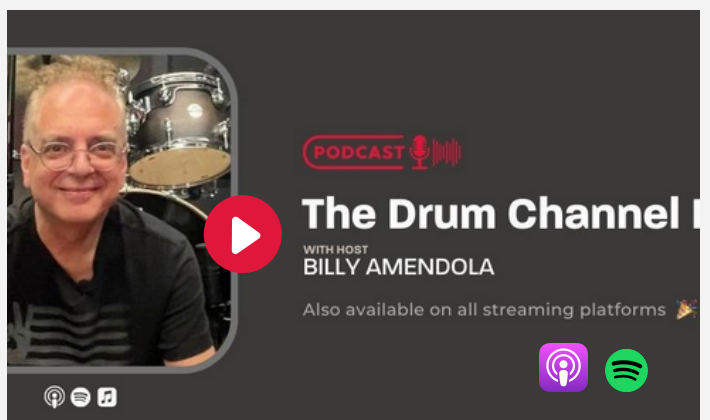
**SHEILA E. AND THE**  
**ESCOVEDO** FAMILY CONCERT



**TERRY BOZZIO** JAMS WITH **FRANK**  
**ZAPPA VAULTMEISTER** **JOE TRAVERS**



THE DRUM CHANNEL **PODCAST**



LEARN.

HAVE FUN.