

DRUM CHANNEL[®]

LEARN FROM THE BEST™ **NEWSLETTER**
JANUARY 2024

STEPHEN PERKINS

EXCLUSIVE INTERVIEW
HANDS - FEET - MIND - SOUL - DRUMS

PETE DRUMMOND
TWO EXCLUSIVE NEW COURSES

ON THE AIR
LESSONS, PERFORMANCES,
EXCLUSIVE INTERVIEWS,
DC PODCAST

PLAYALONG CHART
JANE'S ADDICTION

COMING SOON

SIMON PHILLIPS, RAMON MONTAGNER,
SCOTT PELLEGRAM, THOMAS PRIDGEN & BAND



SUPPORT@DRUMCHANNEL.COM

FOUNDER'S DOWNBEAT



Happy New Year, and thanks for making this a great year for Drum Channel!

Our resolution is to continue to offer you the best information available to help you meet your drumming goals. Our curriculum is what many of today's greatest drummers studied at universities or when taking private lessons.

Now the big question is, can your New Year's Resolution be to practice every day, or at least a few days a week, because that's what it takes? Chad Wakerman took The Murray Spivack method from Murray and had to practice two hours a day for two years. I know you might not be able to do that, but even 15 minutes a day will get you significant results.

This year, you will see some great additions to Drum Channel, and you will be the first to know.

When it comes to our New Year's cover, Stephen Perkins lights up every room he walks into and makes you move when he gets behind his set. Check out the many shows and jams he has on DC. Just search Stephen Perkins.

We are also honored to have two great new courses by Pete Drummond. Be sure to check them out.

Have a great new year, and keep playing. As Stephen says, it is good for your hands, feet, mind, and soul.

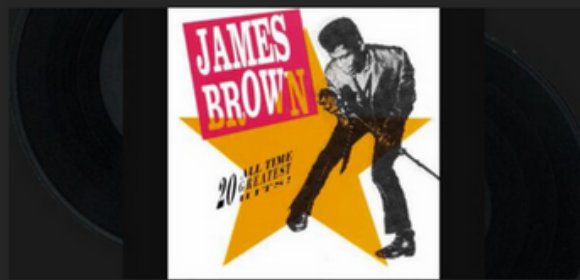
Don Lombardi

Members Exclusive

Daily Challenges and exclusive Playalongs delivered fresh to your Drum Feed daily! Improve your skills in 5 minutes a day!

PLAYALONG

"I Got You (I Feel Good)" – James Brown



DAILY CHALLENGE

Antoine's Bossa Nova Independence



LIVE STREAMS

SAT, JAN 6
THOMAS LANG LIVE!
9:00 AM PT

SAT, JAN 12
THOMAS LANG LIVE!
9:00 AM PT

SAT, JAN 20
THOMAS LANG LIVE
9:00 AM PT

SAT, JAN 27
THOMAS LANG LIVE
9:00 AM PT



PODCAST 

BILLY AMENDOLA'S
Music History Podcast

Also available on all streaming platforms 





STEPHEN PERKINS

LOMBARDI LIVE! INTERVIEW

Please enjoy this excerpt from a recent Lombardi Live! Interview with Stephen Perkins (Jane's Addiction, Porno for Pyros, and Hellride). Click [here](#) to enjoy the entire hour-long interview.

What were your thoughts behind adding a timpani to your drum set?

When Jane's Addiction broke up, Porno for Pyros was around the corner, and I really wanted to take the drum set and color it. With Jane's Addiction, John Good taught me that I didn't need 12", 13", and 16" drums. He said to go with 8", 10", 12", and 14" drums, and I did, and the melody started to show up and unveil itself.

With Porno for Pyros, I thought, what would be the next step? So, I added a timbale and some bongos, and instead of a floor tom, I had a timbale on each side. I thought, wouldn't it be cool to replicate the timpani part I was playing in recording sessions on stage? So, Don Lombardi built a pedal and helped me figure out the possibilities of the left foot working the timpani pedal. The timpani was maybe 6 feet away, so I mean the leverage we had to have, and the torque was just incredible, but it felt so smooth, and I became so ambidextrous with my left hand and my right hand, forcing me to become a more musical player. That's kind of what I was going for with the drum set. I wanted to add color and be more lyrical, and obviously, the frequencies from high to low are so different in a drummer's world. You can have the little high-pitched bell at the very top and an 808 sub at the low, and you can hit those together and achieve so much on the frequency of the mix. So, the timpani brought this well-rounded experience for the listener through the PA system because the drums have this punch and attack, and when you go to the timpani, it's like this air moving.

My timpani pedal still works. My tech, Mike Gryciuk, and I got the pedal oiled back up. Porno for Pyros is going out in February, so I'm bringing the timpani back out. I was talking to the stage manager about what my footprint is going to be on stage because my drum set itself is 8' x 8'. You add the pedal and the timpani, and it's another 4-6 feet to the left, so you'll see a massive community of drums on the stage. The timpani is just a beautiful musical instrument. I always find that when you get a new snare drum, if you're lucky enough, or some new cymbals, or perhaps a percussion instrument as large as a timpani or as small as a bongo, it changes your ideas of what rhythms can do, and how small or large rhythms can be and how they connect to each other.

I spend a lot of time with my drum set listening to different sounds like Bozzio or Neil Peart or some drummers with bigger drum sets, and I think about why they are there. What's the purpose of having these different sounds? It's about real estate in the mix. What part of the mix do you want to use and bring attention to for the listeners' experience? I love going to a movie. There's so much dialogue. There are full sounds, there's the music, and the mixing job is just so important for a movie. It's the same with rock 'n' roll, jazz, R&B, or hip-hop. You start with the kick drum

and the bass, and it has to have a highway that you can feel, and then there are the vocals and the cymbals, and a little bit of the keyboards can be above them tinkling down, and then the punch. The song has to punch you right in the face. I always think about this when I'm playing my drums. The timpani brings a sound so foreign to rock music. It's more of an orchestral drum, and it's tuned to the orchestra or the symphonic moment, so I love bringing timbale, bongo, and timpani into the punch of rock 'n' roll to add these different flavors from the drummer.

We're so lucky as drummers because we can play punk rock, jazz, and reggae, and that's all in one song. We can pull from anywhere and put that into our drumming, which is my favorite part of finding new drummers. It's trying to figure out what music they listen to, how they got there, and why they play that way.

Hands, Feet, Mind, and Soul project:

I'm lucky because my dream was to drum, and it came true, so I wake up and take care of my body. I eat well and exercise, and it's all because I want to play well. When I get on a drum set and feel good and creative, I think it comes from keeping my body strong and, somehow, my spirit lifted because we are all going to get bad news. We all get good news, too, but the good news goes quickly. Bad news somehow seeps in deeper and stays with you, so my job as a drummer, musician, and entertainer is to wake you up so you can feel the good news.

As a young drummer, I learned the beginning of a Van Halen song. It was a left-handed cowbell part with high hat, and I was so proud to show everybody. My friends came over, and I saw them beaming, and I thought, this is cool because I not only put in the time to learn something but also hit the target. And now I'm sharing this, and I'm seeing people heal. They're feeling good. They're getting away from any pain or bad news. They're dancing to my drum beat. So that infuses my playing. I want to have great chops and great technique. I want to understand different time signatures, but what's the point of playing? It's to make people feel it, feel good, think, and provoke thought.

When I listen to some of the great drummers in my record collection, sometimes the song comes second. It's the rhythms that I'm attracted to. I don't even notice there's a song. It heals the soul and takes you out of your normal everyday experience. Music can change the way we think, and the drummer has power. I love the small shows at The Baked Potato, for example, when everyone's watching you, but I love the big shows when no one can even see you, but they can still feel you, and they're moving, and it's almost more impressive on mother nature not to be seen and just heard, and I think that's the great thing about drumming. It's connecting my hands, feet, heart, and soul and somehow freeing other people.



"The timpani brought this well-rounded experience for the listener through the PA system because the drums have this punch and attack, and when you go to the timpani, it's like this air moving."

Hear the rest of the conversation, including Stephen's experience with Jane's Addiction and Porno for Pyros, along with some exciting behind-the-scenes stories on DrumChannel.com.



Q & A WITH

STEPHEN PERKINS

Favorite Vacation Destination?

Tahiti

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

Mornings

Dream Collaboration?

As far as what year and genre, I'm not sure, but I would love to get my drum set next to a piano player and an upright bass player. I love the dynamic that conversation would have.

If you weren't a drummer, which instrument would you focus on?

Piano. There's nothing better than bringing a room to life from behind a piano.

Favorite Song to Play?

"Thank You," by Led Zeppelin

Starbucks Order?

Matcha Latte lately. I'm a Matcha guy.

Favorite Food?

Italian food. I took a trip to Italy a few months ago. We were in Verona, Roma, Florence, and Venice, and it was such a great trip all around, from the food to the people, flavors, and smells.

Favorite Treat?

Tiramisu

What time do you go to bed?

9 pm and up at 5 am.

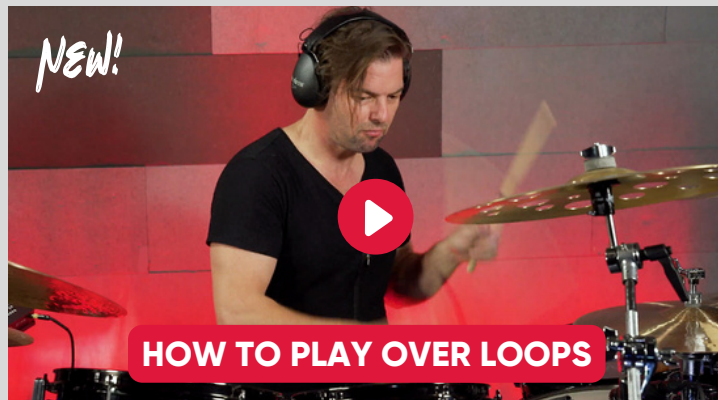
Words of wisdom to share with young, upcoming drummers?

I am also a young drummer, and I am also an amateur. I'm striving to be the best me I can be. My best playing usually happens when I'm alone in my drum room, not in front of an audience, with the band, or in the studio, so don't forget it's an intimate love affair between you and your hands and the sticks. When I was eight, I was drumming. When I'm 98, this is what I'm going to be doing. It's about you and sticks and hitting and bouncing and enjoying the experience of what your hands and feet can do. Don't care if people don't like your playing. You can't be loved by everyone. Your style shouldn't be loved by everybody. Buddy Rich once said, "If you have no technique, play rock and roll." That hurts, but come on, maybe he's right. I don't know. Just play from your heart, and don't worry if anyone likes you or doesn't like you. You're doing it because you love it.

PETE DRUMMOND

NEW
NEW
NEW
NEW

Pete Drummond is an accomplished Australian session drummer, composer, producer, multi-instrumentalist, and educator. Since 2006, Drummond has been an integral part of the New Zealand band Dragon. His notable contributions include soundtrack work for projects such as *The Killing Season* (ABC), *Living Universe* (feature film), and *Search For Second Earth* (ABC/BBC). Renowned for his live solo performances, Drummond has shared the stage with acclaimed drummers like Virgil Donati, Thomas Lang, Mike Mangini, Dave Weckl, and many others. Explore his latest courses on DrumChannel.com to elevate your drumming skills to new heights!



- Expanding One Idea: RLK
- Adopting a Systematic Approach
- Orchestrating the Hands using Different Cycles
- Playing the Kick with the Cymbals
- Rhythmic Mutation
- Quintuplet Introduction
- Playing RLK in Quintuplets
- Septuplets
- Mixing Subdivision Pt. 1
- Mixing Subdivision Pt. 2
- Mixing Subdivision Pt. 3
- Course Demo - Slow Improvisation
- Playing with the Loop
- Accenting Off Beats 16th Notes or 8th Notes
- Basic Ideas for Displacing the Groove
- Metric Modulation Introduction
- Modulating the Groove



PRACTICE ROOM
FT. STEPHEN PERKINS
Jane's Addiction
Been Caught Stealing

Drum Key

Crash Hihat Open Hihat Ride Ride Bell Tom1 Tom2 Snare Tom3 Tom4 Tom5 Bass Drum Hihat Drum Foot

♩ = 104

Swing 16ths

2

ff *f*

5

7

9

11

13

15

PRACTICE ROOM
FT. STEPHEN PERKINS

2

17

19

21

23

25

27

29

31

fades

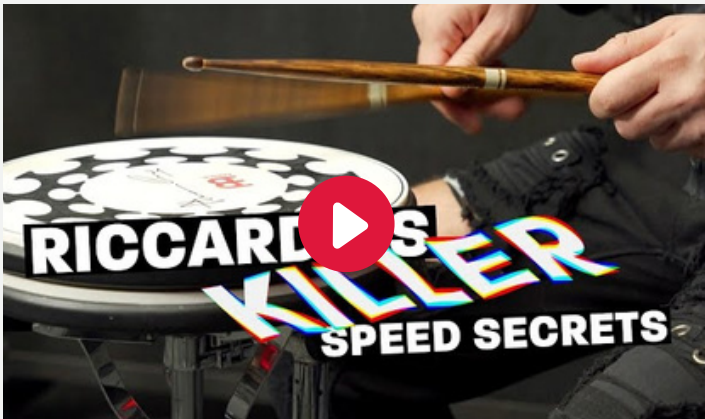
"DELACEY" BY KAIT AND THE DOGS
(FEATURING **JAKE REED** ON DRUMS)



DRUM SET SETUP
FT. **MIKE PACKER**



RICCARDO MERLINI'S KILLER SPEED SECRETS
(FASTEST HANDS ON THE PLANET)



DOUBLE STROKE ROLL
FT. **ADAM KUNS**



HOW TO END A SONG ON THE DRUMS (AND
GET CLAPS!) WITH **GREGG BISSONETTE**



EXPLORING RHYTHMIC CHALLENGES
FT. **VIRGIL DONATI**

