



LEARN FROM THE BEST™

NEWSLETTER

NOVEMBER 2024

JAZZ VOCABULARY

GERRY GIBBS

DYNAMICS & MUSICAL INTERACTION

AL VELASQUEZ

JAZZ VOCABULARY FOR THE
MODERN DRUMMER

ON THE AIR

COURSES, LESSONS,
PERFORMANCES, INTERVIEWS



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THOMAS LANG & BAND
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EDUCATION

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ENTERTAINMENT

GREGG BISSETT INTRODUCTION TO JAZZ



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



LOMBARDI LIVE! FT. **TERRY GIBBS**



PRACTICE ACCURACY AND TEMPO CONTROL WITH **SIMON PHILLIPS**



ANTOINE FADAVI WANT TO GROOVE LIKE **CHAD SMITH**?



THE **VIRGIL DONATI** BAND'S 2024 REHEARSALS AT DRUM CHANNEL



LEARN.

HAVE FUN.



What does Jazz Vocabulary mean? It's a lot more than what you are playing - it's how you are playing it - and how you make it swing starts with your technique. If you're not relaxed, you're not going to sound relaxed.

One of the best courses to start your Jazz Vocabulary is The Murray Spivack Method, where you will learn the fundamentals of holding the sticks and letting them bounce so everything you play will flow. The secret of being a great jazz drummer is listening and having a musical conversation with the other musicians. Many of the greatest rock drummers have included their jazz vocabulary in the rock genre.

One of the coolest videos on Drum Channel is our own Drum Channel instructor, Antoine Fadavi, breaking down Chad Smith's hi-hat playing. Antoine got to sit behind Chad, watching him night after night when his band, King Princess, opened for the Chili Peppers.

This month's featured artist is Gerry Gibbs, who grew up in a jazz household. His dad is the legendary drummer Terry Gibbs. He's made his mark in the New York jazz scene and worldwide. His father, Terry, also had a lifetime relationship with Buddy Rich. I recently interviewed Terry on Drum Channel with a lot of great Buddy stories.

Also featured is Drum Channel instructor Al Velasquez, who is not only one of the most respected drum teachers but also a great player in all genres. He's especially known for mentoring his students, preparing them for college, and helping them become professional drummers. Remember, you can set up private instruction with any of our Drum Channel instructors by emailing us at support@drumchannel.com. There is no substitute for private instruction.

Don Lombardi

Tips to Elevate your Jazz Drumming

- **Improvisation is Key:** Embrace spontaneity and express your creativity in real time.
- **Listen and Learn:** Study legendary jazz drummers to refine your style.
- **Focus on Syncopation:** Master syncopated rhythms to elevate your groove.
- **Brushes for Texture:** Use brushes for a subtle, nuanced sound.
- **Experiment with Polyrhythms:** Add complexity by incorporating multiple rhythms.
- **Play with Dynamics:** Vary your volume and intensity for emotional contrast.
- **Develop Your Listening Skills:** Enhance ensemble playing by paying attention to interactions.
- **Transcribe Solos:** Learn solos from great drummers to deepen your understanding of jazz phrasing.



NOVEMBER 2024

NEW WEEKLY PLAYALONGS

Fri, November 8
Dixieland Jazz

• Daniel Glass

Fri, November 15
Goodbye

• Chicago

Fri, November 22
Doxie

• Ed Soph

Fri, November 29
Walking in L.A.

• Missing Persons

A man with glasses and a grey shirt is sitting on the left, facing right. On the right, a drummer (Gerry Gibbs) is shown from the waist up, wearing a patterned jacket over a red t-shirt, playing a drum set. The background is dark with blue stage lighting.

GERRY GIBBS

"Understanding what each musician needs is key to cohesive performances."


Gerry Gibbs is an accomplished drummer and educator known for his dynamic style and deep roots in jazz. With over three decades of experience, he has collaborated with legends like Ron Carter and Chick Corea, emphasizing the importance of musical interaction and dynamics in his playing. As the leader of the Gerry Gibbs Thrasher Dream Trio, he pushes creative boundaries while fostering a strong groove. Dedicated to teaching, Gerry inspires aspiring musicians to explore their creativity and develop their unique voices.

DEVELOPING DYNAMICS ON *The drums*

In this drum lesson, Gerry Gibbs explores the art of dynamics and musical interaction. He emphasizes the significance of the bass player as the drummer's closest musical partner in establishing a groove and explains how understanding what each musician needs is key to creating cohesive performances. By actively listening, communicating, and understanding each musician's influences, drummers can foster trust, build mutual respect, and enhance the overall groove for deeper musical connections and better performances. Don't miss this incredible interview and lesson!



GERRY GIBBS

A photograph of Gerry Gibbs, a man with grey hair, wearing a patterned jacket over a red t-shirt, playing a drum set. The background is dark, and the lighting is focused on him and his instruments.

"Trust allows musicians to express themselves freely, building mutual respect and better musical synergy."

HOW DO YOU APPROACH DYNAMICS ON THE DRUM SET?

It's something I've thought about for a long time. Working with the great bassist Ron Carter, we've discussed this too—not because he told me to, but because it's something that bothers him with other drummers. It's about playing your drums with dynamics that fit what's happening. For instance, hitting the bass drum really loud when the rest of the drums are playing at a different volume. It's not wrong to play louder, but if I intend to make the bass drum louder, it should be intentional.

I've had the opportunity to be on stage with jazz masters—some of the greatest of all time. And they each had their preferences. For example, I could be on stage with someone like James Moody and Clark Terry at the same time, and they'd want completely different things from me behind them, even if we were playing the same song. It's about understanding what each musician needs from you and adjusting accordingly.

This is something you spend your entire career learning. I talk about this a lot when I do clinics across the country—having a lot of resources. For example, when playing with a band, I can often tell who the musicians are influenced by. The bass player might be channeling Paul Chambers or Charles Mingus, while the piano player could be coming out of a more avant-garde Herbie Hancock style. Meanwhile, the saxophone player could be drawing from Stan Getz or Zoot Sims. I'm constantly assessing where everyone is coming from musically, and I adjust my playing to support that.

Sometimes, the piano player might not be harmonically listening to the saxophone, and it's creating tension. In that case, I'll try to help the sax player by not forcing him into something that's not natural for him. It's about understanding what's happening musically and making it work.

I'm constantly reading the situation and adjusting my approach. For instance, when I played with Clark Terry, I knew what he liked, and I'd give him that. I'd also play with someone like Les McCann, and for him, it was about the groove. I knew he would enjoy a certain feel, maybe at a different tempo, but still, it's about knowing who you're playing with and what will make them feel comfortable.

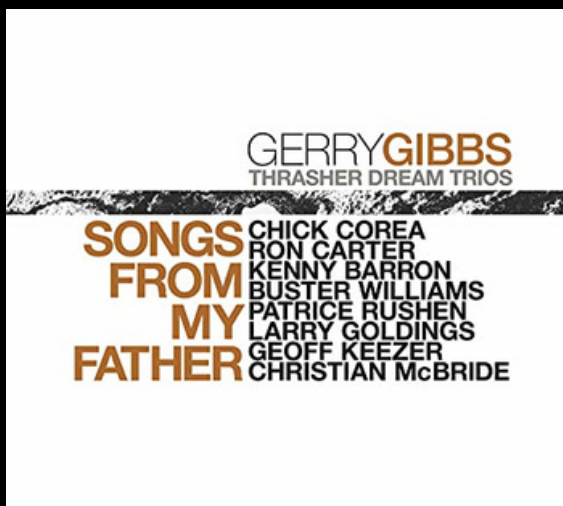
GERRY GIBBS

CONTINUED...

A lot of younger musicians today may only study players from the last 20 years, but they miss the fact that those players were listening to people from 50 years before them. The more you study, the more you can understand where your bandmates are coming from and what might help them musically. Ron Carter once told me, "Let me make you and Kenny sound good." That's his approach. He wants to support the band, and I try to do the same thing as a drummer. Even if I play something intricate or wild, it has to fit because I understand who I'm playing with. My resources help me know what's going to work for each musician I'm supporting.

At this stage in my career, I don't always need to ask, but if I'm playing with someone new, I'll still say, "If there's something you need, let me know." Sometimes musicians will tell me, "Give me more straight-ahead time," or "Give me more volume." Even avant-garde players might ask for something specific, like, "Play these bars really clear so I know where we are." It's important to be open to feedback and make adjustments. A lot of drummers go into a gig thinking about what they want to play rather than what the band needs. But being flexible and responsive is key. Some people might think, "Well, then you're not bringing yourself." But that's not the case. You're still bringing your personality to the music. People hire you because they want your style, but you also have to be adaptable.

One of the greatest compliments I ever got was from Ron Carter. He said, "You trust me." At first, I didn't understand what he meant, but he explained that I played in a way that allowed him to make the decisions without feeling like I needed to guide him. I strive for that in my playing—to be intuitive and supportive. It's not just about what I'm doing on the drums; it's about making the entire band sound good. It opens up so many possibilities when you listen and respond to the musicians around you.



Available wherever music is sold!

Gerry and his band of jazz titans pay homage to the musical legacy of Gerry's father, Terry Gibbs. In the throes of a global pandemic, Gibbs went on a nationwide trek of over 15,000 miles to capture recordings of himself alongside a long list of his friends and collaborators – the finest improvisers of our time. Notable Songs From My Father features the last recorded performance of the great Chick Corea.

GERRY GIBBS

FINDING WHAT THE MUSIC CALLS FOR



Gerry shares valuable insights on musical dynamics and the importance of interacting and collaborating with fellow musicians.

3-PART DRUM JAM WITH TERRY BOZZIO

This jam features a cool mix of instruments, with Terry showcasing his percussion setup while Gerry interacts between three drum sets, creating a vibrant array of musical textures.

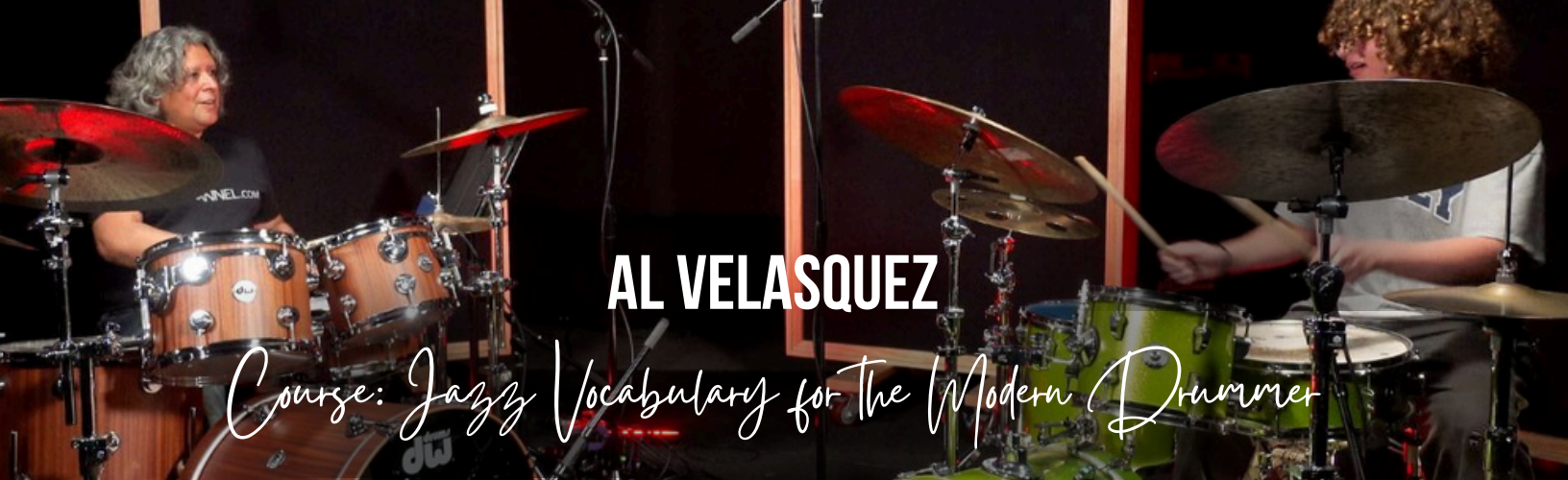


TERRY BOZZIO INTERVIEWS GERRY GIBBS



Gerry and Terry dive into a conversation about Gerry's journey as both a drummer and composer.

They reminisce about his experiences playing alongside some of the greatest legends in jazz, sharing captivating stories about iconic figures like Herbie Hancock, Mike Clark, and Lenny White.



AL VELASQUEZ

Course: Jazz Vocabulary for The Modern Drummer

Al Velasquez has an outstanding reputation for teaching and mentoring young students, preparing them for college and a professional career. His students have been accepted to many prestigious music colleges, including Cal-State Honor Bands, Colburn Music School, Cal-State Northridge, USC, UCLA, Berklee College of Music, University of North Texas, Miami State University, Belmont University, Cal-Arts, University of Denver, Indiana University, Musicians Institute, and LA Music Academy. He has appeared on several PBS specials and multiple albums and performed on Dancing with the Stars with Latin guitar star BENISE.

JAZZ VOCABULARY AND THE MODERN DRUMMER - Join Al Velasquez and his talented student Saoirse Sipes in an engaging 10-lesson course where they explore essential jazz fills and licks inspired by the greats! This is the perfect opportunity for drummers looking to elevate their jazz skills with practical tips and techniques. You'll dive into traditional jazz vocabulary, master the broken jazz time style of Tony Williams, discover melodic solo ideas, and gain valuable insights to help you find your unique voice on the drums. The course also includes two bonus play-along song breakdown videos. Don't miss out on this chance to enhance your jazz drumming!

Class is in Session





AL VELASQUEZ

Bonus Playalongs - Charts Included

The Swing of John Bonham

"Whole Lotta Love" by Led Zeppelin, the opening track of their second album, Led Zeppelin II, is a seminal rock anthem released in 1969. John Bonham's drumming on this legendary hit showcases his unique swing feel and signature fills, cementing its status as a drumming classic. It became a chart-topping hit in the United States and earned the band their first gold certification.



"Some Kind Of Wonderful" - Grand Funk Railroad



"Some Kind of Wonderful" by Grand Funk Railroad is a quintessential rock anthem from the 1970s, featuring catchy guitar riffs, a groovy bassline, and powerful vocals, all driven by Don Brewer's dynamic shuffle groove. Brewer's energetic and precise drumming delivers a tight rhythm that complements the melody perfectly. This timeless favorite blends rock, soul, and funk, showcasing Grand Funk Railroad's musical talent and Brewer's drumming brilliance.

Get to Know Al Velasquez

Favorite Vacation Destination?

San Diego

When are you most creative?

Morning or night?

Night.

Favorite song to play?

"I Got the Feelin'" (James Brown)

Dream collab?

Steve Perry (Journey)

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

Piano

Favorite Food?

Salmon Sushi

Bed Time?

1 AM

Words of wisdom to share with upcoming drummers?

Don't allow your ambition to get in the way of your progress.

Book rec's?

Steve Houghton

Essential Styles 1 & 2

Hidden talent?

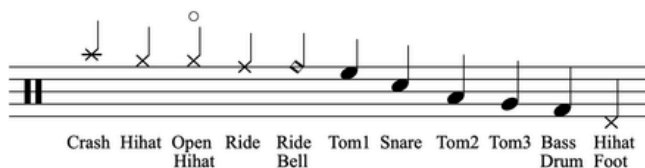
Cooking

Grandfunk Railroad

Some Kind Of Wonderful

♩ = 122

Drum Key



Intro



Verse



10



14



18



22



Chorus



2

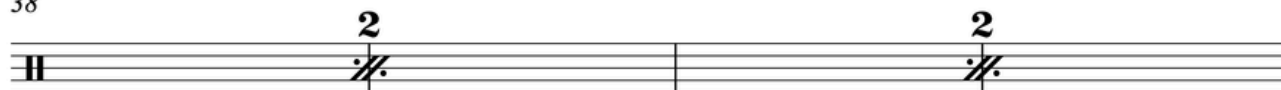
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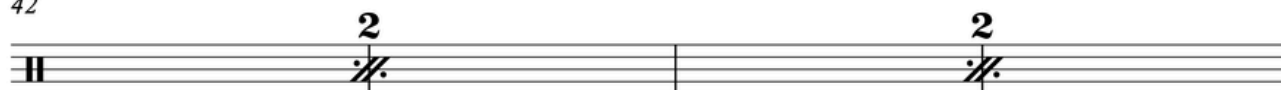
Verse



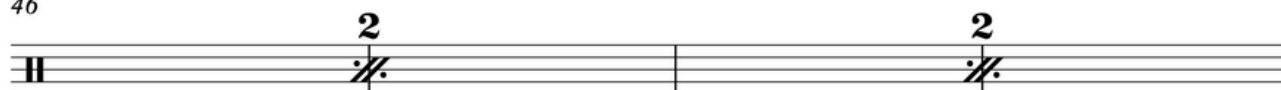
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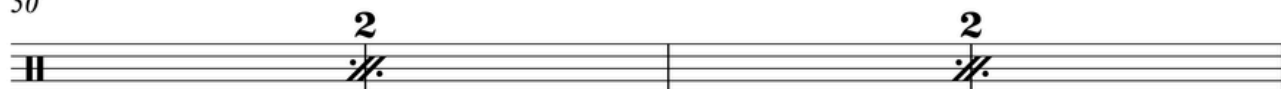
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Chorus



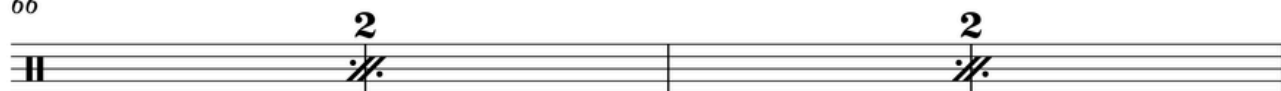
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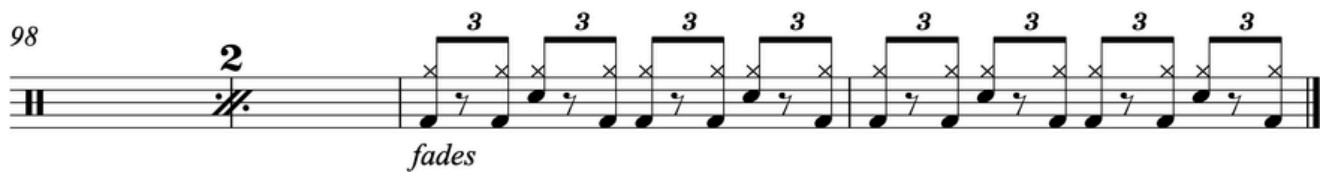
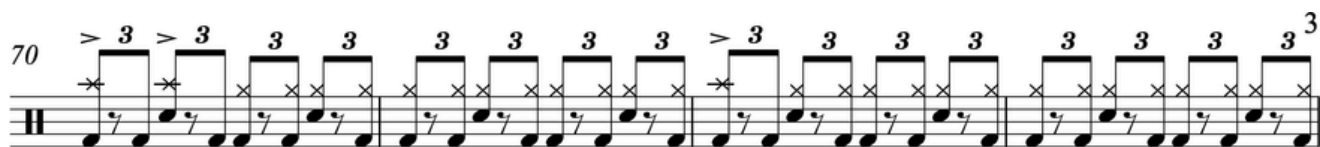


Verse



66





fades