

# DRUM CHANNEL<sup>®</sup>

LEARN FROM THE BEST™ NEWSLETTER  
APRIL 2024

## SIMON PHILLIPS

2-1/2 HOUR EXCLUSIVE MASTERCLASS  
Q&A, PERFORMANCE, DRUM SOLO,  
HAND TECHNIQUE, WARMING UP,  
HOW TO PRACTICE, GROOVE EXPLANATION

## JONATHAN BARBER

SOLOING, COMPING, ACCENT OPTIONS  
"VISION AHEAD" PERFORMANCE

## ON THE AIR

LESSONS, PERFORMANCES,  
EDUCATIONAL VIDEOS

## PLAYALONG CHART

SIMON PHILLIPS

## COMING SOON

JACAPO VOLPE, JIMMY DEGRASSO,  
JIM KELTNER, CAMILLE BIGEAULT, ELIAS VASQUEZ  
VIRGIL DONATI, THOMAS PRIDGEN & BAND



SUPPORT@DRUMCHANNEL.COM

# FOUNDER'S DOWNBEAT



Our Newsletters are a great way to keep you updated on what's happening on DC. Each month, we highlight new and featured artists with shows and lessons that we do not want you to miss.

When you log in, select "Newsletter," and check out editions with artists like JR Robinson, Jim Keltner, Glenn Sobel, Alex Acuna, JP Bouvet, Virgil Donati, Jake Reed, Jay Wineberg, and Ramon Montagner. The list goes on, but the message is always the same - we want to Motivate, Inspire and Educate you.

This month's Masterclass with Simon is a great example of including education, motivation, and inspiration. Scroll down and learn from and about one of the greatest drummers in the world who swings when he rocks and rocks when he swings. Basically, he can do it all.

We continue to add new content so you can add to your drumming vocabulary. But, when it comes to learning HOW to play, you don't need a lesson every day. You need the right lessons and that will give you plenty to practice for a week or two before moving on. If you are serious about getting better and are a beginner, start with The Drum Channel Method. For Technique, begin with The Murray Spivack Method with Chad Wackerman, regardless of where you are on your drumming journey.

Next month, I will let you know how you can show us how you are doing.

*Don Lombardi*

## LIVE STREAMS

Sat, April 6  
9:00 AM PT

Sat, April 13  
9:00 AM PT

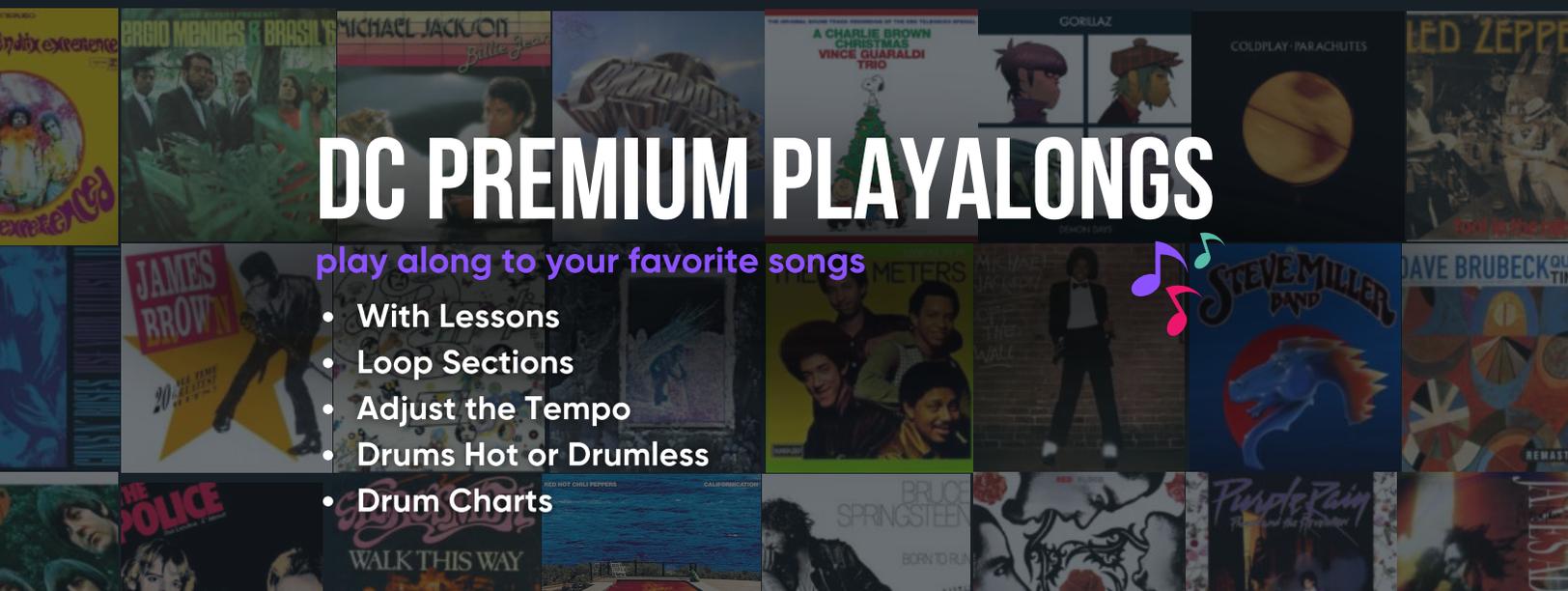
Sat, April 20  
9:00 AM PT

Sat, April 27  
9:00 AM PT

# DC PREMIUM PLAYALONGS

play along to your favorite songs 

- With Lessons
- Loop Sections
- Adjust the Tempo
- Drums Hot or Drumless
- Drum Charts





# Simon Phillips

**Simon Phillips** - Regarded as one of the world's most renowned and respected drummers, Simon's style not only reflects his technical gift but also his distinct musical sensibility. Whether rock, fusion, or jazz, Simon applies the same precision and intensity to his drumming, which never lacks emotion, intensity, and feel.

Throughout the 1970s and 80s, Simon worked with diverse bands and artists, including Jeff Beck, Michael Schenker, Pete Townshend, Mike Oldfield, Judas Priest, Mike Rutherford, Tears for Fears, 10cc, and The Who. After Jeff Porcaro's death in 1992, he became part of the world-famous rock band Toto. After leaving the group in 2014, Simon continued his extraordinary session career and explored new and exciting areas of the fusion and progressive rock worlds as both a drummer and producer.

Welcome to the **Ultimate Masterclass Experience**, exclusively for Drum Channel members! Get ready to dive into an extraordinary live session filmed in Oxnard. And check out the coolest Q&A section with Simon in the upcoming pages! Class is now in session.

## SIMON PHILLIPS MASTERCLASS



**Technique \* Patterns \* Soloing \* Sound  
Nearly 3 Hours Long**



## Simon Phillips

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### **How did you learn to play drums? Is there anyone you would've liked to study with?**

I basically learned from listening and playing along to records in the 60s. I love to hang out with other drummers and learn from them. Peter Erskine would be my choice teacher. It's the musicality that counts for me.

### **You started playing very young, and your playing standard was incredible, even as a child. Did that give you a lot of confidence as you became a teen and a young man?**

I think the main lesson I learned from my father was "musical discipline." Playing only what the music required. I think the only reason I was the youngest session guy in London in the 70s was because of such a disciplined apprenticeship playing in my father's band. Otherwise, I never would have been asked back or recommended by so many other musicians for sessions. On the other hand, I learned to break the rules and try out things that would not normally be attempted. I called it controlled anarchy. I listened to all the great drummers of the time on as many records as possible to see what they were playing and how they approached different types of music.

### **Do you think that if your dad had been a drummer, as opposed to a bandleader, songwriter, and clarinetist, your career and your playing would have differed?**

Absolutely. He never told me what to play. Only what I shouldn't play and how it worked musically with the tunes in question. He also kept a tight reign on my timekeeping.

### **If you ever make a mistake when playing live, how do you overcome it?**

Make the same mistake twice and let people know you meant it!!!!

Something I learned from motor racing really helped me deal with the embarrassment of messing up on a gig. If you make a mistake in a racing car – a missed gear or lock up of the front tires which means that the corner you are about to engage is messed up – you must immediately forget it and move on; otherwise, you'll be thinking about it all the way down the next straight and will probably mess the next corner up too. You can't fix it. You can't get that moment back. So, just move on and don't mess up again!

# Simon Phillips

**When you engineer and produce, you are very meticulous with your sound, from stick to head, to shell, to mic, to cable, etc. What comes next for you and your incredible sound?**

Obviously, the quality of the recording equipment is paramount. The main issue is "headroom." The higher the quality of the pre-amp (mic-pre as it's called today), the more headroom, which translates to depth and quality of the signal.

I prefer Neve – the 8078 range of consoles – or individual 1084 mic preamp – for most instruments. API 312 or 512 is also a favorite, especially for kick drum. Not to mention, there are great acoustics in the live room and control room so that you can hear accurately.

**You put your drums on plywood to enhance the sound. When did you start that, and where did you get the idea?**

I discovered playing on a wood surface many years ago but needed help figuring out how to do it and keep it consistent. Then I came up with the idea of buying two sheets of  $\frac{3}{4}$ " plywood and, with my limited carpentry skills, cut them and used split hinges so they could be taken apart and put together easily. The halves can be folded into two 4' x 4' sheets. I drill holes for the bass drum spurs and sometimes the snare drum stand to stop them from creeping, and that's it. My interest in recording a drum kit alerted my ears to the fact that any acoustic instrument sounds better on a wood surface. So, I just took that concept and went with it.

**Do you think it would be possible to have the career that you have had in today's music business?**

That's a very good question. I believe I grew up in the best era for the music business. The period before drum machines and sequencers, where you had to hire musicians to make a demo recording. Because of my unique situation, I have experienced recording on almost all types of media. From mono, full track tape recordings (BBC radio broadcasts transmitted in mono until 1972 on Radio 2) to stereo broadcasts. Then on to multitrack – 4-track, 8-track, 16-track and 24-track. Then, early digital formats – the 3M system, which was developed by 3M and the BBC and used a 50Khz sample rate. Then came the PCM revolution, with Sony 48-track digital machines and, finally, DAW computer systems.

**Which artists did you want to work with, but time, scheduling, and alignment meant that you couldn't?**

Paul McCartney. I was called for a session in the early 80s but was leaving to go on tour somewhere and couldn't make it. Marvin Gaye – I'm not quite sure why that didn't happen. Herbie Hancock – I was not available for the whole tour.

**You are a drummer, engineer, producer, and songwriter. What other areas are you learning and growing in today?**

I'm still learning to get that lot right!

# Simon Phillips

**Going back to the first Protocol album, we have the songs Streetwise, Protocol, and V8, which are songs of a particular type, and then we have Red Rocks and Slofunk. They have many simpler drum parts, but their melodic elements are incredibly strong. What was your approach to those songs, and how did that differ from the others? Was there an overarching concept for these simpler songs?**

Not really. I just wanted to make a record, which I called instrumental rock music. Melody is of the utmost importance to me. The songs are not just a vehicle for my playing.

**When you released the Symbiosis album, you departed from the sequencer-led 80s/early 90s keyboard sounds, and it has remained that way since. Do you ever consider returning to the retro sounds for new songs?**

Maybe! It depends on how the compositions work out and what kind of treatment they need.

**Which personal attribute do you have that you could never have succeeded without?**

Being open-minded and respectful in all situations. I love learning, so to turn up to a recording session with people I have never met before, starting from a clean sheet of paper, as it were, and being open to whatever situation is being presented is an important factor. It took me many years to get to that stage, though.

**For whatever reason, you get a call tomorrow from a huge act. Who would you want it to be?**

I'm not so interested in the hugeness of the artist but more in the artist's musicianship. If John McLaughlin were to call, I would do everything I could to get to where I needed to be. And there are many other artists I'd love to play with.

**What is the scariest situation that you have been in on the road?**

A lighting tower was blown onto the stage while playing Home Of The Brave with Toto in East Germany. The crash was louder than us and, thankfully, just missed everyone. I think Luke had a tiny cut on his left arm. We didn't miss a beat!

**Who are your "Mount Rushmore" Drummers?**

There are so many drummers I have loved listening to, from way back to players in my dad's band to all the records I listened to and upcoming younger players.

To name just a few - Buddy Rich, Louis Bellson, Grady Tate, Bernard Purdie, Bill Cobham, Lenny White, Harvey Mason, Bill Bruford, Ian Paice, Tommy Aldridge, Steve Gadd, Dennis Chambers, Richie Hayward - and many more!

**You have had many snare drums across your career. Which ones do you wish you still had today?**

I still have all the snare drums that I loved. Ludwig 70s - various models, Slingerland 1949 Radio King, Leady 1939 Broadway, and some wonderful Tama prototypes!

# Simon Phillips

**Do you ever take time off to recharge, relax, and take a holiday? If so, where do you like best?**

Rarely these days. Something I should probably do sometime soon.

**What do you miss most about England? Or does the England you left no longer exist?**

After living in America for 31 years, I still miss playing cricket, motor racing, and decent sausages!

**A parallel universe exists where you have no musical talent - what would you do with your life?**

Either recording or being around racing cars.

**You are known for your love of motorsports and cars, at one point even racing. What is the best car you have ever owned? And what car makes your head turn nowadays?**

Interestingly enough, I have just bought a Ford Mustang Mach-E GT. My first foray into EV cars. The performance is quite stunning. The only drawback is that one has to plan every trip to make sure there's enough juice in the battery. I owned a Porsche 928, which was a beautiful car. I'm also very fond of Jeep Grand Cherokees, having owned three.

**Do you ever feel like doing a "greatest hits" style run of shows? Bust out the classic songs like Outback, Streetwise, V8, and Force Majeure?**

Actually, I do. One day, I'll put together a set list with those golden oldies!

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*One More Lesson Before You Go...*



# PRACTICE ROOM

## Simon Phillips Masterclass

### 1 Accuracy Warm Up

R L R L R L R L R L R L R L R L R R L L R R L L R R L L

R R R L L L R R R L L L R R R L L L L R R R R L L L L R R R R L

L R L R L R L R L R L R L R L L R R L L R R L L R R L L R R

L L L R R R L L L R R R L L L R R R L L L L R R R R L L L L R

### 2 Paradiddles

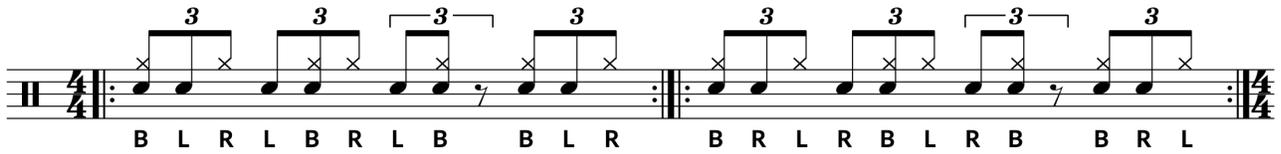
R L R R L R L L L R L R L R R L R L R L L L R L R L R L R R L R L R L L

### 3 Paradiddles On Kit with Foot Pattern

R L R R L R L L L R L R L R R L R L R L L L R L R L R L R R L R L R L L

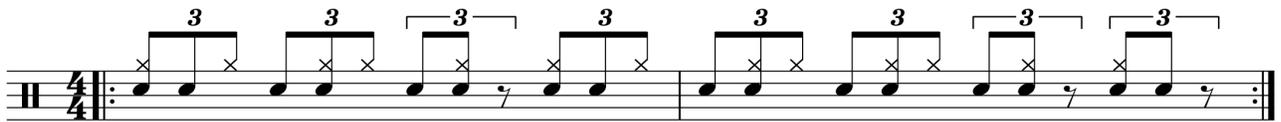
# PRACTICE ROOM

## 4 Bembe Hand Independence Exercise



Musical notation for exercise 4, 4/4 time. The exercise consists of two measures, each repeated. The first measure contains four triplet eighth notes: B, L, R, L. The second measure contains four triplet eighth notes: B, L, R. The second measure of the exercise contains four triplet eighth notes: B, R, L, R. The third measure contains four triplet eighth notes: B, L, R, B. The fourth measure contains four triplet eighth notes: B, R, L. The fifth measure contains four triplet eighth notes: B, R, L, B. The sixth measure contains four triplet eighth notes: B, R, L. The seventh measure contains four triplet eighth notes: B, R, L. The eighth measure contains four triplet eighth notes: B, R, L.

## 5 Extended Bembe Hand Independence Exercise



Musical notation for exercise 5, 4/4 time. The exercise consists of two measures, each repeated. The first measure contains four triplet eighth notes: B, L, R, L. The second measure contains four triplet eighth notes: B, L, R. The second measure of the exercise contains four triplet eighth notes: B, R, L, R. The third measure contains four triplet eighth notes: B, L, R, B. The fourth measure contains four triplet eighth notes: B, R, L. The fifth measure contains four triplet eighth notes: B, R, L, B. The sixth measure contains four triplet eighth notes: B, R, L. The seventh measure contains four triplet eighth notes: B, R, L. The eighth measure contains four triplet eighth notes: B, R, L.

## 6 Extended Bembe Playing Last Two Triplet Partial



Musical notation for exercise 6, 4/4 time. The exercise consists of two measures, each repeated. The first measure contains four triplet eighth notes: B, L, R, L. The second measure contains four triplet eighth notes: B, L, R. The second measure of the exercise contains four triplet eighth notes: B, R, L, R. The third measure contains four triplet eighth notes: B, L, R, B. The fourth measure contains four triplet eighth notes: B, R, L. The fifth measure contains four triplet eighth notes: B, R, L, B. The sixth measure contains four triplet eighth notes: B, R, L. The seventh measure contains four triplet eighth notes: B, R, L. The eighth measure contains four triplet eighth notes: B, R, L.

## 7 Extended Bembe Playing First and Third Triplet Partial



Musical notation for exercise 7, 4/4 time. The exercise consists of two measures, each repeated. The first measure contains four triplet eighth notes: B, L, R, L. The second measure contains four triplet eighth notes: B, L, R. The second measure of the exercise contains four triplet eighth notes: B, R, L, R. The third measure contains four triplet eighth notes: B, L, R, B. The fourth measure contains four triplet eighth notes: B, R, L. The fifth measure contains four triplet eighth notes: B, R, L, B. The sixth measure contains four triplet eighth notes: B, R, L. The seventh measure contains four triplet eighth notes: B, R, L. The eighth measure contains four triplet eighth notes: B, R, L.

## 8 Jazz Independence with Triplets Between Hands and Feet



Musical notation for exercise 8, 4/4 time. The exercise consists of two measures, each repeated. The first measure contains four triplet eighth notes: B, L, R, L. The second measure contains four triplet eighth notes: B, L, R. The second measure of the exercise contains four triplet eighth notes: B, R, L, R. The third measure contains four triplet eighth notes: B, L, R, B. The fourth measure contains four triplet eighth notes: B, R, L. The fifth measure contains four triplet eighth notes: B, R, L, B. The sixth measure contains four triplet eighth notes: B, R, L. The seventh measure contains four triplet eighth notes: B, R, L. The eighth measure contains four triplet eighth notes: B, R, L.



# JONATHAN BARBER



## ACCENT OPTIONS

Jonathan breaks down four ways to approach soloing over a vamp from his song "Vision Ahead." He demonstrates how to solo while focusing on just the snare, then the bass, and later combines them. In addition, he shares an example of using space musically.

### Paradiddle Accent Options

**1a** Single Stroke      **1b** Buzz Stroke      **1c** Double Stroke

4x >      4x >      4x >

© 0:25      R L R R L R L L      R L R R L R L L      R R L R R L L R L L

Detailed description: This block shows three musical examples for paradiddle accents. Each example is on a single staff with a double bar line at the beginning. Example 1a is labeled 'Single Stroke' and shows a sequence of four strokes: R, L, R, R, L, R, L, L. Example 1b is labeled 'Buzz Stroke' and shows the same sequence of strokes. Example 1c is labeled 'Double Stroke' and shows the same sequence of strokes. Each example has a '4x' and an accent mark (>) above the first stroke. Below the staves are the corresponding drum notation letters: R L R R L R L L for 1a and 1b, and R R L R R L L R L L for 1c. A copyright notice '© 0:25' is at the bottom left.

### 5-Stroke Roll Accent Options

**2a** Single Stroke      **2b** Buzz Stroke      **2c** Double Stroke

4x >      4x >      4x >

© 1:36      R R L L R L L R R L      R R L L R L L R R L      R R L L R R L L R R L L

Detailed description: This block shows three musical examples for 5-stroke roll accents. Each example is on a single staff with a double bar line at the beginning. Example 2a is labeled 'Single Stroke' and shows a sequence of five strokes: R, R, L, L, R, L, L, R, R, L. Example 2b is labeled 'Buzz Stroke' and shows the same sequence of strokes. Example 2c is labeled 'Double Stroke' and shows the same sequence of strokes. Each example has a '4x' and an accent mark (>) above the first stroke. Below the staves are the corresponding drum notation letters: R R L L R L L R R L for 2a and 2b, and R R L L R R L L R R L L for 2c. A copyright notice '© 1:36' is at the bottom left.

### Double Paradiddle Accent Options

**3a** Single Stroke      **3b** Buzz Stroke      **3c** Double Stroke

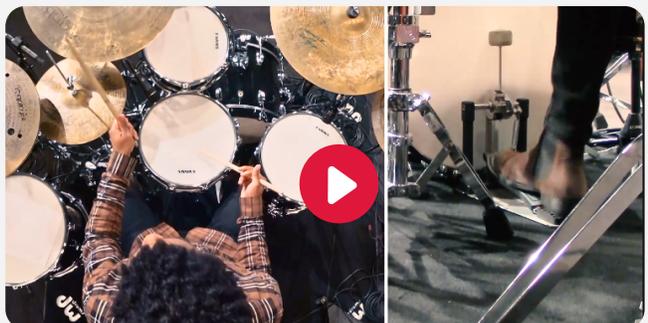
4x >      4x >      4x >

© 2:40      R L R L R R L R L R L L      R L R L R R L R L R L L      R R L R R L R R L L R L L R L L

Detailed description: This block shows three musical examples for double paradiddle accents. Each example is on a single staff with a double bar line at the beginning. Example 3a is labeled 'Single Stroke' and shows a sequence of four strokes: R, L, R, L, R, R, L, R, L, R, L, L. Example 3b is labeled 'Buzz Stroke' and shows the same sequence of strokes. Example 3c is labeled 'Double Stroke' and shows the same sequence of strokes. Each example has a '4x' and an accent mark (>) above the first stroke. Below the staves are the corresponding drum notation letters: R L R L R R L R L R L L for 3a and 3b, and R R L R R L R R L L R L L R L L for 3c. A copyright notice '© 2:40' is at the bottom left.

## RHYTHM MATRIX

Jonathan shares one of the ways he approached learning independence and comping patterns from the drum book, "The Rhythm Matrix."





# JONATHAN BARBER & VISION AHEAD

**Vision Ahead** Taber Gable (piano), Matt Dwonszyk (bass), Jonathan Barber (drums), and Andrew Renfroe (guitar) offer a fresh blend of classic jazz with elements of gospel, rock, soul, and fusion. This incredibly dynamic band always feels impeccably sharp and in control. Barber also shows quite a gift for pacing in his new compositions, with each song boasting a real sense of progression balanced with a proper spotlight on his bandmates' noteworthy improvisations. Jonathan Barber & Vision Ahead have performed at The Jazz Standard, BMCC Tribeca Performing Arts Center, Scullers Jazz Club, Smalls Jazz Club, Dizzy's Club Coca-Cola, Rockwood Music Hall, Smoke Jazz Club, The Cell, Minton's Playhouse, Black Eyed Sally's, The Side Door and other notable music venues.

## VISION AHEAD QUARTET INTERVIEW



## VISION AHEAD QUARTET PERFORMANCE



### JONATHAN SPEED ROUND Q & A

**Favorite Vacation Destination?**

Mexico City, Mexico

**When are you most creative?**

At night.

**What is your favorite song to play?**

Any song on my new album, "In Motion." I composed all the songs.

**Dream Collaboration?**

I'm not sure I have a music answer, but my fashion answer would be Levis and/or Fear of God.

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

Organ

**Starbucks order?**

Chai Latte, Oak Milk with a shot of Vanilla.

**Favorite Food?**

Turkey Burger on a brioche bun, lettuce, cheddar cheese, and a thinly sliced apple

**Favorite Treat?**

Mango

**What time do you go to bed?**

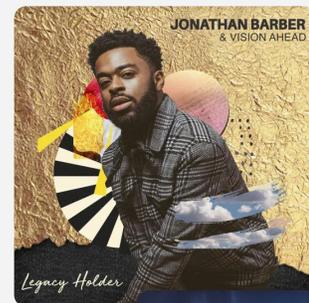
2 am

**Do you have any words of wisdom to share with upcoming drummers?**

Understand the Music Business and try to stay ahead of the curve.

**Book recommendations?**

*Free Play, Improvisation In Life and Art* by Stephen Nachmanovitch



EDUCATION.

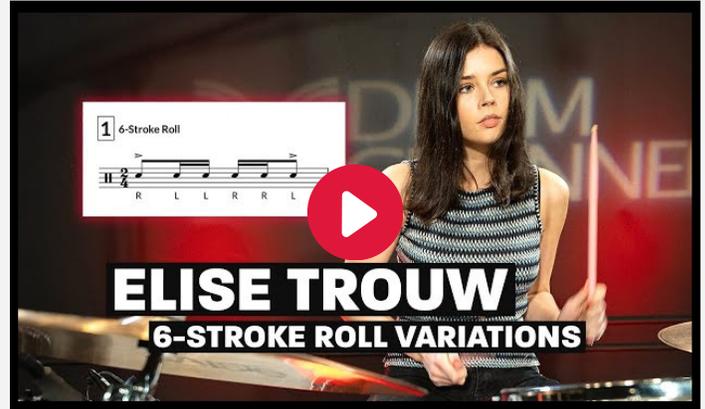
# DC MUST-SEE

ENTERTAINMENT.

**GREGG BISSONETTE**  
BREAKS DOWN TOTO'S "ROSANNA"



**ELISE TROUW** DEMONSTRATES  
SIX-STROKE ROLL VARIATIONS



**CHAD WACKERMAN**  
ODD TIME SIGNATURES



**TERRY BOZZIO** BREAKS DOWN THE DRUM  
BEAT OF "U.S. DRAG" BY MISSING PERSONS



LISTEN, LEARN AND PLAY WITH 5 WORLD-  
CLASS DRUMMERS: **TAYLOR HAWKINS**



**THOMAS LANG'S** DRUM COVER OF  
"JESUS HE KNOWS ME" BY GENESIS



LEARN.

HAVE FUN.