

MULTI-MEDIA

BILL BRUFORD'S EARTHWORKS VIDEO ANTHOLOGY VOLUME 1 (THE 2000s) VOLUME 2 (THE 1990s)

DVDs LEVEL: ALL \$38.99

★★★★★



Bill Bruford's post-prog career doesn't get enough credit. By now, he's been leading a version of Earthworks for over fifteen years, redefining what jazz means. His beautiful touch, top-notch group interplay, and cerebral compositions are on full display in a separately packaged two-DVD set. *Volume 1* chronicles the latest, mostly acoustic incarnation. *Volume 2* showcases the electronic origins of the band, during which Bruford relied on Simmons pads to provide a chordal basis for tunes. Throughout, Bruford's solos are about economy of motion and taste. Bill barely moves his arms while fluidly breaking up quick doubles between his toms and crackling snare. (www.billbruford.com) **Ilya Stenkovsky**

DRUMMING OUT OF THE SHADOWS: THE MUSIC OF JASON BITTNER & SHADOWS FALL BY JOE BERGAMINI & WILLIE ROSE

BOOK/CD LEVEL: BEGINNER TO INTERMEDIATE \$26.95

★★★★★



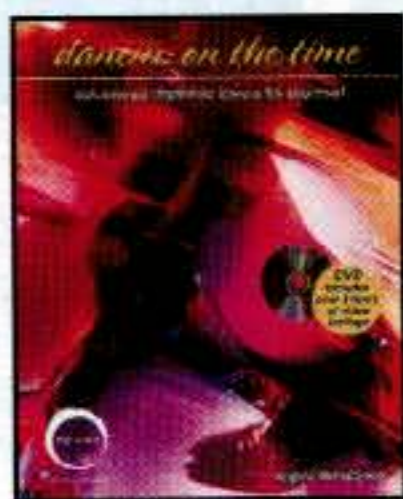
You won't hear drum tracks on this book's accompanying CD of Shadows Fall recordings, and that's because author Bergamini and transcriber Rose know the importance of recognizing double-kick patterns before they're applied to the kit. The reader is offered sufficient building blocks of Bittner's style, from various 16th- and 32nd-note patterns to triplet and four-stroke ruff feels. While this 122-page hybrid instructional resource/bio isn't for everyone, Shadows Fall fans will get a real kick out of its sixteen transcriptions, its two-part interview, and Bittner's recording-session memories and personal photos. (Carl Fischer)

Will Romano

DANCIN' ON THE TIME: ADVANCED RHYTHMIC LAYERS FOR DRUMSET BY ROYAL HARTIGAN

BOOK/DVD LEVEL: ALL \$40

★★★★★



With a family legacy of tap dance, Royal Hartigan brings a background in African drumming, ethnomusicology, and world music to his comprehensive coordination-development book. He uses rudiments—grouped into single-stroke combinations (ruffs & d'ruffs), rolls, paradiddles, and ratamacues—in endless combinations of tones and timbres by utilizing the four limbs. All the exercises are either two-way (one hand alternating strokes between the snare and bass while the other plays time on a cymbal), three-way (one hand alternating between the snare, bass, and hi-hat), or four-way (omitting the time pulse on the cymbals so each pattern can use all four limbs), and they're presented in both duple and triple feel. The easy-to-use, spiral-bound 254-page book is clearly laid out and includes numerous pictures of Hartigan over the years. The three-plus-hour DVD, portions of which were recorded in Ghana, demonstrates all the exercises and includes several ensemble performances, as well as a drumset/tap dance duet between Hartigan and Roosevelt Jackson. (www.tapspacpublications.com)

Andrea Byrd

AMERICAN HARDCORE

DVD LEVEL: ALL \$19.94

★★★★★



In 1981, at the dawn of the Reagan era, as the country moved to the right, bands like Minor Threat, Bad Brains, The Effigies, and Black Flag responded by creating a new movement, hardcore—the fastest, most intense punk rock imaginable. This was seriously uncommercial music. *American Hardcore* documents the rise and fall of hardcore's first wave, featuring vintage live footage and present-day interviews with many of the genre's pioneers. It's a riveting, insightful look back at a time and scene where DIY was a necessity rather than a choice. Most of *American Hardcore's* electrifying live footage is of the fan-shot, single-camera variety, which means drummers tend to get short shrift. That said, there are exciting glimpses of Minor Threat's **JEFF NELSON**, MDC's **AL SCHVITZ**, Bad Brains' **EARL HUDSON**, and others laying waste to their kits. Twenty-five years later, the music still sounds vital. And hardcore's influence can still be heard in basements and punk clubs—and in the music of platinum-selling artists like AFI, Fall Out Boy, and Metallica. (Sony Pictures Classics) **Jon Wurster**

AND FURTHERMORE...



MICHAEL BRECKER PILGRIMAGE

Saxman Brecker could not have composed a better finale than *Pilgrimage*, and drummer **JACK DEJOHNETTE** is a big part of it, along with daring guitarist **Pat Metheny**, probing pianists **Herbie Hancock** and **Brad Mehldau**, and the ever-ready bassist **John Patitucci**. There's a breathtaking moment in "Tumbleweed" where DeJohnette and Brecker are both just laying everything on the line, and they match wits on the fiery duo out-vamp on "Cardinal Rule." (Heads Up) **Robin Tolleson**

PAUL RODGERS LIVE IN GLASGOW

The singer for Bad Company retains his thick tone and precise intonation. Scroll through the hits to a deluxe version of "All Right Now." The drumming, courtesy of Collective Soulster **RYAN HOYLE**, is lean. Fills, Glaswegians would say, are scant. Backbeats are '70s-fat. Note the pleasant triplet lilt on the kick. (www.hatchfarmstudios.co.uk) **T. Bruce Wittet**

SCOTT FISHER & 1 A.M. APPROACH STEP INTO THE FUTURE

An alternative to John Mayer and Jack Johnson, Scott Fisher's gentle vocals are more beach-shore wistful than backroom bluesy. Ably negotiating a diverse collection of rhythmic feels, drummer **ENRIQUE GONZALES** frequently sneaks in ornamentation, adding ruff value to "3,000 Years" and a rock shuffle in the manner of "Reelin' In The Years." (www.scottfishermusic.com) **T. Bruce Wittet**

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