AND
The
WINNER
Is ...

THE 2007
DRU! MM!ES!
READERS POLL RESULTS

PICTURE THIS. The house lights dim, a lone timpani hits an accent, then drops to a pianissimo, holding an even roll in the distance. A spotlight appears in center stage. Tension builds over the next several seconds until a voice suddenly booms over the P.A. system: “Ladies and gentlemen, the readers of DRUM! Magazine have spoken. Welcome to the 2007 Drummies! Readers Poll!”

Now in its twelfth year, the DRUMMIES! were established to reflect the opinions of our readers, who are asked to choose the best drummers, percussionists, gear, and media that made our industry interesting and vibrant in the past year. The results on the following pages are your choices, and we thank the thousands of respondents who voted this year.
DRUMMER OF THE YEAR
NEIL PEART
RUNNERS UP: Danny Carey, Vinnie Colaiuta, Thomas Lang
DRUMMING RISING STAR JASON BITTNER
RUNNERS UP Brann Dailor, Andrew Hurley, Benny Greb

PROGRESSIVE ROCK DRUMMER NEIL PEART
RUNNERS UP Mike Portnoy, Danny Carey, Gavin Harrison

METAL DRUMMER JASON BITTNER
RUNNERS UP Chris Adler, Joey Jordison, Tomas Haake

JAM BAND DRUMMER CARTER BEAUFORD
RUNNERS UP Matt Abts, Stanton Moore, Rodney Holmes

FUNK DRUMMER CHAD SMITH
RUNNERS UP David Garibaldi, Dennis Chambers, Zoro

MAINSTREAM ROCK/POP DRUMMER CHAD SMITH
RUNNERS UP Carter Beauford, Travis Barker, Daniel Adair

ALTERNATIVE ROCK DRUMMER TRAVIS BARKER
RUNNERS UP Danny Carey, Matt Cameron, Taylor Hawkins

PUNK DRUMMER TRAVIS BARKER
RUNNERS UP Tre Cool, Andrew Hurley, Josh Freese

R&B/BLUES DRUMMER ZORO
RUNNERS UP Steve Jordan, Aaron Spears, John Blackwell

JAZZ/FUSION DRUMMER DAVE WECKL
RUNNERS UP Morgan Agren, Steve Smith, Billy Cobham

COUNTRY DRUMMER PAUL LEIM
RUNNERS UP Eddie Bayers, Chuck Tilly, Kenny Aronoff

DRUM CLINICIAN DOM FAMULARO
RUNNERS UP Thomas Lang, Virgil Donati, Mike Mangini

STUDIO DRUMMER Vinnie Colaiuta
RUNNERS UP Josh Freese, Kenny Aronoff, Steve Jordan

LIVE PERFORMER NEIL PEART
RUNNERS UP Danny Carey, Mike Portnoy, Joey Jordison

Vinnie Colaiuta
Carter Beauford
Dom Famularo
**DVD**

**ANATOMY OF A DRUM SOLO**
By Neil Peart

**RUNNERS UP**
Jazz Drums by Pete Magadini, Creative Coordination by Thomas Lang, Musical Drumming In Different Styles by Gregg Bissonette

**BOOK**

**THE CODE OF FUNK**
By David Garibaldi

**RUNNERS UP**
Master Studies III by Joe Morello, The New Breed: Revised Edition by Gary Chester, Drumming Facts, Tips And Warm-Ups by Mat Marucci

**DRUMMING ALBUM**

**SNAKES & ARROWS**
By Rush

**RUNNERS UP**
10,000 Days by Tool, Blood Mountain by Mastodon, Catch 33 by Meshuggah

**HAND PERCUSSION ALBUM**

**ITALUBA II**
By Horacio "El Negro" Hernandez

**RUNNERS UP**
Broken English by Karsh Kale, Hand's On' sembe, Sangam by Charles Lloyd

**DRUM/PERCUSION WEB SITE**

**DRUMMERWORLD.COM**

**RUNNERS UP**
neilpeart.net, pearldrumsersforum.com, vicfirth.com

**PRINT ADVERTISEMENT**

**PRO-MARK**
"Say It With Your Music"

**RUNNERS UP**
Sabian Paragon "Because Sound Matters," Pearl "Sound Strength," DW "35 Years"

**ITALUBA II**
By Horacio "El Negro" Hernandez

**Snakes & Arrows**
By Rush

**Pro-Mark**
"Say It With Your Music"
"Battle Scar" BY MAX WEBSTER

Although Max Webster never made much of an impact in the States, the band enjoyed a loyal following in Canada during its heyday in the '70s with a progressive metal sound that predated many of today's prog outfits. The drum chair belonged to Gary "Stix" McCracken, who was a great influence on many drummers of that era, and became a close friend of Neil Peart while Max Webster toured extensively with label mates Rush.

In fact, the two groups grew so close that they combined forces in 1980 to record the song "Battle Scar," which appeared on the sixth Max Webster album *Universal Juveniles.* "A couple of weeks before the session, Gary McCracken drove out to my home, a farmhouse in Beamsville," Peart says. "I had a drum room above the garage, with two drum sets, and Stixie and I worked out some approaches to different parts of..."
the song, combining unison drumming, alternating fills, and some combinations in which each of us would play separate parts of individual fills – that was tough. We spent an enjoyable afternoon bang-
ing away, and sorted out our map for the performance.

"Back then I was the proud owner of a Ferrari 308 GTS, black with a red interi-
or, and I remember driving across Toron-
to to Phase One Studios under looming clouds. After carefully choosing a safely remote parking spot to back the car into, I stood under the building's overhang and watched a violent thunderstorm sweep the parking lot. The storm was a good overture for what was about to happen tra leader with grand gestures and body language. That kind of engagement from a producer is rare, but was perfectly ap-
propriate to the occasion. All of us played the song several times together, with adjustments and suggestions along the way, and a few hours later, with vocal overdubs, it was done. I asked for a cas-
sette of the rough mix to listen to on the way home – always the best reward."

The tune features a heavy, deliberate groove with some incredible double drumming. Despite the fact that two of the greatest rock drummers of the day both play the complex parts, often in unison, the performance still breathes with a well-defined sense of space – a

"I have to say that the textured weight and impassioned rawnness is a great marriage of both bands' sounds" – NEIL PEART

inside that studio – what I would later describe as a "Wagnernian tumult."

Picture the rare sight of two separate bands set up in the studio – two drum-
ers, bass players, guitarists, and vocal-
ists, plus a full rig for Max Webster's keyboardist Terry Watkinson. According to Peart, the tracking room wasn't par-
ticularly large to begin with, "especially when filled by Stixie's and my expansive drum sets, half isolated by baffled pan-
els, like the guitar amps.

"Amid the seven of us crowded in there, banging and chording away, pro-
ducer Jack Richardson stood at the eye of the storm, conducting us like an orches-

minimalist approach somewhat out of character for both drummers. Taken at a challengingly slow tempo of 62 bpm, McCracken and Peart nail the intense feel perfectly with a balance of muscle and musicianship, keeping their focus on the time without getting carried away with the daring fills that push the tune.

In order to properly reflect both Pear's and McCracken's large drum sets of the day, we have added three toms to the five featured in the master drum key on page 20. The highest tom appears on the top line, and two floor toms appear on the line below the staff and in the space below that line.
McCracken starts the groove at bar nine, as Peart plays a light flam on the bell of the ride cymbal on the 4 of beat 4. Peart comes in on beat 4 of bar 15 as the feel begins to build. Take a look at the over-the-bar-line fill that Peart and McCracken play starting on the 4 of 4 in bar 22. Phrased on the back of the beat, it sets up Peart's heavy tom groove in the second verse, where McCracken plays all of the cymbal crashes, enabling Peart to keep the groove flowing. McCracken plays a tricky fill in bar 37 that features left-handed flam triplets as he moves down the toms.

All bets are off in bar 41 as both drummers play an intense fill split between the two kits. Peart plays from his high tom to low in the first two beats and is answered seamlessly by McCracken playing from his low floor tom to high tom in the last two beats. McCracken plays the quarter-note pedal hi-hat through this bar, as well as throughout the entire song.

It practically sounds like four drummers during bar 43, as the drummers pull off an interconnected fill with Peart playing three against four between the snare and kick starting on the 4 of 4 as McCracken plays the toms. Peart improvises some tight thirty-second-note triplets in bars 64–65, while bar 68 features a dramatic unison fill that pushes the final chorus that leads the tune to an enormous climax. At bar 76, Peart starts off the fill on the second sixteenth-note of beat 4 as McCracken catches up by the second sixteenth-note of beat 2. Bars 77–83 are all played in unison. Now breathe.

"I still love the way that song turned out, and treasure the memory of making it," Peart says. "Today, if I play back 'Battle Scar' in my mind's ear, I have to say that the textured weight and impassioned rawness is a great marriage of both bands' sounds."

Peart closes his reminiscences by revealing a little-known nugget of rock and roll history. "Another reward from that day was a conversation I had with Max's lyricist, Pye Dubois, in which he passed me some verses he thought might be suitable for Rush. After I imposed a few of my own images, and a more Rushian sense of order, those lyrics evolved into 'Tom Sawyer,' still one of our most popular songs.

"BATTLE SCAR"  TRANSCRIPTION BY ROBERT SIBONY

For individual transcriptions of both drum parts, visit robertsibony.com