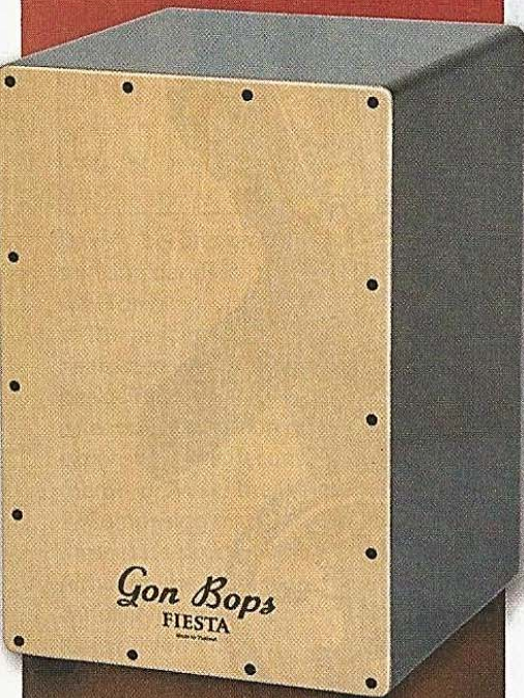


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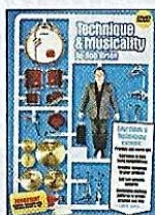
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●●●●● **TECHNIQUE & MUSICALITY** FEATURING ROB BRIAN  
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In this refreshing instructional video, Siouxsie Sioux's spiky-haired drummer, Rob Brian, accentuates the differences between implementation and inspiration. By applying various rudiment-based sticking patterns to the kit, Brian demonstrates how these exercises will not only tweak your mechanics but will also provide keys to unlock creativity. For example, mastering the linear phrases presented here builds independence while helping to facilitate more highly developed musical ideas. What might be the video's most valuable and insightful moment occurs when Brian flubs a John Blackwell-style 16th-note-triplet crossover pattern in the segment titled "Finale, Drum Solo." This endearing miscue, acknowledged by the drummer on camera, highlights the physical demands of Brian's technical workouts and underscores the notion that musicality is a concept in constant flux. (robertbrian.co.uk) **Will Romano**



●●●●● **LEVON HELM RAMBLE AT THE RYMAN**  
DVD LEVEL: ALL \$19.98

*Ramble at the Ryman* isn't an instructional video, but the things that make Levon Helm a great drummer and performer are very evident in this 2008 concert. Sixty-eight at the time of the show, Helm doesn't let anything slide, doesn't take one measure of rhythm for granted, never gives one beat less than his full attention. He works the hi-hat from all angles, pops the snare with holy conviction, and maintains a strong drive behind numerous horn solos on Chuck Berry's "Back to Memphis." Tony Leone keeps the strong drumming going when Helm moves to mandolin. On a stage full of excellent musicians—Buddy Miller, Sam Bush, Sheryl Crow, Larry Campbell, to name a few—Levon inspires the lot. (Vanguard) **Robin Tolleson**

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●●●●● **DRUMSET DUETS**  
BY DOM FAMULARO WITH STEPHANE CHAMBERLAND  
BOOK/CD LEVEL: INTER-

MEDIATE TO ADVANCED \$13.99  
The idea of this book is appealing—having a student and teacher play together and practice playing with another musician—but there are some problems with the execution. The exercises and layout, employing 1a and 1b examples on facing pages, are clear for playing purposes, but how the parts relate is less obvious than if they were written in an over/under format. (A CD of MP3 files does allow you to hear the beats together.) Also, from a composition standpoint, it's hit and miss: Some beats sound really cool together, while many seem haphazardly paired. Some discussion of how drumsets can interlock—like the way African or Afro-Cuban drums work together—might have been nice too, just for perspective and ideas. All of that said, the idea for this book is to have fun playing with another drummer, and it does facilitate that to a degree. (Wizdom Media/Alfred) **Martin Patmos**

