



The mission of the Hudson Music Teacher Integration Project, or T.I.P., is to further and enhance drum education by encouraging the use of New Media by drum educators (in both private and public settings) and by offering suggestions and methods for incorporating these tools into their teaching practices. This will be done through the development of Teacher's Guides for new media, as well as print and electronic distribution of T.I.P. support materials, and interactive online participation from T.I.P. members and the drumming community at large. An important component will be the formation of and input from a T.I.P. Advisory Board, whose members will be chosen from a wide variety of musical styles, geographic locations, and teaching practices.

DVD TEACHER'S GUIDE:

Russ Miller:

Arrival: Behind the Glass

Purpose of this guide: This guide is designed to give you, the drum/percussion teacher, an overview of this DVD along with suggestions for incorporating it into your teaching practice.

TABLE OF CONTENTS

Addendum - 2

Introduction - 2

Keywords - 3

Related Materials - 5

Suggested Lesson Plans - 6

General Suggestions for Incorporating New Media - 7

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ADDENDUM

Due to the size and scope of *Arrival*, we decided to make this guide as concise as possible. As such, the layout of this TIP Teacher's Guide is slightly different from the standard layout. We have completely omitted the chapter summaries, as the information is already contained in the printable textbook found in the "Special Features" section on the DVD-ROM. We have also combined the Cross-Reference chart and the Related Materials into one resource.

Introduction

Welcome to the TIP Teacher's Guide to Russ Miller's *Arrival: Behind the Glass* instructional package. This package is jam packed with information along with some fantastic drumming. It is comprised of three parts: the *Arrival* CD itself, a play along CD, and the DVD-ROM. With all of these options it can be very difficult to figure out where to begin, where to find useful information and how to proceed. The purpose of this teacher's guide will be to answer those questions for you and help you develop some of your own methods of using this package with your students as well for your own personal drumming development. While some of the information is applicable to any style and level of drumming, most of it is geared toward the advanced player. Don't worry if some of it doesn't make sense or isn't applicable to what you're playing at the moment. It's meant to inspire and challenge you. For teachers, *Arrival* becomes a very handy tool, as you have musical examples of several advanced concepts in one package. Have fun, and let's get started.

"What do I do first?"

When you open *Arrival* for the first time, you'll notice three disks. I suggest simply listening to the CD (the one that says Album!) and soak in the music. While *Arrival* is technically one long piece of music, your CD player will recognize it as nineteen songs. Between each movement is a rhythmic conversation, or duet, between Russ and another drummer. Familiarize yourself with the material simply by listening for a while and let your own personal taste tell you what you would like to explore first. There are a ton of subjects covered and you'll inevitably find yourself bouncing around quite a bit. Don't worry about going in order; the material can be learned in any order you see fit.

Once you find a particular segment that you enjoy, go to the PDF Files and open the printable textbook. Print it out or follow along on your computer screen, as it will make watching the concepts and techniques section of the DVD **MUCH** easier to follow. There are also key concepts explained for each of the Rhythmic Conversations and some of the movements of *Arrival*. For example, regarding the Rhythmic conversation between Russ, Steve Smith and Pete Lockett, the concepts of using mathematical phrases, displaced downbeats and Konnakol are discussed. The textbook contains written examples that correspond to the DVD. Having the printed material makes the information much easier to understand, as sometimes the verbal explanations can go by very quickly and you might not grasp the playing examples at the speed they are demonstrated. After getting a grip on the material in the textbook, go check out the charts.

There are fifteen charts included on the DVD-ROM. Some of the rhythmic conversations are on one chart, some contain separate charts for each player. There are a few "Main Rhythm" charts for some of the tunes including "Niteroi Waits", "Arrival" and "Toast for Eli". Looking at these charts made it easier to understand what was going on from a drumming point of view. Once you've listened to the piece enough times, and have examined the key concepts in the textbook, try playing along with the chart and album. After you've gotten this down, let's take a look at what's on the third disk.

The third disk contains the play along files. They are all of the rhythmic conversations twice, with one of the players removed on each. You can play each part in every duet along with the other drummer. For example, you can choose to be either Russ or Zoro, then switch roles. This is a really fun way to practice, and one of the only places available to play drum duets with some of the best drummers in the world. It is a great opportunity for teachers to explore some of these concepts with students, and to explore the idea of drumset duets. Aside from just being fun, this will encourage an exploration of the drumset outside of its primary role of timekeeper in an ensemble.

The “Rhythmic Conversations Video Sessions” section on the DVD presents an opportunity to watch many of the great drummers on *Arrival* during the actual recording sessions. Not only can you get some visual clues about how they played what they did, but the interviews provide an insight into the thoughts and concepts behind the performances. We all learn differently, and I’m sure many people will find some great information can be gleaned by checking this section out.

Now that we’ve gone through all that, feel free to ignore what I’ve written and find your own way. This package is more “circular” than “linear” in that there is no progression of difficulty as such. Start where you want, explore what you want, then jump to something completely different if you feel the urge. Learn by ear if you don’t read (you *do* read, right?), play something completely different than what is on the recording, or learn it note for note. Anyway you approach it there is a lot of information and a lot to learn. Have fun.

The rest of this guide will serve as a quick reference map along with some ideas on how to use *Arrival: Behind the Glass* with your students.

KEYWORDS

The following page contains a Keywords table. This table functions as a combination glossary/quick reference chart. The left column contains keywords: topics of interest that are contained on this DVD. The right columns contain a listing of the chapters on the DVD where this topic/subject is discussed. This will enable you to quickly find topics for use during lessons.

Keyword	Time	Time	Time
"Freehand" Brush Stroke	1:30:23		
"Quadtuplets"	1:03:25		
10-Note Groups	0:46:24		
16th Notes between Hi-Hat and Ride	1:34:59		
16th-Note Triplet Double Bass Pattern	1:58:35		
16th-Note Triplet Facility Development	1:55:03		
32nd-Note "Shuffles" in "Duple" Meter	1:07:30		
32nd-Note Triplet Rolls	1:33:53		
4 Against 6	1:12:35		
4-over-3 Triplet Fills	1:44:31		
6 against 4 in 12/8 "Quarter Note Triplet" Time	1:10:44		
Bombo Pattern	2:06:11		
Brush Trills	1:26:56		
Brushes	0:18:06	1:21:37	
Call and Answer	1:53:17		
Centered Time	0:15:49		
Displaced Downbeats	0:30:48		
Double-Stroke Triplet Kick Drum Figures	0:37:15		
Dynamics	0:11:01		
Energetic Time/Ahead of the Click	0:16:04		
External Dynamics	0:11:43		
Feathering the Bass Drum	1:28:01		
Feel/Note Placement	0:14:13		
Flipping the Clave	2:02:40		
Freehand Technique	1:04:49		
Hand-to-Foot Triplets	0:59:30		
Interleaved Ensemble Parts	0:53:18		
Internal Dynamics	0:12:31		
Konokol	0:33:00		
Linear Afro-Cuban Grooves	2:01:05		
Lining up the Limbs	1:29:20		
Long Mathematical Phrases (South Indian Style)	0:27:46		
Long Phrases	1:52:08		
Medium Slow Tempos	1:38:28		
Meter	0:04:59		
Odd Time "Lilts"	0:44:49		
Open-Flam Quintuplets	1:14:15		
Paradiddle-diddle	1:36:19		
Pitch of Snare Drum as it Relates to Time	1:42:35		
Playing in Odd Time	0:39:30		
Playing Swing with Brushes	1:23:23		
Playing with Drum Machines	0:57:36		
Playing with Percussionists	2:03:56		
Pulse	0:02:54		
Relaxed Time/Behind the Click	0:16:11		
Stomp Test	0:23:44	1:09:17	1:41:20
Straight 16ths with Brushes	1:32:44		
Subdivided Click	0:07:43		
Subdivision	0:07:05		
Superimposed Time Feels	1:01:40		
Taiko Drumming	1:52:25		
Timekeeping	0:04:37		
"Toast For Eli" Main Groove	1:10:14		

RELATED MATERIALS

Title	Author	Format	Applicable Movements of Arrival
<i>The Sound of Brushes</i>	Ed Thigpen	Book	RSVP, Rhythmic Conversation: Russ Miller/Jeff Hamilton
<i>Brushworks, The New Language for Playing Brushes</i>	Clayton Cameron	Book and DVD	RSVP, Rhythmic Conversation: Russ Miller/Jeff Hamilton
<i>Drumset Crash Course</i>	Russ Miller	Book and DVD	All
<i>Art of Bop Drumming</i>	John Riley	Book	RSVP, Rhythmic Conversation: Russ Miller/Jeff Hamilton
<i>The Art of Playing with Brushes</i>	Steve Smith, Adam Nussbaum, Joe Morello, Charli Persip, Eddie Locke, Billy Hart, Ben Riley	DVD	RSVP, Rhythmic Conversation: Russ Miller/Jeff Hamilton
<i>The Official Freehand Technique</i>	Johnny Rabb	Book	Rhythmic Conversation: Russ Miller/Johnny Rabb
<i>Patterns: Time Functioning and Linear Playing</i>	Gary Chaffee	Book	All
<i>Indian Rhythms for Drumset</i>	Pete Lockett	Book	Rhythmic Conversation: Russ Miller/Steve Smith/Pete Lockett
<i>Groove Essentials 1.0 & 2.0</i>	Tommy Igoe	Book and DVD	All
<i>Hands, Grooves and Fills</i>	Pat Petrillo	Book and DVD	All
<i>Rhythmic Visions</i>	Gavin Harrison	Book and DVD	Arrival, all movements containing odd times
<i>Drumset Technique/History of the U.S. Beat</i>	Steve Smith	DVD	All
<i>Drummer's Guide to Odd Meters</i>	Ed Roscetti	Book	Arrival, all movements containing odd times
<i>Patterns: Rhythm and Meter</i>	Gary Chaffee	Book	All
<i>The Art of Ghatam and Konnakol</i>	Subash Chandran	DVD	Rhythmic Conversation: Russ Miller/Steve Smith/Pete Lockett
<i>The Gateway to Rhythm</i>	Ganesh Vinayakram with John McLaughlin	DVD	Rhythmic Conversation: Russ Miller/Steve Smith/Pete Lockett
<i>South Indian Counting on Kanjira</i>	Hakim Ludin	DVD	Rhythmic Conversation: Russ Miller/Steve Smith/Pete Lockett
<i>The Essence of Brushes</i>	Ed Thigpen	DVD	RSVP, Rhythmic Conversation: Russ Miller/Jeff Hamilton
<i>Double Pedal Gold</i>	Joe Morton	Book	Rhythmic Conversation: Russ Miller/Steve Smith/Pete Lockett, also with Zoro and Akira Jimbo
<i>The New Method for Afro-Cuban Drumming</i>	Jimmy Branly	Book	Evalc 2/3
<i>Afro-Cuban Drumming</i>	Phil Maturano	DVD	Evalc 2/3
<i>Afro-Cuban Drumming</i>	Phil Maturano	eBook/download	Evalc 2/3
<i>Vera Cruz Island</i>	Vera Figueiredo and Daniel Oliveira	Book	Rhythmic Conversation: Russ Miller/Steve Gadd

SUGGESTED LESSON PLANS

With all of the information covered in this package, it can be pretty difficult to know where to begin a lesson plan. With that in mind, we have five suggested lessons that you and your students will enjoy. We have incorporated almost all of the different aspects of this package. Don't forget to open (and preferably print out) the textbook for the Concepts and Techniques section on the DVD-ROM. This valuable resource brings all of the concepts contained in *Arrival: Behind the Glass* together in a cohesive way.

1. Open and print out one of the charts for any of the rhythmic conversations between Russ and another drummer. The play along CD contains each of the individual parts of the conversations alone. Have your student learn one side of the duet while you play the other. Playing it 'live' with the student will present a much different experience than playing with the recorded tracks.
2. The obvious next step (or you could do this one first) would be to load the play-along tracks into your DAW, or any recording device, and record your student playing along with the tracks for the rhythmic conversations. Then, listen and critique. (How cool is it to play a duet with Steve Gadd?!)
3. One of the helpful features of this package is the "Behind the Scenes" footage of the various artists recording their contributions. Several of them use interesting instruments, and all of them use different set-ups to achieve their particular sound. This is an excellent opportunity for you and your student to explore the use of instruments aside from a conventional drum set. One way to develop your student's ear would be to have them listen to a piece and try to describe the drummer's set-up using only their ears. What are the sounds they are hearing, and what instruments are the drummers using to get those sounds? Then, reference the DVD to see how close they were.
4. The charts (for both the rhythmic conversations and the tunes) can be used as very challenging sight-reading material. You can give the student a chart to play and record their performance. Then you can compare/contrast to the recorded performance by Russ or whichever drummer recorded the piece you selected. You can elect to have the student try to emulate the person whose part they are playing, or have them interpret in their own style.
5. Brush playing is a primary focus of this package. Jeff Hamilton is widely regarded as one of the modern masters of this art form. Watch the duet with Russ and Jeff then record the student trying some basic (or advanced) brush patterns. Listen back while the student is not playing, as this will give the student as much different perspective of their overall balance on the drums while using brushes.

GENERAL SUGGESTIONS FOR INCORPORATING NEW MEDIA

As we move into the twenty first century, we have an incredible amount of new technology available to us. This technology is more affordable than ever before. As a result, it is fairly inexpensive to equip a teaching studio with all the tools necessary to incorporate new media into your practice. The following are some ideas on how to bring your teaching fully into the present.

Tools/Technology/Gear

Computers have found their way into just about every conceivable facet of our daily lives. They certainly have their place in regards to drum education. A personal computer can be a great tool for teachers. Organizing lesson plans, scheduling, music storage, recording and access to information via the internet are only a few of the ways they can be used on a regular basis. Laptop computers make all of these applications possible on the run. MP3 players have made it possible to carry huge music libraries with you wherever you are. They have also made the transfer of music from one person to another very easy. Digital video now works seamlessly with computers and the internet. Videos can be edited and uploaded within minutes. Here is a list of gear that we feel is essential to a state of the art teaching studio:

- Computer with internet access (laptop if you are teaching on the road)
- Digital recording software (Macs now come with Garageband standard)
- Microphones
- MP3 player
- Digital Camcorder

Suggested Applications/Lesson Plans

The following are some practical methods of incorporating technology into lessons:

1. Use a digital camcorder to record all or part of the lesson. Give the student the disc or transfer the footage into a computer for editing.
2. Use recording software on the computer to record the student playing along to tracks, such as those in *Groove Essentials* by Tommy Igoe. Email a quick mix to the student for them to review when they get home.
3. Record the lesson as an MP3 and burn it to a disk for the student to listen to in their car, or on their MP3 player.
4. Use the internet to show footage, pictures or to play music when exposing the student to a new artist or style.
5. Play a section of a DVD to demonstrate a topic then further demonstrate and refine that idea in the person. For example, you can use Jojo Mayer's description of the Moeller technique from his DVD then you as the teacher can help the student identify problems and refine their execution.