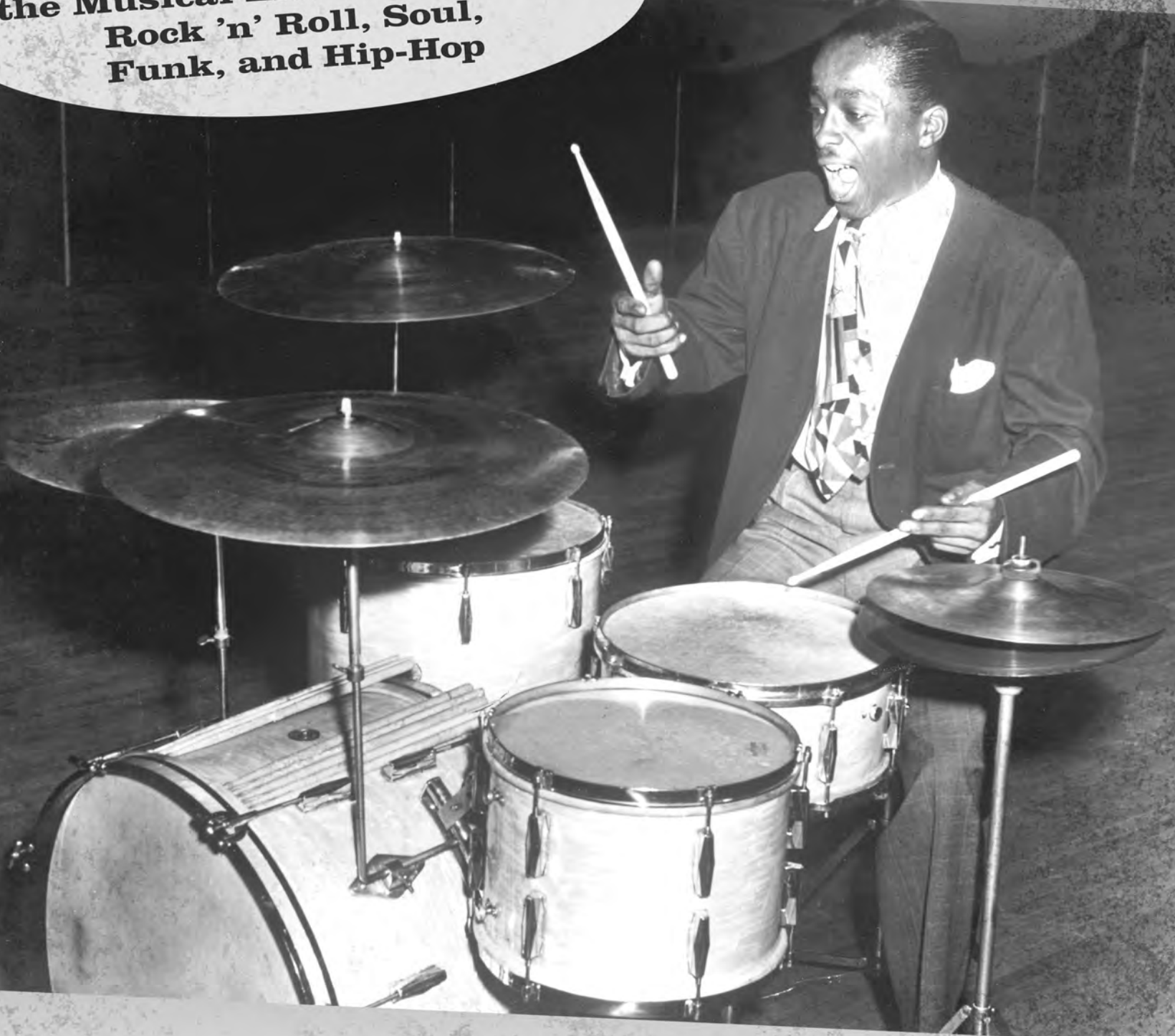


The Commandments of  
**EARLY RHYTHM AND BLUES**  
\* **DRUMMING** \*

**A Guided Tour Through  
the Musical Era That Birthed  
Rock 'n' Roll, Soul,  
Funk, and Hip-Hop**



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## Research and Literary Sources

All research conducted by Daniel Glass. Sources include liner notes from recommended CDs, the books and DVDs listed in the recommended media and literature guide, and various online sources such as [www.allmusic.com](http://www.allmusic.com).

## Quotes

Unless otherwise specified, all quotes are from interviews personally conducted by the author. "Give the Drummers Some" courtesy of Jim Payne. "Let the Good Times Roll" courtesy of John Chilton. "Upside Your Head" courtesy of Johnny Otis, "Backbeat: Earl Palmer's Story" courtesy of Earl Palmer. "The Commandments of R&B Drumming" courtesy of Zoro, "Brother Ray" courtesy of David Ritz.

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Recorded at Entourage Studios in North Hollywood, CA, and Mammoth Sound and Vision in Burbank, CA.

Engineered, mixed, and mastered by George Johnsen at Mammoth Sound and Vision.

All songs written and arranged by Daniel Glass; horn arrangements by Mando Dorame.

All drums played live by Daniel Glass. No drum machine or programming was used for this CD.

Carl "Sonny" Leland: piano

Jeff Babko: piano on "Whoa Boy!" and organ on "Spellbound" and "Chillin'"

Mark Cally: guitar on "Rollin' Down the Track," "Good Cookin'," "Whoa, Boy!," "Lay 'Em Low," and "Flame Out."

Nathan James: guitar on "Spellbound," "Palmer's House," "Bam's Blues," "Cool Daze," "Chillin'," and "Bonafied!"

David Miller: upright and electric bass

Mando Dorame: tenor sax

Scott Steen: trumpet

Jim Jedeikin: alto and baritone sax

Adam Leibrich Johnsen: trombone

Mitch Kashmar: harmonica on "Bam's Blues" and "Bonafied!"

All musical notation transcribed by Daniel Glass.

Dedicated to Earl Palmer (1924–2008)

# About the Authors

## ZORO: A GROOVE FOR THE GENERATIONS

**H**e is the consummate definition of the rare man who marches to the beat of a different drum.

Zoro has sat on the drummer's throne commanding some of the most famous stages in the world of rock and R&B music. One of the funkier drummers on the planet, Z has toured and recorded with Lenny Kravitz, Bobby Brown, Frankie Valli and the Four Seasons, The New Edition, Jody Watley, Philip Bailey of Earth, Wind & Fire, Vanessa Paradis, Sean Lennon, Lisa Marie Presley, and many others.

Throughout his career, he has consistently been voted No. 1 R&B Drummer and Clinician in the world by premier music industry publications such as *Modern Drummer*, *DRUM!*, and *Rhythm* magazines.

Often called the "Minister of Groove," Zoro authored the No. 1 award-winning and best-selling book and DVD package *The Commandments of R&B Drumming*, which was awarded industry accolades as the ultimate lesson from the master.

"Zoro wrote the book on dynamics, touch, control and groove," says *Modern Drummer* magazine. One of Z's most inspiring performances can be seen on the DVD titled *Modern Drummer Festival 2005* (Hudson Music).

Z is a sought-after player, motivational speaker, and clinician because he's real, relevant, and relatable, and connects with all generations. He has the heart of a true teacher and is motivated to serve and inspire his audience with all that he has.

Zoro is a kinetic bundle of human energy and enthusiasm. His heartbeat is in the groove itself, and his is "a groove for the generations."

To find out more about Zoro, go to:  
[www.zorothedrummer.com](http://www.zorothedrummer.com).



(Courtesy of Zoro)





## DANIEL GLASS

**D**aniel grew up in Honolulu, Hawaii, and started playing drums at the age of eight. After obtaining a bachelor's degree from Brandeis University in Boston, he continued his musical training at the Dick Grove School of Music in Los Angeles, California. In 1994, Daniel joined L.A. swing phenomenon Royal Crown Revue (RCR), the group that is considered the inspiration behind the "retro swing" phenomenon of the '90s. Signed to the Warner Brothers label by super-producer Ted Templeman (Van Halen, Doobie Bros., Van Morrison), RCR combined a classic American sound and style with a rock 'n' roll presentation, allowing them to successfully cross over onto MTV and modern rock radio.

RCR has performed all over the world, making regular stops in Europe, Australia, and Japan, in addition to the United States. Festival appearances range from the Warped Tour to the Playboy Jazz Festival, and the group has worked with a wide variety of artists from the Pretenders and the B-52s to the Hollywood Bowl Orchestra. Starting with the 1994 Jim Carrey blockbuster *The Mask*, RCR's music has appeared in countless TV shows, movie trailers, and ad campaigns worldwide.

Outside of RCR, Daniel has performed and recorded with Bette Midler, Gene Simmons, Freddy Cole, Mike Ness (Social Distortion), Al Viola (Frank Sinatra), Page Cavanaugh, Plas Johnson, Barbara Morrison, Debbie Davies, and rockabilly legends Robert Gordon and Unknown Hinson, among many others. He has also appeared on numerous film and television scores. Daniel's label, VeryTall Music, has released two successful CDs, and Daniel has produced a variety of artists as well.

In addition to his work as musician and producer, Daniel is a published writer, a respected clinician, and burgeoning music historian. He is the author of two books, *The Ultimate History of Rock 'n' Roll Drumming: 1948-2000* and *The RCR Drum Transcription Book*, and has published articles in *The Encyclopedia of Percussion*, *The MusicHound Swing Essential Album Guide*, *Modern Drummer* magazine, *DRUM!*, *Classic Drummer*, and *Stick It* magazine. He is a regular contributor to music websites like [www.musician.com](http://www.musician.com) and periodically hosts the jazz channel for the Delta Airlines inflight radio network.

To find out more about Daniel, please visit [www.danielglass.com](http://www.danielglass.com).



(Courtesy of Daniel Glass)

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## R&B Brush Grooves

### “Sweepin’ Up”

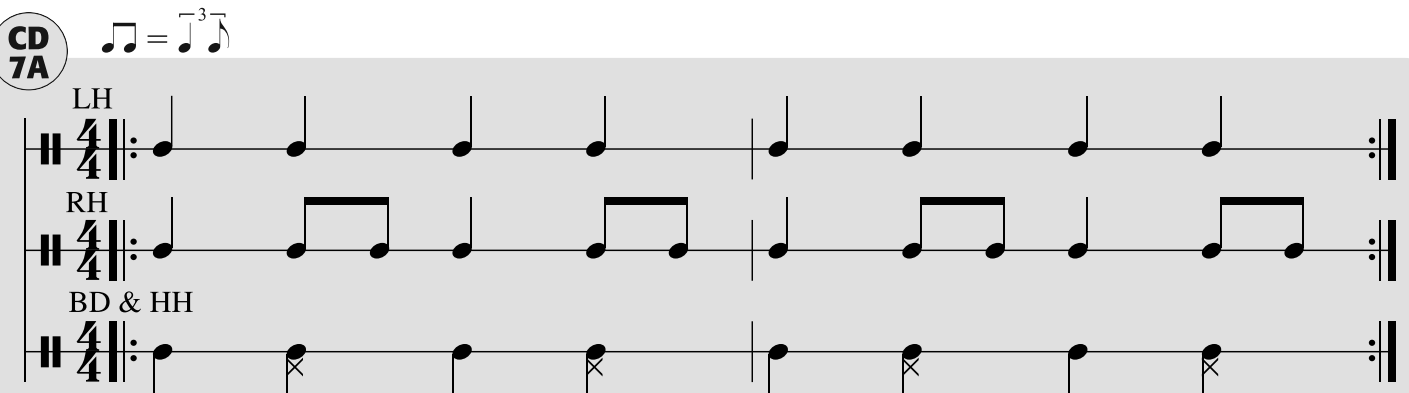
Brushes—traditionally made out of wire strands attached to wood handles—have been around since the earliest days of jazz. (One theory goes that the first brushes were converted out of fly swatters.) Initially, drummers used them as substitutes for sticks when they needed to keep the volume down. However, when Count Basie’s drummer, “Papa” Jo Jones, first introduced the “sweep” stroke in the late ‘30s, brush playing became an art form unto itself.

Papa Jo perfected his style by imitating the many dancers he’d worked with early in his career (among them the legendary Bill “Bojangles” Robinson). The sweep stroke evolved from watching “sand dancers,” street performers who would sprinkle sand on the ground or in a box, then drag their feet lightly over the grains to get a hissing effect.

As swing developed into R&B, drummers continued to make strong use of the brushes. This was often done out of necessity. Studio technology wasn’t equipped to handle explosive sounds like cymbal crashes, and P.A. systems did not yet include monitors (they wouldn’t show up until the ‘60s). Simply put, it would not take much effort for the drummer to drown out the entire band.

This is not to say that R&B drummers didn’t groove hard when holding a pair of brushes. In fact, the two highest charting R&B songs of *all time*—“The Honeydripper” by Joe Liggins and “Choo Choo Ch’Boogie” by Louis Jordan—are both brush tunes! Not exactly what you’d expect from the music that is celebrated as the precursor to rock ‘n’ roll.

Here is a typical brush groove that was popular in both the swing and early R&B eras. Notice that the left hand is not playing a sweep stroke.

**CD 7A** 

Now, here’s the same groove with the sweep added.

**CD 7B** 