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## A STAR IN THE HILLS

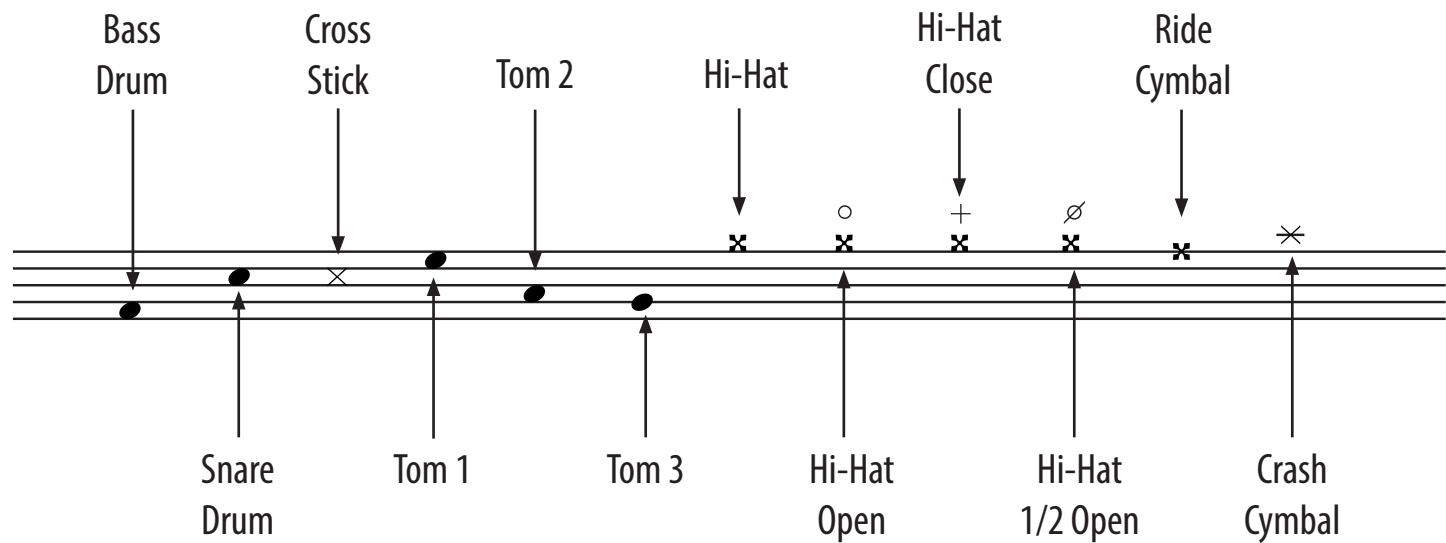
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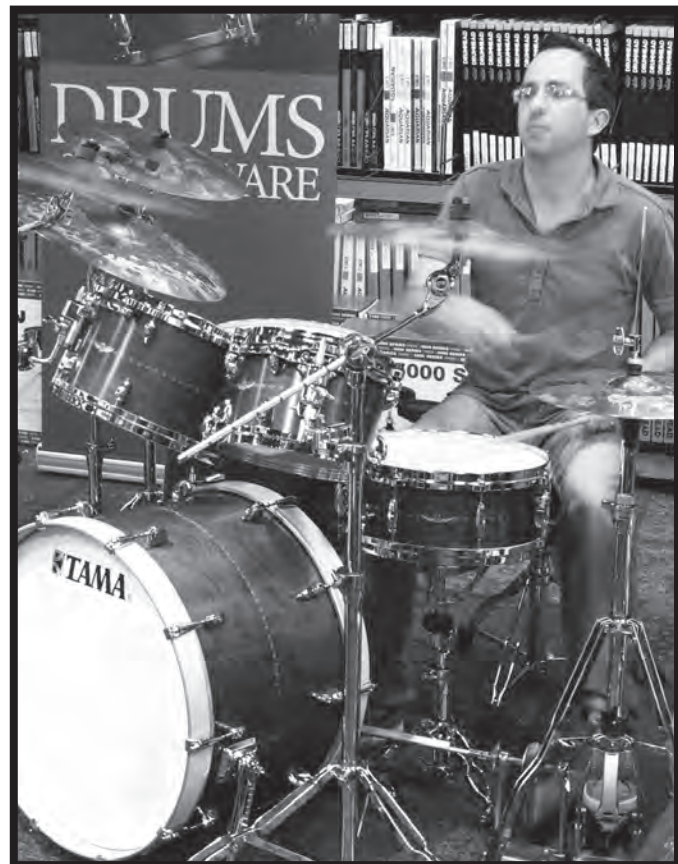
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# NOTATION KEY



Tama SLP snare drum video shoot, 2012



Tama Star drums clinic, 2013

# ARRIVAL

## Song Breakdown

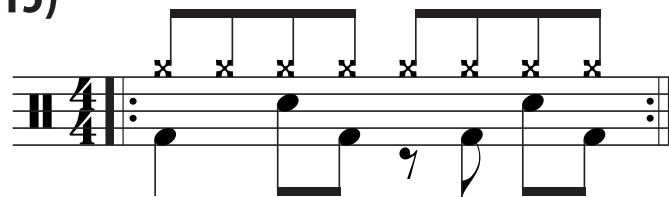
“Arrival” is a driving rock song with a great energy for live performance. The guitar riffs during the introduction have some interesting eighth-note phrasing; you should try to catch a few of these figures in your groove (refer to the with-drums audio example for ideas). The verse and chorus of this song require a lot of energy, but don’t let this cause you to rush. Try to sit back in the pocket with your groove and make the sections feel relaxed. Throughout the book, the suggested groove examples are written for specific sound surfaces (ride cymbal or hi-hat), but feel free to experiment with your own ideas.

There is a drum feature section near the end of the song, which consists of four unison ensemble eighth notes followed by a space for a solo drum fill. You can get ideas from my recorded version of the song, or play your own ideas—but either way it is important for you to catch the figures and stay in time during your solo. After the drum feature, pay attention to the various accents and ensemble figures that lead out to the end of the song.

### Groove 1

This is the basic verse groove (letter A), played on the hi-hat. Experiment with the tightness of the hi-hat cymbals to achieve the right feel for the music. Feel free to change this and improvise the bass drum pattern of the groove to work with the music as the song goes along.

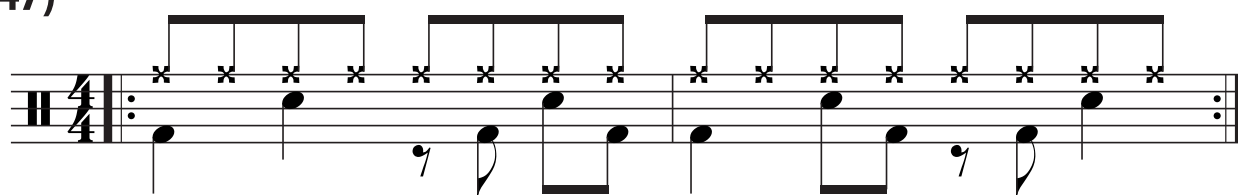
(0:15)



### Groove 2

Try this two-bar idea for the chorus. It is written for the ride cymbal, and the bass drum part follows the guitar melody—so listen carefully!

(0:47)

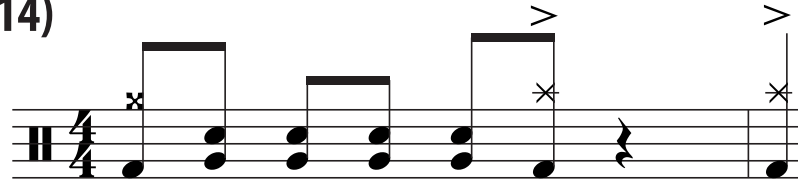


# ARRIVAL

## Fill 1

This fill sets up the verse section (letter A):

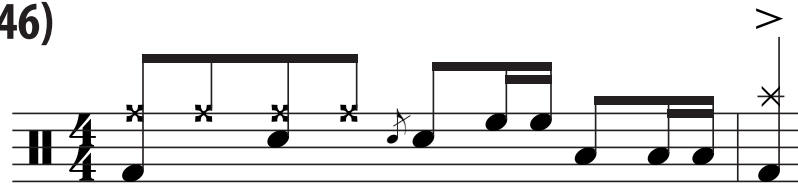
(0:14)



## Fill 2

Try this fill to lead into the choruses:

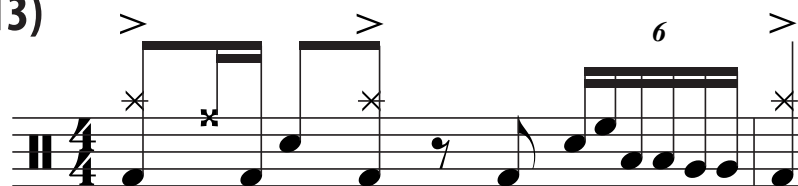
(0:46)



## Fill 3

Here's a quick fill to catch the figures leading into the guitar solo:

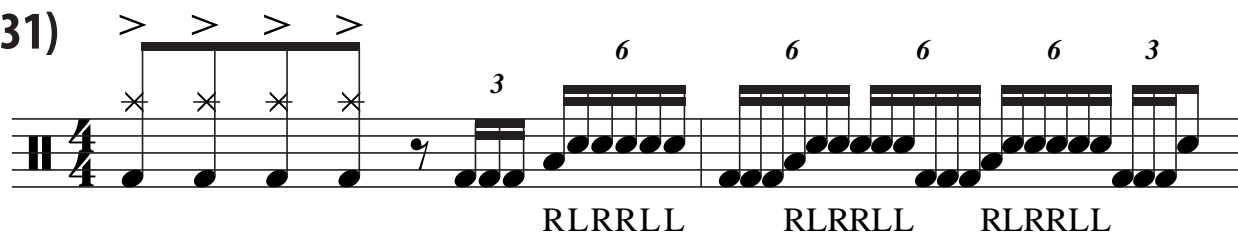
(2:13)



## Fill 4

This is the first fill in the "drum feature" section. Note the paradiddle-diddle sticking.

(3:31)



## Fill 5

This fill works well for the ending of the song:

(4:08)



# ARRIVAL



Track 1 - With drums

Track 2 - With click

Track 3 - No click

Driving Rock

## Play-Along Chart

$\bullet = 136$

(2-Bar Click) *mf* *f* Fill...

**A**

5 *mf* Play 6 *f* Fill...

**B**

Play figures 2nd X

16 *mf* *f* Fill...

**A**

24 *mf* Play 6 *f* Fill...

**B**

Play figures 2nd X

35 *mf* *f* Fill...

## Guitar Solo

43 *D.S. al Coda*

*mf* *f* Fill...

10

# Drum Feature

47

Solo Fill... Solo Fill...

51

Solo Fill... Fill... Fill...

Groove!

55

*f* Fill...

59

63

Fill...



# Drum Breaks

33 *f* Fill... 2 2 Fill...

## Guitar Solo Driving Groove

41 2 2 2

## Drum Breaks

49 Fill... Fill...

## B Groove!

53 2 2

59 1. 2. Fill... Fill...

## 1/2-Time Feel

63 2 2 2 Fill...

71



# ACKNOWLEDGEMENTS

I'd first like to thank my family: Kimberly, Nicholas, and Jennarose Bergamini. I love you guys.

This book was really made possible by two people: Dom Famularo and Zak Rizvi. Dom was my teacher for many years, and now we are best friends and business partners. His guidance and positive vision have improved my life and allowed me to achieve my dream. Zak is my favorite guitarist and songwriter, and we happen to play together in 4Front. His talents brought this project to reality: He wrote the songs, recorded them, mixed them, and assisted with the creation of the disc.

Finally, although he came into the proceedings at a much later stage than Dom and Zak, Terry Branam really brought this book to life with his amazing work, and I thank him.

I'd like to dedicate this book to my late mom, Millie, who listened to me play for hours every day and told me I was the best drummer in the world. I could never thank her enough.

Many thanks go to the good people at the following companies who have supported me for many years:

**Tama drums**, especially Terry Bissette, Misaki Mizuno, Bill Reim, Jim Gallagher, Pat Graham, Aaron Vishria, Angelo Mimmo, and Brian Wood.

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Finally, I'd like to give a word of thanks to a few others who have assisted me in various ways during the writing of this book: Willie Rose, Jim Rockwell, Mike Sorrentino, and Rick Gratton.

# ABOUT THE AUTHOR

**J**oe Bergamini maintains a diverse career as a drumming performer and educator. Enjoying various styles of playing, he is most well-known for his progressive rock drumming in the bands **Happy the Man** and **4Front**. Joe is a fixture on the New York scene, and has performed in the Broadway productions of *Jersey Boys*, *Rock of Ages*, *Spider-Man: Turn Off the Dark*, *Movin' Out*, *Jesus Christ Superstar* (2012 revival), *In the Heights*, *Bring It On*, *Million Dollar Quartet*, and *The Lion King*. He has also appeared on the first national tours of *Movin' Out* and *Jersey Boys*. For 11 years Joe was the drummer in the popular New York City area band **Power Windows**, and has performed and recorded with many other artists as a sideman.

Recognized internationally as an educator, Joe has given hundreds of drum clinics in schools, retail stores, and conventions over the past 15 years. He has appeared at the Ultimate Drummers Weekend (Melbourne, Australia), the Cape Breton Drum Festival (Nova Scotia, Canada), KOSA (Vermont, USA), and the Sonny Emory Drum Camp (Atlanta, USA). In 2007 he was the featured drum clinician on the first Tama Dayz US tour. He also maintains a busy private teaching schedule at his studio in New Jersey, and is an associate professor at Moravian College in Bethlehem, PA. Among Joe's many private students who have gone on to pro careers is world-renowned jazz drummer Mark Guiliana.

Joe is very active in the music publishing world. He is the Senior Drum Editor for Hudson Music, where he oversees all book projects and acts as co-producer on various DVD productions. In this capacity he has worked closely with some of the world's greatest drummers, including Steve Smith, Stanton Moore, Gavin Harrison, Carmine Appice, Benny Greb, John Blackwell, Aaron Spears, Keith Carlock, David Garibaldi, Jason Bittner, Derek Roddy, and many others. Through Hudson Music, Joe collaborated on two major projects with Neil Peart: *Taking Center Stage: A Lifetime of Live Performance*, a best-selling 3-DVD set co-produced by Joe, in which Neil discusses and performs all his classic works with Rush; and a companion book of the same name, written entirely by Joe and released in 2012, which is a 208-page, full color, coffee-table style retrospective on Neil's long career.

As an author, Joe has won three *Modern Drummer* Readers Poll awards for his drum books. He is the author of *Pedal Control* (with Dom Famularo), *Turn It Up & Lay It Down*, *MD Classic Tracks*, *It's Your Move* (with Dom Famularo), *Drum Techniques of Led Zeppelin*, *Operation: Rockenfield - The Drumming of Queensryche*, *Drumming Out Of The Shadows - The Drumming of Jason Bittner and Shadows Fall*, and *Polyrhythmic Potential* (with Chris Pennie). He was formerly Percussion Editor for Carl Fischer Publications, has worked on various promotional and R&D projects for Tama drums, and is co-owner (with Dom Famularo) of Wizdom Media (an independent music publisher). Joe is also an occasional writer for *Modern Drummer* magazine.

In 2012, Joe partnered with Hudson Music co-founder Rob Wallis to develop Drum Guru, the first comprehensive educational app for drummers. Drum Guru is currently available in iPad and iPhone versions. As a co-producer of all content for the app, Joe has worked closely with drummers such as Steve Gadd, Chad Smith, Mike Portnoy, and Steve Smith in preparing their educational content, and appears in the app as an artist/teacher himself.

Please visit [www.joebergamini.com](http://www.joebergamini.com) for updates on Joe's activities.

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