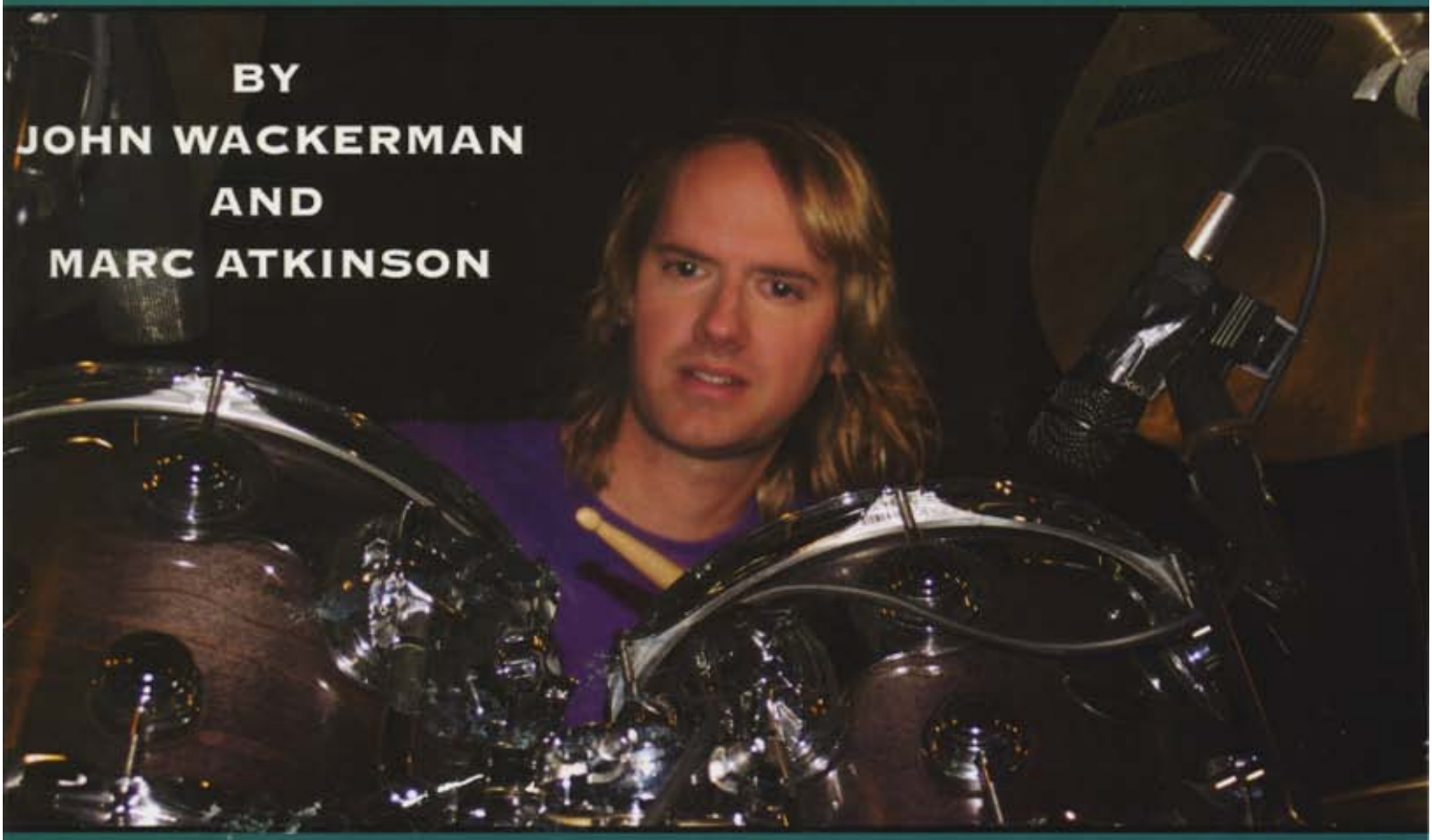
JOHN WACKERMAN
DRUM DUETS
VOLUME 1

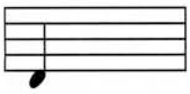
INCLUDES PLAY-ALONG CD



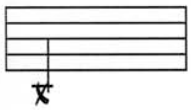
FEATURING:

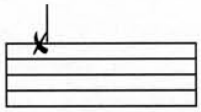
STEVE **GADD**
MARC **ATKINSON**
GARY **NOVAK**
PETER **ERSKINE**
CLAYTON **CAMERON**
RICKY **LAWSON**
RONNIE **TUTT**
CHAD **WACKERMAN**
STEVE **SMITH**
BROOKS **WACKERMAN**
JOHN **FERRARO**
CHUCK **WACKERMAN**
ADRIAN **YOUNG**
JOSH **FREESE**
ALEX **ACUNA**

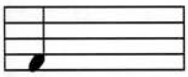
DRUM KEY


BASS DRUM

TOM 1


HI HAT FOOT


CLOSED HI HAT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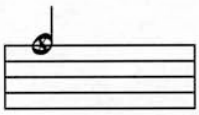
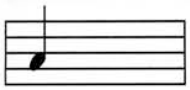

OPEN HI HAT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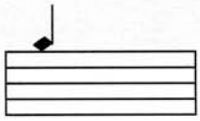
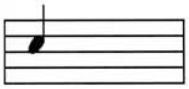
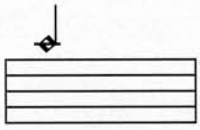
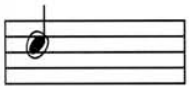
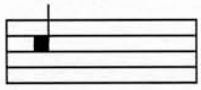
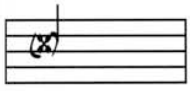

RIDE CYMBAL


SNARE


CRASH CYMBAL


SNARES OFF

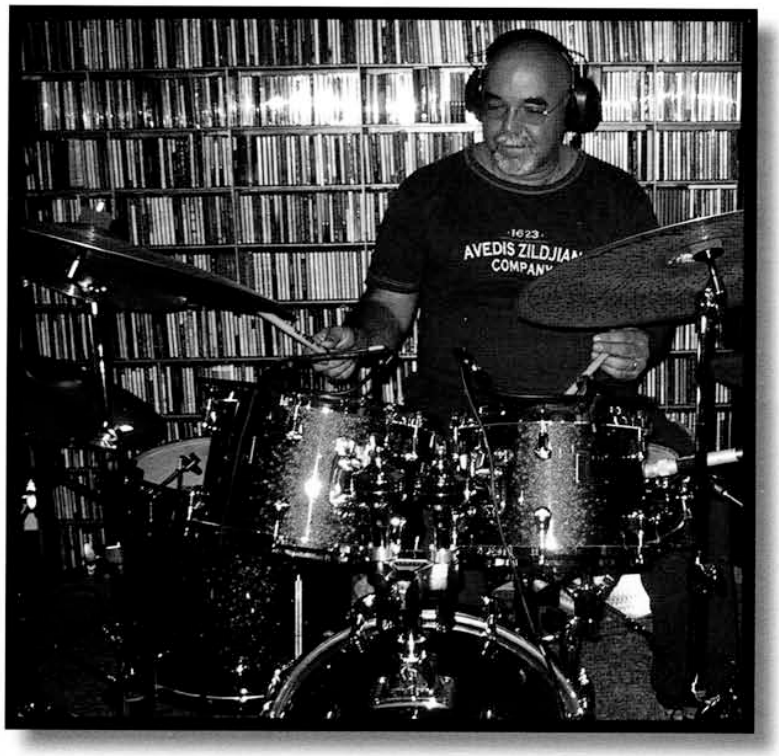

TENOR SNARE


CROSS STICK

PICCOLO TOMS

TOM 2

PETER ERSKINE

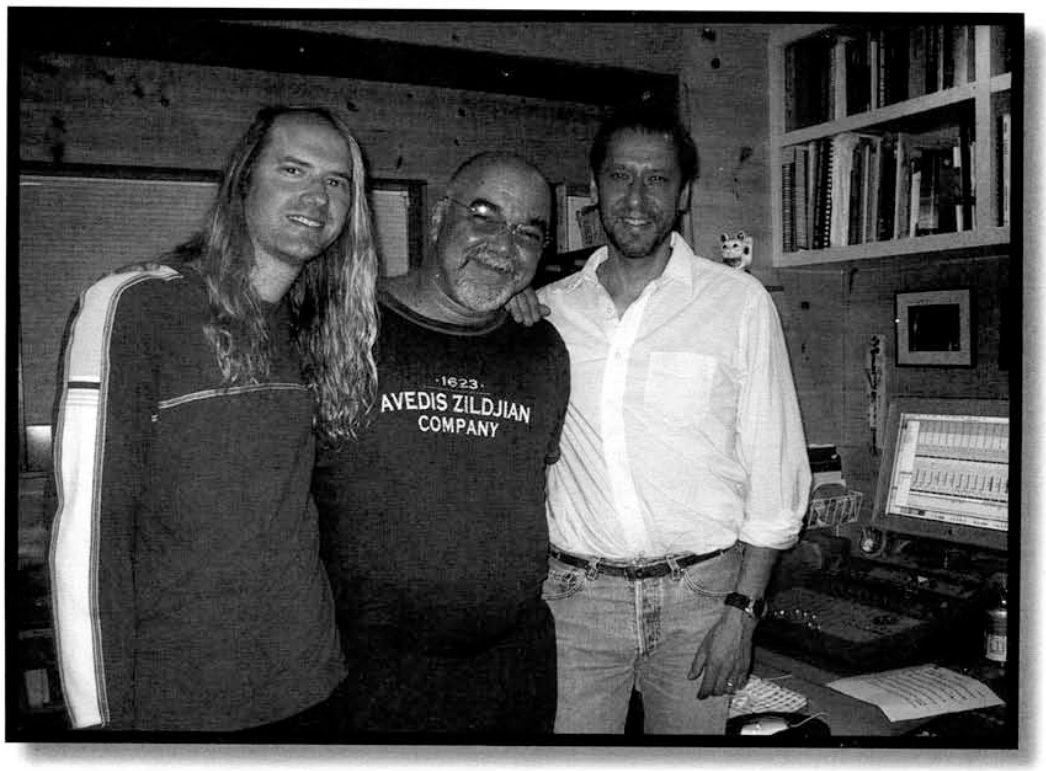


JOHN WACKERMAN

"The entire tune, from start to finish, is strong — plenty of opportunity for playing. I think that it brought out a good part of me, one that I keep buried most of the time these days. John "directed" me well ... he's a drummer and he's a decent and clever fellow; he knows how to get the best out of a musician, and isn't afraid to ask for more... but he also knows when to stop!"

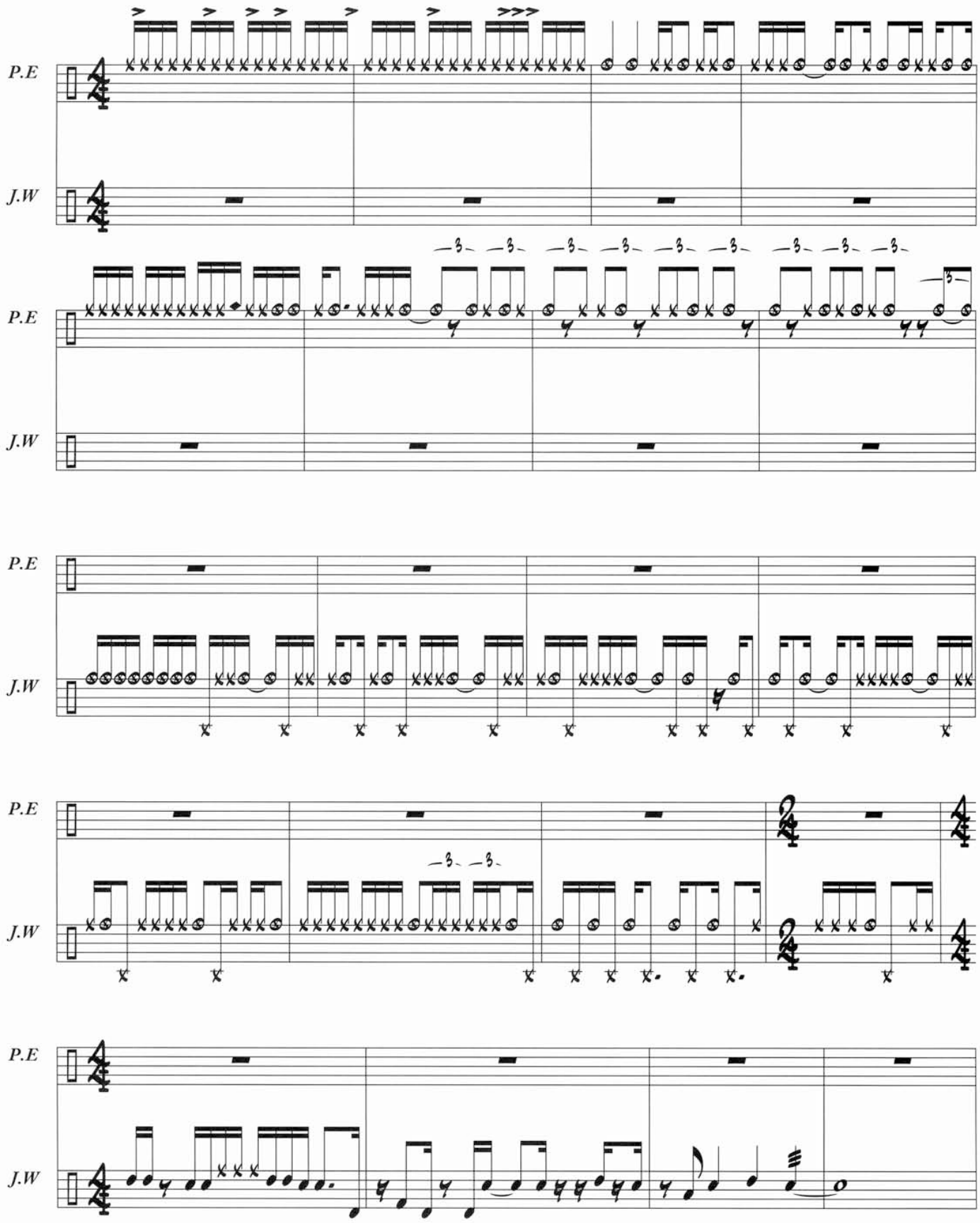
~ PETER ERSKINE ~

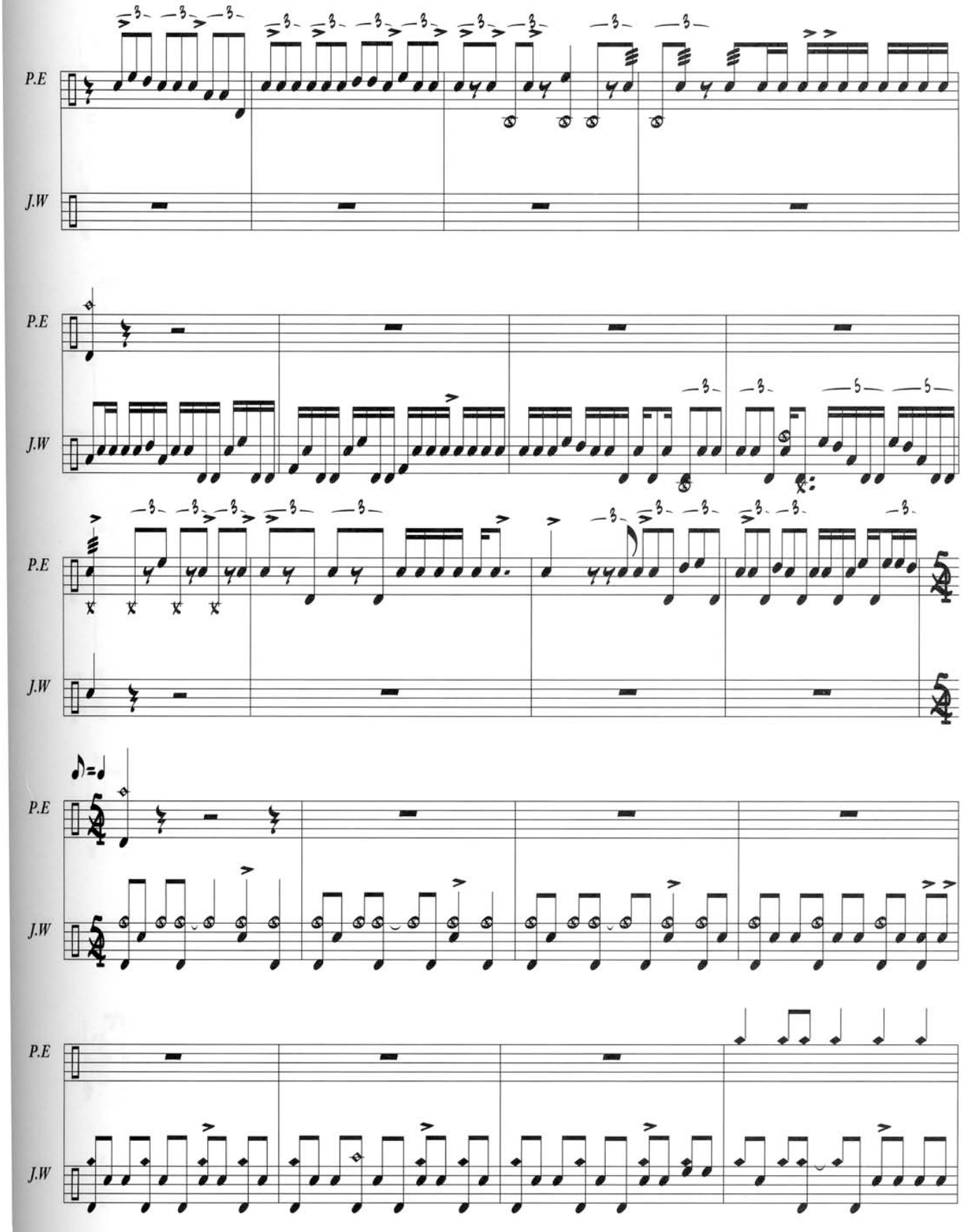
I first met Peter when I was a kid. My dad would take my brothers and me to the Stan Kenton Jazz Camps. Peter's playing with Stan Kenton, Maynard Ferguson and Weather Report was a major influence on my drum growth. Having an opportunity to work with Peter on this project was amazing. After my wife Linda made the initial call to Peter, it took about three months to actually work out the schedule, but it was well worth the wait! Peter's piece was an original composition that I conceived as contemporary jazz with an edge. He picked up on that immediately and captured the essence of what I was trying to achieve. On Peter's duet I used a DW Classics Series prototype set. This is DW's vintage inspired series that utilizes a specially designed shell configuration to mimic the vintage drum sounds I sometimes look for in certain recording situations. I thought it was a good "Old School" choice for the piece and they sounded amazing! The session took place at Peter's home studio in Santa Monica, Ca. and it was a really relaxed vibe. It's not too far from where I live so we just put the top down and drove up the coast. Peter's wife Mutsuko was a gracious hostess and made us feel right at home. Peter's friend Rich Breen engineered the session and was real meticulous about capturing Peter's sound. Once we began, Peter played through the chart nailing all of the odd-time measures and solo sections. He has great ears and picked up on all the little



nuances and subtleties. He set up music stands all around the drums so wherever his eyes were oriented he could see the chart; although, after the first time through he barely looked at the chart and was just playing and feeling the music. His playing is so musical; I love his phrasing. Peter has a great touch and gets a beautiful tone out of the drums. He was really funny, a great hang, and a blast to be around but he's all business when we start recording. He plays with a "no-compromise" attitude. Peter is one of the nicest people I know and is deservingly known as one of the purest of jazz drummers.

TRACK FOUR

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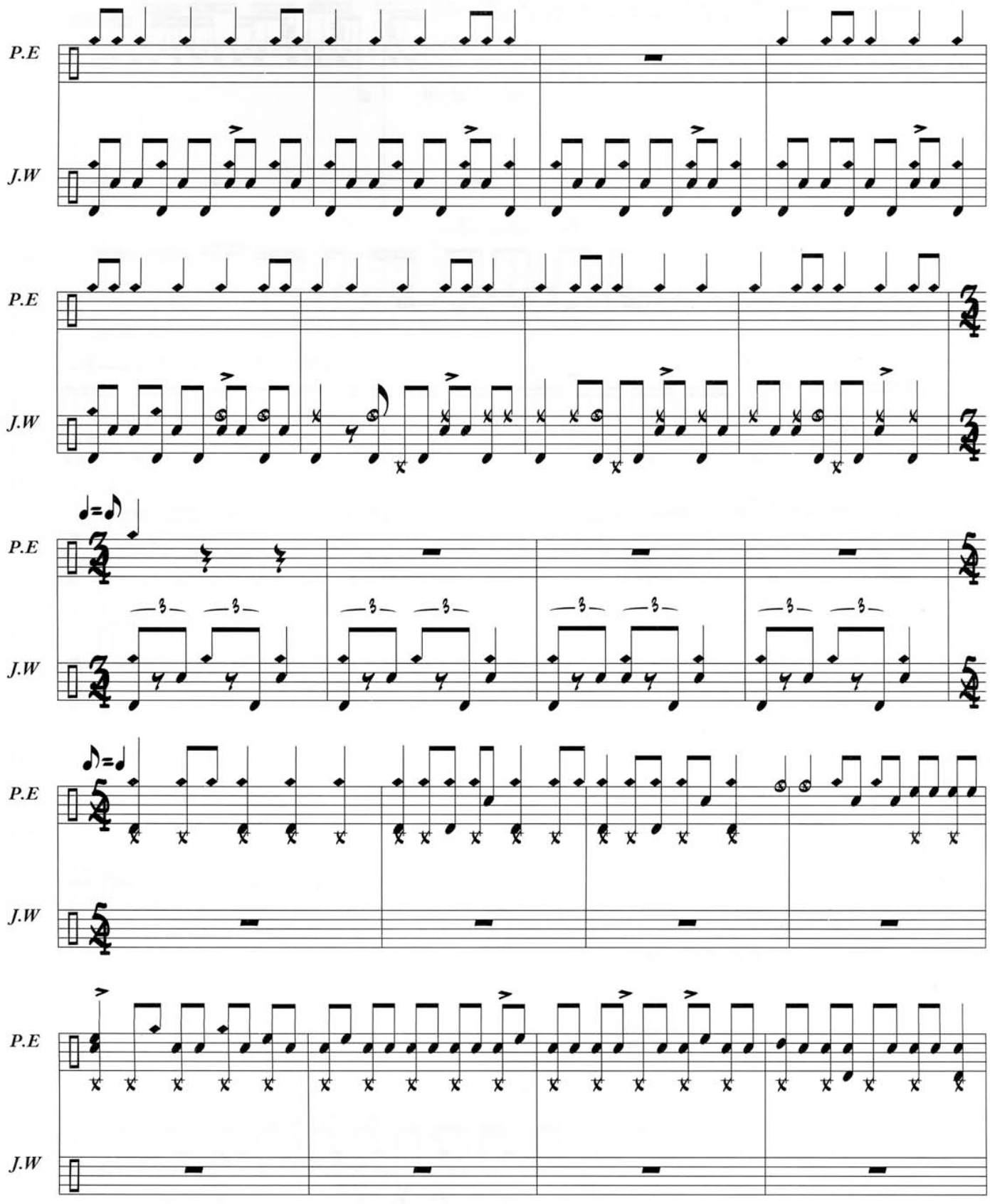
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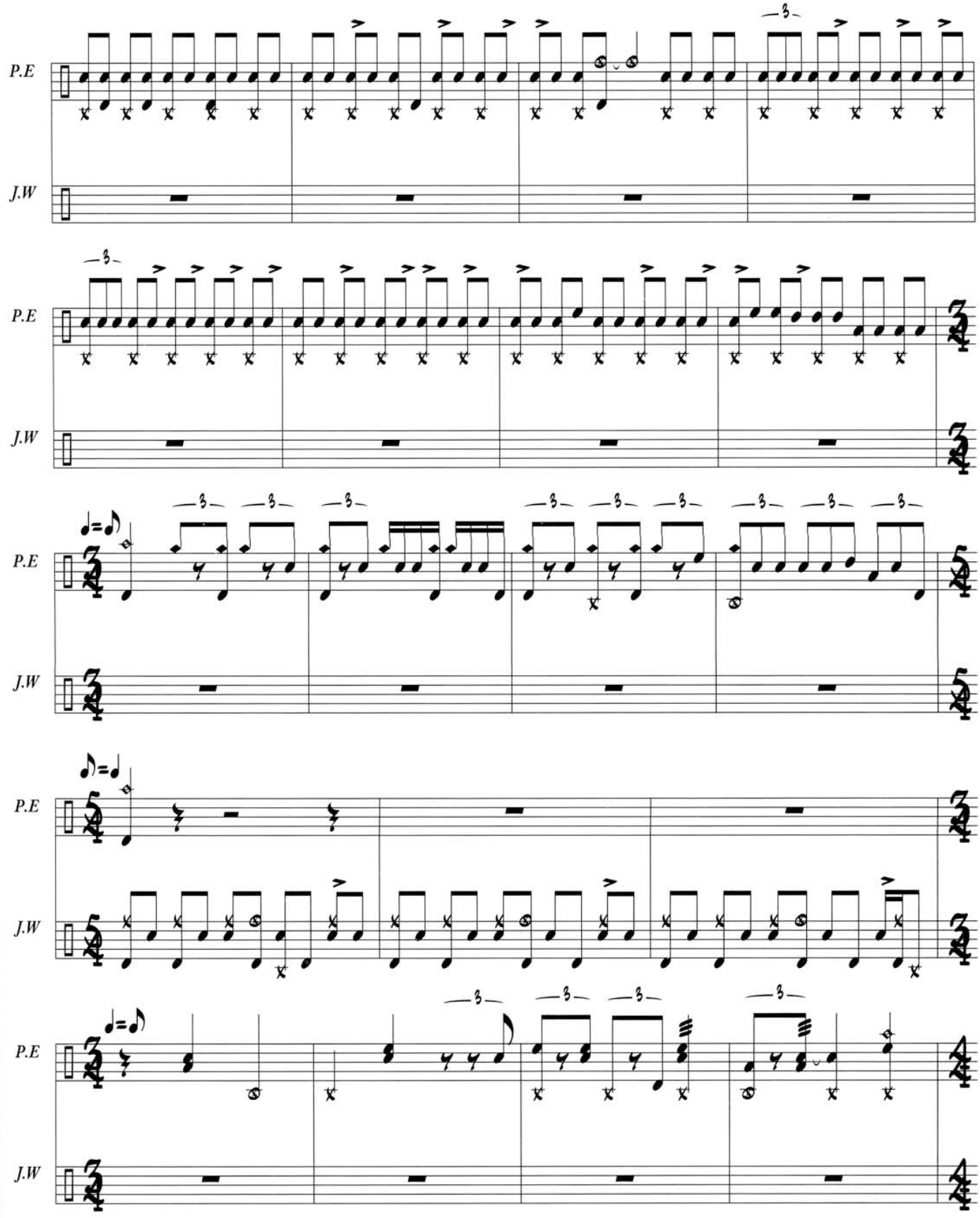
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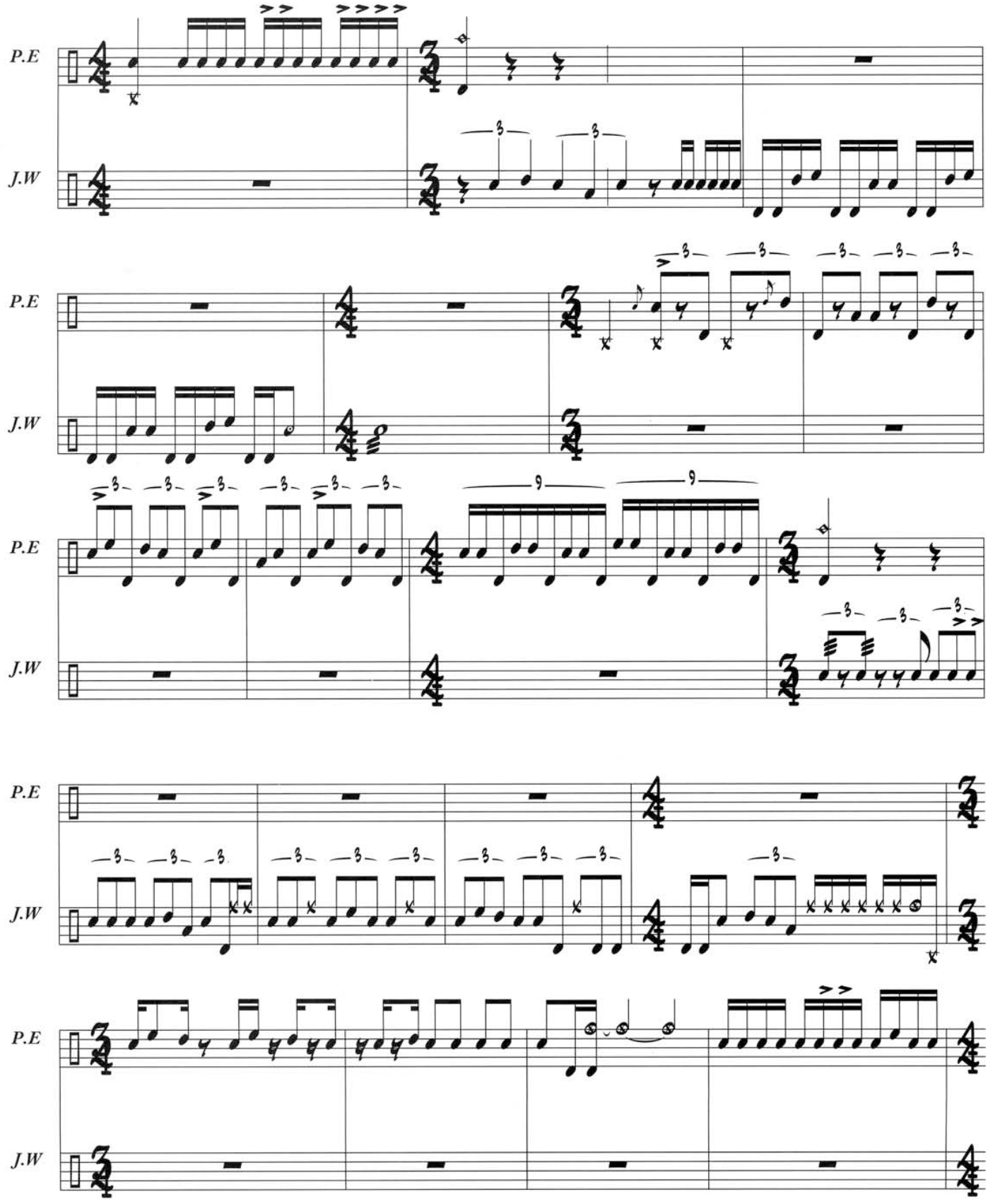
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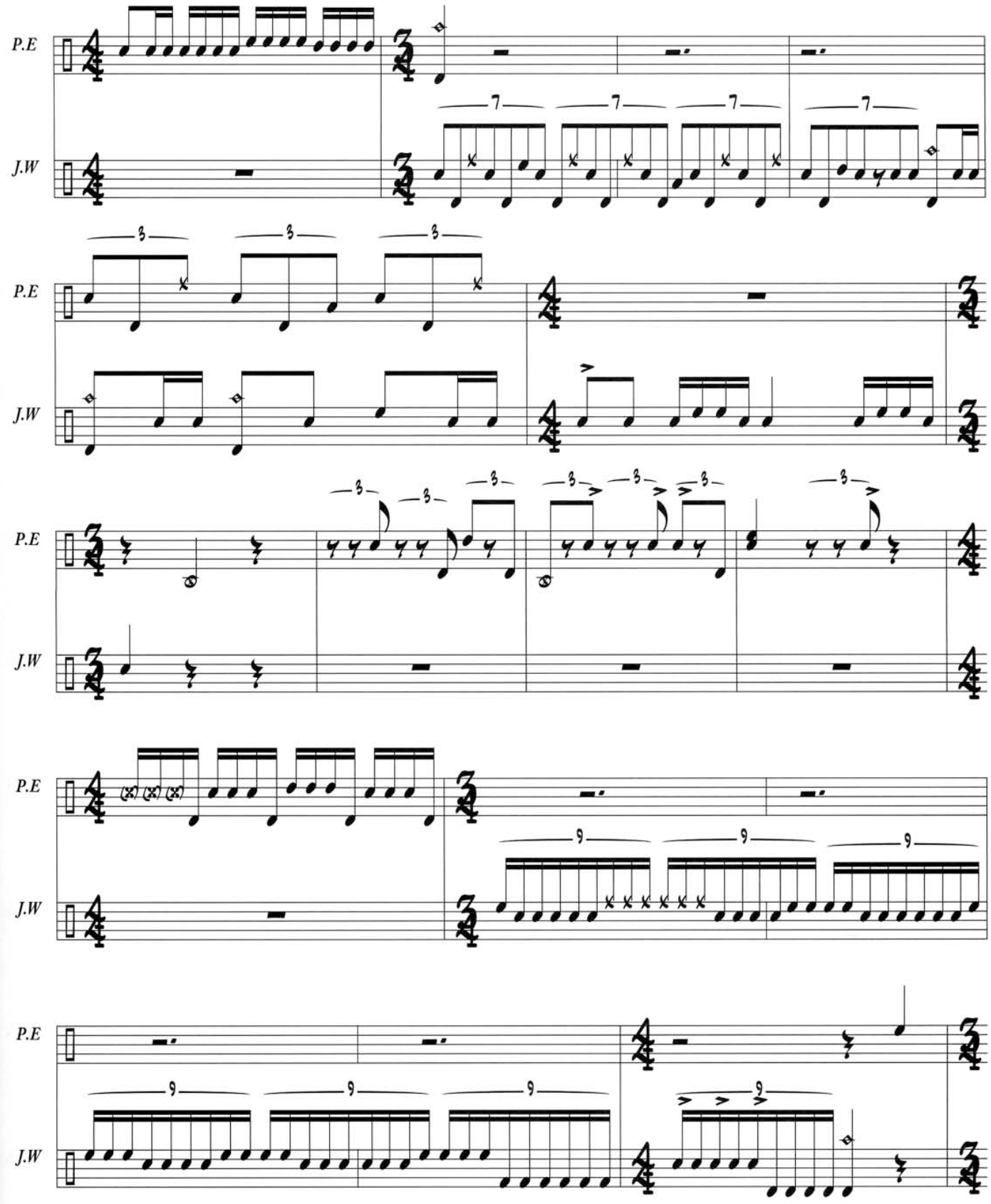
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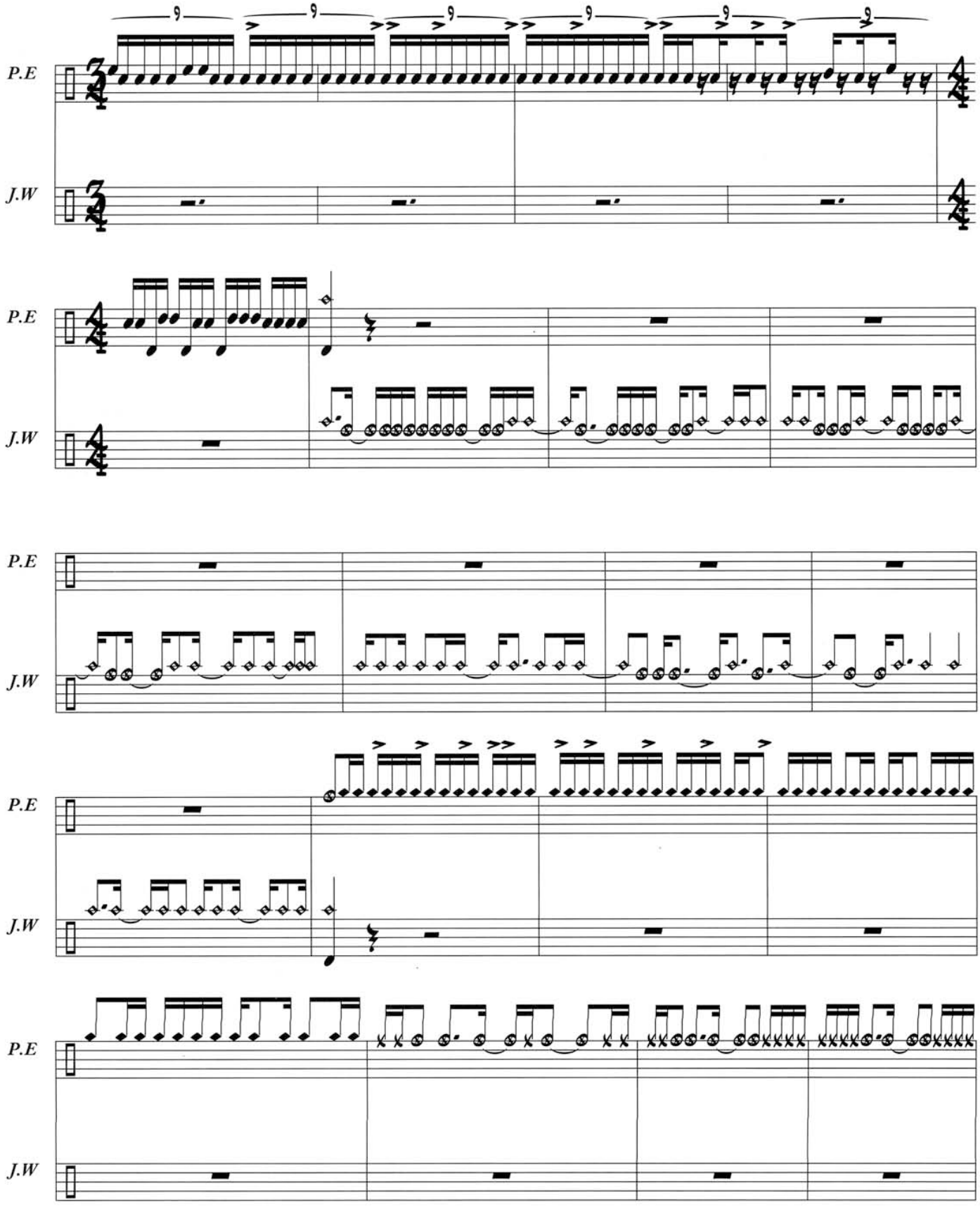
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