

VRUK TECHNIQUES



The Technique For The Masters

Created by Mr Vruk



Mr Vruk

ROTATIONTECHNIQUE™

Vruk Technology

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About The Author



The heel and toe technique is a complex foot motion, and the present design of drum pedal footboards is simply not the answer to it. Vruk patented ground breaking technology advances in existing footboard designs. The technology attaches to the footboard of any drum pedal. Vruk attached to the footboard is the true answer to complex foot motion of any bass drum pedal technique.

The technology was featured in Modern Drummer January 1990 by Bob Saydlowski, Jr. and it was described as "totally new". Vruk technology allows the heel motion to participate in active striking and releasing of the beater. The technology opened an opportunity for the creation of new bass drum pedal techniques and improved the performance of existing ones.

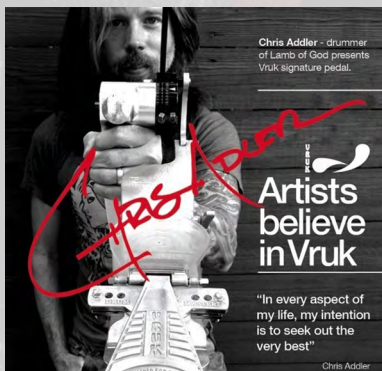
The "heel and toe" technique, performed on ordinary drum pedal footboard, is not just one technique but offers two variants depending on how the heel is employed. One variant incorporates "active" heel strokes but offers no heel rest on the stroke. Another variant offers the heel rest during the motion but does not incorporate the heel to striking.

The disappointing factor is these forced variants to heel and toe technique are primarily caused by deficiency in footboard technology and not by actual heel and toe technique or its motion. The foot motion in both variations of technique is almost identical, but the deficiency in footboard design forces drummers to alter the foot position to work around this deficiency.

Vruk designer understood the nature of the problem. Forced alteration of the foot position and variations to technique to accommodate to footboard deficiency is unacceptable, makes the performance of technique difficult, reduces the power and slows the motion down.

Vruk introduced technology that enabled active heel strokes and the "heel rest" on the stroke and removed the footboard deficiency, restricting the heel and toe technique. The Vruk technology created unique "Rotation Technique" and rolled two heel and toe technique variants into a single fully playable motion. In 2003 Modern Drummer voted Vruk as the "Technology of The Year".

The heel rest feature was commercially introduced to a wider audience of drummers in 2013 by Chris Adler.



The VRUK Drum Master Heel Plate acts as an attachment to your current pedal setup providing heel support, rebound acceleration and control, the key factor of any drum technique. I put together a video that shows what the VRUK Drum Master Heel Plate is and how it works. Check it out here.

In every aspect of my life, my intention is to seek out the very best. When it comes to drumming, I insist on it. I won't use free because it's free. I'll overpay for the tools that allow me to exceed my own expectations.

When writing the 'Wrath' album, I wore ankle weights to increase my kick-drum endurance and speed.

One day after a long rehearsal, I took them off and one rested under my heel. I immediately noticed that securing and resting my ankle and heel while still playing heel-up allowed much more control over each stroke. I took the ankle weights on my U.S. and European clinic appearances and shared what I had found. I used the ankle weights under my heels every night on the following two-year world tour. Fast forward to the spring of 2012 and I began R&D on creating a device that could attach to my pedal and provide consistent support and control. Mr. Vruk had beaten me to it and we were immediately in touch.

The VRUK design allows for secure attachment to any pedal and grip and heel support system far greater than my homemade designs. I recently used them at the U.S. festivals that the band just played and not only did they perform well, I performed better. With my heel and ankle able to rest between strokes, my endurance and speed have noticeably improved. This product exceeds my expectations and helps me do what I love doing.

Next level? Yes.

Stay metal,

Chris

Video1

The Footboard Technology Limitations

The majority of bass drum pedal techniques are played through toe only, and the heel motion is not used to actively participate in striking or releasing the beater. The drum pedal footboards were originally designed for heel down technique only and are still stuck to the very same design.

The heel down is the original technique played by drummers. In this technique, the heel is permanently placed on the heel portion of the bass drum pedal. This excludes power offered by the leg weight. To gain more power to striking drummers themselves produce the heel up technique. This was the step forward in technique, but the technology of the footboard was already not an answer for it.

Heel up introduced the power but removed the balance and heel resting point offered by the heel down technique. The stroke with the leg weight behind adds lots of power to it but creates a challenge to shift to allow the rebound. The same weight used for power stroke must clear off the footboard fast to allow the rebound. Footboard technology stuck in heel down design provided no answer to this first change in technique and the foot position.

Drummers produce ways to manoeuvre around this design deficiency and outdated technology. However, the power of heel motion remains unused and most bass drum pedal techniques, besides heel and toe, use the toe only to generate the strokes. The heel does not actively participate in striking and massive heel power is wasted by just hanging in the air, only motioning the toe strokes. Even worse, the heel sits permanently stuck on the floor or the fixed heel portion of bass drum pedals.

The Heel and Toe Technique

The Heel and Toe technique introduced the foot motion where the heel does not just "hang in the air" but is incorporated to actually striking or releasing the beater. This is an advanced foot motion, incorporating combined toe and heel action. However, the drum pedal footboards offer no technology to accommodate this motion. There are three types of footboard designs.



Flat Footboard- Fixed Heel

The original footboard design dates from 1894. It was designed for heel down technique only and incorporates the flat metal bar hinged to fixed heel part one end, attached to pedal drive at the other end. In truth, this is just a flat metal bar with no technology offered to an advanced foot motion.



Ludwig Speed King

The technology introduces the footboard with the hanging heel part designed to lift the footboard through the heel leaning on it. It was designed in 1909 by Ludwig. Known as "Speed King Technology" it offers the option of the heel lift for heel down technique. However, no technology offered for heel up technique and the heel portion at the back excludes the second heel and toe variant "rocking motion technique" (originated from 1981) entirely.



Longboards

Designed originally by Axis in 1997 to accommodate original variant of heel and toe technique invented in 1974. The idea was to extend the footboard to allow the heel stroke to the low end. Axis is the first company to introduce fully machined drum pedal

In truth, longboards technology is just "longer footboard" and offers nothing new or true answer to heel and toe technique. Axis offered great design and changes to pedal drive.

The Heel And The Toe Technique Variations

The heel and the toe is not just one single technique but relates to two variants, although the foot motion remains almost identical. The actual difference is offered by the role the heel takes in each technique and the position of the foot on the footboard.



Rocking Motion Technique

This variant is named “Rocking Motion” technique, which originates from 1981. Simplified, the rocking motion is a combination of heel up and heel down techniques and rolls them to one motion. The technique includes heel up power stroke and the heel down release to allow the rebound.

To achieve this drummer performs the initial toe stroke in heel up fashion but instead of keeping the heel up drummer slams (rocks) the heel on the floor to gain the resting point.

The second stroke is played as heel down, the toe taps on the footboard, and the heel rocks up to initial heel up position.

In this technique, the heel does not strike. Therefore the description of rocking motion as “ the heel and toe” technique is somewhat misleading. However, it could be justified from the heel being finally used in some capacity.

The limitation of the footboard affecting the performance of this technique is obvious. The heel power is wasted, no technology to incorporate the heel to striking—no connection between the heel and footboard. The actual motion of “slamming” the foot to floor, or to fixed part of the footboard, is uncomfortable and feels rigid. There is no footboard technology to accommodate the motion of this technique.

Sliding Heel (So Called Drop Heel) Technique

The second variation introduces the active heel stroke. It was invented in 1974. The foot position in this technique is different.

To perform this technique on existing footboards, the toe is pushed all the way up the footboard, thus excluding the drum pedals with a shorter footboard.

In this variant, the heel strikes first at the very bottom of the footboard. The pressure of the foot at the lower part of the footboard is not as high, so the beater instantly rebounds to a certain extent. The toe simply catches the rebound and plays the second stroke. The fast double strokes are produced. Great!



However, an existing footboard technology has no answer. Speed King technology introduces no benefits. Drummers with bigger size foot cannot perform this technique on standard drum footboards lengths. Drummers with smaller size foot also struggle as the toe is pushed all the way up to pedal drive.

The problem is not only in footboard size. The heel stroke performed on any footboard size would still obstruct the beater rebound as both strokes are performed on the same flat footboard metal bar. Axis is the first company to produce Longboards in 1997 specifically to provide the tool for this "new technique", as it was widely introduced to drummers, although the technique itself was invented in 1974 and introduced by Vruk technology in 1987.

This technique was advertised in 1997 as "holy grail" to speed. However, soon drummers realised the limitations. The technique could produce only shuffle or fast doubles and attempt to split singles to two kicks only delivered mess.

The main problem is that both, the heel stroke and toe stroke are played on the same metal bar. The heel stroke is choking the rebound and reduces the power of toe stroke. The result is fairly week doubles gained between heel toe direction but slows down in toe heel direction.

The Rocking Motion Technique Description

The rocking motion technique incorporates the combined action of both the heel, and the toe. However, the heel does not actively participate in striking and acts only as "the heel rest" during the beater rebound. This motion, when mastered, produces accurate and fast single strokes. Let's observe this action more closely.



1

The Initial Position

The pre-stroke position is the same as with heel up technique. The beater is out of the drum, and the toe rests on the footboard. The toe position on the footboard is an individual preference, and it works differently for each drummer. Both heel and toe fall simultaneously, and the toe produces the stroke. The heel does not remain in the air on the stroke but simply falls on the floor.

Vid2



2

The Stroke

The toe strikes the footboard, and the heel literally "slams" to the floor or the heel part of the footboard and gains the rest.

It is obvious that Ludwig Speed King type of footboard is not working here as the stroke to their heel part would lift the footboard up instead of providing the rest for the heel.

Longboard pedals offer no advantage here and are even obstacles.

Vid3



3

The Rocking Motion beater release

Using the heel as the resting point, the toe rises to allow the beater to rebound. The heel sitting on the floor reduces muscle tension.

The rocking motion provides to the drummer the balance and resting point and reduces the muscle tension.

The beater is released with more efficiency gaining the faster rebound. Vid4



4

The Second Stroke

The toe strikes the footboard just as with the heel down technique. However, in rocking motion, the heel does not remain on the floor.

Once the beater strikes the drum, the heel rotates upwards towards the initial position.

The motion resembles the teeter-totter effect, so it was named rocking motion by the original inventor.

Vid5



The Verdict

The rocking motion technique is primarily designed to reduce muscle tension during the beater rebound. It is much easier to rebound while having secured heel rest. The technique does not incorporate active heel stroke. The footboards have no technology to assist this motion.

The Sliding Heel Technique (So Called “Drop Heel”)

Sliding Heel (later named as Drop Heel) is the second variant of the heel and toe technique, invented in 1974. Sliding Heel incorporates the combined heel and toe motion in a similar fashion as rocking motion. However, the heel actively performs the initial stroke, and the position of the foot differs. This technique is uncomfortable due to toe position Vid6



1 The Initial Position

The toe is pushed up towards the top of the footboard, and the heel is hanging just above the lower footboard part.

The toe could position down the footboard, but this would force the heel to slide forward to strike and backward to release the beater. Either way, this technique produces fast doubles or shuffles only. Not suitable for single strokes. Vid7



2 The Heel Stroke

The heel strikes the lower footboard part, and the toe instantly rises to the striking position. There are two variations to actual beater rebound. In one variation, the heel remains on the footboard. However, this blocks the wider beater rebound and the beater rebounds just enough to allow the toe stroke. This produces fast doubles with limited power. Vid8

This heel and toe variation is suitable for fast double strokes or shuffle only. It produces "sloppy" single strokes and would not split single strokes successfully to two kicks. The main reason is the lack of the heel support and the heel blocking the beater rebound.



3 The Beater Rebound

Another variation is to lift the heel slightly following the heel stroke, unblock the beater to rebound, then rotate the foot for the toe stroke. This action produces doubles with more power but slows down the motion. Alternatively, the heel slides in for the heel stroke and out for the toe stroke. This action could produce single strokes although too many movements make it look "sloppy" and single strokes are not that fast. Vid9

4 The Toe Stroke

The toe stroke is gained through toe rotation or simply by bouncing the footboard off the toe. Vid10

The Verdict

The motion of this technique is great, but the problem is the footboard technology. Contrary to rocking motion, this technique does not provide the rest for the heel and loses the rest point during the toe rotation. The foot position is awkward and excludes shorter footboards altogether. Great for fast doubles.

The Deficiency of Existing Footboard Technology

Rocking Motion and Sliding Heel are both great variants to the heel and toe method, but their performance on existing floorboards technology is difficult. One technique excludes the other.

Rocking Motion excludes the heel from striking but allows the heel rest so the supported toe rotates easily. The obvious deficiency of the rocking motion technique is the landing place for the heel. Slamming foot on the floor, or to the metal heel portion of drum pedal is uncomfortable and feels rigid. That is not exactly technology for such foot motion.

Sliding heel incorporates the active heel stroke, but there is no technology to allow the heel rest following the stroke. The heel "chokes" the beater rebound and must lift to allow wider beater to rebound. The heel lift to allow the rebound is an unnecessary additional movement that slows down the motion, also removes the support for toe rotation. The heel slides in and out but this "shuffle" looks and feels a bit "sloppy" and loses the speed.

The forced option used by drummers is to tighten the spring, so the footboard overcomes the heel stroke weight and forces the rebound. Even then, the rebound is still "choked," and tighter spring tension makes actual heel stroke weaker. This would produce a fast double but lacking the power. The single strokes with this technique are inaccurate or fast, and it is impossible to split them into two kicks. Other techniques, like the ankle technique, offer a better result.

The other disadvantage of the sliding heel technique is the toe pushed to the top of the footboard. Drummers with a larger foot are excluded from this technique altogether in shorter pedal footboards like DW, Tama Iron Cobra, Pearl, and others. Longboards provide a limited solution but are still not an answer to heel rest, and no technology for rocking motion technique.

It is obvious that existing footboards are missing the vital technology to address the advanced foot motion of the heel and toe method, forcing the unnecessary variations to it.

The Answer is Vruk Technology and Rotation Technique.

Vid11

Vruk The Major Breakthrough In Footboard Design



Vruk introduces the secondary footboard (heelboard) which attaches to the footboard of any drum pedal, introducing the unique "weakened" lever technology. This major step forward in footboard technology solves the problems associated with heel and toe method and removes the need for unnecessary variants.

Vruk recaptures the wasted energy of the heel motion and enables independent

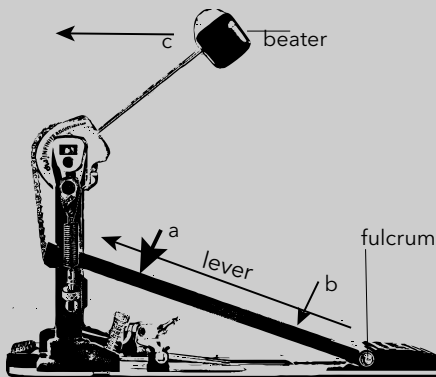
heel and toe strokes using the existing footboards and single beater only. Introducing the footboard link and a specifically designed heel plate with a soft rubber spring allows the heel to strike and the rest simultaneously. The heel lands on a soft and bouncy platform instead of being "slammed" to the floor. This solves rocking motion uncomfortable "slamming" the heel to the floor.

Vruk secondary footboard removes the weight of the heel stroke from the footboard, following the heel stroke, solving the problem of "choked" beater rebound found in sliding heel technique variant. The heel strikes through Vruk, leaving no weight on the footboard, allowing instant beater to rebound. This unique method allows the stroke and the rest combined.

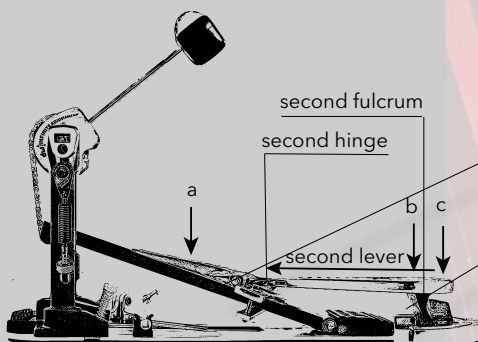
It is quite obvious that acting on footboard through Vruk removes the weight from it. This allows free beater rebound and the motion is driven by spring tension and the rebound. George Kollias describes his footboard action : " Once I set to high speed I almost do not touch footboards". George pushes through toe only but regardless to technique or the tool used, the less weight on footboard produces the strokes of more speed and power.

Vid12

The Science Behind The Technology



The footboard is a lever with the fulcrum pivoted at one end while connected to the pedal drive at another end. The stroke (the heel or the toe) applied to any point above the fulcrum (e.g., in direction of arrow a or arrow b) would move the beater in the direction of arrow c. However, such a direct stroke would leave the weight on the footboard and would need to lift to allow the beater to rebound.



Vruk Technology introduces the patented secondary lever on top of the footboard lever. Vruk is pivotally connected one end to footboard, above footboard fulcrum, and the other end rests on a soft rubber spring, creating the second fulcrum. In Vruk technology, the heel stroke in the direction of arrow b would move the beater in the direction of arrow c. However, the stroke would leave no weight on the footboard and would allow instant beater to rebound.

Vruk “Rotation Technique” Factors

Vruk Rotation Technique is primarily focused on the performance of single strokes and splitting them into two kicks. Double strokes are simply no challenge and are not addressed in this booklet. Single Strokes are a major challenge to heel and toe technique variants. Many drummers who use this technique realised that sliding heel produces only fast “doubles” and rocking motion lacks the control. Any attempt of splitting single strokes into two kicks using both variants produce fairly limited or no result. Drummers are getting better results from ankle technique.

Single kick drummers, like JoJo Mayer, achieves fast doubles out of sliding heel technique, but single strokes, even at Jojo’s standard, are not that impressive. Also, Jojo Mayer is a single kick drummer. Splitting single strokes into two kicks is a different challenge, and sliding heel gives no answer to that.

Single Strokes

Why do single strokes create such a challenge compared to doubles in heel and toe technique? The answer is simple. Doubles are strokes in distorted timing, where the speed is generated only through shortening of the rebound time between the heel and toe but slows down between toe and heel part of the motion.

To create single strokes, the rebound time between the strokes must be equal. In the motion of heel and toe technique, the timing between the heel and toe stroke and toe heel stroke must be of equal value.

The drummer plays “the time” and the time is the rebound. Mastering the rebound is mastering the timing. Shortening the rebound compresses, the time and produces faster tempo. Stretching the rebound time produces slower tempo. The rebound is “The Technique”, stroke is just an undefined moment in time.

Therefore, to play single strokes, the rebound time (after and before the stroke) must be of equal timing value. This creates the rule to all drum pedal techniques :

“The speed, power, and accuracy of any bass drum pedal technique primarily depend on the efficiency the foot clears off footboard, to allow the beater rebound. The bass drum pedals have to offer technology for the rebound, not just for striking. Vruk introduced the technology, but motion must be mastered by each drummer. No shortcuts exist.

The Rules of the Stroke

The stroke (marked X) is just single undefined moment in time.

Two timing durations must be measured to define the stroke:

1. Time before the stroke TBS marked as arrow 1
2. Time after the stroke TAS marked as arrow 2

The time starts from stroke X and is defined only by the performance of the second stroke. The TAS and TBS between the first and second stroke define the timing rule affecting all subsequent strokes in any sequence. The change of TAS and TBS throughout the sequence creates the speed alterations and produces doubles, triples, flams etc. Constant TAS and TBS produces the single strokes.

Therefore, to perform the particular group of two or more single strokes, the time duration of TAS and TBS has to be of equal timing value between each stroke, and such timing value is defined between the first and the second stroke, affecting all additional strokes in the group. The velocity of each stroke is irrelevant to timing and would create an accent, but if TAS and TBS remain constant, the single stroke structure is secured. TAS is rebound time and TBS is pre-striking time.

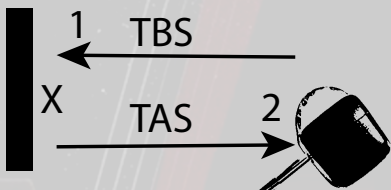
The Heel And Toe Rule

In the heel and toe single strokes environment, the heel and toe alternate the striking. The TAS and TBS must be of equal value between both, the heel - to as well as between toe - heel part of the motion, sounding as ONE--EN--TWO--EN--∞.

Contrary, shortened TAS and TBS between the heel - toe stroke direction, but lengthened the TAS and TBS between toe - heel stroke direction would create notes sounding as ONE'EN--TWO'EN'∞, producing the doubles or shuffle.

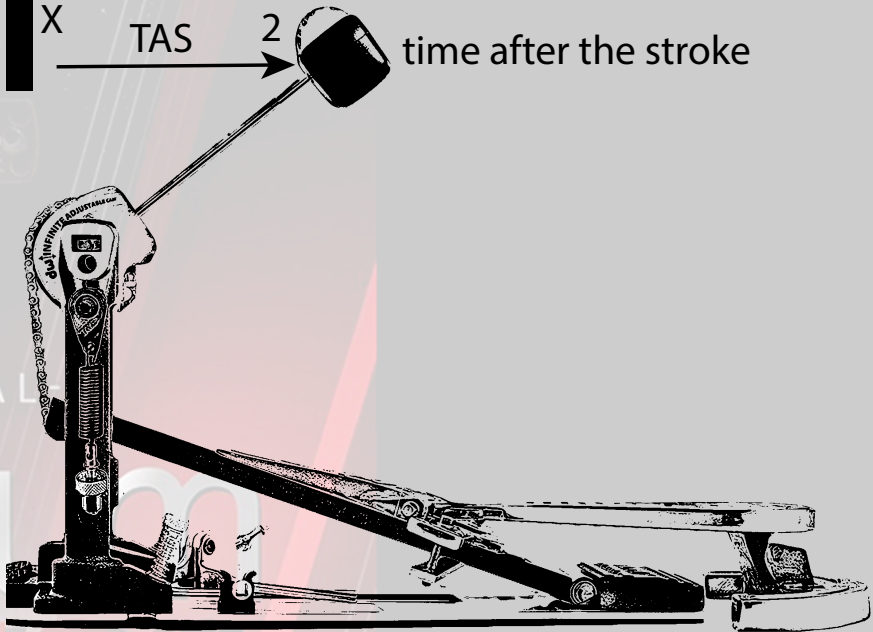
In two kicks heel and toe environments the timing becomes more complicated as the second kick introduces complicated rules. Vruk Rotation Technique is the unique playing method that introduces the heel - toe rules and specific rudiments, allowing the performance of single strokes in two kicks set up.

THE RULES OF THE STROKE



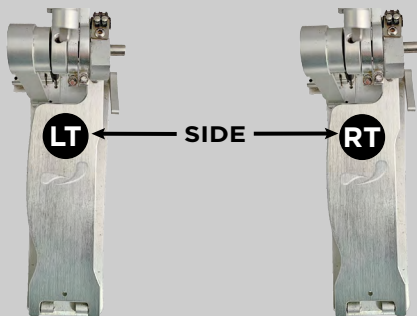
time before the stroke

time after the stroke



ROTATION TECHNIQUE

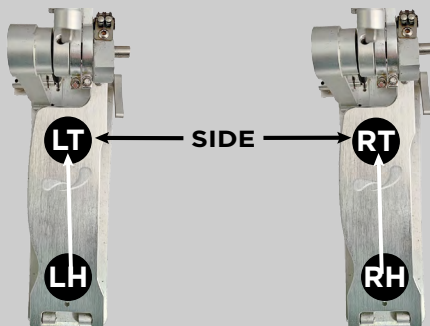
The Striking Direction of Existing Techniques



Standard Toe Techniques Directions

The stroke direction in the heel up and heel down bass drum techniques is RT-LT and LT-RT combinations.

This is normally written as LR and RL. The combinations are used e.g., paradiddle would be RLRLRL. Two side directions are used by incorporating the toe only. The same applies to all other toe only techniques like swivel, jumping toe, others. Vid13



The Heel And Toe Directions

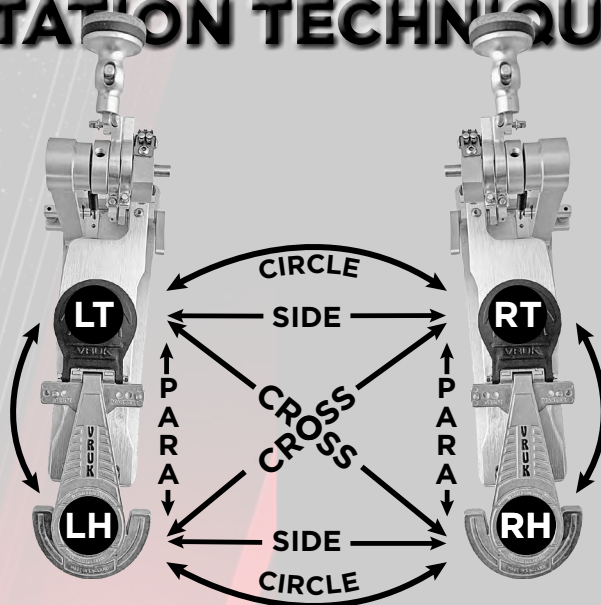
Rocking Motion is also toe striking only, so directions remain as RL and LR. The heel does not actively strike, so it is not counted as stroke direction.

Sliding Heel incorporates active heel stroke, but the playing direction used by drummers incorporating the heel is only RH-RT-LH-LT.

Toe uses the same RL-LR side direction.

Vid14

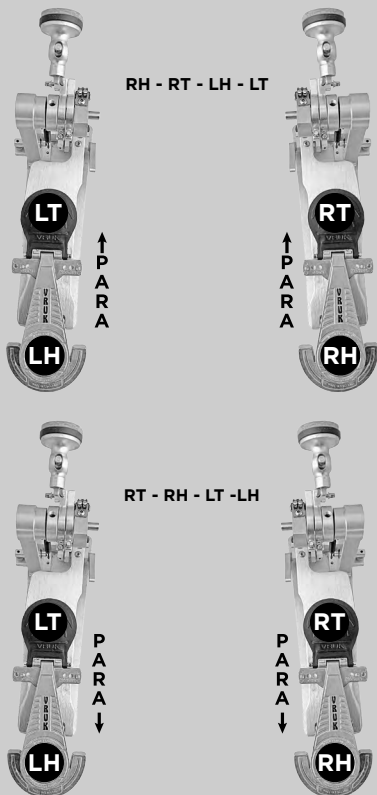
ROTATION TECHNIQUE™



Rotation Technique introduces the most complex drum pedal technique method, rightfully called 21C playing technique. The unique rebound and beater hold technique, enabled by Vruk technology, allows the performance of single strokes in multiple directions. The drummer performs the full rotation strokes initially to build the relevant heel and toe motion. Once full rotation is mastered, the drummer incorporates the rebound and spring tension, and the motion starts the natural flow. The strokes incorporate natural leg fall to both, the heel and toe. The full heel fall is possible due to Vruk bouncy platform acting as a shock absorber. The technique offers other variations depending on the use of the leg fall, the spring tension and rebound. This is an exciting technique challenge to any drummer worth mastering.

VRUK ROTATION TECHNIQUE™ RUDIMENTS

Vruk Rotation Technique introduces unique rudiments specifically designed for mastering the performance of each playing direction



Parallel (Para) Rudiments

RH-RT/ LH-LT is the direction used by sliding heel variant, performed on the ordinary pedal footboard. The TAS and TBS are shortened between RH-RT and LH-LT but slows down between RT-RH and LT-LH.

Para Rudiments follow that same direction in the Rotation Technique, but the TBS and TAS remains the same throughout the entire stroke sequence. The timing direction RT-LH and LT-RH also remains constant. This rudiment starts from RH downstroke. Vid15

Reversed Para

Reversed Para starts from the toe upstroke RT-RH direction and is played by toe upward rotation lifting the heel up and would carry the toe up to allow the RT rebound.

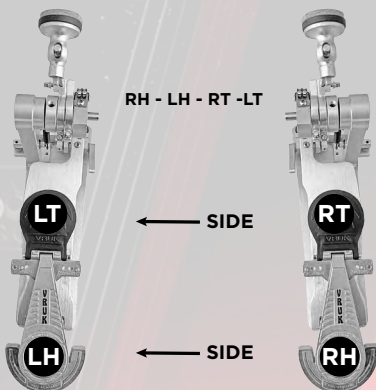
The RH is played through toe and heel falling to footboard and Vruk simultaneously. The heel rotates backward on Vruk to allow the RH to rebound.

The LT is rising at the same time as the RH fall. Follow the motion sequence.

Vid16

Side Rudiments

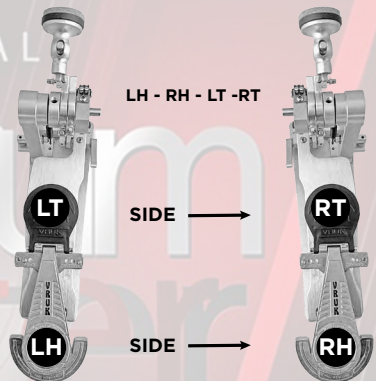
Mastering side rudiments is crucially important to split singles to two kicks as they are natural two kicks single strokes performance direction.



Left Side Rudiments

This rudiment starts from heel fall to RH, followed by heel to LH. The time duration must remain constant between RH-LH-RT-LT, back to RH, and so on. The actual difficulty of side rudiments is the beater control. RH stroke must hold the beater when LH stroke is played and LH must hold the beater when RT is played, and so on. All rudiments must be played at this stage with full rotation without the use of rebound. Once the rotation is mastered, the power of rebound and spring tension would incorporate into motion.

Vid17



Right Side Rudiments

Right side rudiment would rarely become the part of 16th notes single kick split as it runs in the opposite direction.

However, mastering LH-RH and LT-RT direction is important for gaining an equal feel between the left and right drum pedal. This rudiment would strengthen the balance.

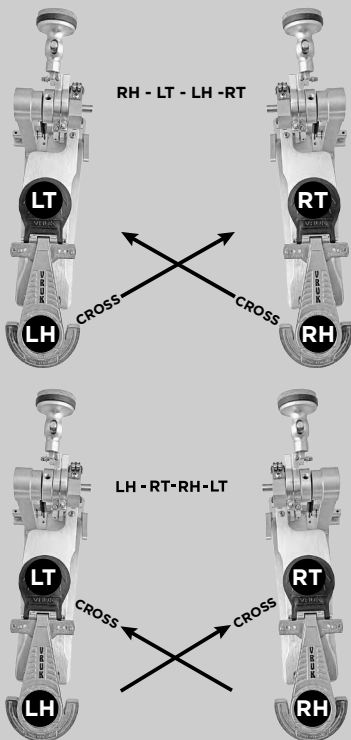
Right side rudiments start with LH heel fall to Vruk. This direction is unnatural and is challenging, specifically the LT-RT direction.

Vid18

CROSS RUDIMENTS

Cross Rudiments

Cross Rudiments are rotation technique unique playing direction. Cross strokes are crucial to establish the timing required for the performance of single strokes split into two kicks. This direction is overlooked in heel and toe performed on ordinary footboards.



Left Cross

Left cross is designed to strengthen LH-RT direction, important to single strokes two kicks split. When playing this rudiment accents on LH or RH, or both could be of great advantage to gain strength and control over the strokes.

The overall performance of single strokes would depend on the clarity of cross rudiments. Once mastered as singles, the cross direction should be mastered as flams. Vid19

Right Cross

Right Cross strengthens LT-RH direction. This direction is the most difficult to master as the control over the LT beater rebound, while crossing to RH, is a formidable challenge.

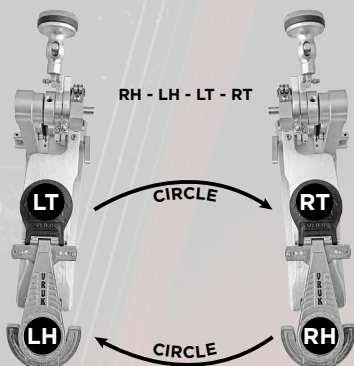
Accenting LT throughout the motion sequence would be of advantage.

This rudiment direction feels unnatural as it starts from LT.

Vid20

Circle Rudiments

Circle rudiments are “mastering the beater hold”. Holding the beater following the stroke is crucially important to timing and control over the motion.

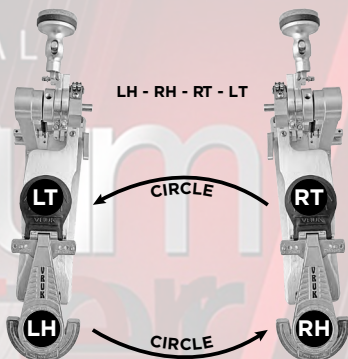


Circle Rudiments

Circle Rudiments master the beater hold and rebound at each striking point. The rudiment demands a longer beater hold and the direction in this example starts with RH, which needs to hold the beater until RT stroke is played.

The circle rudiments are played from any striking point following the clockwise direction.

Vid21



Reversed Circle Rudiments

Reversed circle rudiments would even the striking from both sides. One advantage of circle rudiments is strengthening the RH-RT and LT-LH direction.

Played in circle direction, they form single or double strokes in opposite directions.

Inverted circle rudiments are played by starting from each striking point in anti-clockwise direction.

Vid22

Vruk Single Strokes - Downstroke

The rotation technique played on two kick drums involve different stroke directions. The foot position would change throughout the sequence of the striking. The leading stroke could start from upstroke or downstroke. It is, therefore, important to develop an ability to start the stroke from each position.



The Initial Position - Downstroke

The downstroke foot position is the same as with heel up technique.

The first movement before the actual stroke is slight upward heel motion. This would enrich the stroke with extra power through natural leg fall. The stroke could be played without upward foot motion, but this movement would benefit the flow and stroke power.

Vid23



The Downstroke - The Fall

The toe falls on the footboard, and the heel falls on Vruk. Both strike simultaneously but, as soon as the beater strikes the drum, whole weight of the falling leg is transferred from the toe to heel. Vruk spring forward collapse pushes the footboard through the Vruk plate allowing the transfer of the heel power to stroke. Vruk bouncy plate feels comfortable, and the spring acts as a shock absorber.

Vid24

The Downstroke could be played by direct fall to Vruk plate. Vruk sweeping motion is the option to get more power out of the Vruk spring collapse. The heel curves inwards left, pushing the footboard through Vruk. Sweeping motion resembles "swivel" technique heel movement but produces different action. The swivel does not incorporate active heel stroke, only heel momentum.



The Beater Release

Once the beater strikes the drum, the heel rests on the Vruk plate. No need to lift the heel up. There is no weight on the footboard, so the beater pops out instantly and gains full backward rotation. The connection between the heel and footboard is kept throughout the motion. Slight heel tilt backward on Vruk plate would control the rebound ready for the next stroke, and the foot gets to upstroke position. Vid25



The Toe Stroke - Upstroke

The toe upstroke is played just as with heel down technique or rocking motion. The toe strikes the footboard first. Once the beater strikes the drum it creates the rotation point. The heel rotates upwards using the toe as rotation point. The upward rotation pulls the whole leg up towards the initial position. This motion releases the beater.

The foot is in an upward foot position, ready to fall back again. The motion continues to flow. Vid26

Vruk Single Strokes - Upstroke

Vruk techniques support open stroke (beater out of the drum). It is more difficult to develop upstroke direction. Drummers who understand the principality of ordinary ankle technique would understand the importance of striking in an upward direction.



The Initial Position - The Upstroke

The upstroke foot position is the same as with heel down technique.

The first movement before the actual stroke is upward toe motion. The toe gains momentum and more power if this move is incorporated into motion.

Simplified the toe lifts and then falls on the footboard. Twisting whole foot backward and falling with the toe on footboard would work great. Vid27



The Upstroke Motion

The upstroke is played just as with heel down technique or rocking motion. The toe strikes the footboard first. Once the beater strikes the drum, it creates the rotation point.

With heel down technique, the heel would remain motionless. However, in the rotation technique, the heel is used to create momentum, which releases the beater on upward heel rotation.

Vid28

Vruk upstroke beater release is played in a direct upward movement. It could be played by twisting the heel towards the right while striking with the toe. The ankle twist provides extra power to upstroke and might achieve higher speed compared with a direct upward motion. This is part of the sweeping motion technique. Drummers using swivel technique would find Vruk beneficial.



The Upstroke Beater Release

The heel rotates upwards using the toe as rotation point. The upward rotation pulls whole leg up towards the initial downstroke position.

The foot is now ready to fall again, and perform the downstroke. The toe stroke and upward rotation is one motion and must be mastered to get the perfect feel of the beater rebound.

Vid29

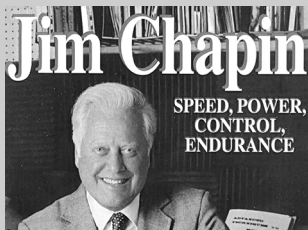


The Perfect Motion

The foot falls back again from the downstroke position, and the motion continues to flow.

Once all movements are perfected, the motion flows naturally. The drummer uses the power of rebound and spring tension. Using muscle power is reduced to a minimum. Once mastered, this motion flows driven entirely by spring tension and rebound. That creates power and consistency.

Vid30



Vruk first public demonstration was at Frankfurt Music Exhibition in 1989. Vruks were just produced and endorsed by legendary Cozy Powell. Mr Vruk was a special guest of the DW booth, performing alongside legendary Jim Chapin, demonstrating Moeller's hand technique. Jim carefully observed the motion of Vruk triple stroke, and he commented: "Vruk triple is Moeller on foot".

Mr Vruk's demonstrations caused an absolute stir, and DW stand was mobbed by drummers amazed by two kicks performance. Mr Vruk was blazing away. Jerry Uwings, Kerrang's journalist, witnessed this historical event in bass drum pedal technique history and featured the demonstrations in Kerrang 1989. Jerry said: "I've never seen drummer plays so fast, impossible speed. Legendary Gregg Bissonette was impressed by the performance and commented: "The fastest doubles I have ever seen".



The technique was completely new, and the speed of doubles was breath-taking and at least a decade ahead of its time.

Mr Vruk stated later: "There was no Drumometer in 1989. However, I was playing doubles on two kicks comfortably at 126 metronome tempos, which is 1008 strokes a minute. I claim to be the first drummer to cross "unofficially" 1000 strokes on two kicks, 10 years before WFD and Drumometer was invented. Tim Waterson made amazing 1403

doubles in 1999. Tim also played 650 strokes on a single kick using Vruk on Axis in 2003 NAMM. Tim stated: "Mr Vruk is the "Father of Heel and Toe technique".



Cozy Powell was closely involved in Vruk's early preproduction time. Cozy Powell endorsed Vruk and was working on the technique himself. Cozy had two first Vruk pedals ever produced.

GUITAR WARS

FROM PREVIOUS PAGE

range. Seemingly without a name, but easily identifiable by the handwriting-style logo, the cymbals use a new alloy that took Paiste eight years to suss out. Prices should be similar to, or just above, the existing 3000 Series.

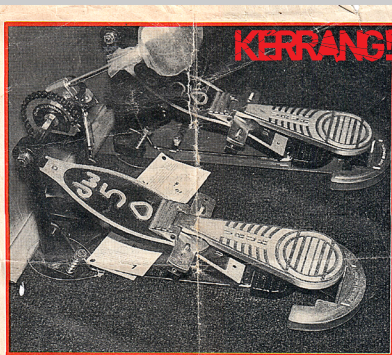
TALKING CYMBALS reminds us that Zildjian's bronze alloy Noble & Cooley snare drum isn't expected in the UK until mid-year and will probably cost mucho pennies. Current US list price is \$1195. Start saving now.

Sonor meanwhile have returned to nature with calfskin snare heads. Called Classic Calfskin, the heads are available in medium for batter, and light for the bottom head. Also debuted were Extended Play heads for reduced wear and consistency.

Double bass drum techniques are common enough, but you normally need, er, two bass drums or one of those two-pedals-in-one affairs. On the *Drum Workshop* stand, a certain Mr Vuk, of Vruk International (Tel: 01-698 2694), was showing off the 'Vruk', an inexpensive attachment (approx £40) that latches on to the heel of most existing bass pedals to allow doubling rolls using a heel-and-toe technique.

It feels unnatural at first but Mr Vuk had it blazing away like a good'un.

Cozy Powell, amongst others, is said to be thoroughly fired



THWACKA! THWACKA! Hey! The Vruk pedal gives twice the kaput from y' foot

up by the Vruk. And just think of the speed you could work up in the foot department using two of the things on an existing double bass drum set-up! By the way, the Vruk can also be used on hi-hat pedals

Something guitarists should seriously be checking out during the year is the **Floyd Rose** Sustainer, a battery powered device built into a humbucking pickup that provides infinite sustain by using an electromagnetic field to induce physical vibration of the strings.

At Frankfurt we found it carried (as the neck pickup) on Kramer's new Facer Sustainer axe, and very impressive it sounds. Doing away with the physical and mechanical uncertainty of the Sustainiac and the one-string-at-a-time limitations of the E-Bow, the Sustainer can be left switched in even when its normal pickup section isn't being used.

Some will say that you won't get the full richness of acoustic feedback, but Floyd Rose have tried to compensate for that by providing a three-way selector

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Jerry Uwins, *Kerrang* 1989



Vruk Review in Modern Drummer January 1990 describes the performance of double stroke rolls, a feat

that could never be accomplished in the normal manner. Vuk Vukovic, known as Mr Vruk, was demonstrating pioneering technique he invented in 1974. Axis created the first Longboard pedal to accommodate this technique, or version of it, in 1997. Vruk technology was decades ahead of its time.

“shortened transcript from the review”

For years, I've been wondering why someone hasn't developed a bass drum pedal you can play with your heel as well as your toes. (If you are like me, you've probably noticed that you can do certain things faster and more accurate with your heel). Recently, to my surprise, I came across a unique new invention from England called the Vruk that comes very close to that concept. A bent spring underneath this heel plate enables the player to depress the pedal with the heel action thus transferring force towards the beater and striking the drum. Normal playing with the front of the foot is not affected. This facilitates a heel-to-toe technique that makes playing doubles, triplets, or merely faster bass drum pedal patterns very easy. The Vruk was invented by Vuk Vukovic, a 31-year-old Yugoslavian drummer

currently living in England. At the age of 16, while watching an old movie with Fred Astaire doing his marvellous tap-dancing - Vuk came up with the main principle of the Vruk. The first finished Vruk came out of the die in 1988. Vruk sent me of demonstration video of himself using Vruk on a twin bass kit with Vruk attached to both pedals.. The result was accurate double-stroke rolls on the two bass drums - a feat that could never been accomplished in the normal manner. From watching the video, and working on the technique myself, I found that Vruk allows double bass drum effects to be played on one bass drum quite easily. The Vruk is not short cut to faster playing, but rather an aid to inducing faster patterns with less strain. Vuk Vukovic has invented a totally new product.

crease in low end and resonance from the bass drum. Drummers who like to "play into" their drumheads and so wouldn't want their beaters to flex could simply disengage the Acoustic Simulator; they would still have the option to use it if they happened to play an electronic kick drum. And for those who would have absolutely no use for such a feature, a lower-priced version of the *Black Max* is available without it.

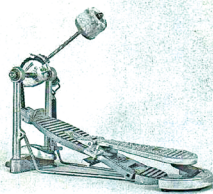
Another unique feature of the *Black Max* is its Backcheck. Originally, this was a non-adjustable lobe used to stop the motion of the driveshaft (and the swingback of the beater) upon the pedal's return. I found that this device stopped the return of the beater in such an abrupt way that it interfered with my footwork on the pedal. Like most drummers (I believe), I rely on the return action of the beater to put the footboard in the right place for my next downstroke. The timing of my footwork is based on this. When the first couple of *Black Max* versions didn't return in the manner I was familiar with, I couldn't get any quickness from them; they seemed slow and heavy in their action. Luke must have received this same response from several other drummers from whom he was gathering input, because he came up with a way to overcome the problem. The new version incorporates a spring (separate from the pedal's drive spring) that still controls the return of the beater, but does not stop it abruptly. With this adaptation, I found the pedal much more natural and comfortable to play. It may be that the earlier version was more mechanically efficient in theory, but sometimes a designer has to adapt theory to suit the idiosyncrasies of the consumer. The newer version of the *Black Max* has done just that, and it now feels wonderful to use. (For the sake of clarification, I should point out that our photo shows one of the earlier versions; all current models will incorporate the new return feature.)

I can't say that the *Black Max* is the perfect bass drum pedal; there are just too many drummers out there who demand different things from their pedals for any one product to be perfect. But I can say that the *Black Max* is the most versatile, adjustable, and user-friendly pedal I've come across. It's a bit big and awkward to carry, and it will exasperate you for a while until you master the subtleties of its adjustments. But once you've gotten everything tweaked just the way you like it, I think you'll have a friend for life. Owing to the last-minute design changes I mentioned, list pricing for the *Black Max* had not been established as we went to press. However, by the time you read this, the pedal should be available at your local retail drum shop. In the meantime, you can get more information directly from XL Specialty Percussion, P.O. Box 8304, Ft. Wayne, Indiana 46898.

—Rick Van Horn

MODERN DRUMMER

The Vruk



For years, I've been wondering why someone hasn't developed a bass drum pedal you can play with your heel as well as your toes. (If you're like me, you've probably noticed that you can do certain things faster and more accurately with your heel.) Recently, to my surprise, I came across a unique new invention from England called the *Vruk* that comes very close to that concept.

The *Vruk* is an add-on heel plate that attaches to any normal bass drum pedal about two-thirds of the way down the footplate, with no modification needed. A bent steel spring underneath this heel plate enables the player to depress the pedal with a heel action, thus transferring force towards the beater and striking the drum. Normal playing with the front of the foot is not affected. This facilitates a heel-to-toe technique that makes playing doubles, triplets, or merely faster bass drum patterns very easy. There is a trade-off, though, in that a slight adjustment in your playing technique might be necessary to employ the heel-to-toe method. If you already play in this manner, the *Vruk* will be easier to master.

The *Vruk* was invented by Vuk Vukovic, a 31-year-old Yugoslavian drummer currently living in England. At the age of 16, Vuk was playing Bulgarian and Macedonian folk music with a Yugoslavian band that incorporated many odd time signatures into their music. Normally, the rhythmic patterns are played on the snare drum, but he tried to split them between bass drum and snare. Some parts of the music were very fast, and it was not possible for him to play the pedal that quickly. One day—while watching an old movie with Fred Astaire doing his marvelous tap-dancing—Vuk came up with the main principle of the *Vruk*. Lack of funds put the idea to rest for a while, but later, after developing various prototypes, Vuk found a partner in engi-

neer James Reed. The first finished *Vruk* came out of the die in late 1988.

Vuk sent me one of his models to try, along with a demonstration video of himself using the *Vruk* in a drumkit application. Vuk's demo was on a twin-bass kit, with *Vruks* attached to both pedals. The result was accurate double-stroke rolls on the two bass drums—a feat that could never be accomplished in the normal manner.

A bit of practicing is required with the *Vruk* in order to get it used to the minor technique change needed. Vuk told me that to get to the level demonstrated on the video took him five months. Therefore, the possibilities with the *Vruk* depend solely upon the

drummer's initiative to work with it. I've had the *Vruk* with me for a few months, and am beginning to get it down with only intermittent practice. From watching the video, and working on the technique myself, I've found that the *Vruk* allows double-bass-drum effects to be played on one bass drum quite easily. The *Vruk* is not a short-cut to faster playing, but rather an aid to inducing faster patterns with less strain. (The *Vruk* can also be attached to a hi-hat pedal, and will work in the same manner as on a bass drum pedal.)

The *Vruk* has patent applications in several countries, and is currently available in English drum shops. A U.S. distributor is currently being sought. The unit is available in aluminum finish or in black at retail prices of £40 and £44, respectively (approximately \$72 and \$79 U.S.). All told, the *Vruk* is a relatively inexpensive drum pedal accessory that opens up a wealth of possibilities for drummers to create new and interesting rhythmic patterns on the drumkit. Vuk Vukovic has invented a totally new product, and I hope someone in the U.S. picks up on the *Vruk* to unleash upon American drummers. For more information, contact Vruk International Ltd., 112 Longhill Road, Catford, London, SE6 1UA, England.

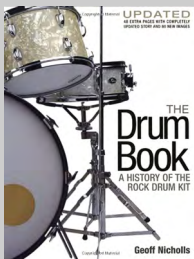
—Bob Saydowski, Jr.
continued on next page

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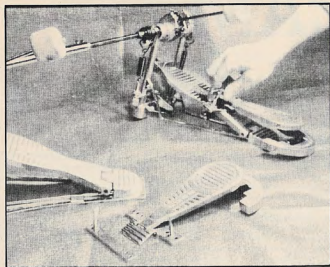
Geoff Nicholls Review Vruk in Making Music Magazine in May 1989.

Geoff Nicholls is a writer and a musician. He has written for BBC radio and co-presented the BBC television

series Rock School. His books include The Drum Handbook and the acclaimed Rock Drum Method. Vruk was also featured in his books.

Geoff recommended Vruk Invention for Award in 1990.





VRUK

£39.95

bass pedal adaptor



The 'vruk' is a simple and ingenious device which clamps around the footplate of virtually any bass drum pedal (a notable exception being the too-massive Premier 252), and tightens with a conventional drum key. The clamp is hinged to a heel plate which in turn pivots via a steel strip spring on to the horse-shoe shaped base. The three-section castings are made in Britain of best quality die-cast aluminium. The hinge and swivel-joint pins are nylon for durability and silent action.

Terrific! But what is it?

The Vruk's function is to revolutionise your bass drum playing by finding a mechanical method of applying heel and toe technique already used by many drummers. Inventor Vuk Vukovic (a charming Yugoslavian thrash-metal fan) got

the idea while watching Fred Astaire tap dancing. By pushing down with the heel the spring translates the movement forward to give the first stroke; you then tap with the toe for stroke two, and so on. But Vuk's honest enough to warn it doesn't work as soon as you sit down at the kit. The different action must be learned by systematic practice over a minimum period of several weeks. I've seen Vuk demonstrate the technique and he's very impressive. It enables him to play clean eighth and sixteenth note triplet-type licks much more quickly and powerfully than by using a conventional technique.

It certainly works for Vuk, and with persistence it could work for you...
Contact: Vruk International, 112 Longhill Rd, Galford, London SE8 1UA. GEOFF NICHOLLS

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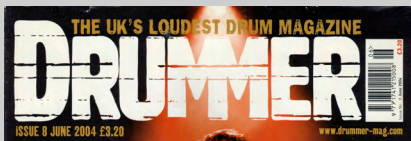
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Geoff Nicholls



You may have seen Steve Smith demonstrating the rocking foot motion on his Drum set Technique DVD, or you may not even be aware of the heel-up or heel-down debate. Some play up, some down, and there are those that swing both ways.

In addition to this, it has become a more widespread practice to let the beater come back off the head, thereby achieving a more open bass drum sound. If you play into the head, without releasing the beater when it strikes, you get a choked sound. The info with the Vruk pedal quotes Jojo Mayer as describing this as 'The difference between BOOOOM and Boink'.

The Vruk pedal aims to develop further this principle of the rocking motion. On a normal pedal this technique is both the most energy efficient, and the least tense or stressful way (muscle-wise) of moving the beater on and off the bass drum batter head. The Vruk pedal's simple but clever design, like the Moeller technique for the hands, gives you two beats for each 'stroke', or limb movement: one hit with the toe and one from the heel! This is a simplified description of how it works - think also 'heel/palm' conga style). This is, however, a tricky technique. And I mean tricky. So how does it actually perform? The Quicklime files! There is also a Flash demo for those with Flash) on the demo CD offer a clear and quite impressive exposition of what well-trained feet can do with this device: double bass drum figures, rudiments, shuffles, and millions of beats. It certainly does seem to be a form of extreme sports drumming. Having attached the plate to my pedal, which although not particularly fiddly, it took a bit of adjusting to get comfortable. Once this had been accomplished it was quite depressing comparing my spasmodic efforts with the smooth flow of beats on the demos. However, persistence and a calm Zen determination gradually began to pay off, and within half an hour or so I could maintain a fairly steady if rather slow trickle of beats. Getting even volume and spacing between the hits requires yet more patience. As demonstrated on the disc, you can play shuffles, triplets, etc. add accents, and all sorts. Can I play my pedal as normal with the Vruk attached? You may well ask. Well, it does impinge on your normal foot style a bit; playing as before and then switching into Vruk mode won't be an instantaneous or smooth transition.



Vruk Pedal

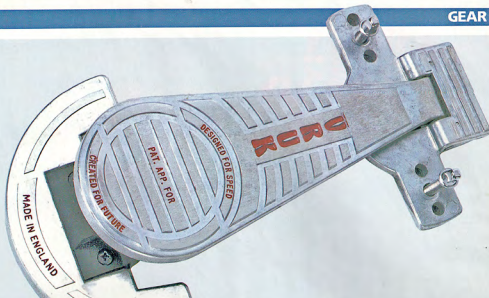
When launched in 1987, the Vruk pedal created quite a stir. Now returning in a new century, does its innovation still startle? And just how did Fred Astaire inspire its creation? Adam Jones steps on it.

Older Rhythm readers will remember the chorus of approval that greeted the VRUK pedal in the late '80s. Hailed as the biggest step forward in bass drum pedal design for half a century, name drummers queued up to voice their astonishment and support - Charlie Morgan and the late Cozy Powell among them. No less an authority than Jim Chapin described playing it as 'Moeller Technique for the feet', and Dave Weckl was left speechless upon witnessing a demo. Some big corporations considered manufacturing the pedal under license, but VRUK

remained characteristically independent. The pedal unlocked explosive single bass drum technique that made double pedals seem cumbersome - if not obsolete - by comparison, though at the time, double pedals were far scarcer (and more expensive) than they are now.

The VRUK pedal is actually an auxiliary sprung pedal board that attaches to a conventional bass drum pedal. It is the brainchild of a Yugoslavian named Vuk Vukovic who moved to the UK in 1985. Now, in order to get the best out of the VRUK pedal, a small but essential modification of technique is required. In its first incarnation, this information was not always conveyed, which led to a good deal of frustration. Many drummers buying the pedal were unaware of the tiny but significant changes that motion, push-and-pull, and heel

GEAR



PRICE:
Vruk Pedal £59

CONTACT:
Vruk Corporation
FREEPOST LON 12741
London NW10 1YS
Tel: 02015 157 152
Fax: 02067 310 624
www.vrukpedal.com
vuk@vrukpedal.com

Vruk Pedal

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Stroke of genius

The civil war that erupted across Yugoslavia in the 1990s sounded the death knell for the original pedal. From and raised in Sarajevo to Bosnian parents, Vuk was understandably distracted by the sight of his homeland being torn apart. In 1995, he ceased manufacturing the pedal and went home to help his parents rebuild their shattered home and life. He has since returned to the UK and, due to repeated requests, is remanufacturing the pedal. A website constructed in order to

promote Vruk has resulted in many mail order sales, but by the time that you read this the pedal should be available in music shops across the country.

The original idea for the pedal came to a 15-year-old Vuk after he saw Fred Astaire tap-dancing in an old movie. The late, great dancing dandy's tap skills prompted Vuk to invent a secondary pedal that would allow the energy wasted in bass drum stroke play. He then spent 12 years developing his concept before unveiling the groundbreaking design.

The pedal has changed little in the intervening years – it still invents a small tapered footplate. At the narrow (top) end sits a hinged clamp, while at the heel end a large rubber spring keeps the pedal floating above a bear unit. This rubber spring replaces a metal one on the original model, and is the most significant change in the pedal's design. Engineered in the heel end of the footplate is the legend ‘Designed For Speed – Created For Future’, which is exactly how Vuk would put it forward. The pedal clamps onto your regular pedal just over half-way down.

DECEMBER RHYTHM 31

GEAR

UP CLOSE: Vruk Pedal

Most anyone a reader who has seen the movie will know the name of the pedal as it was first used in 1987.



It left Dave Weckl speechless and Jim Chapin, no less, once described playing the Vruk pedal as ‘Moeller Technique for the feet’.

Maximising its potential is the tricky bit. If your bass drum technique has all the sophistication of a Sure-weeder stamping on a sawp, then you are going to have some serious work to do. However, your style is more akin to a baller dancer testing a hot bath for temperature, then you will have a head start.

Let's get physical

Successful operation of the pedal demands that a combination of rocking motion, pushing/pulling, and heel motion techniques are blended into a smooth action. It may sound technical, but it's really a question of discipline and application. As with all techniques, the best results are achieved with relaxed muscles. Think about it: you don't hold your sticks rigidly with locked wrists, pushing only from the elbow – you grip the sticks loosely and play with soft, letting the energy of the bounce do the work for you. The Vruk pedal technique applies the same principles to footwork. It takes a few weeks to the kit to get comfortable with the technique, but once you begin to improve, you'll notice that you're saving time by improving. Having witnessed Vuk's thunderous double bass drumming at 220bpm with the most casual of flicks, I realise that I still have a little way to go, but I also appreciate how terse my leg muscles are when playing in my usual style. A pastoral guide that comes with the pedal and is also available on the Vruk website contains all the information that you need to get started.

Ch ch changes...

The critics among you will be wondering what the fuss is about – after all, double pedals are practically standard kit components nowadays. The difference is that the Vruk pedal is all about a new approach to playing. Once you have taught

yourself to do things you previously thought impossible, other aspects of your playing can only benefit.

There are more than a few drummers who have never needed more than one bass drum pedal. Nicko McBrain and Zoo Meyer spring to mind as contemporary examples, while the greatest rock drummer ever, John Bonham, was practically alone in his lack of crying origin. The Vruk pedal will not turn you into a single bass drum monster of that ilk overnight, but it will put you on the path towards enlightenment. And you won't miss your Achilles tendon in the process. **Q**

Special thanks to Dave and Dick San And Astaire on Back.

THE VERDICT

In a world of conformity we need more mavericks like Vuk Vukovic. This time round, too Vruk pedal will have to contend with the modern sleazebag of double pedals, as well as an inextinguishable reluctance on the part of some players to alter their technique. However, I'm sure many drummers are keen to improve all the elements of their playing, or are simply curious. Those of you who are intrigued should take a very close look at the pedal Vuk Vukovic has made his life's work.

Next of the big drum companies make their products bigger and stronger year on year, so they can withstand more punishment. The Vruk pedal is far smaller than that. It's all about harnessing skills that you already have to further develop technique and control. Investigate.

DECEMBER RHYTHM 31

they would need to make to their style - on attempting to play the pedal in their normal manner, they discovered, much to their chagrin, that it didn't seem to work. But we'll get to that in a minute ..

Stroke of genius

The civil war that erupted across Yugoslavia in the 1990s sounded the death knell for the original pedal. Born and raised in Sarajevo to Bosnian parents, Vuk was understandably distracted by the sight of his homeland being torn apart. In 1995, he ceased manufacturing the pedal and went home to help his parents rebuild their shattered home and lives. He has since returned to the UK and, due to repeated requests, is re manufacturing the pedal. A website constructed in order to promote VRUK has resulted in many mail order sales, but by the time that you read this the pedal should be available in music shops across the country.

The original idea for the pedal came to a 15-year-old Vuk after he saw Fred Astaire tap-dancing in an old movie. The late, great dancing dandy's tap skills prompted Vuk to invent a secondary pedal that would utilise the energy wasted in bass drum stroke play. He then spent 12 years developing his concept before unveiling the ground-breaking

design. The pedal has changed little in the intervening years - it still resembles a small tapered footplate. At the narrow (top) end sits a hinged clamp, while at the heel end a large rubber spring keeps the pedal 'floating' above a base unit. This rubber spring replaces a metal one on the original model, and is the most significant change in the pedal's design. Engraved in the heel end of the footplate is the legend 'Designed For Speed - Created For Future', which is exactly how Vuk would put it himself. The pedal clamps onto your regular pedal just over half-way down.

It left Dave Weekl speechless and Jim Chapin, no less, once described playing the VRUK pedal as 'Moeller Technique for the feet:

Maximising its potential is the tricky bit. If your bass drum technique has all the sophistication of a Sumo wrestler stamping on a wasp, then you are going to have some serious work to do. If, however, your style is more akin to a ballet dancer testing a hot bath for temperature, then you will have a head start.

Let's get physical

Successful operation of the pedal demands that a combination of rocking

rotation techniques are blended into a smooth action. It may sound technical, but it's really a question of discipline and application. As with all techniques, the best results are achieved with relaxed muscles. Think about it: you don't hold your sticks rigidly with locked wrists, pivoting only from the elbow - you grip the sticks loosely and play with soft wrists, letting the energy of the bounce do the work for you. The VRUK pedal technique applies the same principles to footwork. It takes a few visits to the kit to get comfortable with the technique, but each session brings improvements. Having witnessed Vuk thunder out double strokes at 220bpm with the most casual of flicks, I realise that I still have a little way to go, but I also appreciate how tense my leg muscles are/were when playing in my usual style. A pictorial guide that comes with the pedal and is also viewable on the VRUK website contains all the information that you need to get started yourself to do things you previously thought impossible, other aspects of your There are more than a few drummers who have never needed more than one bass drum pedal. Nicko McBrain and Jojo Mayer spring to mind as contemporary examples, while the greatest rock drummer ever, John

Bonham, was practically alone in his era for staying single. The VRUK pedal will not turn you into a single bass drum monster of that ilk overnight, but it will put you on the path towards enlightenment. And you won't snap your Achilles tendon in the process.

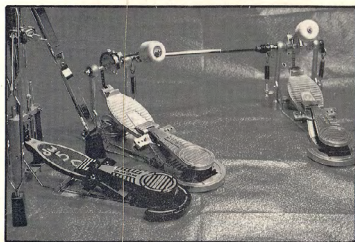
VERDICT

In a world of conformity we need more mavericks like Vuk Vukovic. This time around, his VRUK pedal will have to contend with the modern ubiquity of double pedals, as well as on inevitable reluctance on the part of some players to alter their technique. However, I'm sure many drummers are keen to improve all the elements of their playing, or are simply curious. Those of you who are intrigued should take a very close look at the pedal Vuk Vukovic has made his life's work.

Most of the big drum companies make their products bigger and stronger year in, year out, so they can withstand more punishment. The VRUK pedal is for subtler than that. It's all about harnessing skills that you already have to further develop technique and control. Investigate.

VRUK

CONVENTIONAL BASS
DRUM TECHNIQUE IS
ABOUT TO CHANGE.



Cozy Powell

'What amazes me is the speed you can achieve, it's definitely part of the future for bass drum playing and well worth mastering'



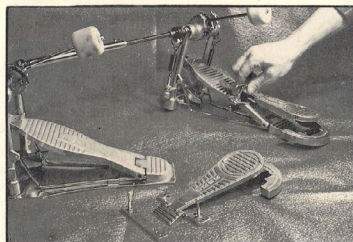
Charlie Morgan

'This is a positive change in the technology of the bass drum pedal - once you get the feel of it playing becomes much easier'

This unique new product allows the player to use the heel as well as the front of the foot when playing the bass drum(s).

Consequently, playing doubles, triplets and complex bass drum rhythms or simply playing faster becomes infinitely easier.

VRUK can clamp on to most pedals and even Hi hat pedals too! It will fit anywhere along the length of the foot plate (wherever it is most comfortable.)



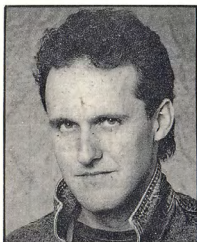
HOW DOES IT WORK?

By pushing down on to VRUK with the heel, a spring underneath transforms the force forward and the beater hits the drum in the normal way. By then pushing down with the front of the foot in the conventional way you have two beats for the price of one!

This technique does not come immediately, but with a little patience and experimenting VRUK can transform your bass drum playing ability.

As CHARLIE MORGAN explains....

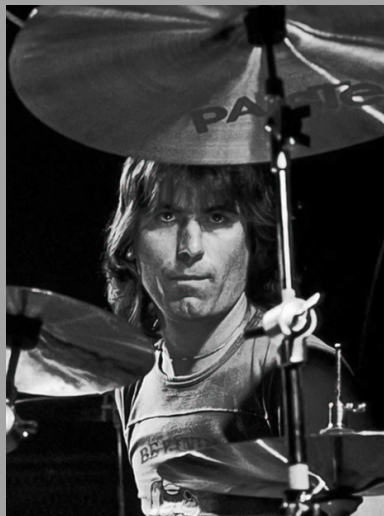
"In recent weeks my attention has been drawn to an amazing new drum accessory. This invention consists of an add-on to an existing bass drum pedal, allowing the heel to be used as well as the toe. With only minor changes in bass drum technique, a drummer should be able to achieve the sort of speed normally only possible with two separate bass drums."



"In the past fifty years of percussion there have been relatively few changes in the actual technology of drumming. But this is something totally new, and I believe it presents the potential to open up some exciting drumming technique changes."

Charlie Morgan

© VRUK 1988



Cozy Powell and Mr Vruk met in 1987. Cozy was so impressed with the Vruk prototype demonstration he agreed to endorse finished product. First Vruks were produced in late 1988. Cozy invited Mr Vruk to rehearsal with Gary Moore at John Henry Building in London. During the meeting Mr Vruk clamped two first-produced Vruks to Cozy's Premier 250 pedals and gave the demonstration. Gary Moore famously said: "Cozy, you got to use this".



Vruk DrumMaster Review in leading drumming magazine Rhythm&Drums in October 2010 rated Vruk as the top UK product. Masatoshi "Pierre" Nakano, drummer of the band Ling Tosite Sigure, endorsed Vruk in Japan. Vruk was featured in Pierre's book Chaotic Vibes Drumming.



Pierre preferred Vruk without the grip. He used Vruk on his left foot next to hi hat. Exclusive Vruk Pierre Nakano Custom Model was made by Vruk Corporation. Only 132 were made in chrome finish engraved Pierre Nakano and Ling Tosite Sigure on the Vruk Heelboard.

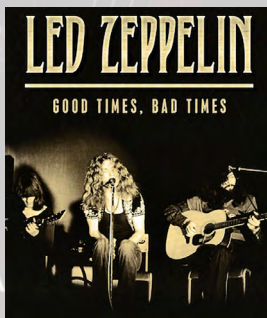
SLIDING HEEL DISCOVERY 1974



Mr Vruk 1989



John Bonham's broken triples in "Good times bad times" are probably the initial reason behind the discovery of "sliding heel technique" in 1974. Bonham's ability to play these strokes was simply extraordinary. Ian Paice Fireball was another massive challenge as I thought it was played by a single kick. Years later, I discovered Ian used two kicks. This was disappointing, but Ian confirmed he could play Fireball with one kick but with less power.



Mr Vruk explains:

"I was a great fan of Led Zeppelin and Deep Purple during early 70's, and John Bonham and Ian Paice were my idols. Bonham's doubles in Good times Bad Times were played with crazy speed. I simply could not play at that speed using either heel down or heel up techniques I was using at the time. I spent months practicing but could get only weak doubles using the heel down technique, and progress was slow. I was looking for the ways to get more power and speed but without the success.



Then, one lazy afternoon in 1974, I was watching old movie "Swing Time" with Fred Astaire. Fred's tap dancing and speed of heel/toe/heel split between his feet were mind blowing, and that suddenly hit me: "Eureka, why not use tap dancing motion and incorporate the heel to striking. I started practicing tap dancing on the floor, and that sounded good. Tap dancing is not just toe-heel, heel-toe but incorporates a whole range of movements using leg fall, jumping, twisting. The next step was to transfer the motion to the bass drum pedal.

Discovery Of New Bass Drum Pedal Technique in 1974



However, there is no designated place for the heel stroke on drum pedal footboards. I was striking with my heel around the footboard, trying to find the heel stroke, and could not find how to do it. Then, by absolute chance, I hit the very bottom of the footboard with my heel, and hey, I got the heel stroke. Tap with the toe - there was another stroke. I practiced this motion for a number of months and got extremely fast doubles out of it. But that was all I could get.

The heel stroke on the same footboard was choking the toe stroke, making singles difficult to play. As an example, I tried to replicate Iain Paice "Mule" Vid31 fast kick single strokes over hi-hat and snare. Messy with "sliding heel". However, doubles were effective. I never shared this technique with anybody and kept it as my secret weapon.



I was unaware that, by absolute chance, and mainly due to inefficient design in existing bass drum pedal footboard technology, I discovered in 1974 a new bass drum pedal technique. I named this technique in my native language "Klizeca Peta", translated Sliding Heel.

The name had justified reason. Firstly, it is uncomfortable to play the heel-toe part with the toe pushed to top of the footboard into pedal drive. Second, the toe-heel part is slowed down, and it is difficult to even the strokes down for performance of single strokes. The obvious option is to slide the heel "in and out". Sliding "the heel in" performs the heel stroke through striking at the very bottom of the footboard. Sliding the heel out enables the toe stroke at a more favourable part of the footboard. Such sliding heel motion evens the strokes but also slows down and promotes "too many movements" and appears chaotic. I realised even then that existing footboards do not have the technology to accommodate more

complex motion the foot was producing in sliding heel technique. It was obvious that footboard technology must alter to accommodate the new, complex motion. However, that introduced challenge as it would be expected that complex foot motion would require a complex tool to accommodate it, and the tool of such description would introduce machinery or mechanism. Drum pedal is a musical instrument and instruments are driven by the skill of the performer and not by machinery or mechanism.

The Development Of Vruk Design And Technology

In 1980 I worked on the design, which was to become Vruk pedal in 1989. The prime idea was to somehow extend the footboard to free the heel stroke and allow the toe down the middle of the footboard. I instantly rejected the option of just making the footboard longer as that was not solving the problem. The details of the actual research and development of Vruk technology would require another book. Simplified, the footboard is lever, and adding another lever, or secondary footboard, on top of the primary footboard proved to be the ultimate solution. The secondary lever would be controlled by the drummer's heel, with no mechanism whatsoever. The final drawing of the idea was completed in 1983.



I moved to England in 1985 with the intention to develop the product. I searched extensively for any literature resembling Sliding Heel Technique or Vruk Technology which I envisaged all those years ago. I only found the description of rocking motion associated with "famous user of technique" Steve Gadd. To me, that was not heel and toe as there was no heel stroke involved.

I found no description of the sliding heel technique I discovered in 1974, either through literature, drum books or through performance. The technique itself appeared as unknown. Additionally, there was absolutely nothing even remotely resembling Vruk Technology drawings I completed in 1983. I realised that I invented completely new product and new technique.

The Production And Early Endorsement



The First Vruk prototype was made in 1987. The technique and performance on the early prototype caught the attention of Cozy Powell and Charlie Morgan (Elton John's drummer).

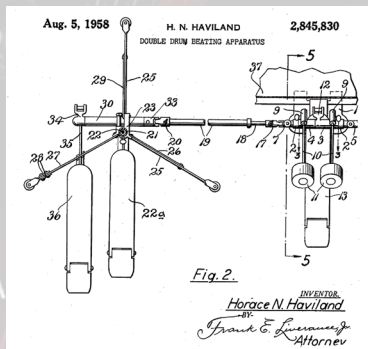
Charlie was not only a great drummer but also had a great interest and knowledge of actual drumming technology and techniques. He confirmed in 1988 that the technique I was using with Vruk was new, and he rated Vruk technology as the most notable change in the technology of drums. Cozy Powell, probably the most famous drummer of all times, confirmed the same and was so impressed with Vruk idea that he endorsed the product with no financial reward. Cozy was a major Yamaha endorser at the time and the highest paid drummer. Cozy could ask any fee to endorse products and was swamped with requests by many companies. Cozy seen Vruk as exception. He genuinely liked the product the very same way as he liked the Premier 250

pedals he was using throughout his career. Cozy even offered to pay for the Vruk samples given as part of product promotion. Cozy was an extraordinary drummer with a huge personality and charisma. Vruk brand immensely benefited from his influence and support in those early days of promotion. The first two Vruks ever produced were given to Cozy Powell. Cozy's drum technique was heel up with a close stroke, beater buried to drum. This was opposite to Vruk motion.

Cozy observed this and stated: "I would need considerable time to incorporate this motion professionally into my playing style. This technique is great to start with, but I would work on perfecting it as it is well worth mastering. I very much like the idea of heel support and natural foot angle of Vruk". Cozy continued to be involved with Vruk until his death in 1997.RIP.

The Inventors Of Major Techniques And Technologies

Major Inventions and Techniques in many fields of science and technology are assumed to be invented or discovered by “famous” people or companies. As an example, even at present times, people know more about Edison than Tesla, although Tesla had over 1000 patents and without his inventions, most of the modern world would stop. Edison was great, but Tesla was genius. The majority of people believe that Boeing invented the airplane, and the minority know it was actually invented by Brothers Wright. Somehow, the famous name or company is associated with inventiveness. That is not the case.



The same principle applies to the World of Drums. I would single out just one example, although there are many and could take pages of this booklet to feature them all.

All drum companies are manufacturing double pedals for at least the past two decades. The double pedals technology is a major invention in the drum pedal industry. Drummers would expect such major invention should arrive from major drum company. Many believe the invention is only recent. That is not the case. Double pedals were Invented in 1958 by Horace N. Haviland. The invention was well ahead of its time as very

few drummers were using two kick drums in 1958. The invention did not appeal commercially at the time, so it was never put to production.

However, for the past two decades or more, double pedals are an absolute commercial goldmine, and it must be known that Horace N. Haviland is the inventor and originator of double pedal technology. All those who manufacture double pedals today might mention his name or, even better, pay royalties to his descendants, if any. Patents rights might expire since 1958, but copyrights still apply. The Industry has moral obligations to protect inventors' rights. Drum history writers should put this information across.

The Inventor and Originator Of Rocking Motion Technique

In continuation to previous disclosure the rocking motion technique was during the 90's associated with Steve Gadd, who made the technique more known to a wider audience of drummers. It was known as "Steve Gadd's Rocking Motion" at the time. Nobody actually questioned whether Steve Gadd invented the technique; it was simply assumed he did. Regretfully, he did not.



Decades later, in 2008, Steve Smith arrived with the "constant release" concept. In his DVD, Steve Smith features the "rocking motion technique" as part of the constant release method. DVD is great, but Steve did not mention who taught him the technique or who the inventor of the technique is. In his earlier DVDs, Steve had different bass drum pedal technique. Vid32

I conversed with Jojo Mayer about Steve's DVD and rocking motion technique. Steve's DVD was put extremely professionally and to detail. However, Jojo said that Steve Smith took lessons from Freddie Grubbs on the subject.

Freddy was a great advocate of open stroke playing - constant release with no bury of the beater to the drumhead. Steve's work on the subject is great, and he introduced a wide audience of drummers to it.

Jojo also said that he took few lessons from Freddie when he was switching from close to open stroke playing. However, did Freddie Gruber invented the rocking motion technique. Regretfully, Freddie did not invent it.

Did Buddy Rich invent it? Did John Bonham invent it? The answer is no, they did not. They are legends, and their influence on drumming was immense. However, they did not invent rocking motion technique.

The true inventor of rocking motion is Italian Jazz Drummer Roberto Petaccia, born in Rome in 1952 and died in 1981. Roberto invented the technique. Roberto accurately described rocking motion, and his great vision and inventiveness provided the foundation to more famous drummers, like Steve Gadd or Steve Smith, to promote this phenomenal technique to a wider audience of drummers.

We have a duty to honour Roberto Petaccia for his great contribution to the world of drums. The rocking motion technique should be known as "Petaccia's Rocking Motion" and I, as an inventor myself, admire Roberto for his pioneering work. Sadly, Roberto died in 1981, only 29 years old. RIP.

Rocking motion and Sliding Heel are both part of the Vruk Rotation Technique. I never had an honour to meet Roberto, and Roberto never had an opportunity to play his technique with Vruk. However, millions of drummers today benefit from the wisdom of original inventors of techniques and technologies.

ROCK 'N' JAZZ CLINIC

by Roberto Petaccia

The Rocking Motion Technique Part I: The Right Foot

The rocking motion of the right foot is used to play between three and an unlimited number of consecutive beats on the bass drum, while maintaining control, flexibility and speed. It consists of two main strokes: the Up-kick and the Down-kick.

The Up-kick is played by kicking the footboard with an upward motion using the whole bottom of the foot, applying some downward pressure on the heel. Make sure the heel hits the head quickly, and springs back to its original position. The Down-kick is played by pushing the footboard down with the toes, releasing the heel after it hits the head.

1. 2. Alternate the two movements very slowly, starting with the Up-kick. Concentrate on developing even strokes on the bass drum.

This technique will have to be practiced very slowly at first, until you gain more control of the motion. The following exercise involves the right foot's rocking motion. One foot has to play the pattern consecutively from 1 to 12, with the hi-hat on quarter notes as a time keeping pattern.



Note: when playing 16-note triplets, the starting kick will be repeated on every downbeat (see number 3, example 1).

The following example is the transcription of a 128 groove I played on "New Year's Eve (The City)" from the Mark-Almond Band's *Live Off*. — Live album Pacific Arts PAC7-102.

In the next article we will examine the rocking motion of the left foot and the leading hand.

This article has been taken from *Progressive Steps to Progressive Funk*, by Roberto Petaccia and co-author, and edited for Modern Drummer by permission of R. P. Publications. Questions regarding subjects discussed in this article should be addressed to: Roberto Petaccia, 247 W. 76th St., apt. 47, New York, N.Y. 10023. Roberto Petaccia 1981.

11 P.M.F. 1981

MD June 1981 featured Rocking Motion Technique description by Roberto Petaccia. The description clearly shows the heel stroke on the fixed heel part of drum pedal (or the floor). Roberto states "Up kick is played by kicking the footboard using the whole bottom of the foot", so there is no separate heel stroke.

Mr Vruk - The Inventor of Sliding Heel " Klizeca Peta" Technique

Vruk technology enabled unification of two variants of heel and toe techniques. "Rotation Technique" introduced in 1989, unified Rocking Motion discovered by Roberto Petaccia in 1981 and Sliding Heel (Klizeca Peta) discovered by Vuk Vukovic, Mr Vruk in 1974.

Rocking Motion was already known technique in 1988, when Vruk first appeared on drum market. Contrary, "Sliding Heel" was not.

The concept of Vruk was not understood and drummers found very difficult to play it. Majority of drummers in 1988 were playing heel up or heel down and the concept of unified " variants of two heel and toe techniques" was simply too advanced for the time. Mr Vruk demonstrated technique to many top drummers but none of them could actually play it, although they all stated " Technology for the future and good to start with". Absolutely correct, the technique required systematic practice regardless being top professional or total amateur.

"This is hilarious. Seven years old girl come up to our booth at BMF in 1989. Amazingly, she picked up the motion almost immediately. Very famous drummer at the time was watching nearby and he sat to try Vruk. He could not get it moving whatsoever. Nobody, apart from this girl, succeeded in playing the motion throughout 4 days of exhibition. Mr Vruk 1989

Introduction of "Sliding Heel" Variant to Larger Audience Of Drummers

During late 90's certain Joe Stronsick introduced "Ballistic Drumming" through explosive marketing with big claims of "secret to unlock your bass drum pedal technique". In fact he was flogging "Sliding Heel" variant of heel and toe, which Mr Vruk discovered in 1974 and already introduced through Vruk in 1988.

Ballistic Joe claimed it was his " breakthrough technique". The claim was false but, regardless, Joe Stronsick introduced Sliding Heel variant to wide audience of drummers through systematic advertising in MD over period of 2 years.

It is great that Ballistic Joe helped sliding heel become known to wider audience but Vruk rejects the name " Ballistic Technique" and definitely rejects Mr Stronsick claim of " discovering it".



Axis made first "longboard" pedal to accommodate the "new technique". The design even features the circle on the lower part of the footboard, where sliding heel stroke should be played. But, this is just "longer footboard, not exactly "technology".

Longboards are not as great for rocking motion as the heel has to kick the floor on first stroke so shorter footboard is more suitable. Contrary, sliding heel requires longer footboard to accommodate heels stroke. One excludes the other, Vruk unifies them all.

Later on Trick jumped on the longboard wagon followed by other companies, most recent being Czarlie Kopyto. Drummers found out very quickly that "secret technique" does not help much for single strokes split to two kicks although offers great speed illusion through fast doubles only.



WARNING! Don't Play Your Bass Drums Until You Get This FREE Audio Cassette . . .

Why would the creator of the revolutionary Ballistic Bass Drum System EXPOSE his Powerful Inside Secrets so you can become the most feared Double Bass player on the planet? Read On!

Dear Frustrated Drummer: If you're tired of feeling frustrated with your foot, and wonder why you don't get better results IT'S NOT YOUR FAULT! Joe Stronick, the nation's leading authority on double bass playing, wants to prove his secrets FINALLY to drummers play their bass drums as they desire, putting doubles, singles, rests and flares together. Get this free tape and you will understand the one aspect of your bass drums that **EXISTS!** You taught you incorrectly... and how to fix it!

Hey, if all the technical advances in pedals are so great, why are 90% of all double bass players' feet still going to bed? If all it took was a super-speed pedal plate, you'd be getting better! But your secret's so something is wrong.

Then there's the so-called "training" you get from drum pros, books, videos etc. They've been teaching the same recycled technique since the 80's, and you still can't play your bass drums exactly like your hands. So what's the problem? Why can't you do that? Do you really want to find out? Well, good news for you. Since Joe has released this powerful free audio cassette to prove to you how powerfully effective the Ballistic Bass Drum System is.

Joe Stronick's SECRETS You'll Discover!

* The Secret Of Form: If Motion that takes your feet from typical repetitive fast single strokes... to easily mastering Ballistic Single and double strokes, putting flares and rests wherever you want them (in any time signature).

* One Critical Secret You Must Know To Get Ballistic Bass Drums in 15 Minutes Flat!

* The Biggest Mistake Most Drummers Make With Double Bass Playing!

* The huge difference between playing Ballistic and the tired, old, recycled, material you keep seeing advertised!

* Amazing double bass solos and ideas from Ballistic Joe!

...and, much, much, more!

Once you hear this tape, you will know that you can immediately enjoy the satisfaction of having feet that can play rhythms you only dreamed of before. Saving every drummer you know in the deal. Take it from Joe!

Joe's unique system represents a giant leap forward in bass drum technique... *seriously!*



developing speed & control. He presents his ideas in easy, logical steps that allow any drummer to develop lightning fast feet!

Free Powerful Audio Tape Reveals How To Become The Most Feared Double Bass Player On The Planet!

You owe it to yourself to get Joe Stronick's free audio tape. "Secrets in Ballistic Bass Drums" is it. It will reveal the amazing details and playing behind his simple, effective, Grounded, Double Bass System. It's easy to get your FREE copy, just call:

1-626-683-1709 12 pt. A2

24 hrs. 7 days, free recorded message to get your Free Audio tape.

MODERN DRUMMER OCTOBER 1998 121

Ballistic Joe did not last long as his style of advertising was just a "gimmick" but he did help promote the technique and started "longboard craze". However, there were pedals with longer footboard before Axis but were not popular as "sliding heel" was unknown technique. Vruk was produced 12 years before Axis.

Jojo Mayer is respected drummer and educator. There are many great drummers, but very few drummers actually invented the style of drumming.



Jojo's drums and bass drumming was "invention of the style". I have profound respect for Jojo. We met a number of times and exchanged many emails referring to drum technologies and techniques over the past 20 years at least.

During Vruk promotion European Tour in 1989 I had demonstration at famous Gianco Fucito Drum Store in Zurich., Switzerland. After Vruk demo Gianco Fucito told me that Jojo Mayer is regular visitor to the store and he believe s Jojo would be very interested in Vruk technology. Gianco asked me if I could leave one Vruk for Jojo. I gladly did that.



Years later I met Jojo during NAMM 2003 and he told me that Gianco gave him the Vruk. "I did not fully understand the concept so I never used it" said Jojo and asked me and Tim Waterson to demonstrate the technique. Jojo was very impressed with Vruk demonstration.

Tim Waterson demonstrated his special Vruk "triple stroke" with amazing speed. It is not easy to impress Jojo Mayer but Tim's Vruk triple was mind blowing.

Vruk Single Strokes World Record

During NAMM2003 Tim used Vruk and Axis to make world record by playing 650 strokes in one minute on single kick. This record is still standing.

Tim used the technique of consistent heel pressure through Vruk plate by not even touching Axis footboard, which allowed the free, unobstructed beater motion. High spring tension and Axis slider towards back was the setting. Worked great. In 2014 Jojo published DVD " guide to foot



technique". Jojo featured a number of techniques in his DVD. One of them is "sliding heel" technique.

Thanks to Jojo's fame and wide exposure through the marketing of his DVD, the sliding heel (klizeca peta) technique become more known to drummers. Jojo greatly described both, sliding heel and rocking motion techniques.

The technique is seen by many as "Jojo Mayer heel and toe technique". It is quite evident that Jojo Mayer made sliding heel (klizeca peta) technique widely known, but Jojo did not discover it.

The True Recognition To Heel and Toe Giants

We have to separate the Science and Inventors from the world of marketing and advertising. Many Inventions massively benefiting humanity did not make their Inventors wealthy. Let's mention just a few of great Inventors.

Sir Tim Berners-Lee, inventor of the world wide web refused to patent his invention, giving it free to humanity. Others made billions from it.

John Walker invented the matches in 1820. He did not patent it purposely as he stated " I want this to be available to everyone". Others made billions out of it.

Dr. Jonas Salk, the most amazing man who invented vaccine to cure polio. He refused to patent it and said " my invention belongs to people, can you patent the sun". He made no money from his vaccine but saved millions of children worldwide.

The wealth is important factor but is not the prime motivation for true Inventors. To those the wisdom is the wealth and an acknowledgment of their achievements is the biggest prize.

EPILOGUE

Roberto Petaccia and Vuk Vukovic - Mr Vruk are the originators of two heel and toe technique variants, rocking motion and sliding heel (klizeca peta). Roberto never made any money from rocking motion discovery. Mr Vruk unified both heel and toe technique variants through creation of Vruk pedal. Vruk is successful product selling worldwide. Mr Vruk famously stated: "To me the recognition of my discovery in 1974 and the fact that I created the most advanced footboard technology in 1987, is the most amazing wealth. Vruk is still The Future!

About Vuk Vukovic, Mr Vruk

Genius - Rhythm Magazine 2003

Completely New Technique - Modern Drummer 1990

The Gear Of the Year - Modern Drummer 2003

Mr Vruk discovered the ground breaking bass drum pedal technique in 1974. In 1988 Mr Vruk produced first Vruk pedal. The Invention unified two heel and toe technique variants. Vruk technology is rated as the most significant change in the technology of the footboard.

Vruk pedal revolutionised the approach towards the bass drum pedal technique and introduced completely new factors and terminology "heel rest, backward beater pull, reverse spring force".

The capacity of Vruk technology is still not fully explored and the technology remains "created for future", as engraved on Vruk Pedal since 1988.

Vruk pedal introduced active use of the heel throughout the motion. The technology advanced the performance of all bass drum pedal techniques. The bouncy Vruk plate, sitting on the soft rubber spring, creates the massive difference to playing comfort, power of the strokes and the heel rest reduces muscles fatigue.

The Vruk Rotation Technique offers an exciting approach to two kick drums performance, introducing new rudiments and playing directions.

Rotation Technique is the 21st Century bass drum pedal technique method. The technique requires systematic study, introducing endless combinations which Mr Vruk honestly states would take years of study to perfect.

Vruk Rotation Technique is the Technique for The Masters.