

MAIN FEATURE

Brendan Buckley

Travis Marc ** In association with Uk Drummer



BRENDAN BUCKLEY

Rhythm man for Pop Princess "Shakira"

Brendan Buckley was born and raised in the New Jersey areas of Morristown and Mount Arlington. The accessibility to New York City during his childhood and high school years provided plenty of musical inspiration.

At the age of 18, he packed his car and moved to Miami, Florida to attend the University of Miami's School of Music. While there, he became immersed in the city's diverse rock, latin, and jazz scenes. At the time of graduation, he released an album and toured with the rock band Fulano De Tal (bmg), featuring singer/songwriter Elsten Torres. A year later, he played drums with Julio Iglesias (the papa) for his "Tango" tour. Brendan ended this tour to record an album for the Colombian popstar Shakira; an album that became "Dónde Están Los Ladrones". Since then, he has done four more albums and three tours with the South American artist. During that span of years, Brendan also found time to record with DMX, Lauren Hill, Gloria Estefan, Spam All-Stars, Nil Lara, Mariana Ochoa, Julio Iglesias Jr, Alejandra Guzman, Alih Jey, Zach Zisken, The Kind, Popvert, Clambake 2000, Monte Rosa, B.D. Lenz, Diane Ward, Raw B. Jae, Sixo, Pedro Suarez Vertiz, Soledad, Natalia Oriero, Fernando Osorio, Alicastro, Leo Quintero, Gayle Ritt, Pete Masitti, Shalim, and Maria Bestár.

In 2004, Brendan moved out west to the city of Los Angeles. Upon arriving, he immediately joined the experimental rock band Pedestrian. Their work together can be heard on the album "Ghostly Life". At the same time, Brendan also began touring with the actress Minnie Driver for her "Pocket" tour. During those years, Brendan continued his work both in the studio and live with Shakira, Popvert, and the Spam Allstars, while also producing records for Fulano (*grammy-nominated), Volumen Cero, and The Kind.

In 2007, Brendan joined the irish folk-rock artist Damien Rice for his "9 Crimes" world tour. This was followed by tours with Broadway star Idina Menzel, former La Ley frontman Beto Cuevas, and the Canadian songsmith Daniel Powter. During these years, Brendan also had the opportunity to work with Ozomatli, Gary Jules, Leehom Wang, David Tao, Jam Hsiao, Peter Himmelman, Susie Suh, Wyclef Jean, Gustavo Cerati, Alejandro Sanz, Kristin Mooney, Rami Jaffe, Richard Page, Laura Jansen, Peter Bradley Adams, Michael Mangia, Devil Doll, Shira Myrow, Jimena Angel, Kelly Sweet, Cherie, Brie Larson, Jennifer Peña, Kudai, G6, Sarah Packiam, and

Daniela Spalla; while doing tv commercial jingles for Reebok, Pepsi, Hyundai, Marshalls, and I Can't Believe It's Not Butter. Recently, Brendan has just finished producing the new album from the artist Michael Miller called "I Made You Up".

At the moment, Brendan can be caught on tour with Shakira, or sipping cappuccinos and making music locally in the Los Angeles area.

Brendans Buckley's, Shakira World Tour (2010-2011) setup.

DW Clear Acrylic Drumset:

- 8"x12" rack tom
 - 12"x14" floor tom
 - 14"x16" floor tom
 - 16"x22" bass drum
 - 6"x10" Pacific Blackout snare drum
 - 6.5"x14" Pacific Ace snare drum
- DW Super Rack, 5000 pedals, and 9000 series hardware*

Sabian Cymbals (left to right):

- stack of 17" AAX Sudio Crash, 16" AAX Chinese, and 8" B8Pro Splash
 - 18" AA El Sabor Crash brilliant
 - 14" HHX Groove Hats
 - 19" Vault Crash brilliant
 - 21" HHX Dry Ride
 - 19" HHX Extreme Crash brilliant
- special effects*
- 8" HH splash on snare
 - 14" El Rayo on snare
 - 40" Chinese Gong

Electronics:

- Roland SPD-30 Octapad
- Roland TD-20sx
- Roland PD-85 pads (x4)
- Roland PD-105x pads (x2)
- Roland KD-7 kick triggers (x2)
- Roland KD-140 kick trigger
- Roland DB-90 metronome
- Apple MacBook Pro 13" (x2)
- Native Instruments Battery 3
- Digidesign Pro Tools 8 LE
- Apple Logic Pro 9
- Bias Peak LE 6
- Furman PL-Plus C power conditioner
- MOTU Ultralite mk3's (x2)
- Glyph GT 050Q hard drives (x2)
- Radial SW8 a/b switcher
- Midi Solutions splitter
- Future Sonics in-ear monitors

Vic Firth Sticks:

- 5AB wood tip sticks
- SGWB Steve Gadd wire brushes
- T1 timpani mallets
- TW12 Tala Wands

Percussion:

- LP Matador bongos

- LP mounted brass cyclops tambourine
- Remo 9" doumbek
- Remo 9" riq tambourine
- and for the acoustic B-stage*
- LP cajón
- Argentine bombo leguero

Remo Drumheads:

- Coated Ambassadors on snare batters
- Clear Ambassador Snares on snare bottoms
- Clear Emperors on tom batters
- Clear Ambassadors on tom bottoms and front kick
- Clear Powerstroke 3 on kick batter

PureSound:

- snare wires and speedball beaters





Brendan Buckley is easily one of the hardest working drummers I've ever met. He has worked with numerous big name artists including, Gloria Estefan, Julio Iglesias Jr, DMX and Lauren Hill and is currently the groove maker behind world Pop sensation Shakira. Here's what Brendan had to say in a recent interview he did with us --

Hi Brendan, thanks for taking the time to talk with us. To start off could you please tell us a bit about how you got into drumming?

Well, I had a lot of hobbies growing up. I played sports, and I skateboarded a lot. I also played trumpet and piano in my middle school concert band. However, I remember always looking over my shoulder to watch the guys playing the snare and bass drums, and thinking that it looked way more fun than the trumpet. So, when I was fourteen years old, and I moved from middle school to high school, I joined the concert band as a drummer. The band director put me in the back of the room with a pair of sticks, and I started learning the xylophone, timpani, and snare drums. I think it helped that I could already read music due to my trumpet studies, so I basically just started practicing my drum rolls and rudiments. I also joined the jazz band in high school, and started to take drumset lessons, which led me to purchasing a used drumset from a neighbor. That's basically how I got started.

What one gig/event was it that made you realise that you could be a pro drummer/musician for a living?

I'm not exactly sure. I've always enjoyed playing drums so much, and I kind of felt that this was what I wanted to do. I think that when you're young and you join a band with your friends, you realise how much fun it all is. At a high school level, I started to excel and place well in various competitions. It felt gratifying to see how hard work and practice could pay off. After I graduated from high school, I went to the University of Miami to study music, where I quickly realised how much growth can be achieved if you practice seriously. Back in high school, my drum teacher was Tommy Igoe. It was great having a teacher that toured professionally, did drum clinics, played in Broadway shows. It helped because I saw the everyday process of what it would be like to be a "working drummer". I would often go with him to his gigs in New York City and help him load his gear. I got to see the inner workings of what it was like to ride on tour buses, stay in hotels, pack up your gear, soundcheck, implement electronics, etc. Tommy played a crucial part by showing me what being a "freelance musician" was all about, and I tried to take that experience and his work ethic with me when I went to the University. Also, I never really gave myself many other options regarding my career. I didn't have a back up plan, or a plan B just in case

the drumming thing didn't work out. My plan A and plan B were both one-in-the-same, and that was to play the drums.

Who or what are your influences?

When I started, I was really into heavy metal and punk rock. I loved Van Halen, The Cure, Iron Maiden, Led Zeppelin, Jimi Hendrix, and I also liked a lot of the hardcore and speed metal bands from New York City and D.C. Then, when I went to the music conservatory, I did a 180-degree flip, and started getting into guys like Philly Joe Jones, Tony Williams, and Max Roach. I also dug into a lot of the fusion guys like Steve Gadd, Vinnie Colaiuta, Dennis Chambers, and Dave Weckl. Nowadays, the drummers I enjoy listening to are the behind-the-scenes type studio drummers. You know, the ones that other drummers really appreciate. Some of my current favorites are Shawn Pelton, Matt Chamberlain, Brian Blade, and Bill Stewart. They all have their own unique voice when it comes to the drums, and they seem to work quite a lot. I listen to certain drummers so much that I can pick out their playing before I even open up the album credits.

Let's talk a bit about how your position within Shakira's band came about?

I was living in Miami after attending the University, and I had become a studio drummer for a place owned by Gloria

Estefan. I knew a few of the engineers there, and they'd call me up when they needed live drums. I had just finished a tour with Julio Iglesias Jr, and received a call from one of the engineers asking if I could play on a song for Shakira's next record. I wound up playing on half the record. After the album came out, Shakira's management asked me to do a couple of album-release gigs and an MTV unplugged show. At that point, I basically became part of her band. It's very random, because I don't remember a moment in which anyone ever asked me to be a member of her band. But if I look back at the calendar, I've been working with her for thirteen years straight. They keep me pretty busy, which is great. And for some reason, they keep calling me back, so it's cool, and I'm grateful.

Do you still find time to practice, and if so what are you currently working on?

Yeah man, I love practicing. But with each year that goes by, I find it harder and harder to find the time to do it. Basically, there are two separate things – there's "practicing" and there's "warming up". I religiously warm up before my gigs because it makes me feel comfortable and happier on the drumset. I don't like feeling as though I'm not really warmed-up until the about fifth song of the show. I like to feel ready from the very first down beat. I think of it as though I am getting my body prepared the same way an ath-

lete does before a big race. Practicing on tour, however, can be trickier because it's really hard to find the extra time. I sneak in a few moments after sound-checks before they open up the doors to audience. Sometimes I just play along with records, and other times I work on specific grooves. Lately, I've been working on a lot on afro-cuban polyrhythmic stuff. There's a lot of three-over-two type stuff, the kind of figures that you'd hear timbale or conga players do. You know, I'm just having fun transferring it to the drum kit. I also like to play really simple grooves, and ensuring that everything is as perfectly in time as possible. I think it's important to practice. The day that you wake up and say to yourself that you've got nothing to work on anymore is the day that you've probably lost your inspiration for the drums.

What's next for Brendan Buckley, where do you see yourself within the next five years?

I wish I could say. To be honest, I have a hard time planning the next two weeks. I've kind of made a career out of going with the flow, and letting life's current just take me wherever. I truly enjoy touring and performing with different artists. I like being a freelance musician, and playing as many different styles of music as I can. I also really love the whole recording process, from writing to producing, etc. I enjoy working with my friends on various side projects. So I guess, if

I could combine all of these things, that would be perfect. I'm really big on education too, but I don't have much time at the moment to pursue teaching. I do the occasional drum clinic though. I guess anything that falls underneath the "musical umbrella" would be cool with me for the next five years. I have other hobbies awaiting too. I want to learn how to dance tango, speak French, etc. I think that sometimes, when you're a musician, you don't often get the time to do the simple things that other people get to do. So I've got a few things cooking on the back burner (laughs).

What is the most important piece of drumming advice you have ever received?

That's a powerful question. Here's a good one that someone once told me. "Always perform at your highest level because you never know who might be in the audience". One of my high school band directors said that to me, and it's something that I really took to heart. I do all sorts of gigs, from big arenas to tiny coffee shops. And I treat them all the exact same way. I warm up, I make sure my gear sounds right, and I perform as well as I can. I get many of my gigs from really unexpected places, and I think it's because I always try to perform at my highest possible level. I guess it comes down to a "do your job well, or don't do it at all" scenario, because each gig should be as important as the next one.



For more information on Brendan please check out his website at www.brendanbuckley.com