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...storm is rising from the north...

## Introduction

As some of you may know, I have been working on a book for ages and ages. Every time I started a project, I eventually wound up in a situation where I felt I didn't have anything new to say. I scrapped the idea I was working on and started a new project. This went on and on and, hell, if you look it squarely in the face, everything about rudiments, basic rock beats and such has been written over and over again. There's so many different books about these things that there's not much left to say about them anyway. Now, after about ten years of struggling with these frustrating ideas that only led me to a bunch of dead-ends, I figured out that there's one thing I haven't seen done before. A thorough dissection of a drummer using an open-stance set-up in action. I began to mull over this idea and felt that it actually might work.

The book that you're holding in your hands contains note for note transcriptions of all the songs on *Diablo's Icaros* album. Even every single gadget I had in the kit has its own place on the staff. There's a detailed diagram of the drum kit I used on *Icaros* alongside a notation key, so you can clearly see where on the kit my hands and feet were at any given moment of these performances. The notation is quite hard to read since there's so many different instruments crammed into that single staff. Then again, this book isn't meant to be read *prima vista*, but more as a comprehensive study of how I did what I did in the studio.

Of course you have to take into account the possibility that there might be some differences in these transcriptions and the versions on the album, but if there are, it's because I made these transcriptions a little over two years after the studio session. The sound on the album is just muddy enough to make it hard to hear which cymbal is being hit at what time and there were several situations where I had to double check some cymbal hits from "work-in-progress" mixes of the songs.

Thrown in for a good measure the book also includes new arrangements of the songs for a basic 5-piece kit. These arrangements use a bunch of ideas I used while playing these songs on a small kit during tours in 2008-2009. Some parts of the songs have been completely redone, because I felt the arrangements on the album weren't good enough. These arrangements take you even deeper into my mind, so even if you are primarily interested in the first half of the book, I suggest that sooner or later you take the time to check out the second half as well.

At the end of the book you find a chapter titled *About "Stickings"*. In that section I introduce my ideas about stickings and "footings". *About "Stickings"* contains a humble array of five hundred and ten exercises to get you closer to a unified sticking (and "footing") system.

OK. I guess it's time for me to stop yapping and let you dig deeper into the realms of this book on your own.

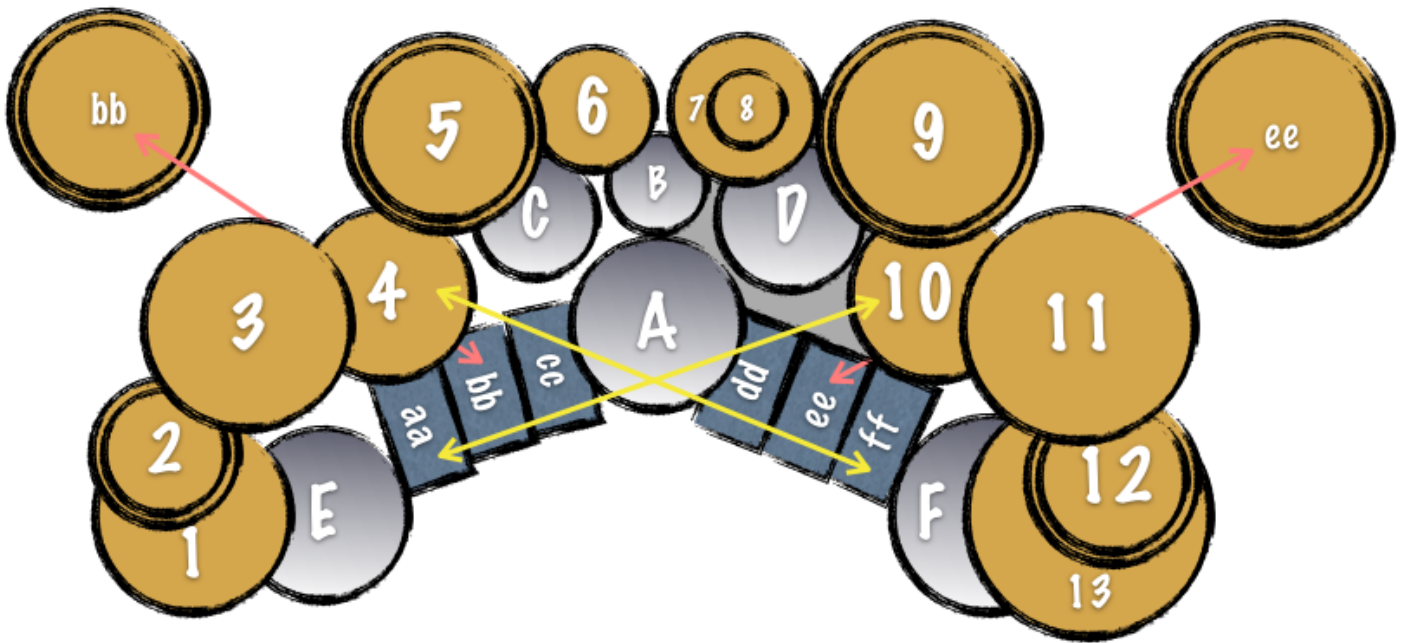
Godspeed!

Heikki Malmberg  
Tampere, Finland  
April 8, 2010

**Icaros**  
**Off the Record**

# Icaros Kit

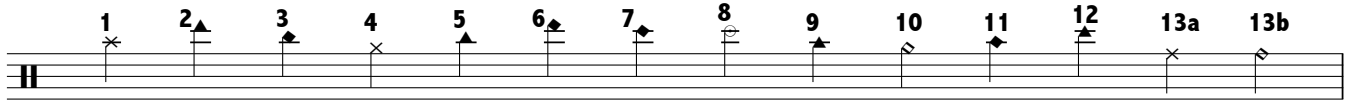
## Diagram & Notation Key



### Drums



### Cymbals



### Pedals



#### **Drums**

- A. Snare Drum
- B. 8" Tom
- C. 10" Tom
- D. 12" Tom
- E. 14" Tom
- F. 16" Tom

#### **Cymbals**

- 1. 16" China
- 2. 12" China w/an inverted 10" Splash on top
- 3. 17" Crash
- 4. 14" Hi-Hat (Low Pitch)
- 5. 16" China w/an inverted 14" Crash on top
- 6. 10" Splash
- 7. 12" Splash
- 8. 6½" Cup-Chime
- 9. 18" China w/an inverted 16" Crash on top
- 10. 14" Hi-Hat (High pitch)
- 11. 19" Crash
- 12. 14" China w/an inverted 12" Splash on top
- 13a. 20" Ride (Shank)
- 13b. 20" Ride (Bell)

#### **Pedals**

- aa. 14" Hi-Hat (High Pitch)
- bb. Remote Hi-Hat with 16" & 14" Chinas
- cc. Left bass drum pedal
- dd. Right bass drum pedal
- ee. Remote Hi-Hat with 18" & 16" Chinas
- ff. 14" Hi-Hat (Low Pitch)

# Trail Of Kings

MARKO UTRAIINEN

## Kantele intro

$\text{♩} = 115$

16

1.

Musical staff 1: Kantele intro, measures 1-16, first ending bracket.

21

2.

Musical staff 2: Kantele intro, measures 17-26, second ending bracket.

27

6

6

6

Musical staff 3: Kantele intro, measures 27-30, sixteenth note patterns.

$\text{♩} = 120$

30

Musical staff 4: Kantele intro, measures 31-32, first ending bracket.

32

1.

2.

Musical staff 5: Kantele intro, measures 33-34, first ending bracket.

34

Musical staff 6: Kantele intro, measures 35-36, sixteenth note patterns.

36

Musical staff 7: Kantele intro, measures 37-38, sixteenth note patterns.

38

Musical staff 8: Kantele intro, measures 39-40, sixteenth note patterns.

40

Musical staff 9: Kantele intro, measures 41-42, sixteenth note patterns.

42

6

6

Musical staff 10: Kantele intro, measures 43-44, sixteenth note patterns.