

and had a burst of inspiration to begin writing music. My writing usually begins with a bass line or melody. The drum parts are usually the last thing I create. Music is all about melody. Once I create a melody or

David Moss, who taught me many different concepts about the art of drumming and opened my eyes to many great drummers that influenced my playing style. Once I left Berklee, I spent many years develop-

Uribe, John Ramsay, Steve Wilkes, Jon Hazilla—who taught me to play brushes—and Ed Kaspik, a master of polyrhythms. **MD:** Who are your jazz drumming influences? And have you developed your

"WE DRUMMERS STRIVE TO FIND SOMETHING THAT WILL SEPARATE US FROM THE CROWD. FOR ME IT'S THE ABILITY TO FIND DIFFERENT SOUNDS THROUGH CREATIVE SUBDIVISIONS."

bass line, if it sticks in my head for a while, then I know it's worthy of composing a song around. I feel that too many artists use music as a vehicle for blowing chops as opposed to creating a memorable melody and then an interesting rhythmic backdrop behind it.

MD: Was your facility on the drumkit fairly developed when you entered Berklee at age sixteen?

Marko: Yes, and I credit that to my first teacher, Miroslav Karlovic, whom I stumbled upon in a classified ad at age eleven. He is a master of mechanics on the drumkit. I also studied with American drummer

ing my musicality on the drumset, and I learned that creating rhythmic motifs and themes around the drumkit is the ultimate musical adventure.

MD: What did attending Berklee do for you in terms of your career?

Marko: It gave me the opportunity to play with great musicians on a daily basis and develop lasting relationships within the music industry. All of the contacts that I have in the music business are a direct result of the relationships that I established at Berklee. And let's not forget about the great teachers I studied with, including Ian Froman, Skip Hadden, Ed

sound based on these influences?

Marko: I had a Survey Of Drumming Styles class at Berklee with the great teacher/drummer Joe Hunt. He introduced me to the history of jazz drumming in chronological order, from Baby Dodds and Zutty Singleton to the great Papa Jo Jones. Young drummers need to check out what Papa Jo was doing back then in terms of musicality and showmanship. He was a master. Then came Buddy Rich, Max Roach, and Elvin Jones. Elvin changed everything about drumming at the time. Then came Tony Williams. All of these guys influenced me in some way. As far as my drum sounds, I love Roy Haynes' cymbal sounds, especially his flat ride. I'm always in search of the perfect flat ride sound, and my quest has led me to a Zildjian Constantinople 22" flat ride with three rivets. It's the most beautiful-sounding cymbal I have ever played.

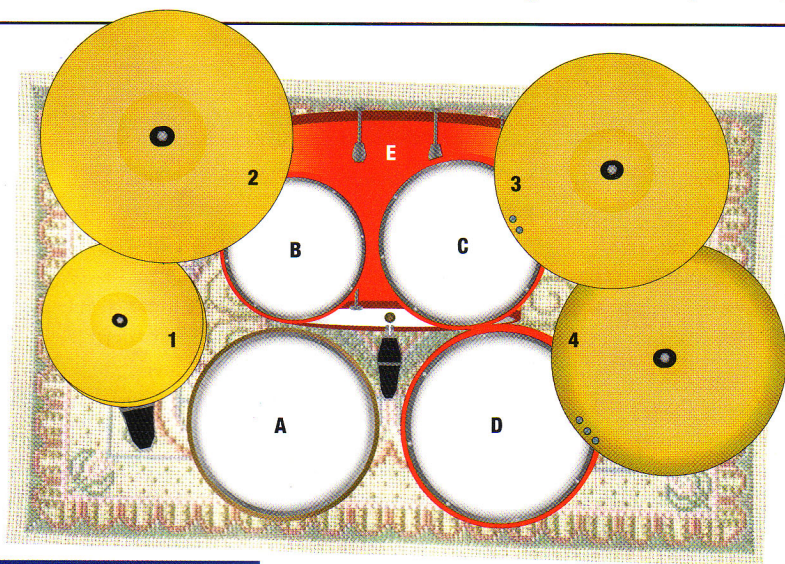
MD: What about heads and drum sizes?

Marko: I played at PASIC 2008 and used the new Evans G-Plus heads. I fell in love with the sound. It's a thicker 12 mil single-ply head with lots of punch and tone. I've played various Evans heads for almost ten years and have not heard anything as beautiful as these G-Plus heads. They are the perfect complement to my sound and style.

My drums are Mapex. I use a larger Saturn kit for pop and rock gigs and a smaller Mars Micro-Kit, which is their short-tom-size kit, for more jazz-oriented gigs. I love the Micro-Kit; I used it on the DVD and the latest Sveti CD. Vic Firth is also designing a signature stick for me, which is based on their AJ1 jazz stick.

MD: Have you found that there are particular rudiments that work best in terms of building your odd-meter concepts?

Marko: My concept of orchestrating odd meters is much more unorthodox than the traditional basic rudiments. You will find the essential rudiments in my playing style, but I strive to go beyond the basics



MARKO'S SETUP

Drums: Mapex Saturn Pro in "liquid amber" finish

- A. 14" Black Panther snare drum
- B. 10" tom
- C. 12" tom
- D. 14" mounted floor tom
- E. 20" bass drum

Cymbals: Zildjian

- 1. 12" Remix hi-hats
- 2. 20" Sound Lab (prototype)
- 3. 20" Constantinople medium ride with two rivets
- 4. 22" Constantinople flat ride with three rivets

Hardware: Mapex

Heads: Evans G-Plus on snare and toms, EQ3 on 20" bass drum

Sticks: Vic Firth prototype Marko Djordjevic custom stick (based on the AJ1), Steve Gadd model wire brushes, Maraca Mallets, American Custom Mallets, Steve Smith Tala Wand rods

(Marko also gigs with a Mapex Mars Micro-kit with an 18" bass drum, 5x10, 6x12, and 7x14 toms, and a 13" snare.)