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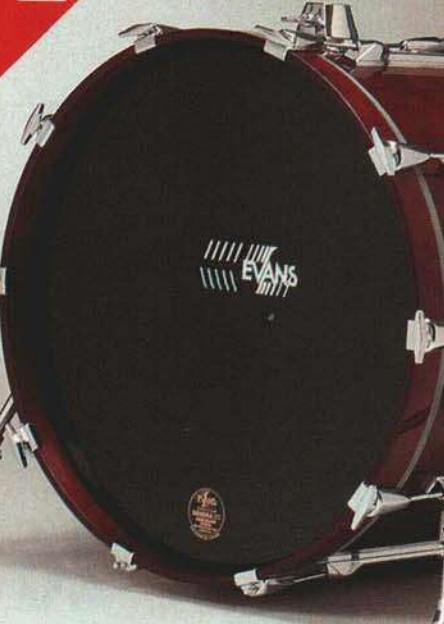
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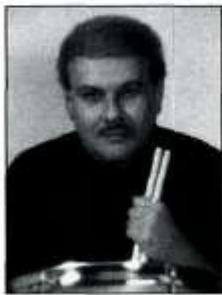
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Idris Muhammad
BY HUGO PINKSTERBOER

EDITOR'S OVERVIEW



Training Grounds



I recently had the pleasure of participating in a major high school jazz band competition involving over a dozen top-flight big bands from all over the metropolitan area. The event began early on a Saturday morning, and concluded with the presentation of trophies, scholarships, and outstanding musicianship awards nearly ten hours later.

By the end of the day, it was obvious to me that traditional American big band jazz is in very good hands with these young people, many of whom displayed remarkable levels of musicianship. At a time when we tend to associate most high schoolers primarily with rock in its many forms, it was rather enlightening to spend a full day hearing scores of high-school age musicians interpret and competently perform music from a completely different genre.

Obviously my attention throughout the day was drawn to the young drummers, and I must say that I did hear a good many above-average performances on some rather complex charts. I think it's safe to say that many of the great players of tomorrow will be a direct product of this environment. We know that a good number of today's prominent artists got their initial training in high school jazz ensembles, and most have viewed it as an invaluable learning experience.

It was also inspiring to witness the dedication of the educators, band directors, and judges who were on hand throughout the day. Without a doubt, these are truly the unsung heroes of American jazz. They're the individuals who devote enormous time and energy cultivating the talents of these young musicians, maintaining the tradition of the music, and striving to make it a part of the lives of young people.

Should you ever be given an opportunity to attend an event such as this, by all means do so. You're likely to be pleasantly surprised at both the caliber of musicianship and the quality of the music. I know I was. Sure, big band jazz may have lost some of its popularity and appeal among the mass listening audience, and big band drumming may not be among the most popular styles nowadays. But there's no question that the music and the drumming are alive and well among today's youth, and that music education programs and events such as this will continue to be the breeding ground for the great players we'll be hearing from in the years to come.

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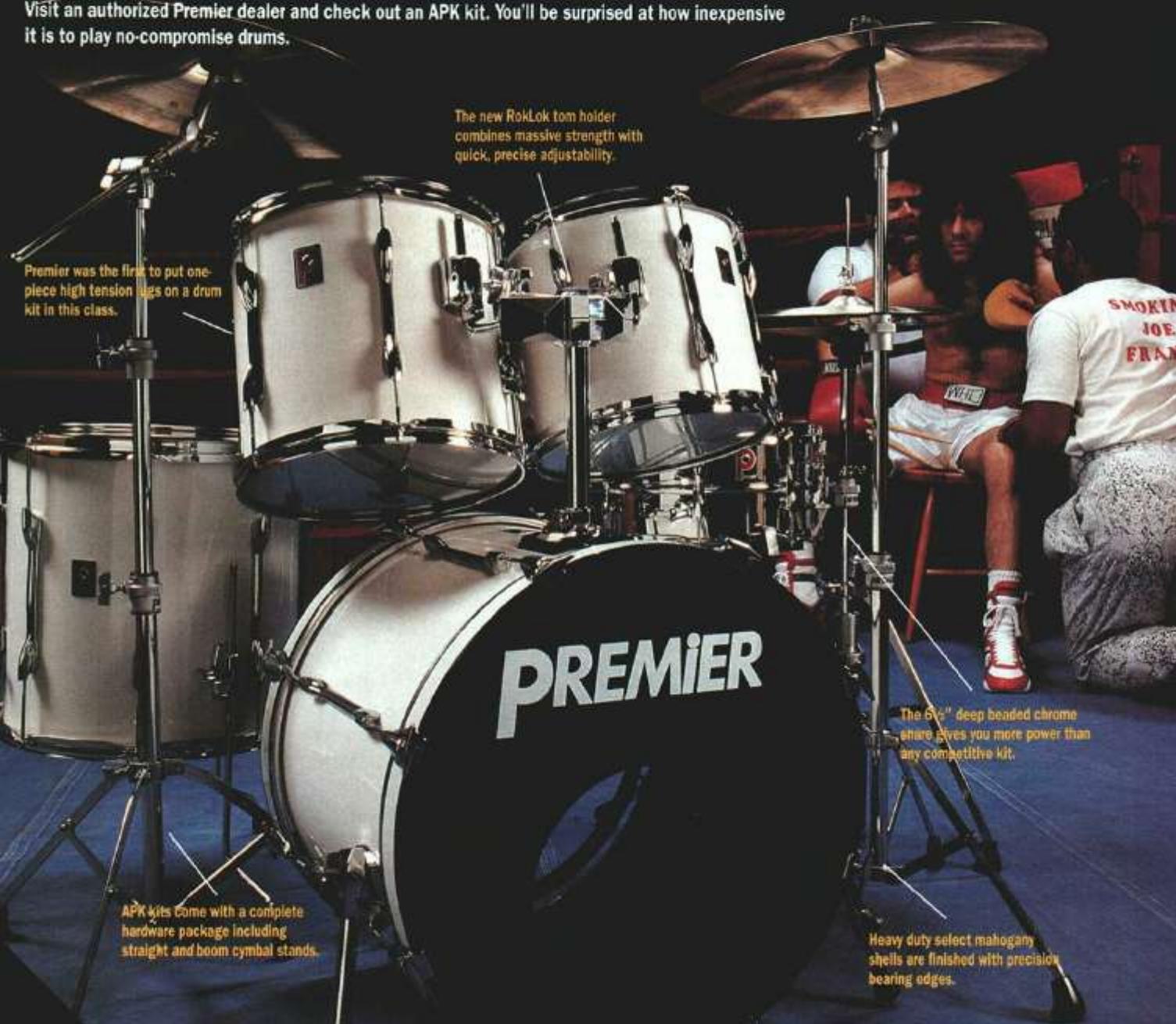
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READERS' PLATFORM



Roy Haynes

While I know how essential it is to sell magazines by featuring popular metal players, interviews such as the one with Roy Haynes in your May '91 issue serve a greater purpose. His personal recollections of musical events and personalities are important historically. To hear this man and other greats talk about their careers provides us with fascinating and important views of our music. It's living documentation! While the past is important, it's an inspiration to hear Roy talk about new challenges, his current musical views, and what he plans to accomplish in the future. Other recent articles in this vein have been the report on Jethro Tull drummers, Tiny Kahn, and Cathy Rich's series. Kudos!

Kevin Marty
Amityville NY

Drums In The Military

As a soldier and percussionist in one of the U.S. Army's many bands, it gave me great pleasure to see a magazine as popular as *Modern Drummer* do a story on drums in the military. Rick Van Horn did a great job. Having studied with the likes of Petty Officer Ray Dunaway, Sergeant Rhett Rayburn, and Staff Sergeant Joan Konrad, I know they helped make his job a little easier. The only way to make this article any better would be to do a follow-up story with interviews of drummers currently in the field. Thanks a lot for accomplishing a mission long overdue.

Sgt. Randy Servello
389th U.S. Army Band
Ft. Monmouth NJ

Roxy Petrucci

I just finished reading your interview with Roxy Petrucci in the March '91 *MD*. As a drummer with 15 years' experience, I feel deeply that there is far too much

stereotyping among musicians. Having been in the U. S. Navy for seven years now, and overseas for six, I have visited many countries. I always check out the local club bands and have been fortunate enough to jam with some. I look at every situation as a learning experience. I open my mind to anything and everything that I could possibly learn, and then determine if I can incorporate any new knowledge into my own playing style.

The first time I heard Vixen on record, I thought that the drumming was very solid and powerful, and I wondered who the drummer was. Finding out that the drummer was female had no impact on me at all. It doesn't matter—and should never even be a factor—whether a musician is male, female, Japanese, African, Australian, American, Latin, etc. As a drummer, I am every other drummer's peer, and their drumming is the only thing I'm concerned with. To me, Roxy Petrucci is a drummer first—another player I can appreciate, enjoy listening to, and learn from. So keep rocking, Roxy, and know that there are people out here who appreciate and respect you as a musician.

Steve Waldrep
U.S. Navy
Guam

Drum Shows In The Heartland

I'm addressing this letter to those who promote events like the Buddy Rich Memorial Concerts, the Zildjian Days (of drumming), and other happening events that always seem to take place on either shore and/or in the Chicago area.

I reside in the Ohio/Indiana area, and I have been wondering if you folks (meaning the promoters) plan on letting the rest of us geographically misplaced enthusiasts in on the action. It would be fully and greatly appreciated if future drum extravaganzas could occur in my

tri-state area—as well as other previously unrepresented states. Life does exist for drummers outside of New York, Chicago, and Los Angeles.

Thomas Harrel III
Cincinnati OH

Battle Weary

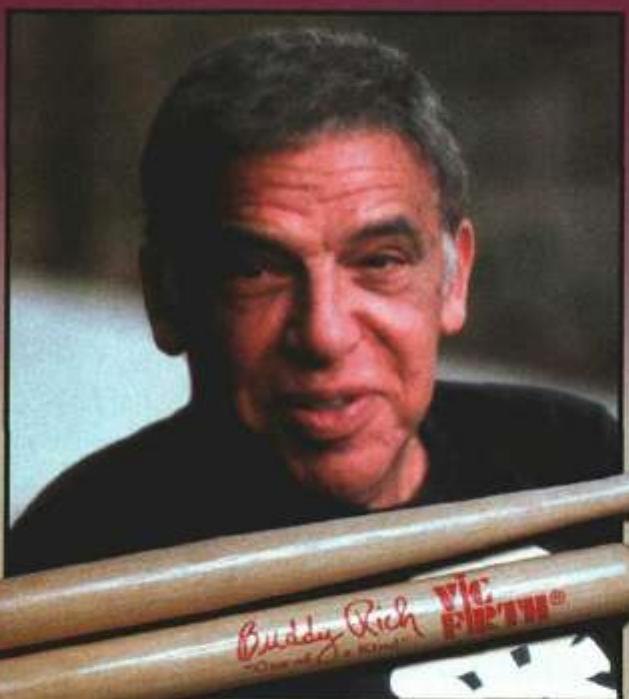
I have just returned from the Buddy Rich Memorial Scholarship Concert at the Ritz Theater in New York City. Even though it is 2:30 in the morning, I feel strongly compelled to express my dismay at the unprofessionalism displayed by William Calhoun. The incident I'm referring to is the final drum "battle" (not "duet," for reasons I'll explain) of the evening between Mr. Calhoun and Neil Peart. Granted, Mr. Calhoun—along with all of the other musicians who played that evening—had to endure the mass number of "Peart-ites" who feel it their sworn duty to inform everyone, everywhere that Neil Peart is their supreme monarch. Nevertheless, Mr. Calhoun had an obligation to perform under the guidelines of maturity and good spirit. As one who would have much welcomed the outcome of an improvisational exploration in rhythms, I was, rather, quite angered by the smothering that was Will Calhoun's statement of rhythmic flow. Mr. Calhoun was brazenly blatant in his bid to upstage Mr. Peart. Why an event that was meant to celebrate the memory and enduring positive messages of Buddy Rich was reduced to a competition is beyond my comprehension—and, I feel, beyond Mr. Calhoun's right to control. I'll close by stating that I have never written to this or any other publication before for any reason. But being subjected to an experience like this—and paying for it—is too much for me to bear silently.

Robert E. Petraglia
Staten Island NY



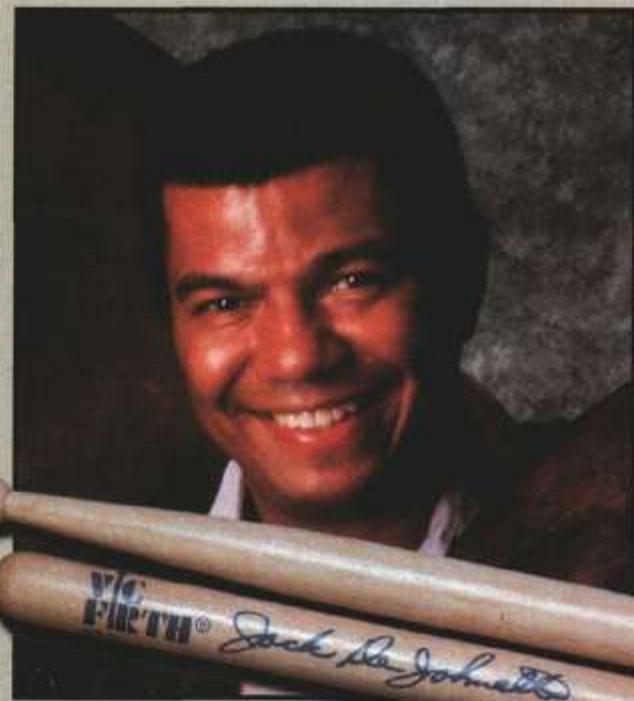
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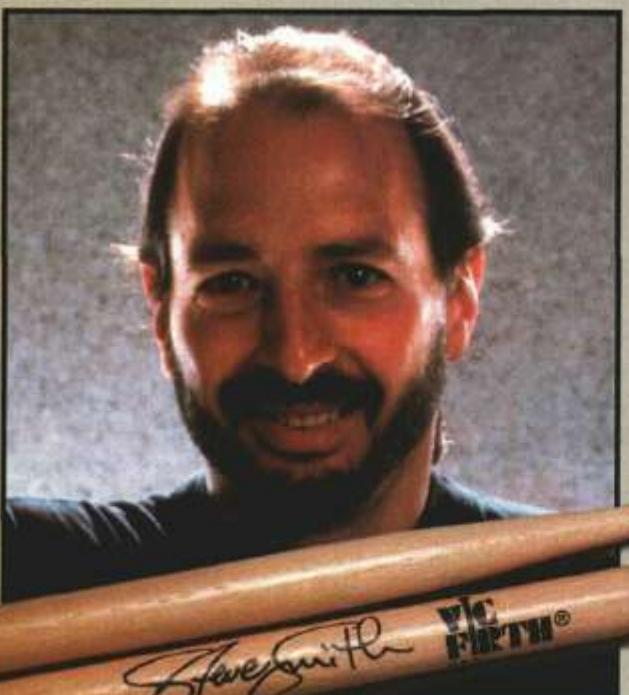
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Alan White

It's a prospect that diehard Yes fans probably never even dreamed could happen: eight members of the band—including some from the original line-up and others from the '70s and the '80s 90125 lineup—coming together for an album (*Union*) and an extended world tour. But dreams *do* happen, even one as far-fetched as this, as Yes has reformed replete with the talents of founders Chris Squire (bass) and Jon Anderson (vocals), Rick Wakeman and Tony Kaye (keyboards), guitarists Steve Howe and Trevor Rabin, and drummers Bill Bruford and Alan White. The shows have been selling out arenas nationwide, with anticipation high for the project.

Alan White is revved up for the months ahead on the road, and promises that the tour and album will exceed expectations. "There's a lot of positive energy in the direction of making this version of Yes even better than past line-ups," comments the very affable White. "That was one of the positive things I discovered when we began."

According to White, the project stemmed from fusing members of the 90125 lineup—which he has been involved with since its inception in '83—and the Anderson, Bruford, Wakeman & Howe band. "The two managements got together, presented the possibility that this could be pulled off, and over the course of three months it all became a reality. We met in L.A. and rehearsed, then headed down to Pensacola, Florida for more rehearsals before the tour," says Alan.

White, who celebrates his 19th consecutive year as Yes's drummer, will be playing approximately 50% of the show's material along with former drummer Bruford. White and Bruford have patently different styles of drumming. How did they manage to assimilate their diversities? "It depends on the song," answers Alan. "I've been playing a lot of the older Yes material—the music released before I joined—for the last 19 years. So I have my own way of playing all of that, while Bill has his own style. But we're kind of meeting in the middle for a lot of that stuff, and there's a lot of give and take as to what parts are being performed by whom. For instance, 'Awaken,' which was originally done by me, is being played by Bill. He's asking my advice, and vice-versa, on how to approach those parts and make them as tight as they can be."

Union is also a meshing of the "two" bands: "There again," responds Alan, "it was a joint effort. ABWH had already gotten 2/3 of the way through a new album when the idea for the tour came up. We [the 90125 line-up] had begun cutting the next Yes album too, so we both had a certain amount of material cut. All of that went into a faster gear, and we made *Union* a compilation album of both bands. I think you're going to enjoy the album because it's the best of everything. But it's not everyone



Bill and Alan work out the details.

playing on each other's tracks as the tour is. It's ABWH playing on theirs, and 90125 playing on ours. The crossover came into play when Jon Anderson sang on some of our tracks and Chris Squire sang on some of theirs. That really made it a joint effort."

Besides having the opportunity to see eight members of Yes perform together (not to mention having White and Bruford on the same stage!) fans of Alan White will actually get to see the esteemed drummer who is known to "despise" drum solos, actually *play* a drum solo. Alan, who laughs at the description, explains: "I've admittedly never liked the 'here comes the drum solo thing.' But Bill and I have worked out a joint drum solo for this tour. It's going to be note-for-note playing on some parts, then a lot of improvisation and freedom on others. When one guy is improvising, the other will form a structured basis for that."

When asked whether he thinks the re-formed Yes will be a one-off reunion or an ongoing project, Alan is realistically non-committal about the future. "Basically, the way I'm reading this now is that we're just starting this tour and we have 80 more gigs to do, plus offers to tour Japan, Australia, and South America. It's an open-ended thing right now that could continue for a couple of years or could end after the tour. We're all keeping our minds open to it."

"What I *can* promise is that this is a unique opportunity to see and hear the two different styles of percussion that have been involved with Yes over the years. Plus, seeing the whole band getting on well, playing together on one stage. It all elevates the band to yet another height. It's going to be *very* exciting!"

• Teri Saccone

Michael Blair

"The orchestral, multi-cultural percussion layering thing is what I've always done, and I wanted to see if that was something he'd be interested in. He was quite receptive right from the beginning."

So says Michael Blair about his most recent role, that of drummer/percussionist with Lou Reed. "We're taking each song one at a time," Michael explains about the recording of Reed's new album. "It doesn't have to be a garage band thing, or layered, or anything in particular, which is exciting to me."

Another exciting album Blair has recently been involved in is producer Hal Willner's tribute to Charles Mingus, which features Elvis Costello, Keith Richards and Charlie Watts, and Bobby Previte, among others. Willner set up a "house band" for the recording, including Blair and Don Alias on drums and percussion. On the sessions, Michael got to play some of late com-

poser Harry Partch's home-made percussion instruments. "Working with Don was wonderful, because I'm a big fan of his," says Blair. "And because of my percussion background, it was very interesting to incorporate the Partch instruments into the Mingus arrangements."

Other recent projects Michael has worked on include three Grammy-nominated albums—the Replacements' *All Shook Down* and Suzanne Vega's *Days Of Open Hand*, and *Steady On* by Shawn Colvin, who won for female folk artist. Blair also worked on new albums by Gavin Friday and Sam Phillips, and was a panelist at the South by Southwest Music Conference. And look for upcoming articles from Michael in future issues of *Modern Drummer*.

• Adam J. Budofsky

Kenney Jones

Over the years, many prominent rock 'n' roll bands have been based around singer/guitarist partnerships: Zeppelin's Plant and Page, the Who's Daltry and Townsend, the Stones' Jagger and Richards. The two main forces behind the Law, however, are former Free/Bad Co./Firm vocalist Paul Rodgers and drummer Kenney Jones. "To me," Jones says, "it's not that unusual. Vocalists and drummers work very well together, and they have to be spot-on. As far as



the backbone of the band is concerned, what the drummer and singer do is the most criti-

cal to the performance. It establishes the momentum of the song.

"After working with Steve Marriott in the Small Faces and Rod Stewart in the Faces," Jones continues, "working with Paul came quite naturally. And my direct approach to the drums and simple way of applying technique fits in quite well with Paul, because he's used to that kind of drummer. [Bad Co. drummer] Simon Kirke was not unlike me, in a sense, as far as a direct, simple

attitude was concerned. So Paul and I have a great rapport. I mean, I've always been a fan of Paul's anyway, and from what I can gather, he's admired me."

In terms of his drumming, Jones says that playing with the Law gives him the most room for creativity since his days in the Small Faces. "That was one of the most creative bands I was ever in," Kenney says, "and I'm getting a similar feeling working with Paul."

• Rick Mattingly

Pheeroan akLaff

A restlessly creative spirit, Pheeroan akLaff digs deep on every project he tackles, whether it's the funky ethnic-dance music of Oliver Lake's Jump Up, the hardcore thrash of John Zorn's Spy vs. Spy, the quirky progressive jazz of trombonist Ray Anderson, or the thunderous metal improv of guitar renegade Sonny Sharrock. Whatever the context, he finds a way to fit in.

As Pheeroan says of his non-idiomatic approach to the drums, "My adapting chops are probably the strongest thing I have. And it helps that the only time I over-intellectualize things is when I'm not on the bandstand. That's important

in my work. Basically, I'm interested in playing other people's music, getting inside of it and making personal statements."

AkLaff's most personal statement to date is *Sonogram*, his debut as a leader on the independent MU label (run by Robert Musso, who has engineered countless Bill Laswell productions over the years). With Sharrock lending his cathartic, distortion-fueled guitar mayhem to the session, alongside Carlos Ward's alto sax, John Stubblefield's tenor, and Kenny Davis' electric and acoustic bass work, this album rocks with volcanic tension ("Bit Her," "Juggler") while also

reaching Coltrane-styled heights of improvisation ("Serious"). And for a fresh take on the age-old tradition of solo drums, check out the unaccompanied title cut.

"That was so named," explains akLaff, "because I recorded the piece while my daughter was being sonogrammed at the hospital. It's strictly an improv piece, but I knew that in order for a drum solo to really communicate I needed to have a format to work out of. So I basically chose one of those old-time kind of feelings, the Sid Catlett-Max Roach thematic approach that I happen to like."

• Bill Milkowski

Gonzo Sandoval

"It's been about three years since the last record, and in the meantime we've gone through a lot of personal changes, a lot of growing up," asserts Gonzo Sandoval of Armored Saint. "Unfortunately, one of our guitar players and main songwriters, David Prichard, developed leukemia and died a little over a year ago, so we had to come together and focus ourselves to really take the steps to continue. This new record (*The Symbol Of Salvation*) isn't just about funtime rock 'n' roll anymore, it's about touching people and really having the songs and the music speak for our feelings."

Gonzo says that in recording the album, the band especially focused on the drums. "We all played live," he explains, "but we just kept the drums and then layered it after that. But the way it came out sounding is very live, very raw, and very Armored Saint—the way all our records *should* have been."

Sandoval is particularly happy with the variety of songs on *Symbol*. "We have power rock 'n' roll songs like 'Rain Of Fire' and 'Burning Question,'" he explains, "and then there are the more rhythmic, funky tunes, such as 'Tribal Dance' and 'The Symbol Of Salvation.' And then 'Another Day' starts out slow and peaks out at the end. But the content is really musical. I like to think of it as sort of like modern-day Mozart."

When asked what Armored Saint requires of its drummer, Gonzo replies, "I like to think I hold it all together. I like funk drumming, but I also like AC/DC. So the backbeats are there, and I like to spice it up in a funky sense. So I like to think that what I'm doing is melodically adding to Armored Saint and really driving the band."

• Robyn Flans

Jim Phipps

For Jim Phipps of Every Mother's Nightmare, this has been a very exciting year—his first tour and first album ever. "I learned a lot about the studio because it's definitely a lot different from the live world," he explains. "Recording really brings out your creativity. It's neat because you can go back and think of how you want to do stuff, and you can always change things. On this next album, I want to get into some different sounds, too."

Jim also sings background vocals. "It was hard to do at first, but I kept working at it," he says. "In the last band I was in in Nashville, I couldn't do it very well

live, but I just kept doing it in rehearsal. By the time I was with this band, we all took it for granted that we would all sing. I used to see drummers like Phil Collins and wonder how he could play drums and sing at the same time. Sometimes I still have a difficult time with it, but I'll just make the drum part more simple when I sing."

When asked what this band needs from a drummer, Jim replies, "Just a solid beat. We're not a modern fusion techno band, we're just basic rock 'n' roll from Tennessee. For me, it's just good rhythm, good timing, and hard playin'."

• Robyn Flans



Brian Melvin

Brian remembers that fateful call. "It was around 4 A.M., and I was asleep. The phone rang and my mom yelled, 'Hey, Brian, it's some guy named Jaco.' I dove out of bed, ran to the phone, and this voice on the other end says, 'Hey, is this Brian Melvin? I heard you need a bass player. Well, this is Jaco Pastorius, the world's greatest bass player, and I'd love to play on your album.'"

That was late 1984, the beginning of a musical hookup and a personal friendship that would last until Jaco's final days in September of 1987. After that initial meeting, Brian and Jaco

went into the studio and recorded material for what would become *Brian Melvin's Night Food Featuring Jaco Pastorius*, released in 1985 on the Dutch Timeless label. A European tour ensued, which the young drummer proudly points to as a highlight in his career. "I was 25 years old and totally green to the world of recording, and here was Jaco going out with me as a sideman. It was really a trip."

After the tour, Jaco returned to New York and fell upon hard times. The effects of alcohol and drugs, combined with a manic depressive condition,

eventually took their toll on the former Weather Report bassist. In the summer of 1986, Jaco ended up in the psychiatric ward of Bellevue Hospital in Manhattan. Six weeks later, he was back in San Francisco staying at Melvin's house. During that period, Jaco and Brian got together with pianist Jon Davis to record a bunch of ballads and standards by jazz greats Horace Silver, John Coltrane, Miles Davis, and Joe Henderson. That material, the last studio recordings that Jaco ever did, was released last year on the Global Pacific label as *Standards Zone*.

"I was really happy to do this trio date with Jaco because that's really my thing—swinging with dynamics and playing brushes. In fact, Jaco used to call me Mr. Swing."

Now back in San Francisco, Melvin has recently broken his kit down to the basics—18" Gretsch bass drum, Premier snare drum, a Paiste flat ride cymbal, and some Zildjian hi-hats. "That's all you really need to swing," he says, "and at this point in my career that's all I'm concerned about."

• Bill Milkowski

Kenney Dale Johnson

Tall, talented, Texan Kenney Dale Johnson gushes with pride as he tells the tale of his heritage. "I'm from the same area of Texas as Buddy Holly and Roy Orbison." These two artists had a giant-size influence on Kenney's musicianship as he developed his straightforward, hard-hitting style, which currently drives the "rock-a-billy plus" sound of Chris Isaak & Silvertone. "I was born in Borger, Texas," Kenney explains, "and my uncle actually played with Bob Wills of the Texas Playboys." Before landing the drummer position in 1985 with Chris Isaak, Kenney played primarily for R&B artists like Elvin Bishop. He also did stints with Ronnie Specter, Mary Wells, and Bo Diddley.

The single "Wicked Game" was re-released off of Isaak's last album, *Heart Shaped World*, in conjunction with David Lynch's movie *Wild At Heart*. Lynch produced the first video for "Wicked Game." Kenney recalls of the experience, "I loved working with

Lynch. All the people who have worked with him have been with him for a long time. In fact," he laughs, "I'm sitting there playing drums, and here comes the 'Log Lady' (a female character from *Thin Peaks*) riding the crane carrying the camera that zooms in on me for some drum close-ups."

Having a Top-10 hit has sent Chris Isaak & Silvertone on the road and into television studios even more than usual, so there hasn't been much time for recording. Their next album, though, will have a slightly different sound than the last three. "We'll always do ballads," Johnson explains, "but there will be a lot more faster, upbeat songs on the next album. I'm using 16th notes on the hi-hat much more. So I've really had to work on my 16th notes for recording. What we are trying to do is capture the high energy of the live shows."

• Georgia Antonopoulos

Bruce Ditmas

Bruce Ditmas is a born-again tech-head, a former traps purist who has been seduced by samplers and digital keyboards. Playing a Roland *D-10* synthesizer manually, with its internal array of drum samples, he is able to approximate the sound and function of a whole trap set. Close your eyes and you can hear him traversing the kit with confidence and authority. Funk grooves, salsa grooves, uptempo ride cymbal swing—he's got it all covered, though he's doing it with ten digits on keys rather than sticks on skins.

"I just did a Burger King commercial that had some absolutely killer rock drum sounds," he says. "There's no way you can hear this and not think it's a full kit."

Ditmas says the configuration of drum sounds on the Roland *D-10* is particularly

conducive for recreating the traditional bass drum/snare/hi-hat combination. "In the left hand, my middle finger would be the bass drum and my index finger is the snare drum. My index finger on the right hand opens the hi hat, and I play cymbal crashes with the little finger on my right hand. Then the black keys are tom fills and various cymbals, which I can reach with other fingers or my right thumb. It really spreads out perfectly. And it's exactly what I think drummers have always done since they were kids, always tapping their fingers on the table. Only I'm getting huge drum sounds out of it."

There was a time when Ditmas actually played drums like a normal person. In the '60s he landed a gig backing singer Judy Garland and has since gone on to work

with Barbra Streisand, Gil Evans, Paul Bley (whose quartet included Pat Metheny and Jaco Pastorius), and others. In the late '70s, Ditmas began working with (trumpeter) Enrico Rava. While touring Europe with Rava, he broke his foot and was laid up for eight months, during which time he woodshedded heavily on the Linn drum, and his interest in drum machines didn't subside.

Ditmas' innovative keyboard-drum work can be heard on *Semi-Precious Metal*, the debut CD by New York fusion trio Big Food (Tutu Records, 440 10th Ave. Suite 1RS, New York, NY 10001).

• Bill Milkowski

News...

Tris Imboden on records by Clare Fisher, Kenny Loggins, Henry Kapono, and Kalapana, and currently on the road with Chicago.

Vic Mastrianni now with Ricky Van Shelton.

Billy Goodness, who used to work with Ricky Van Shelton, has recently moved to upstate New York, working at Dynamic Studios as house drummer and doing some production.

Eddie Bayers working on

albums by Alan Jackson, Barbara Mandrell, Dan Seals, Sweethearts of the Rodeo, Earl Thomas Conley, Mark O'Connor, Mickey Gilley, Randy Travis, Ricky Skaggs, and Anne Murray. Eddie also just returned from playing live at the Telluride Festival with James Taylor (along with percussionist **Tom Roady**). Congratulations to Eddie for being picked *Music Row Magazine's*, #1 drummer.

Herman Matthews, who has been playing with Kenny Loggins, is now the drummer on *The Rick Dees Show*.

Phil Collins recently received an honorary doctor of music degree from the Berklee College of Music.

MD contributor **Adam Ward Seligman** has just released his first novel, *Echolalia*. The book is the story of a writer/jazz drummer and his encounters with dis-

ability. For information write to: Hope Press, PO. Box 188, Duarte, CA 91009-0188.

Tommy Igoe recently toured Switzerland and Israel with New York Voices. He is currently working on the second record from the group, due in September.

Eric Carr, drummer for KISS, underwent open-heart surgery in New York City April 9th. Our best to Eric for a full and speedy recovery.



ASK A PRO



Pat Torpey

A I was able to catch you with Mr. Big at both shows at Confetti's in Albuquerque recently. My only disappointment was that there was no drum solo. Could you fill me in on the equipment you used then, and on your present setup (if it has changed)? Thanks for being such a great inspiration.

Manuel Saiz
Albuquerque NM

A Thanks for the kind words, Manuel. I didn't do a drum solo because our show is so long, and such a big part of it is Billy Sheehan and Paul Gilbert. We felt that if *everyone* did a solo, that would just make the show go too long. I appreciate your *wanting* a drum solo, and we'll probably do one in our next presentation.

I use all Tama drums, including 10" and 13" rack toms, 15" and 16" floor toms, two 24" bass drums, and a brass snare. My cymbals are all by Zildjian, and the crashes are all *Brilliant Rock* models, including two 16" crashes, a 17" crash, and an 18" crash. I have a 19" K China type, 14" *New Beat* hi-hats and 13" K/Z combination hi-hats on an *X-Hat*, a 22" *Z Light PowerRide*, and a Z splash.



Photo by Lissa Wales

Billy Cobham

A At the recent P.A.S. convention in Philadelphia, I had the wonderful opportunity to help set up and break down your kit. I noticed that on the right of the kit, where the cowbells were mounted, there is a percussion instrument made out of strips of metal. What is this called? Also, your toms were mounted in a different order from left to right. Why are they set up in that fashion?

Mark Kaefer
Basking Ridge NJ

A The item made of metal strips is an instrument made by Pete Englehart. It's called a *Ribbon Crash*, and it creates quite a distinctive sound that stands out among the percussion tone row that I use. As for why I set up my toms in what you view as a "different order," let's just say that I am always searching for an alternative to the norm. When I stumbled upon this idea (at a clinic that I was conducting for the Tama drum company), I decided to work with it to further expand my performance horizons. I now feel that this slight alteration in the way I set up my gear tends to keep me honest in how I envision my own performance level while at the drumset.





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DENTED, WORN, BEAT UP,

"Go for that dark, warm sound," Mr. Weckl suggested.

"You guys should make new Ks that sound



DAVE WECKL

like old Ks," Mr. Erskine advised.

"Everytime I hit it, it
should go 'Ahhhhh,'"

Mr. Nussbaum offered.

Hmm, we thought.

Could it be done?

Could we stress,

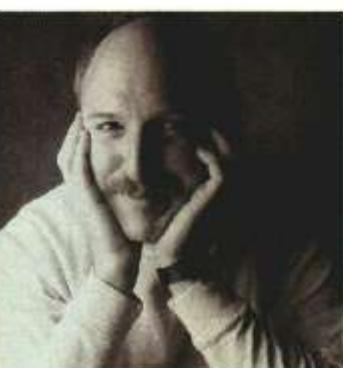
hammer, and

pound a K cymbal

to recreate the drier,



PETER ERSKINE



ADAM NUSSBAUM

less brittle sound a fifty year-old

cymbal acquires naturally

through age? Could we do it well

enough so drummers

wouldn't feel the need to scour the

planet searching for old

Ks anymore? Well, us being us, we decided to try. And,

as our three friends above will attest, we've nailed

the old sound down in a big way. Introducing our

Pre-Aged K Dry Light Rides. Cymbals

that sound as good as any you'll find from the

old days, but without the

inconsistency of the old

days. Achieving this sound

was no walk in the

park. Because the

old Ks were made

the same way we

make them today. Age

and several hundred

thousand drum stick poundings made

the metals in those cymbals more

flexible and malleable. But our craftsmen hit upon

an ingenious new technique that enabled us to

1/16 X Ped-Lite
J = 164

CYM SNARE BASS DR H.H.

The song "Lifescape" from the next Elektric Band Album features this Weckl/Pre-Aged K workout.

AND VERY EXPENSIVE.

pre-stress and work the metal at a crucial stage in

the manufacturing process. That, together

with a new combination of hand-hammering

processes, produced a cymbal with an

aged tonality. According to Adam Nussbaum,

"With the Pre-Aged K, I get the

airy sound I want. When you accent on it,

the cymbal opens up quickly, then

closes down quickly, sort of like the little white

peaks on a wave. This way, you're

not overwhelmed with overtones. Which is

important to me, because a jazz

drummer never wants a sound that's too busy or

obnoxious." Peter Erskine feels,

"It's extraordinarily close to the old Turkish sound

and I've never heard whole notes

sound so good. It's not just a percussive thing, either.

I liken the cymbal to a piano

or violin: it has the clarity and

the rich, creamy tone

of a real instrument. The subtleties are wonderful;

when you tap the cymbal, it has a 'give,'

a response to it. It's not like other cymbals that

feel like you're just hitting metal."

Dave Weckl adds, "With the new Pre-Aged K, I

have a cymbal that gives me more spread

and body, without sacrificing good

stick definition. I really like the cymbal's

'voice.' It's not too harsh; it has a transparent

pleasing sound. In terms of consistency,

I think the Pre-Aged Ks are better than the old Ks.

Because you have to go through

a slew of old ones before you find a gem, while

all the new Ks sound terrific."

To sum up, we believe we've come up with something

special in our Pre-Aged K Dry

Light Rides. But then, when you think about it,

if a cymbal maker that's been

around since 1623 knows anything,

it should know about aging.



Zildjian
CYMBAL MAKERS SINCE 1623.

IT'S QUESTIONABLE



Q More Info On Basle Drumming?

In the January '91 issue of *MD*, Peter Fairclough's article "Basle Drumming" mentioned that there is a CD called *Basler Fasnachtmusik*. Can you tell me how I can obtain this CD?

Julien Collins, Jr.
Kenilworth IL

I enjoyed Peter Fairclough's article on Basle drumming very much, and would like more information on the drums described in it. Can they be purchased anywhere in the U.S.?

Mark Burroughs
Ocala FL

Where can I get the following items mentioned in Peter Fairclough's article: *Das Basler Trommlerrecording, Dr. F.R. Berger's instruction books for Basle drumming, any other books by Dr. Berger, and any information on him personally? Also, how can I get in touch with any Baslerdrummers? Can you tell me what purpose the braided rope or leather strap hanging below the side drum serves? Finally, in the photograph on page 69, there are two black drumsticks (pointing to the right) on the left side of the drum. What is the silver object pointing upwards at about a 30° angle on the right side of the top rim?*

Jack Ulrich
Edmonton, Alberta, Canada

A Whew! What a tremendous response to one article on a unique form of drumming! We passed all the questions along to Peter Fairclough, who gave us the following reply:

"Many thanks for the enquiries about the article. As an Englishman I can only claim to be an enthusiast—not an authority. However, I can help with some answers.

"The CD *Basler Fasnachtmusik* (catalog#BW89051), the record *Das Basler Trommler* (Basilist ST - 6902), and the books *Instructor For Basle Drumming*, *Trommelmarsche Band I, 2, and 3* (*Drum*

Marches, Volumes 1, 2, and J), and *Schweizer Trommel—Kompositionen*—along with information about the drums, heads, sticks, etc.—are all available from Martin Grutter's Percussion Shop, Frobenstrasse 2, 4053 BASLE, Switzerland (Tel. Basle 22 74 87), or from Musik Hug A.G., Freistrasse 70, 4001 BASLE, Switzerland. Both are extremely helpful.

"Regrettably, I have no biographical information on Dr. F.R. Berger, and—so far as I know—no recordings of his are available commercially. I understand from James Blades' *Percussion Instruments And Their History* (Faber) that Berger recorded for the BBC in London in 1961.

"The only way I know of making contact with Basle drummers is to follow them on Fasnacht until they stop playing! Then you have to find one who speaks English!

"The leather straps in the photo are shoulder straps for carrying the drum when not playing. I frequently saw drummers in costume with a drum strapped on their back, waiting for a tram or walking through the city. Regarding the mysterious silver object, Richard Newby—who took the photos—remembers this as a mace.

"Basle drumming is very much part of the culture of Basle. The only way to experience it is to go there!"

ddrum 2 Programming

When programming the *ddrum 2* unit, can I program different panning controls on each set and put them in memory? For example, suppose I had two kits stored. On one, the bass and snare were in mono, while the toms were panned left, mono, and right. On the other, the toms were panned to the right, the bass and snare were in mono, and a rim sound was panned left. Could I switch between the two kits without losing each kit's panning settings?

Matt Ritche
Clare MI

A According to *ddrum*'s artist relations/product specialist, Alan Affuso, "The answer is yes! You can pro-

gram different panning levels on different drumkits and store them in the memory, as well as retrieve them at any time in the exact levels at which they were stored. With its internal capacity to program, store, and memorize 64 complete drumkits, you can have 64 different panning selections—memorized along with the kits—at your fingertips (or, using a *ddrum Performer*, at the tip of a drumstick). For a more detailed description of the panning programming procedure, consult your *ddrum* manual, or call me at the *ddrum* office at (203) 374-0020."

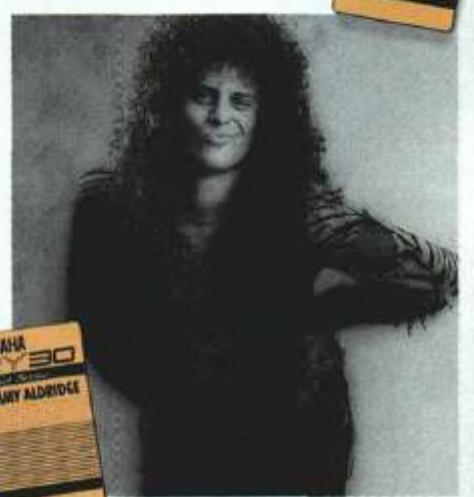
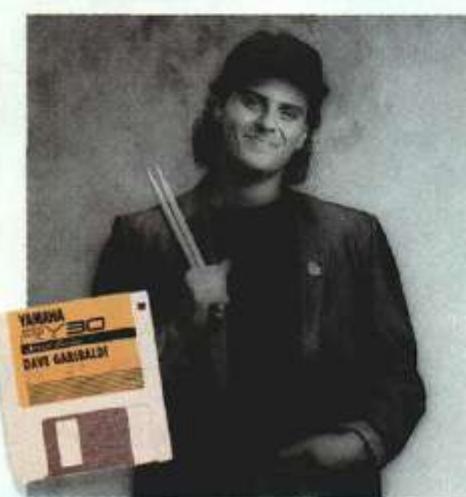
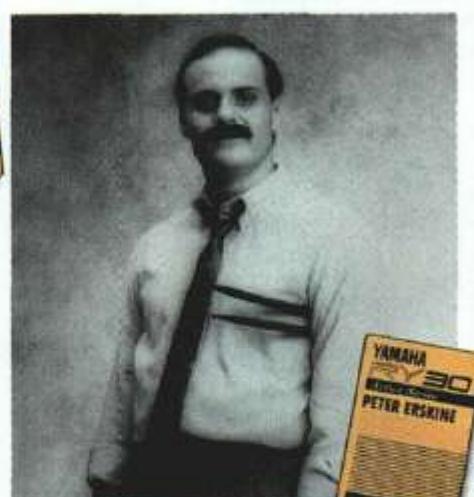
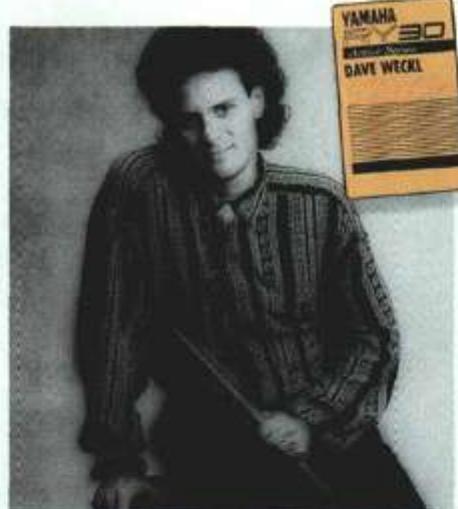
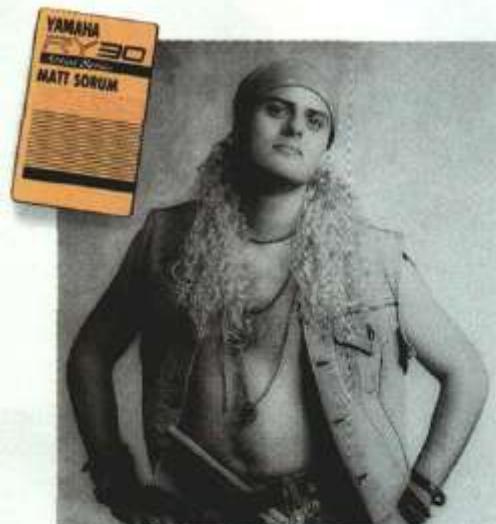
Pro-Rizer Address

Can you provide the address for Unique Percussion Products, makers of the *Pro-Rizer* portable riser system shown in your NAMM show report in the May '91 issue?

Robert Rice
Havertown PA

A Apparently, lots of drummers are interested in "getting up in the world," because we've had literally dozens of requests for this same information. Unique Percussion Products may be contacted at 1801 Forrest Road, Baltimore, MD 21234, tel. (301) 882-8700.

Editor's Note: In the May '91 It's Questionable department, a reader asked for information on products that would remove yellow film and stains from a drum. MD recommended two household cleaning products. In addition to those items, a product specifically designed for cleaning drums is Trick Drum, Cymbal, And Hardware Cleaner. A non-abrasive, anti-static liquid, Trick Cleaner is available in most drum shops, or by contacting Trick Percussion Products, 1880 N. Roselle Road, Suite 201, Schaumburg, IL 60195, tel. (708) 519-9911, fax (708) 519-1979.



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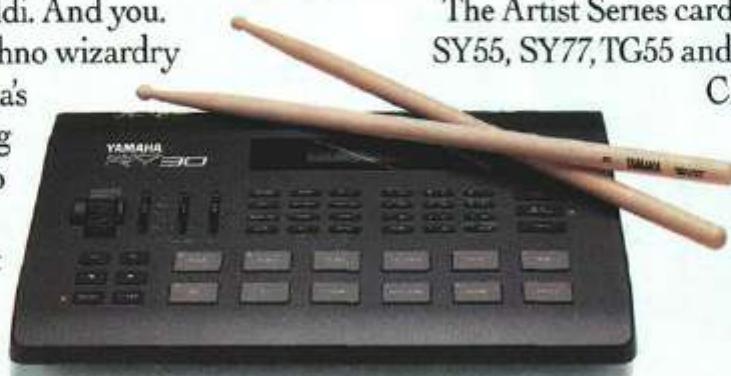
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The Artist Series cards can also be used on the SY55, SY77, TG55 and the TG77 keyboards.

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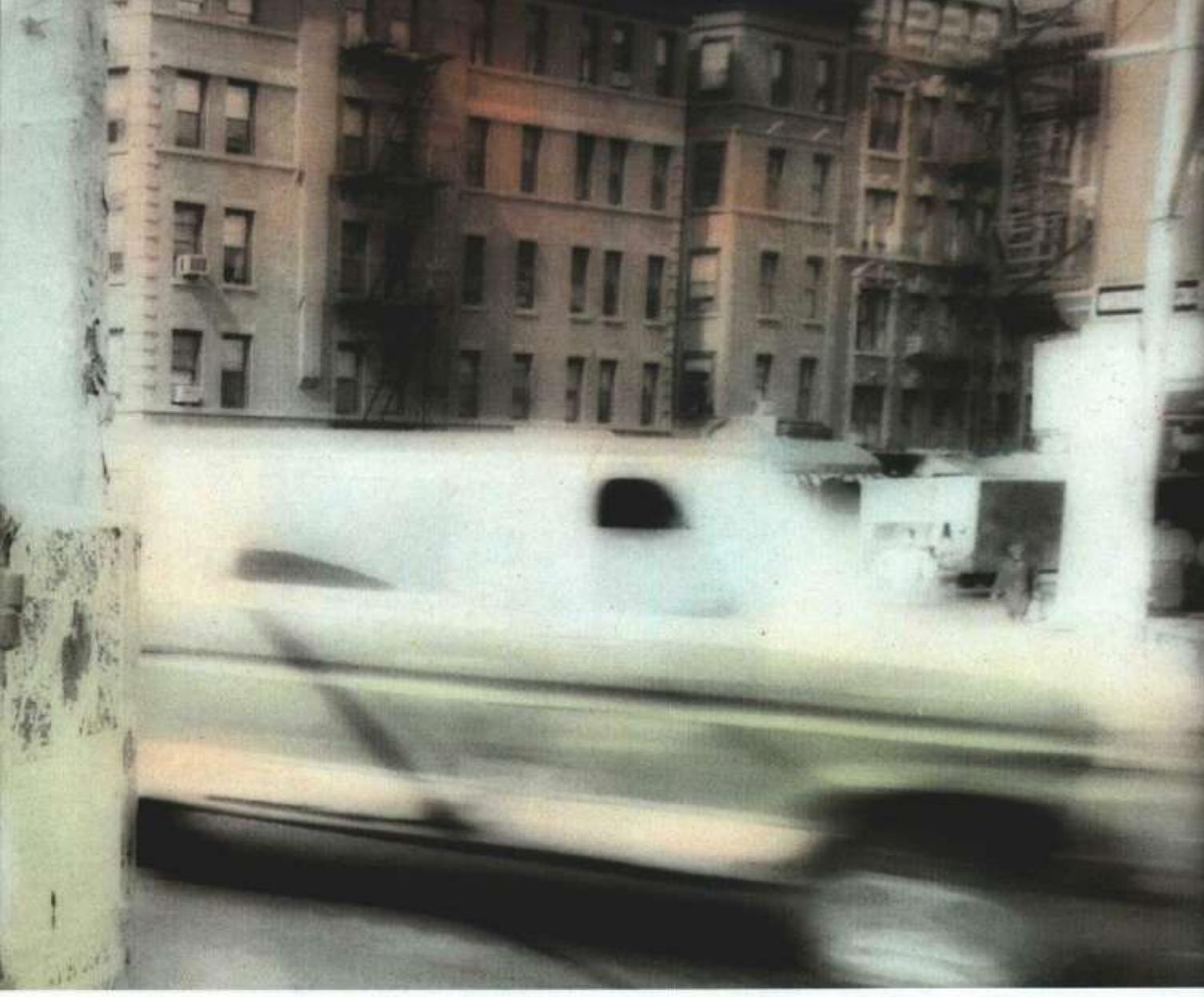
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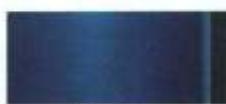
"These Prestige Studio drums are kickin'. When I record, I don't use a special kit that I don't play live. A lot of drummers do that. On my latest projects it's been my Prestige Studio kit and I think they sound wonderful."



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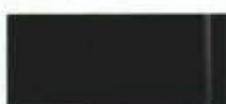
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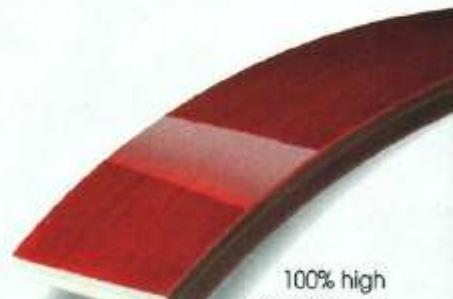
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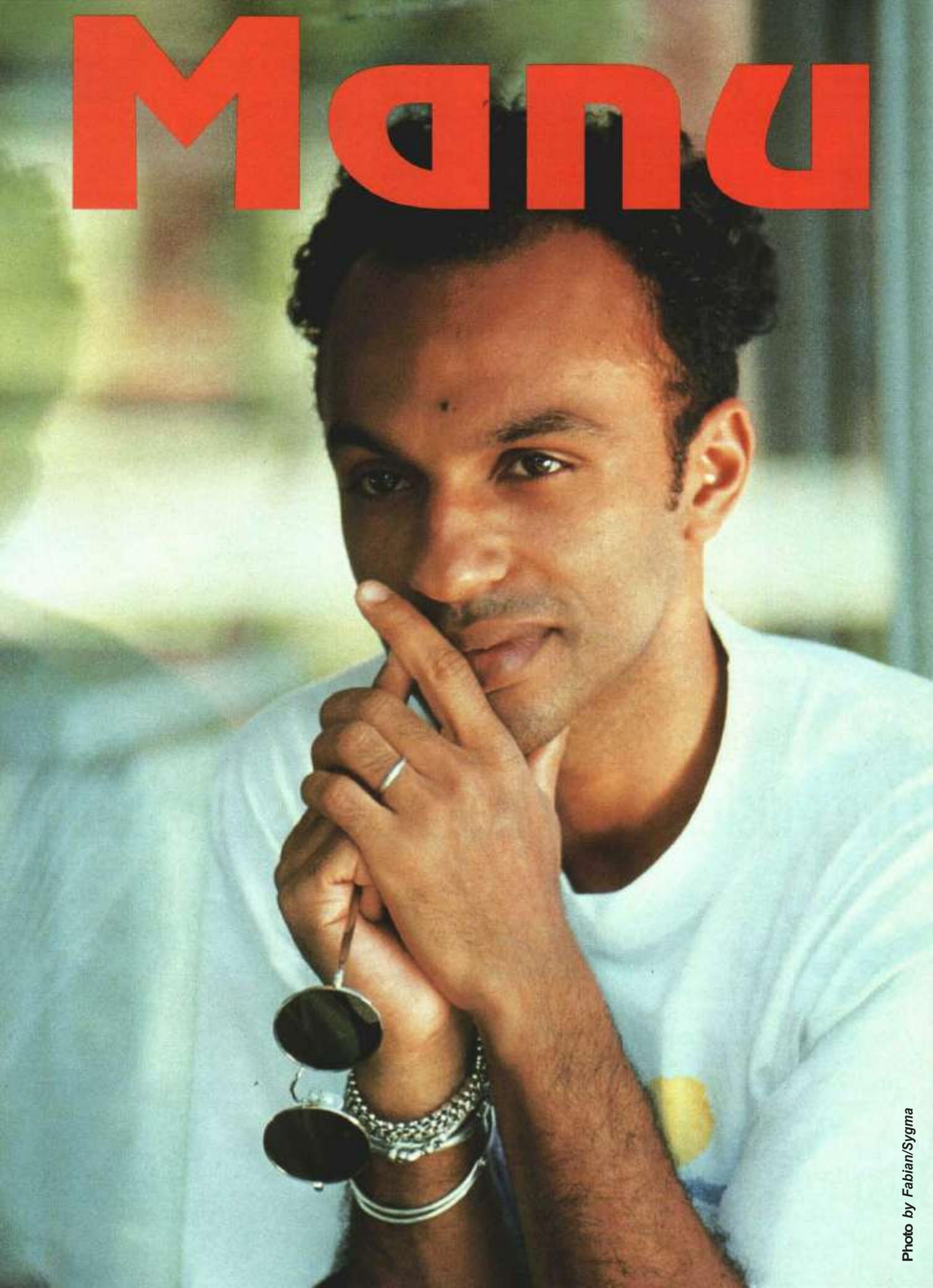


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Manu



"For me, playing is so connected to feelings, character, and personality."

by Teri Saccone

Manu Katché, it seems, has a problem. Considered by many to be among the best in drumming, the man just can't come to grips with his brilliant playing. You ask him why he's so hard on himself and what do you get? He flashes one of his generously broad grins, shakes his head, and laughs, replying without a trace of insincerity: 'I can't help it. I just find it difficult to hear myself play without criticizing what I've done. I'll think, 'I could have done that differently' or 'I could have done this better.' I guess I can get obsessed at times." This from a man who crams so much life into every groove he plays and every cymbal he splashes, and whose career includes working with artists the caliber of Peter Gabriel, Sting, and Joni Mitchell. But still, he's extraordinarily tough on himself.

Despite the doubts, Manu is about to embark on a solo project—his first—further laying himself on the line. The aptly titled *Quiet Passion* (which reflects Manu's subdued but strong and spirited outlook) will expose his singing and songwriting talents. But Manu insists he has no pretensions for stardom. "Through my work, I just try to be me," he says. "I don't fake it. Being a pop star is not what I am or where I'm going. I just want to do some music of my own and be proud of it."

Katché

Manu credits two artists in particular for giving him the opportunity to do his own project. "Peter Gabriel and Sting helped me so much by showing me the way," he says. "They do so many things so well and they make me feel confident just by employing me. It's a risk doing something like a solo album when you're known as a drummer. But I've always believed that if there's something that you want to do, you must try it despite the risk. If I had stayed in France and had never come to England, I wouldn't be where I'm at now with my career."

At the beginning of this year, Sting requested Manu's presence on tour in support of his latest album, *The Soul Cages*. But Manu, who has worked with Sting before, had to decline the offer, a decision he struggled with. "It was a great conversation," says Manu of Sting's offer. "I told him that I'd love to tour and play with him live, but I felt like I had to do an album on my own now, and I couldn't fit in both. Sting said, 'You're right. If you're ready you should do your own thing now because you have the chance. If you don't try it, you'll never know what could come of it.'"

When Manu is not in Paris with his wife and young daughter, Peter Gabriel's Real World Studios in England's Wiltshire countryside is his second home. Real World is comprised of several eighteenth century buildings that were formerly used as a grain mill. It's a beautiful setting, and very conducive to music-making: It's isolated, the people are friendly and supportive, and the drum room has a partially glass-bottomed floor that reveals a stream flowing underneath. Look down, and you see fish and plants and rocks beneath your feet. No wonder Manu chose to do a large part of *Quiet Passion* here! And so it was at Real World, while he was in the midst of putting the finishing touches to his album, that we caught up with Manu.

TS: Among other things, you have not one but two solo projects in the works.

MK: The first thing is a song-type album, I just signed with BMG for world distribution, but I've been writing songs for a long time. It's a different thing than playing with other people. I want people to understand my personality outside of the drumming that I've done for different singers.

The second project is an instrumental album for ECM. I've been working with Jan Garbarek, who's a saxophone player, and I just did his last record, which is on ECM. I got to know the head of ECM very well, and he had the idea of me doing an instrumental album. This was wonderful, because I had written a lot of instrumental pieces and I couldn't think at the time what I wanted to do with them. I'll be working with a lot of the ECM artists on that project.

TS: Those two projects sound like they're covering both ends of the spectrum.

MK: Yes, but those two kinds of things are part of my personality. I'm not a "drummer's drummer" as they call them. I'm not a technical drummer concerned with speed, nor am I interested in technique. I'm more interested in grooves and

feels. I'm more passionate about that, in a way, than technique. In fact, I would look at the drums more as a piano, and I think there's the difference. I also like songs much more than drum parts: I like to hear artists singing, using their voices as instruments, saying something with their lyrics. On the other hand, I also like instruments playing without words, playing together, so you can then just imagine what you want to imagine without the words.

So those are both parts of my personality, and it would be hard to put both those sides into an album right now because the music industry needs to put you in a category at first. If you are doing too many different things on your first album, it's hard for them to describe what you are. That's why I'm very happy being able to do one kind of album at a time, each being me.

TS: It must be great to have the best of both worlds—working with some of the top artists in the world, and doing your own thing.

MK: Yes, I'm very lucky. I also feel that the time was right. I didn't want to wait 15 years, after being on the road with other artists all that time. I didn't think it was smart to wait too long. Plus, I've been very encouraged by the artists that I work with. I've played with them and watched them, and I thought I'd like to do it as well.

TS: I guess *Quiet Passion* won't be a typically drum-oriented album?

MK: It's not a drum album. I'm not playing fancy grooves or flashy things. In the first place, I'm not that kind of person, and secondly, I don't think that's very interesting. I want people to find something different about my album, more than just the drumming. This is going to be my music and my lyrics.

TS: You've composed all the songs yourself?

MK: I've written all the music myself on piano, which is my first instrument. Lyric-wise, I had some help from a friend in New York. We co-wrote three songs together. The rest is just me, although English isn't my first language. Speaking and writing a second language are two different things, so with the lyrics I just tried my best. Arranging the music was done by the band. I have Pino Palladino on bass, David Rhodes and Dominic Miller playing guitar, and David Sancious playing keyboards. We worked as a band; everybody was in the same room as we recorded, playing together. We all talked about what we thought of a track and whether it sounded good or not. It was great. We started recording it in New York—we were rehearsing there with Sting—and we did four tracks. Then we went to Paris to do Sting's album. After that, I came here to record the rest of the tracks.

TS: Does it feel different to be up front, doing vocals, rather than sitting behind the band on the drums?

MK: I've never felt like I'm hiding behind my cymbals when I'm playing drums. I'm always very aware of the stage, although it doesn't mean that I always want to be up front during the show. Especially with Peter, we are all the same—we are all up front, all basically involved with each other where we can see each other and interact.

But the main thing is that when you are the one out front,

you are able to project. The hardest thing for me is that I've always thought of myself as a sideman, and suddenly I have the responsibility of the whole album on me.

TS: Did you take singing lessons before you started doing the album?

MK: Yeah, I did. Not to sing, just to breathe. I should take more lessons, though. I really do enjoy singing, although working with Sting and Peter, who are amazing singers, made me think at first, "I'm never going to be able to do it." On the other hand, it's good to know that you want to at least try to reach that level.

TS: You said that *Quiet Passion* will not be a flashy drum album. Can you describe what it sounds like?

MK: It's very hard to describe, but it's very R&B, very groove-oriented. It's not jazzy, it's not pop...it's hard for me to describe it because when I hear something, what I hear will be different than what the next person hears. Like when a drummer will write to me and say, "I love what you did on that song"—I didn't think of it, I just did it. So the truth is, I really don't know what I did. When I play a certain rhythm it's so much a part of me that I can't understand why I played it that way. For me, playing is so connected to feelings, character, and personality. Listening to music is the same thing: What you hear is due to your feelings, character, and personality. So with this album, I want people to hear it so they can reach me. But if the music is really good, they will also be able to reach themselves.

Music is so positive, and it makes people happy. But if you ask people why, they can't say exactly. That's because they find something through the music that they have within themselves. You pass the message on to others, and that's great.

TS: In your last *MD* cover story you indicated that you were still very much in the embryonic stages of drumming, never being satisfied with what you played.

MK: I'm still never satisfied, and that's the worst thing. It could be weird hearing me saying that, but it's true. When I do a record, I listen to it maybe once at home, and that's it most of the time. I think, "Why did I play it like this?" or "I should have used brushes on that instead of sticks."

TS: That could drive you nuts.

MK: It does, especially doing this album, because it's not only the drums that I worry about, it's the lyrics, the music—everything. The thing is, when you play with somebody else they say, "That's great," when they feel the take is right. When you do it for yourself, you can start to think too much about the little extras like maybe a tambourine here, or sequencing there. I'll stop and ask the others what they think and they'll say, "It's great," and I'll say, "Are you sure?" It's very hard.

TS: You sound like you needed a producer to keep yourself from getting too obsessed.

MK: Unfortunately, I didn't have a producer due to the budget, although Daniel Lanois [Gabriel, U2 producer] gave me

Photo by Ian Croft



a real hand because he was here working with Peter. Peter also gave me help with lyrics—not writing them, but telling me which direction I should go with them, which direction was me. When we did the first tracks in New York, Sting came in and did some background vocals and helped with my singing as well. So everybody helped me even though I didn't have a "producer" from beginning to end. When they'd give me advice, I'd often try it.

It is hard not having a producer, but I didn't have a big budget for this album so I didn't ask for one. I'm not crazy about money and I don't think that big money is going to change a lot of things as far as the music. I was told by the record company to go and do what I felt like doing. I couldn't ask for more than that.

TS: Did those big-name artists who assisted you just drop into the studio, or was it all pre-arranged?

MK: [laughs] They are my friends, really. That was informal. When I called Branford [Marsalis] and said, "Do you want to come and play?" he said, "Of course," and he came and stayed for three hours. He played for an hour and a half, and the rest of the time we had coffee and just talked. I like his playing, but I really like him as a person. We're very close. With Sting it was the same thing. We were rehearsing and he was working with the Synclavier on his own, and after he was finished I called him and asked him to come up. He was going out with his wife to a movie beforehand. He ended up staying for a while. He came back the next day to listen back to his tracks, and then he'd come in just to say "Hi!" Peter is in New York a lot and he just came into the studio. It was all very casual. The other musicians—the keyboard player, the bass player, and the guitar player—came here for just two weeks. And for two weeks, we worked every day.

TS: Let's catch up with what you've done since your last *MD* interview. You worked with Joni Mitchell and Robbie Robertson, among others. Who else did you play with?

MK: I had done *Chalk Mark In A Rainstorm* with Joni, and I was supposed to do her next album, but I was very busy. Larry Klein, her husband, was producing it, and they asked me to come

to LA, but I couldn't get there because of other projects I had planned. Then Joni called me and asked me to come out to do two tracks, but I didn't go. In a way, I didn't want to go just for two tracks. I like to be involved in a whole project. I don't like to be a session player, especially with her. The first time I worked with her, she was very keen on explaining the lyrics to me, telling me what she felt when she wrote the songs. She's great—she would show me a painting that she did and explain how that made her write the lyrics so that I would play differently, because I would feel what she felt. So I thought that if I was going in just to play two tracks, it wouldn't be as interesting and it would be more like a session.

I did do three or four tracks on Tears For Fears' *Sowing The Seeds Of Love*. It was a big project; I didn't realize how big at the time. I also did a great album with the Christians called *Colours*, and a record for an English band called Diesel Park West, which is a more rock 'n' roll band. I also did some tracks for Julia Fordham's last album, and I did the last Paul Young album, who's great. I also did Youssou N'Dour's first album, who was also great to work with.

TS: You also contributed to Gabriel's *Passion*, the soundtrack from *The Last Temptation Of Christ*.

MK: Yes, that is a wonderful album. It was a shame for me that I was only available for one track. One day I came in from Paris, and I was leaving the next morning to go back, so it was a really quick trip. I did a track that night, but if I had been around, I think I would have done more.

TS: Has working here at Real World made you more aware of world music?

MK: Of course. But in Paris, there are many musicians from all over the world, including Africa, so I've been raised hearing that. It's part of my culture. I mean, I lived with it in Paris. My father is from the Ivory Coast, so I think it's part of me inside, as well.

So when I played with Youssou it was great. I never played African music in my life. I don't think Youssou's music would be considered strictly African, but we do speak the same language musically and we do understand each other. With Peter it helped as well because I really understand African music in the way that I received it, even though I can't tell you which groove comes from which country.

TS: So what we now call world music was readily available on the

Manu's Setup

Drums: Yamaha Rock Tour Custom
A. 14" SD415MK snare (Manu Katche signature drum)
B. 10 x 10 rack tom
C. 10 x 12 rack tom
D. 11 x 13 rack tom
E. 16 x 16 floor tom
F. 16 x 22 bass drum

Cymbals: Zildjian
1. 14" A New Beat hi-hats (or 13" K/Z hi-hats)
2. 8" A splash
3. 16" K dark crash
4. 10" A splash
5. 12" K splash
6. 18" K dark crash (or 18" A thin crash)
7. 21" A rock ride
8. 17" K China Boy brilliant

Hardware: All Yamaha, including a front rack for the three mounted toms.

Heads: All batter heads are Remo coated Ambassadors; all bottom heads are coated Diplomats.

Electronics: When touring/playing live, Manu uses a Roland Octapad, two Linn 900s, two Akai S900s, and the Zildjian ZMC-1 microphone system.

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Katche Style & Analysis

•by William F. Miller

The first thing you notice when listening to Manu Katche is how great he makes everything feel. What's unique about Manu's playing is the combination of a solid, heavy groove with a delicate touch. You'll start to forget about how interesting a pattern he's playing just because it's grooving so hard.

Speaking of interesting patterns, Manu has come up with some tasty ones. And he's quick to incorporate a lot of little extras into the pattern: hi-hat barks, backbeats on everything *but* the snare, short rolls in the middle of funky patterns, and cymbal splashes popping up in all sorts of places—he keeps the rhythm percolating along!

The following are a few patterns Manu has recorded with various artists. These are the basic beats that Manu plays and embellishes on. But to do them justice, check them out with the recordings so you can experience that unmistakable Katche groove.

"That Voice Again"

This first example is from Peter Gabriel's *So* album (Geffen M2G 24088). It's a driving beat that propels the intro/chorus sections of the tune. (The first two notes appearing in parentheses are omitted when the pattern repeats.)

"Somewhere Down The Crazy River"

Here is a very cool pattern from Robbie Robertson's solo record (Geffen 24160) that sets up the entire song. The ride cymbal is played with the right hand, and the hi-hat is played with the left (and almost ghosted). By the way, Manu has his snares off on this one.



"My Secret Place"

On Joni Mitchell's *Chalk Mark In A Rain Storm* (Geffen 24172), Manu plays the following march-influenced beat during the verse sections of the tune.

"Molde Canticle: Part 4"

The following two-bar pattern is from Jan Garbarek's highly regarded album *I Took Up The Runes* (ECM 1419 843 850). Manu embellishes and builds on it throughout the tune.

"Island Of Souls"

This two-bar example is from Sting's *The Soul Cages* release (A&M 75021 6405). It's an odd little beat that Manu plays during the later verses of the song. It's a tricky one, but it sounds so natural when Manu plays it.

"Soul Cages"

On the title cut from the Sting collection, Manu plays this beat. Sure, it looks very easy, but when you hear it you'll notice just how great Manu makes it feel. Check it out!

Chuck Morris



Photo By Jack White

Ridin' With The Posse

By Robyn Flans

It was sweaty palms time. All eyes were on Chuck Morris—all the musicians who knew of him, those who had never heard of him, and those who knew of him bat had never seem him strut his stuff. It was certainly an auspicious debut—to be seen on The Arsenio Hall Show. "Nervous" was an understatement. What if he blew the opening?!

"I was really nervous about that," Chuck confesses, "because the first night I saw Michael White play the show, he sounded great, but on the

second night I remember he blew it. There's one drum fill that's a psych thing. It's so simple that you don't want to mess it up, but it's a lot of pressure because you're on television and the fill is out front. It was cool for me the first and second nights, bat on the third night, after I was told I was hired, I blew it. Arsenio and I still crack up about that. It was right after he told me he loved the way I played. I was so hyped that I had gotten the gig," Chuck laughs.



Photo by Michael Leskinen/The Arsenio Hall Show

The Posse, left to right: John B. Williams, Michael Wolff, Chuck, Peter Maunu, and Starr Parodi

It all happened very quickly. The night Chuck returned home from gigging in Europe with Chaka Khan, he turned on his television to watch Arsenio Hall, and lo and behold, Terri Lyne Carrington no longer held the drum seat. Instead, his buddy Ricky Lawson was playing that night. After hearing that Ndugu Chancler, Harvey Mason, and Michael White had also auditioned, Chuck felt pretty hopeless. But when his manager/friend Jack Richards called the next day to see if he'd be interested in trying out, he thought, "Why not?"

"About four days later," Chuck recalls, "Michael [Wolff, the show's musical director] called and said that he had planned on having me come down to audition with everybody else, but instead, he was just going to give me three days on the show. I've been in so many situations where they say that certain

to play as if I were in one of the local clubs. I would play the way I normally play, with a lot of energy and confidence, and I'd be real sure about everything I did and play it like I meant it. I didn't worry about showing off or anything going wrong. I just went in and psyched myself up to have a lot of fun."

Obviously, it worked. At the end of the third night, Arsenio called Chuck into his dressing room to congratulate him on getting the gig. The only reason Chuck could figure he had won out over his other cronies was that perhaps he was just a little bit hungrier—and that was projected in his performance.

"It was the biggest thing that ever happened to me, and that's the way I played it. I played like I really love what I do, and there was a lot of fire. Harvey had done everything, Ricky had done everything. They played great, the way they always

Photo by Michael Leschnov/The Arsenio Hall Show



things are going to happen—but they don't—that I still didn't really believe it was going to happen. He suggested I come down to check it out while Michael White was still doing it, so I did. On Wednesday I came back, and they had the drums all set up. We did a quick 15-minute rehearsal, and we hit it."

How did Chuck cope with the anxiety? "I used to be nervous in so many situations, but now I just try to block it out. My hands are extremely dry now, but I remember playing a couple of gigs with a band called O'Brien, opening up for Cameo, where my palms were soaking wet. Then playing under pressure all the time with Cameo, I just got used to blocking it out. I concentrate on what I'm doing and really listen to what's happening. I focus on the things around me, and that takes the anxiety away. When you get anxious or excited it's because you're thinking, 'Oh man, what if I miss this beat?' or 'I hope this sounds right' or 'Who is watching?' If you think about all those things, of course you're going to get anxious."

"I wanted to enjoy this audition regardless of the outcome," Chuck smiles. "I went in with the attitude that I was just going

play, but..." he trails off. "I can't watch the tapes of those first nights I played the show because I can see the intensity in my eyes. I was so happy and overwhelmed that it's embarrassing," he laughs.

"I think my personality was a consideration, because I can get along with people easily and I joke around," Chuck offers. "When you're in a situation where you're working with someone every day, they don't want anyone there who is going to be moody or causing bad vibes in the band and triggering other individuals. Personality, energy, playing fresh and different...I think those are the reasons I got the gig. I do different things. I don't always play it safe. I break the rules all the time. If I hear 7/4 on top of 4/4 and think it won't tick everybody off, I'll go for it. When you do things like that, you might get your hands slapped—or people might dig it. Sometimes other players are like, 'What are you doing?' But a lot of times great things happen, and I think that's what Michael liked—that 'go for it' attitude. Arsenio digs it. He listens. You think he doesn't hear, but you make a mistake and he hears it and he'll call you on it. But

if you do something nice, he hears that too."

As for sound on the television show, Chuck applauds the soundmen and explains, "I like to bring up my toms a little bit brighter. A lot of times, when they're low, they'll kind of wash out. When they're bright, they have some distinction. I like the snare drum really tight and snappy so it gets that real good cut. I use an 8" 'Richie Ring,' which allows me to have a little ring, but it cuts it down."

Chuck adds that for the show it's important to keep his playing at an economy. "It's better to play the really dominant notes," he explains. "A lot of times, fine grace notes don't get picked up. I find it's good to make things real solid."

Chuck speaks enthusiastically about backing the many artists he gets to play with as a member of the Posse. Those he's particularly enjoyed include Bobby McFerrin, Herbie Hancock, and Quincy Jones, playing everything from jazz to swing to rock, and even some country. For those styles he's less familiar with, Chuck says he simply does his homework by working with the tape the group provides and woodshedding the style. But for Chuck, that's the relatively easy part of being on the show. Perhaps his hardest assignments have been wow-playing roles. Chuck has actually had to do dialogs with Arsenio and skits out front. Talk about pressure! But Chuck's not complaining. It's definitely a job he enjoys.

"I usually get to the set about 2:00," he explains. "There is usually a guest band rehearsal until about 3:00, and then we'll start rehearsing at about 3:15. We do about 45 minutes to an hour, depending on what we have to do. Sometimes we don't get a tape until the day before, but usually we'll get a couple of days to check it out. When we played with Herbie the first time, it was on the spot. He didn't even know what he was going to play, so they were writing out charts. Quincy was right on the spot, too. After rehearsal, we'll take a break and maybe go into the green room, feed our faces a little bit, and if any guests are there, we talk to them. At about 4:40 I start getting dressed, and I try to squeeze in ten minutes on the practice pad. At 5:10, we come out on stage, they introduce Michael, and we do a five-minute warm-up, a shuffle or a funk thing. At 5:15 they start the show, and it runs for one hour straight. It's live no matter what."

"I remember one particular rapper was on, and she forgot her words," Chuck recalls. "She went, 'Stop, stop, stop,' and

the director said, 'No, no, no.' But when Stevie Wonder was on, he was going into a bridge, but his Synclavier was not, and he stopped. They actually stopped the show. Arsenio got on the mic' and said, 'There's only one person in the world who can stop the show, and that's Stevie Wonder,'" Chuck laughs, explaining that if he or any of the other band members make mistakes, the show must go on.

Chuck has learned to deal with the situation by learning to relax and laugh off any abnormalities. "I think the main thing I've improved on is not being nervous when I get a new chart," he explains. "In the beginning I was tense because I'd want to follow every measure and make sure to get every break. I've gotten to the point where I've relaxed with that type of thing. I look at the chart and don't have to worry about having my eyes glued to it. I can road-map it ahead now."

Chuck says that playing the show has improved his reading, which he didn't learn until later in life. After seeing his interest in the bongos, Chuck's mother bought a set of Slingerland drums one Christmas for him and his brother Roland to share. "We could never come to an agreement as to whose drums they were and who could play when," he recalls, "so we ended up splitting the set in half. I got a cymbal, a tom-tom, and the bass drum, and I think Roland had the snare, the hi-hat, and the floor tom. That went on for maybe a year, where we just played in church. When Roland got disinterested in the drums, I ended up taking the whole set. I would play for hours," he says, adding that he didn't get his first "real" set of drums until he was ZZ, thanks to the pastor at his church, Thomas Shipp, who co-signed for them. "They

were a set of Gretsch. He was so great for doing that. I would play a lot of concerts at the church, and he always believed in me."

A bit earlier, while Chuck was growing up in Chicago, a drummer named Edmund Farr lived in the same complex and played in his father's gospel quartet. "He would jam and open up his windows so you could hear them ringing all over the project," Chuck remembers. "I would go over to his house and watch him jam. He was a big inspiration on my playing. One night in 1977 I was in this club, and there he was, playing with a group called the Dells. We're talking 13, 14 years later. He was playing left-hand lead. He was one of the first cats I ever

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Chuck's Setup

Drums: Yamaha Rock Tour Custom

- A. 3 1/2 x 14 piccolo snare
- B. 8 x 8 tom
- C. 10 x 10 tom
- D. 10 x 12 tom
- E. 12 x 14 tom
- F. 14 x 16 tom
- G. 18 x 22 bass drum

Cymbals: Zildjian

- 1. 14" K hi-hats
- 2. 10" K splash
- 3. 20" A Ping ride
- 4. 16" K crash
- 5. 17" K crash
- 6. 12" K splash

aa. ddrum pad

Hardware: All Yamaha, including an HSAT 920 hi-hat stand, a DFP 860 double bass drum pedal with felt beaters, and a Yamaha rack.

Heads: Remo coated Ambassador on snare, clear Pin-stripes on tops of toms, clear Ambassador on bottoms, Pin-stripe on bass drum batter with Ebony Ambassador on front.

Sticks: Vic Firth Chuck Morris model (beefed-up 5A hickory)

Electronics: ddrums

MD's Afro-Cuban

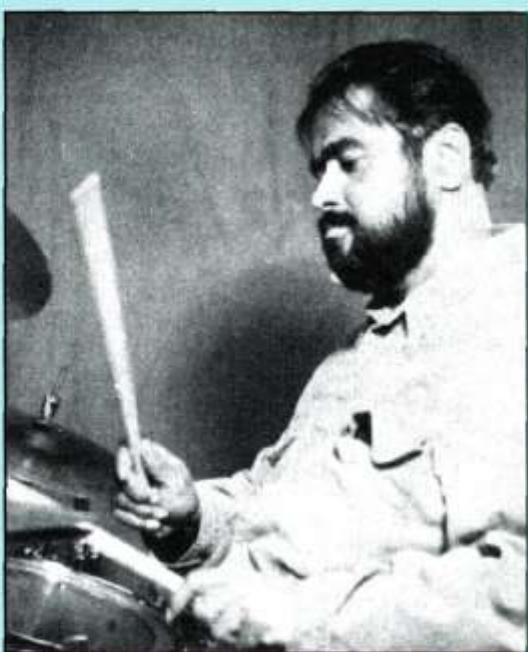
Applying Afro-Cuban rhythms to the drumset is becoming more and more popular with drummers today. There is a wide variety of rhythms to be explored, and mastering the technical and musical challenges these rhythms provide can be quite rewarding. However, just seeing rhythms written out on a page doesn't give you the whole picture; you truly have to *hear* them. So this month we're featuring a *Sound Supplement* to let you do just that.

Before discussing the examples, it should be pointed out that Afro-Cuban rhythms have a rich heritage spanning many years. Obviously these rhythms were not created on the drumset, so it's very important to understand the origins of these patterns in order to sound as authentic as possible. We will be discussing the basic drumset patterns here, which will give you a technical understanding of the rhythms. However, understanding where these rhythms came from as you work on these beats is essential.

The following examples were taken from the excellent book/cassette package *Afro-Cuban Rhythms For Drumset*, written by Frank Malabe

and Bob Weiner, published by Manhattan Music. Both Frank and Bob are highly regarded players and teachers in their own right (currently instructing at New York's Drummers Collective), and experts in this area. Their book covers many different rhythms and their histories (including an important chapter on the role of the clave in Latin music), and gives an even more in-depth look at these rhythms than we can cover here. But this *Sound Supplement* should get you started in the right direction.

What we're going to do is cover six basic Afro-Cuban rhythms derived from traditional Latin percussion and show how they can be applied to the drumset. These rhythms are written out, as well as played on the disc. Following the six examples is an Afro-Cuban rhythm medley, covering the six rhythms discussed. You'll be able to hear how they are interpreted and elaborated on as they are accompanied by conga and clave. As you listen, follow along with the accompanying printed music. Once you've heard it a few times, try playing along with the medley.



Frank Malabe



Bob Weiner

Sound Supplement

MUSIC KEY

	R.C.	Bell	Cowbell	Side Of Floor Tom
Open	O	X		
H.H.	X			
T.T.		X		
S.D.			X	
T.T.			X	
F.T.				X
S.D.				X
H.H.	X			
w/foot				
				Rim Click

1. Afro-Cuban 6/8

2. Cascara (in 2-3 son clave)

3. Mambo bell pattern (2-3)

4. Guaguancó

5. Mozambique

6. Songo

MD's Afro-Cuban

Afro-Cuban Medley

6/8 Clave

Afro-Cuban 6/8 Play 8

SD (snares off)

2-3 Son Clave

Cascara Play 16

2-3 Son Clave

Mambo bell pattern

Play 16

Guaguancó Play 16

conga

2-3 Rumba Clave

Mozambique Play 16

snares on

2-3 Rumba Clave

Songo Play 16

Sound Supplement

The image shows five staves of drum sheet music. The first four staves are standard 4/4 time, while the fifth staff is in 6/8 time. The notation includes various strokes (e.g., vertical lines, diagonal lines, X's) and rests. The first four staves consist of two measures each. The fifth staff begins with a measure of two strokes followed by a measure of three strokes. Above the fifth staff, there are instructions: '6/8 Clave' with a clave symbol, 'Afro-Cuban 6/8', 'Play 3' with a bar line, and 'crash' with a downward arrow.

Credits

This *Sound Supplement* was excerpted from the book/cassette package *Afro-Cuban Rhythms For Drumset*, published by Manhattan Music Inc. and distributed by DCI Music Video. Copyright © 1990 Manhattan Music Inc. All rights reserved. Used with permission. Thanks to Rob Willis at DCI and editor Dan Thress for their assistance in the completion of this project. Photos courtesy of Emily Moorefield.





Tuning Up With The Pros: Part 2

You just can't get enough information about tuning your drums. So, just in case last month's "Tuning Up" installment didn't completely satisfy you, here are the setups and tuning tips of 14 more top pros.

ANDY NEWMARK



DRUMSET: Yamaha Tour Series

DRUM	Size	HEAD	Brand	Model
Main S.D.	5 1/2x14	Top:	Remo	coated Ambassador
Main B.D.	14x24	Bottom:	"	Diplomat
Toms	8x12, 16x16	Batter:	"	coated Ambassador
		Front:	Yamaha	black w/ hole
		Top:	Remo	coated Ambassador
		Bottom:	"	"

MY SOUND: Low notes: warm, broad, thick, and very heavy. High notes: a sharp, piercing sound that cuts through the band with ease.

TUNING TECHNIQUES: Snare Drum: Top and bottom heads identical for a crisp crack. Bass Drum: As low as I can get it. Toms: Top and bottom heads the same. I look for the note with the longest and nicest decay.

DAMPENING TECHNIQUES: Snare Drum: None. Bass Drum: A 3" piece of foam rubber around the inner shell. Toms: None.

PITCHES OR INTERVALS: Toms: Every drum has an optimum note where the head resonates the longest. I look for that note.

COMMENTS: I only play four drums, so I make sure each one has a comfortable, easily heard note in the sonic picture: bass (*boom*), snare (*crack*), toms (*dooooom*). Each drum must speak a different syllable, as distinctively different from the others as possible. Each drum must represent a different kind of punch—like a boxer!

ROD MORGENSEIN



DRUMSET: Premier Resonator

DRUM	Size	HEAD	Brand	Model
Main S.D.	6 1/2x14	Top:	Premier	*
Secondary S.D.	8x14	Bottom:	"	SD
Main B.D.	18x22	Top:	"	*
Secondary B.D.	18x22	Bottom:	"	SD
Toms	9x10, 10x12, 11x13, 16x16, 16x18	Batter: Front: Batter: Front:	"	DS Damped
		Top: Bottom:	"	"
			"	"
			"	"
			"	Clear

* I'm currently working with Premier on a new coated white head with a thickness in between that of a Remo Ambassador and Emperor.

MY SOUND: Most rock drummers like a sound that hits you in the face like a Mack truck. I do too, but along with power I also like clarity, crispness, warmth, depth, and an overall musicality.

I TUNE FOR: My drum tech tunes my drums and knows how I like them to sound. Occasionally, I'll make minor adjustments.

TUNING TECHNIQUES: **Snare Drum:** I like a crisp snare drum but with depth. On the batter head, I look for a balance between that cool, ya! sound, and enough tension for quick, double-stroke response. **Bass Drum:** I tune the batter head lower for a deep, punchy sound. **Toms:** Both heads are very similar in tension. I like warmth and resonance, but with a definite attack.

DAMPENING TECHNIQUES: **Snare Drum:** Half a *Zero-Ring* taped to the head. **Bass Drum:** A folded blanket inside the drum placed against both heads, and a plastic dot at the beater impact point. **Toms:** Wide open.

PITCHES OR INTERVALS: **Bass Drum:** I usually go for the lowest, deepest tuning but maintaining a punchy attack. I loosen the head until a flap appears and then tune up a little from there. **Toms:** Though toms may imply a specific pitch, they aren't actually tuned to a precise note. If they were, they'd have to be *retuned* with every key change from song to song. Basically, I tune the smallest tom to the highest pitch, and the largest tom to the lowest pitch. The middle three are oftentimes around a 3rd apart.

MIKE BAIRD



DRUMSET: Tama Artstar II	
DRUM	Size
Main S.D.	6 1/2x14 Brass
Secondary S.D.	3x14 Chrome
Main B.D.	18x24
Secondary B.D.	14x24
Toms	10x11,12x13,14x15, 16x16

HEAD	Brand	Model
Top: Bottom:	Remo	Ambassador
Top: Bottom:	"	"
Batter:	"	"
Front:	"	"
Batter:	"	"
Front:	"	"
Top: Bottom:	"	"

MY SOUND: It really depends on the project, but normally—BIG!

TUNING TECHNIQUES: Snare Drum: Top head tension depends on the drum and the sound I'm trying to get. Bottom head is always tight. Bass Drum: Tension for live playing is tighter than for studio work. Toms: I like a higher pitch for live playing. The bottom head is tighter than the top.

DAMPENING TECHNIQUES: Snare Drum: It depends on the gig, but I usually use a small amount of tape at the 1:00 spot on the drum, and maybe a smaller amount at 5:00. Bass Drum: A down pillow. Toms: A small amount of tape at 1:00.

PITCHES OR INTERVALS: Bass Drum: I tune to the range of the drum. **Toms:** I tune to a pitch I hear at the time.

COMMENTS: Don't feel as though you have to have all the lugs at an *exact* equal tension, though most of the time, it's pretty close.

GREGG BISSONETTE



DRUMSET: Pearl MLX

DRUM	Size	HEAD	Brand	Model
Main S.D.	6 1/2x14 Brass	Top: Bottom:	Remo	coated Emperor
Secondary S.D.	6 1/2x14 Maple	Top: Bottom:	"	Diplomat
Main B.D.	32x24	Batter: Front:	"	coated Emperor
Secondary B.D.	32x24	Batter: Front:	"	Diplomat
Toms	8", 10", 12", 14", 15", 16", 18", 20"	Top: Bottom:	"	coated Ambassador
				clear Ambassador

MY SOUND: Just like the sound on our new album. Fat, deep-sounding drums with *tons* of great room sound.

I TUNE FOR: If I get the drums sounding great for me, they'll usually work well in the control room or out at the board.

TUNING TECHNIQUES: Snare Drum: Loose enough to sound fat, but with a proper action. Bass Drum: As low as possible, without wrinkles. Toms: My 8x10 is cranked up high. The 18x20 is tuned as low as possible without wrinkles. All other toms in the middle go high to low.

DAMPENING TECHNIQUES: Snare Drum: No dampening. Bass Drum: A packing blanket, though on the new album we used *nothing*. Just two coated heads with no holes.

COMMENTS: I try to get the top and bottom heads the same pitch on all my drums, and I go for the longest sustain possible with a pure tone. I also always have my bearing edges done by Bill Dattomore, and I use the RIMS Mounting System.

GARY HUSBAND



DRUMSET: Yamaha Rock Tour Custom

DRUM	Size	HEAD	Brand	Model
Main S.D.	5x14	Top: Bottom:	Remo	coated Ambassador
Secondary S.D.	3 1/2x13	Top: Bottom:	"	Ambassador
Main B.D.	14x22	Batter: Front:	"	coated Ambassador
Toms	8"	Top: Bottom:	"	Ambassador
	10", 12", 14", 16", 18"	Top: Bottom:	"	or Pinstripe
				clear Ambassador
				or Pinstripe
				clear Ambassador

MY SOUND: Open and live, with all the components of the set bouncing off each other like a set of vibes or an acoustic guitar.

I TUNE FOR: I tune for myself live and in the studio. But since working live involves miking, I place a priority on the way the mic's project for the PA and the hall.

TUNING TECHNIQUES: Snare Drum: I choose a snare drum according to the situation and the requirements. My snare tuning is generally tight and cracky, with a tighter snare head tension. Bass Drum: I usually use a wooden beater, with a *Pinstripe* tensioned just short of being loose enough to crease. Same with the front head. Toms: Tom sizes and heads are chosen for the drum to speak at its full potential, and at the pitch required. Bottoms are tighter than tops to round them out.

DAMPENING TECHNIQUES: Snare Drum: Live, I use a very small piece of gaffer's tape on the rim furthest away, tucked right into the outside of the head. A closely miked snare can make or break the overall out-front sound, especially if you don't keep it under control. Bass Drum: A towel is the largest form of dampening I allow. I've always hated a toneless knock at the bottom. The towel just touches both heads, and with the right miking, a bass drum should project as full as a tom. **Toms:** No dampening in anyway.

COMMENTS: It's interesting how different a mic's listens as opposed to what our ears hear. A drummer owes it to his listening audience to make the compromises necessary to ensure that what he's playing gets *across* as it should.

EDDIE BAYERS



DRUMSET: Remo Encore

DRUM	Size	HEAD	Brand	Model
Main S.D.	5x14	Top: Bottom:	Remo	clear Emperor
Secondary S.D.	3x14	Top: Bottom:		Diplomat
Main B.D.	16x22	Batter: Front:		Ambassador
Toms	10x10,12x12,14x14, 16x16	Top: Bottom:		Diplomat
				Emperor
				Pinstripe
				clear Diplomat

MY SOUND: It depends on the project I'm working on.

I TUNE FOR: First for myself, and then whatever's necessary for the sound engineer I'm working with.

TUNING TECHNIQUES: **Snare Drum:** For a semi-deep snare, I tighten the bottom head with the top head pitched around E or E flat below middle C.

DAMPENING TECHNIQUES: **Snare Drum:** I rarely use any dampening, though occasionally I'll use duct tape and a paper towel.

PITCHES OR INTERVALS: **Toms:** With three toms, the middle tom is pitched in the key of the song. The high tom is a third above that, and the floor tom a fifth below the middle tom.

MIKE CLARK



DRUMSET: Gretsch

DRUM	Size	HEAD	Brand	Model
Main S.D.	6 1/2x14	Top: Bottom:	Remo	coated Ambassador
Main B.D.	14x18	Batter: Front:	Gretsch	clear Permatone
Toms	8x10,8x12,14x14	Top: Bottom:	Remo Gretsch	Permatone coated Ambassador

MY SOUND: A deep sound where I can hear all the articulations.

I TUNE FOR: I tune to the pitch I like and split the difference with the feel of the heads to the stick. If it's too *loose* I can't articulate. If it's too *tight* I don't like the sound.

TUNING TECHNIQUES: **Snare Drum:** I tune the top head for feel and the bottom for depth and ring. The bottom is usually looser. I like my snare to crack, but also have a deep, *legato* sound. I try to get the best of both worlds. **Bass Drum:** Batter head is loose for maximum punch. Front is tighter for sound. On some gigs I tune both heads tight for a ringing effect. **Toms:** I don't tune to notes or intervals. I tune by feel mostly, with a relationship that allows me to hear the separation between drums. I tune the floor tom a little looser on top. This way when I resolve an idea to the bass drum, it's very clear.

DAMPENING TECHNIQUES: I don't dampen my drums.

COMMENTS: I try for a sound where I can hear and feel *all* the notes between the drums, and hear the separation of ideas. With enough tension, the band can distinguish all my ideas and it doesn't cloud the music. I don't like when sounds leak into one another, because it's hard to feel what you're doing.

JASON BONHAM



DRUMSET: Drum Workshop

DRUM	Size	HEAD	Brand	Model
Main S.D.	6 1/2X14	Top: Bottom:	Remo	coated Ambassador
Secondary S.D.	5x15	Top: Bottom:		Diplomat
Main B.D.	24x28	Batter: Front:		coated Ambassador
Secondary B.D.	22x26	Batter: Front:		Diplomat
Toms	8x10,10x12,12x14, 14x16,16x18	Top: Bottom:	Remo black Emperor black Emperor black Emperor black Emperor	clear Emperor black Emperor clear Emperor black Ambassador black Ambassador

MY SOUND: Massive!

TUNING TECHNIQUES: I tune according to the timbre tuning system recommended by John Good of Drum Workshop. Tapping on the shell, with or without the heads on, shows that there is a tone from the wood itself. If you tune to that tone, you'll get a big, deep, true sound.

COMMENTS: I use smaller drums because they cut through more. I don't like my drums to be too low, though I do like depth and attack.

KENWOOD DENNARD



DRUMSET: Pearl MLX

DRUM	Size	HEAD	Brand	Model
Main S.D.	6 1/2x14	Top: Bottom:	Remo	Pinstripe
Main B.D.	14x22	Batter: Front:		Ambassador
Toms	8x12,9x13,16x16	Top: Bottom:		Pinstripe

MY SOUND: Deep and loud, but with attack.

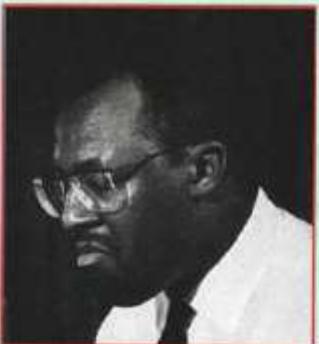
I TUNE FOR: For myself, but based on the needs of the studio or stage.

TUNING TECHNIQUES: **Snare Drum:** Both heads tight. **Bass Drum:** Batter head tighter. **Toms:** Bottom heads tighter.

DAMPENING TECHNIQUES: **Snare Drum:** Nothing live. One thick, tight wad of toilet paper in the studio. **Bass Drum:** *Remo Muffs*. **Toms:** Same as snare drum.

PITCHES OR INTERVALS: **Toms:** No specific pitches, but I do use wide intervals.

CARL ALLEN



DRUMSET: Ludwig Super Classic

DRUM **Size**

Main S.D. 6 1/2x14

Secondary S.D. 3x13

Main B.D. 14x18

Secondary B.D. 14x20

Toms 8x10, 8x12, 9x13,
14x14, 16x16

HEAD

Top:
Bottom:

Top:
Bottom:

Batter:

Front:
Batter:

Front:
Top:

Bottom:

Brand

Evans

Model

Genera CAD/CAM

Genera 300

Genera Dry

Genera 300

Genera EQ

Genera EQ Resonator

Genera EQ

Genera EQ Resonator

Uno 58 1000

CAD/CAM Resonator

MY SOUND: I like an open sound with a clear, resonant tone. I like to hear tones because I try to play melodically. I want to be able to play a melody if it's what the music needs.

I TUNE FOR: Generally, I tune for myself. It's the engineer's job to capture your sound. However, sometimes your tuning can hamper the overall mix, in which case I'll make changes where needed.

TUNING TECHNIQUES: Snare Drum: The top head is usually looser than the bottom. I like a deep sound, and when I play brushes, I like to feel the head give a little. Bass Drum: The front is always tighter than the batter. The batter head is loose enough so that I can change the tone by applying various levels of foot pressure. Toms: Tone is a must. I try to imagine what the toms sound like 50 to 100 feet away.

DAMPENING TECHNIQUES: Snare Drum: Little to none. I want the drum to ring, but without a lot of high overtones. Bass Drum: No dampening necessary with the new Evans heads. Toms: None.

PITCHES OR INTERVALS: Bass Drum: No specific pitch, though I do like it to sound lower than the rest of the drums. Toms: I like to play melodies, but I don't get too fanatical about it. If you're overly sensitive to pitches, it can bother you when the band plays in a key that's different from the way your drums are tuned.

COMMENTS: For jazz playing, it's essential that my sound blend with the band. Different heads and woods will have an effect on your sound. Tone quality is most important to me. It's like a horn player. A good tone on the instrument helps your sound to flow, sing, and swing!

RIKKI ROCKETT



DRUMSET: Drum Workshop

DRUM **Size**

Main S.D. 5 1/2x14

Secondary S.D. 3 1/2x14

Main B.D. 16x24

Secondary B.D. 16x20

Toms 8x10, 8x10, 10x12,
12x14, 14x16, 16x18

HEAD

Top:
Bottom:

Top:
Bottom:

Batter:

Front:
Batter:

Front:
Top:

Bottom:

Brand

Remo

Model

white Falam

clear Ambassador

white Falam

clear Ambassador

clear Emperor

painted

clear Emperor

painted

clear Emperor

painted

clear Ambassador

MY SOUND: Deep and resonant with lots of attack.

I TUNE FOR: Both heads on all drums are tuned to the timbre pitch of the shell. Only exceptions are the two 8" toms, where the top heads are tuned a minor 3rd above.

TUNING TECHNIQUES: Snare Drum: I love a tight snare drum. The bottom head is tuned to the timbre pitch. The top is a full note above it. Bass Drum: Same. Toms: Same.

DAMPENING TECHNIQUES: Snare Drum: No dampening. Bass Drum: Packing "peanuts" or shredded newspaper, filling the drum about 1/4 full. The loose material will rise and fall with the beater impact and will not change the resonance. Toms: No dampening.

PITCHES OR INTERVALS: I have samples of my drum shell pitches and my tech uses them to tune the heads. I then check for any obvious inconsistencies.

COMMENTS: A drum in tune with itself is a perfectly tuned instrument. Factors such as head and stick selection will color the sound a bit, but won't change the pitch.

I've seen people who want a deeper-sounding drum use dampening to achieve it. But this only changes the drum and colors it darker. Clarity, definition, and resonance come first, because the root note of the drum cannot be changed. A drum should sound like a drum, not a gated, damped, processed signal. Microphones read tuned drums well, live or in the studio.

I've also found that, in the studio, any size tom beyond a 16" starts sounding like a kick drum, and results in a blurring, washed sound during fills. Also remember that not every head is perfect. Be sure the head you're tensioning isn't the cause of your tuning problem.

TRIS IMBODEN



DRUMSET: Drum Workshop

DRUM **Size**

Main S.D. 6 1/2x14 Brass

Secondary S.D. 4x14 Brass

Main B.D. 18x22

Secondary B.D. 18x22

Toms 9x10, 10x12, 12x14,
14x16

HEAD

Top:
Bottom:

Top:
Bottom:

Batter:

Front:
Batter:

Front:
Top:

Bottom:

Brand

Remo

Model

coated Ambassador

Diplomat

coated Ambassador

Diplomat

Ambassador

ebony

Ambassador

ebony

coated Ambassador

clear Ambassador

MY SOUND: As fat and meaty as possible, without sacrificing the articulation of notes. Toms tuned to higher pitches may have increased definition with intricate stickings, but tend to lose their "beefiness" and warmth. I try to find a happy medium.

I TUNE FOR: Primarily to my own ear, with the exception of certain studio situations where I tune to the tonic or a related interval of the track itself. If I'm playing in an acoustically strange hall, I work closely with the soundman and tune accordingly.

TUNING TECHNIQUES: Snare Drum: Bottom head tighter than top, and both heads in tune with themselves achieved through cross-tuning. Bass Drum: I normally keep the batter head lugs tightened one revolution short of being completely loose. Toms: I prefer the bottom head looser than the top, but again, in tune with itself. Most toms seem to have a "sweet spot" with maximum resonance.

DAMPENING TECHNIQUES: Snare Drum: Wide open. Bass Drum: A goose-down pillow in both.

PITCHES OR INTERVALS: Toms: Sometimes I'll tune in fourths.

COMMENTS: John Good of Drum Workshop has discovered a procedure of timbre-tuning and matching, whereby a specific tone can be detected from a blank drum shell. The heads are then tuned to that tone, and normally, that's the sweet spot.

JONATHAN MOVER



DRUMSET: Tama Artstar II

DRUM	Size	HEAD	Brand	Model
Main S.D.	6 1/2X14	Zildjian/N&C	Top: Evans	ST Dry
			Bottom:	Resonant Snare
Secondary S.D.	6 1/2X14		Top:	ST Dry
			Bottom:	Resonant Snare
Main B.D.	16x22		Batter:	Uno 58 1000 Glass
			Front:	black Resonant
Secondary B.D.	16x22		Batter:	Uno 58 1000 Glass
			Front:	black Resonant
Toms	8x8, 9x10, 10x12, 12x14, 16x16, 16x18		Top:	clear Genera Tom
			Bottom:	

MY SOUND: Bright, but with depth. Sharp attack as well as tonal and resonant.

I TUNE FOR: I tune for myself in all situations, and then tweak what I have to for recording or performance.

TUNING TECHNIQUES: Snare Drum: Medium to tight top head. Enough to get a crack without losing the feel of "digging in." Bass Drum: Batter head is tightened just beyond wrinkling, sometimes even with a slight wrinkle if it sounds good. Front head has a hole for mic' and dampening. Toms: Same tension top and bottom, always tightening top as necessary due to stretching.

DAMPENING TECHNIQUES: Snare Drum: Usually none. Occasional tissue and tape for the studio. Never live. Bass Drum: A thin pillow or blanket along the bottom of the shell just slightly against each head. Toms: Nothing; it's all in the tuning.

PITCHES OR INTERVALS: Bass Drum: Nothing specific. I like kicks to be flat and thick with a good feel. Toms: I tune to each shell, then fine tune the kit from low to high.

COMMENTS: I approach my kit in two ways: First, the bottom or backbone of the kit is the kick and snare. Second, the top of the kit is the toms. The bottom is what 90% of my playing is based on. Therefore, kick and snare are sharp, tight, and solid, and very controllable and perfect for driving a band. The top is the other 10% for fills or embellishing a groove. Having an open, tonal tom sound fills in all the space, adds color, and rounds out the overall sound.

I also don't approach tuning with the usual "opposite lug" tightening system. My system is like screwing down the lid of a can. After placing the head on the shell, making sure it sits evenly, I hand-tighten all the lugs in a clockwise direction. Then I slowly turn each rod a full turn. As the head gets tighter, I turn each rod a little less until the desired pitch is attained.

ZORO



DRUMSET: Premier Resonator

DRUM	Size	HEAD	Brand	Model
Main S.D.	5 1/2X14		Top: Evans	Genera Dry
			Bottom:	Resonant 300
Secondary S.D.	6 1/2x14		Top:	Uno 58 1000
			Bottom:	Resonant 300
Main B.D.	16x22		Batter:	Genera EQ
			Front:	EQ Resonant
Toms	11x13, 16x16		Top:	Uno 58 1000
			Bottom:	Resonant Glass

MY SOUND: A very natural, open sound. A snare you can track a buzz roll on without any problem, and a little crack to it for backbeats. Toms that sing. A bass drum that has bottom and punch.

I TUNE FOR: I do what the gig requires. Some artists leave it up to you. Others know exactly what they want. Generally, I tune so they sound good to me. If the drums are tuned well, the engineer can do a lot to make it even better.

TUNING TECHNIQUES: Snare Drum: Top head fairly tight. I like a crisp snare. Bottom head is usually a little looser. It's important not to keep the strainer too tight. If you do, the snare will choke, and when you hit it hard it has nowhere to go. Bass Drum: Front head generally a little tighter than the batter. I have a 10" hole in the front for mic' placement, and I make sure there are no wrinkles on the batter side. Toms: Before I use a drumkey, I make sure each lug is as tight as I can make it by hand. Bottom head is tighter than batter.

DAMPENING TECHNIQUES: Snare Drum: Very little, if any. If I need anything, I'll use a small piece of a snare head with a couple of strips of gaffer's tape on it. Bass Drum: Sometimes a piece of 1" or 2" foam inside the drum in a complete circle as wide as the drum. I also like a square piece of Dr. Scholl's Moleskin in front of the beater taped on with gaffers tape. I use a Danmar felt beater, which gives it a very round sound. Toms: No dampening at all. I like a wide open sound.

PITCHES OR INTERVALS: Toms: No specific pitches. I just listen for the drums to really sing.

COMMENTS: Most important for me is to make sure all the heads are stretched properly before tuning. If they're not, I go through heads a lot faster. It's not good if your drum sound is over before the gig is!

First, I tune the heads evenly and as tight as I can. I do this several times, and then I leave the heads alone for a while. Later I tune down to the pitch I want, but very gradually at about 1/4 of a turn at a time.

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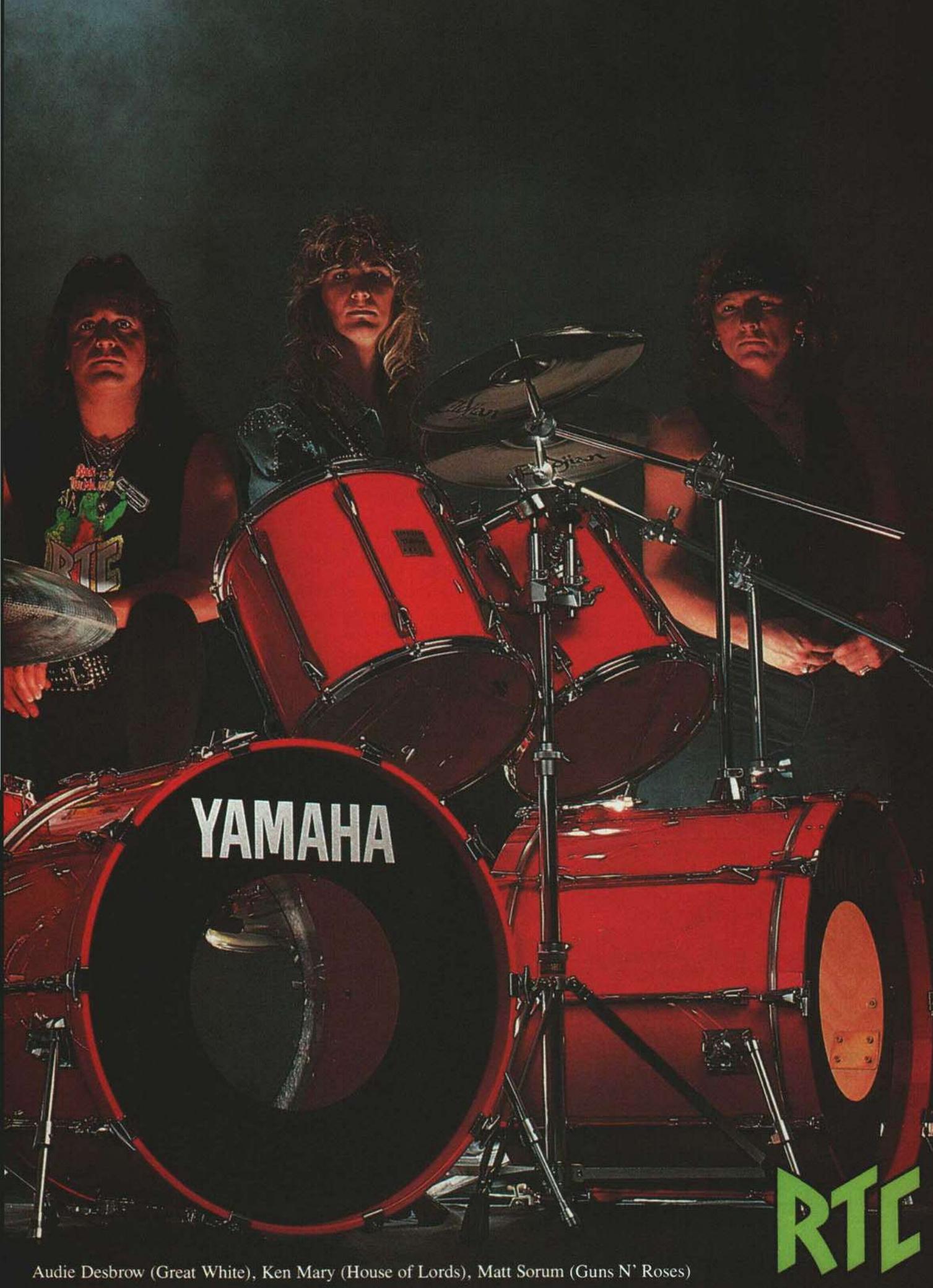
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The Young Monsters, left to right: Bobby Blotzer (Ratt), Nick Menza (Megadeth).



YAMAHA

RTE

Audie Desbrow (Great White), Ken Mary (House of Lords), Matt Sorum (Guns N' Roses)

Ludwig Power Piccolo

■ by William F. Miller

They say that good things come in small packages. Here's a small package that's slightly bigger than usual.

Years ago Ludwig ran an advertisement stating that their snare drums have been heard on more recordings than any other brand's. That's quite a statement to make, but it's probably true. Ludwig has made some great-sounding snare drums over the years, and some of these drums, like the *Black Beauty*, are almost legendary. With that standard in mind, we examined the new addition to their snare drum line, the *Power Piccolo*.

So what turns a normal, polite piccolo drum into a *Power Piccolo*? As it turns out, a little added depth. Instead of the normal piccolo dimensions of 3 1/2x13, Ludwig has deepened the *Power Piccolo* to 6x13. The drum features a shell made from six plies of maple, Ludwig's *Classic*-style double-tension lugs, and medium (single-ply) *Ensemble* heads.

The snare strainer is the old-fashioned (but never out-of-style) design that Ludwig's been using for years. I'm sure you've seen it. It's simple, smooth, and quiet, and the snares are adjustable while the throw-off lever is engaged. Quite simply, it works just fine. In fact, the overall design of the drum is simple and efficient.

I would assume that the point, sound-wise, of making a *Power Piccolo* would be to come up with a drum that projects the high-end crack of a normal piccolo, but adds a bit more "body" underneath. This drum does just that, and actually a bit more.

First of all, as you might expect, its high-end crack is very cutting. But the best part is its overall tone. There's a certain amount of warmth, along with that good crack, and it's a wonderful combination. By the way, forget about muffling this drum. Of course you can, but even with just a quick tuning I found that the *Power Piccolo*'s ring provided a certain amount of fullness that was very pleasing to the ear.

I used the *Power Piccolo* in rehearsal with a band that plays a wide range of dynamics, and I actually got a few comments from the bass player on how "sweet" the drum sounded. I found that it worked great on just about every tune. Only at a very loud volume did it start sounding a bit thin (but you could still hear that crack). For this reason I wouldn't recommend the *Power Piccolo* to a ham-handed metalhead for use as a primary snare drum. But for most gigs it

would work fine.

As for playing the *Power Piccolo*, it was a pleasure. The snares are very responsive. And there's something about the feel of this drum, which I guess has to do with its 13" diameter, that really gives a good bounce without being overly tensioned. Quick singles and doubles seemed a bit easier to play than on 14" drums. I think it's quite possible that the 13"-diameter snare drum may become the standard in the future. The feel on a 6x13 simply beats that of the old 5 1/2x13 any day.

One thing that is a little bit tougher on a 13"-diameter drum is playing rim clicks. I tried playing them in all different positions on the *Power Piccolo*, and even though I did find a position that gave a good sound, there seemed to be fewer sound options than on a 14" drum. Not a problem I would lose any sleep over, though.

The standard finish that the *Power Piccolo* comes in is a beautiful natural maple. Overall the drum is quite attractive. It looks like Ludwig has another fine snare drum on its hands. The list price for the *Power Piccolo* is a respectable \$375.



Royce Conga Drums

■ by Ed Uribe

I teach Latin Percussion Studies at Berklee College of Music, and I'm often approached by people looking to get into hand drums. They are often quite surprised at the price of a set of pro-level conga drums. There is hope, though. It seems the ever-increasing interest in Latin music and Latin percussion—as well as its increasing integration into other styles of music—is prompting production of more affordable instruments. Along these lines, Royce Percussion has put out a very nice, practical set of entry-level conga drums. Although there are other companies with this type of product on the market, it's always nice to see a little competition in the marketplace.

After touring and recording with Ray Barretto for almost a year now, I've picked up quite a bit of information about conga drums, and I would categorize them into three basic types: 1) Custom-made drums. These are made by an expert craftsman and sometimes have to be ordered as much as a year in advance. You can correctly assume that you will pay \$300 to \$1,000 per drum. Some examples of these would be drums made by Skin On Skin in New York City or by Michel DeLa Porte in France. 2) Pro-level factory-made drums. These are production drums that are modeled only in certain sizes and materials. They are usually very good and very durable, and are

probably the most commonly played and heard drums. They're generally priced from \$175 to \$500 per drum. Some examples would be LP or Gon-Bops congas. 3) Entry-level factory-made drums. These are less-sophisticated and lower-quality copies of a particular manufacturer's pro-level product. These drums can run from \$100 to \$200 apiece. If you are a true hand-drum artist and/or pro, you are probably already into something from one of the first two categories. On the other hand, if you are a beginner, a part-time player, or just someone who wants to play some congas but doesn't want to spring for the pro-level bucks, the Royce drums may be just what you're looking for.

The drums (conga and tumba) I tried

were exact, scaled-down copies of my LP *Patato* model congas. They are black fiberglass, have a metal reinforcement at the bottom and a metal ring around the center, and they stand 27 1/2" tall. (Most pro congas are 30" to 32" tall.) They have five lugs (the right amount for this size of drum), and reasonable-quality heads. They also come with mounts attached, and the stand is included. They are manufactured in Thailand, and are very light and portable. The Royce congas are constructed of a much thinner fiberglass shell and a thinner or lighter-quality metal and don't have the big tone of some pro drums—but they also don't have the big price. Most importantly, they sound pretty good. Quite honestly, I think that in many musical situations not too many people would notice any difference if you were playing these drums through a microphone.

One problem I had was that each drumhead was cut "tight" to the size of the drum. When the ring was placed in the head and the head was mounted on the drum, the hoop sat almost at the level of the playing surface, instead of an inch below. Hence with every stroke, I had to consciously keep my hand from hitting the metal hoop—and I don't have big hands. This is not very encouraging for the entry-level player. I torqued the head very tight and got the hoop down 1/4" lower, but this made the conga sound like a bongo. This could easily be fixed by the manufacturer. Outside of this drawback, at \$489.95 (including stand), the Royce congas are a fine product for the price.



Photo By Scott G. Bienstock

Pro-Mark "Magnificent Seven" Drumsticks

■ by Rick Van Horn

**What's in a name—
especially when it's on a
drumstick?**

Pro-Mark has been heavily advertising their line of "Autographed" drumsticks lately, under the banner of "The Magnificent Seven." The name, of course, refers to the seven magnificent drummers whose names are on the stick models. (Or does it actually refer to the sticks *themselves*, guys?) In any case, I'm sure you've seen the ads by now.

Pro-Mark is certainly not the only company to offer stick models designed in association with artists and bearing their names. It's a good method of adding prestige to a given model. The problem, from a consumer point of view, is that having an artist's name on a stick doesn't give any indication of what the physical characteristics of that stick might be. While it's certainly true that 5A or 2B models from different companies will vary slightly in their dimensions, they'll at least be in the same general range. But an artist's name tells you nothing at all about the stick itself—even if you're familiar with the artist. In fact, it might create an entirely incorrect impression.

For example, you might assume that an artist who plays in arenas would automatically use a big, heavy stick, and that an artist known more for speed or fancy stick work (in fusion or jazz, for instance) would use a smaller stick. These assump-



tions would only prove true part of the time. The design of a drumstick may be the most personal thing a drummer might ever get involved in, so it's not surprising that some artists' designs tend to "break the mold" quite a bit. This is certainly true of the "Magnificent Seven," so let's examine them one at a time and try to relate them a bit to more familiar models—just as a basis of comparison. We'll work our way up from the smallest to the largest models.

To begin with, we have the *Phil Collins* stick. Phil is certainly an arena-level performer, yet his stick is perhaps the shortest professional model available: only 14 3/4" long. It's 19/32" diameter compares to that of a Pro-Mark 5B, but it's a full 1 1/2" shorter. It features a very short taper and a medium-sized round tip, so it puts plenty of impact on a drum or cymbal, and its reduced length makes it very quick to move through the air. But there's no denying its short *reach*. For drummers with small hands and/or tight setups, or those who want to handle the least amount of wood possible, this could be your stick. It's available in wood-tipped hickory only, at \$8.25 a pair list.

Another hard player who uses a surprisingly small stick is Carl Palmer. Known for his rudimental styling, Carl has created a stick that is 19/32" in diameter and 15 3/8" in length (5/8" shorter than a 5B), with a fairly

long taper and a medium-sized, pointed, acorn-shaped tip. This design is reminiscent of sticks used by big band drummers of the '40s. It has enough mass to give power when needed, but it also has a nice rebound and a fairly bright attack sound on cymbals. It too is available in wood-tipped hickory only, at \$8.25 list.

The *Billy Cobham* (808) stick has been a popular model in Pro-Mark's line for some time. It's essentially a 5B (16" x 19/32"), with a short taper, a fairly thick neck, and a medium-large, ball-shaped tip. This is a medium-sized stick designed to create a powerful impact—heavy on the downstroke. The neck and tip combine to create punch from the drums, but don't get a particularly delicate sound out of cymbals. The stick is available in hickory (at \$8.25 for wood tip and \$8.45 for nylon tip) and oak (at \$9.75 for wood tip and \$9.95 for nylon tip). Billy uses both wood types and tip types, depending on his needs.

The *Simon Phillips* (707) model is based on a 5A stick (which measures 16" x 9/16"), but is 1/4" longer. This gives the stick a bit more reach, which Simon uses to get around his large kit. The tip is round and just slightly smaller than that of the *Billy Cobham* model; the taper and neck size are very similar. The performance characteristics are also very similar to those of the *Cobham* model, with

allowances made for the added length and 1/16"-smaller diameter. The *Simon Phillips* (707) model is available in hickory (\$8.25 for wood tip, \$8.45 for nylon tip); Simon's personal stick is the wood-tipped version.

Ed Shaughnessy puts his name on the same 707 design, but specifically on the wood-tipped oak version. (It lists for \$9.75, the nylon-tip version is \$9.95.) This goes to show you how two drummers with very different playing styles and musical applications can see the benefits of the same stick design.

Now we come to the heavy hitters. Liberty DeVitto wanted a moderately long, fat stick—but didn't want something too heavy. So he opted for a wood-tipped laminated maple stick, which combines the lightness of maple with the strength of a laminated design. His stick (the *MS-3W*) is the same diameter as a 2B (5/8"), but at 16 1/4" long is 1/4" longer. It features a fairly gradual taper and an oval tip. Despite its overall size, the light weight and shock-absorbency of this model make power playing less strenuous and more comfortable than with other "big" sticks I've tried. This is important if you need to play hard, yet still have to play some quick hi-hat patterns or drum fills. The stick lists for \$9.00.

For power players who want a heavy, massive stick, there is the *Tommy Aldridge* (2S) model. At 17" x 5/8", it's a full inch longer than a 2B and has a larger oval tip and a thicker neck. A 2S is essentially a "street" or marching design, so you can figure this stick for plenty of durability and power. There's nothing subtle about this model; it's designed for the extra reach needed on large rock kits—and for high-volume playing. Tommy's preference is the oak model (\$9.75), but the stick is also available in hickory (\$8.25). Both versions feature wood tips only.

So there you have it: an amazing diversity in drumstick designs based on the diversity of the excellent drummers whose names are on the sticks. If any of them appeals to you, check 'em out. (The sticks, that is. You should definitely check *all* of the drummers out!)

Clip-On Accessories

■ by Rick Van Horn



Every so often we run a review of an item that isn't a new and exciting instrument, but rather a simple device designed to make life for drummers just a bit easier or more comfortable. As far as I'm concerned, that's a contribution that carries its own value.

The *Clip-On Drink Holder* and its companion *Clip-On Ash Tray*, from Marcus Loureiro, are just such items. Both are simple, functional devices that offer a convenient service to club or studio drummers who spend long hours behind their kits. The *Drink Holder* is simply a cylinder created from a sculpted wire coil, designed to accommodate a beverage glass. (Cups or mugs won't fit, due to their handles.) The coil is secured to any handy stand (including microphone and keyboard stands) by means of a spring-clip that can be enlarged or

reduced to fit whatever stand is desired. The *Drink Holder* is lightweight and virtually indestructible, and does its job quite well. You can't really ask much more from an accessory like this.

The *Clip-On Ashtray* is a shallow steel cup fitted with a coiled spring to hold cigarettes in place. Again, a spring-clip attaches the ashtray to a stand. Simple, durable, and inconspicuous, it will prevent cigarette burns on amplifier cabinets, trap cases, and drum rugs, and keep the smoking drummer's floor area a good deal neater.

Both items are available directly from Marcus Loureiro at 778 Bay Street, Taunton, Massachusetts 02780, for \$9.95 each, which includes shipping. Mr. Loureiro is currently entertaining dealer inquiries, and may be reached at (508) 823-8875.



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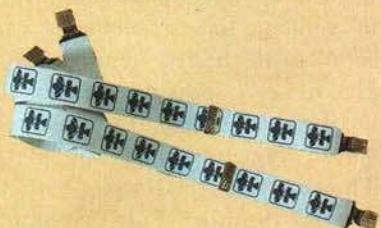


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The Acupad

■ by Ed Uribe

Acupads offer excellent feel, decent triggering capability, and reasonable prices. Not a bad list of features for a set of trigger pads.

Acupads from Hart Systems, Inc. are a new line of trigger pads designed to (try to) combine the capabilities of a trigger source with the feel of an actual drum. Electronically speaking, the construction is like that of any other trigger pad (piezo transducer to MIDI interface). The surface of the *Acupad* is quite different, though: The transducer is embedded below a Remo 10" coated *Ambassador* head held in place with a 10", six-lug drum hoop. The head's tension is fully adjustable, but beware. The tension of the head will radically change the trigger response. (More on this later.)

The *Acupads* are mountable with their own memory lock stand (sold separately) or on any 7/8" protrusion-type tom arm, and can be ordered with either W or XLR cable connector formats. You can also choose black or white for your finish. There are two types: *Acupad I* and *II*. *Acu I* provides a single output from the head. *Acu II* provides one trigger source from the head and another from the rim. (You can assign two different sounds, two different versions of the same sound, or any combination you desire.) I tried the *Acupad* with three different MIDI interfaces: the *Akai ASK 90*, the *drumKAT* and the *Roland PAD 80*. (I also used a variety of tone generators and samples.) What it did well it did equally well with all three interfaces. The one shortcoming I encountered also existed regardless of the interface or sample/performance parameters. Read on....



The pads felt great to play on. They responded well at various dynamic levels and playing speeds, and with different articulations. It felt nice to play a trigger surface that wasn't hard plastic or rubber. When I unpacked the pads, the heads were relatively loose, and they responded well to the kinds of articulations you normally play on loose heads. Since one big advantage with this pad is the adjustable head, I decided to tighten up the dual-trigger snare pad for more bounce—and what I hoped would be more intricate articulations. This is where I ran into some problems. As I tightened or loosened the head, the trigger changed drastically. The tighter I made the head (and I'm not talking ridiculously tight), the less accurately the trigger tracked. With the head tightened up about as tight as my acoustic snare, the pad missed a lot of notes of a roll or any fast articulation. With the head tuned down it tracked a little better, but stick response was forfeited. I "a/b-ed" this with other trigger sources just to double-check that the cause wasn't something else in the studio, and as I suspected, it wasn't.

So, my verdict is: If you need a trigger pad with especially sensitive tracking, the *Acupad* may not be your best choice. On the other hand, if you're playing a gig that doesn't require too much intricate

sticking, *Acupads* are probably among the hippest pads you could play—especially live. It's nice to hit something that at least on the surface resembles a drum, and still get all the great sounds out of your synths and samplers. The playing surface feels like you're playing on a *Drum Mute* or Remo practice pad. Not necessarily my favorite surface, but it definitely beats hard plastic with no "give." I had a great time playing them. The *Acupad I* lists for \$219; the *Acupad II* goes for \$269.

I left the bass drum trigger separate from the rest of this review because it is not made with a real drumhead, nor is it shaped in any way like a drum. Instead, it is a large metal casing to which you attach your pedal. (The metal casing has spurs so it won't slide away.) The trigger is mounted on a piece of metal, which has a thick piece of foam rubber on the side your beater will hit, and the whole thing is sandwiched between two pieces of rubber. The trigger pad is wide enough to accommodate double pedals, and its height is adjustable via two alien screws. This is the nicest bass drum pad I've played. It responded well and felt solid when I laid into it, and I particularly liked the way the beater ball felt hitting the pad. This isn't quite a "real" bass drum, but it sure felt great to play. It lists for \$319.

Audio-Technica Microphones

Perhaps a name not as widely known in drum miking as some others, Audio-Technica has some excellent new contenders worthy of your attention.

When considering drum microphones and miking, you are looking at a field that has as many products and approaches as does drumming, due to the many different styles of music and the different types of "sound" you may be trying to get. All will yield very different but equally desirable results. Of course, there's no denying that certain mic's have become industry mainstays. The reason for this is simple: They work. Mention miking a kick drum, and AKG D12Es or Sennheiser 421s or 441s are bound to come up. Tom miking brings up 421s again, along with certain Beyers or Neumanns. Miking a snare will bring up quite a few AKGs, but a Shure SM57 will undoubtedly also be mentioned. Overheads and hi-hats have their favorite choices too: various AKGs, Sony ECM 933s, etc. The list is extensive. But you can add to it the new line of Audio-Technica mic's, because they are definitely worth checking out.

I tested A-T's ATM25, ATM35, and ATM4051 under what I feel are practical circumstances. I didn't test them in a recording studio, because I figure that in a studio, the engineer and/or producer choose the mic's to be used. Unless someone is having trouble getting the desired sound, I stay out of it—as do most drummers I know. So I tested the mic's in the way I personally use mic's. I mike my own drums when I perform with triggers, in order to blend my

acoustic and triggered sounds. I also mike my drums live sometimes, just so I know I'll get a good drum sound. Finally, I mike my drums when I'm going to record them along with sequenced material in my home MIDI studio. The A-T mic's were run through a Hill *MultiMix* board (with a 20dB pad) with all EQ and outboard processing gear bypassed (in order to get the most accurate impression of the microphones' performance). I listened to them through two EAW PM315s, two Yamaha NS10Ms, and a pair of Fostex T20 studio headphones. I recorded with all of them direct-to-DAT—with one sound source at a time per mic', as well as the entire miked drumkit together.

The ATM25



This was by far my favorite of the whole bunch. It worked beautifully on both my toms and my kick. (Being a dynamic cardioid mic', that's what it's designed for.) The mic' captured the fat, punchy, warm sound I try to get from my toms, and did the same on the bass drum. I tried various common miking positions on the kick, and they all worked well. Particularly outstanding was the sound I got when I aimed the mic' right at the spot where the beater ball hit the head. Although this is the standard method when you need a little more high end and "slap," with many mic's you lose the low end of the kick, and the slap sounds brittle. Not so with the ATM25. I won't get too technical or go into specs here. (Regardless of what anyone tries to tell you, specs should never be part of your consideration in how something *actually sounds*.) But the hypercardioid

polar pattern of the ATM25 (which simply means the mic' is extremely directional, with a narrower acceptance angle than regular cardioid mic's) makes it well-suited for focusing on a particular spot.

I do have to bring up one (very surprising) negative feature in the ATM25's design. The mic' clip is permanently attached to the mic' housing. This means that you have to screw these mic's on and off your mic' stands every time you use them and pack them up. This makes for time-consuming extra work. (I don't know of anyone in any commercial recording or performance space—and certainly not on the road—who leaves their mic's on the stands.) Other than that, the ATM25 is well-constructed. Its steel housing is compact, and it seems sturdy enough to take quite a beating. It's priced at \$250.

The ATM35



The ATM35 is a miniature condenser mic' with a regular cardioid polar pattern. It requires a power supply and a mounting clip with a little flexible arm (both included). It also requires phantom power. Although Audio-Technica states that this model is for both drum and cymbal miking, I don't agree. This mic' (and all condensers) may work on a snare drum and—if you want a certain sound—can be used on a hi-hat. You can also try it as an overhead. But you can essentially forget about using it on toms or the bass drum. The basic problem with condensers on drums is that at high

SPLs (sound pressure levels), the mic's overload. The *ATM35* was no exception. The decibel (dB) level 2" to 3" from the snare head of a snare drum can (and usually does) reach about 165dB with a good backbeat—and certainly does with a rimshot. The manufacturer's specs of most condensers rate them at around 140 to 150dB maximum input sound level. (The *ATM35* is rated at 145dB.) As I mentioned before, the specs are not what matters. I miked two snares with the *ATM35*: my Tama brass piccolo and a Pearl 6 1/2"-deep brass snare. If I hit them hard (and I'm not talking "arena" here—just a serious 2-and-4 crack with a 5B stick), the mic' couldn't handle it. In all fairness to Audio-Technica, a Neumann *KM84* or Shure *SM81*—two condensers many engineers swear by for the snare—won't handle it either.

The *ATM35* worked okay on the hi-hat, as long as there wasn't too much open cymbal build-up and it wasn't loud. I personally didn't like the sound of this mic' on the hi-hat, but that's different from saying that it doesn't work. Cardioid condensers, because of the extraordinary detail in their high-frequency response, are usually placed on hi-hats to capture a very "high-endy" and "pointed" sound. Depending on the mic' (and, of course, on your hi-hat cymbals and your playing), this high-end can sometimes sound harsh. I found this to be the case with the *ATM35* and not with the condenser I normally use, but we're getting pretty subjective here. Certainly, the miniature size of the *ATM35* would make it a convenient mic' to use for hi-hats and cymbals. Its small size doesn't make it fragile, though; it's very well-constructed. List price is \$280.

The *ATM4051*

This is Audio-Technica's "granddaddy" mic'. It consists of a body (the *AT4900-48* handle), onto which you can connect various head capsules, and thus various mic' elements. The elements available are the *AT4051* (the cardioid I tested) and the *AT4049* omni-directional and *AT4053* hypercardioid, which are avail-



able separately. Although A-T states again that they are for all drum miking, once again I found SPL problems on the snare, and the same acoustic characteristics as the *ATM35* on the hi-hat. On toms and kick drum, I think a dynamic mic' (like the *ATM25*) would do a better job. So there's only one place left on the kit, and that's the overhead mic's. This is where the *ATM4051* truly shined. I had two of them, so I miked my kit with an "X-Y" overhead pattern—and got some beautiful cymbals onto my DAT machine. I also tried miking some percussion, and found that the mic's worked quite nicely as overheads for a table of percussion "toys." They also worked okay for timbales, congas, bongos, etc., but again I think that a dynamic mic' would be better-suited for these drums.

To mention the sturdy construction again may be a bit redundant, but I'll do it anyway. It's not a feature to be overlooked in your choice of equipment. The *ATM4051* lists for \$610.

Overall, these are great mic's. Although they didn't work in every way that the brochures said they would, they each did an excellent job at what I thought was their forte. Choosing mic's should be mostly like choosing speakers: Have some idea of what sound you want, and choose them by *listening*. Forget the specs. At the same time, you may want to read one of the many good books on the subject so you're not in the dark about what the specs mean. (They do generally coincide with the performance of the product.) Mic's are, after all, one of the most important elements of sound

reproduction. Assuming your instrument, tuning, and performance are good, the mic' is next in the signal path. (The room matters too, of course.) No mixing console or processing can compensate for poor signal from the source. With the Audio-Technica mic's I tried, you'll be off to a good start.

• Ed Uribe

The *ATM73a*



Since Ed is not a vocalist, I undertook the task of reviewing the *ATM73a*, which is a miniature condenser mic' mounted in a headset configuration for vocal use. I tried the unit on several gigs with my band in order to get a good feeling for its practical application. We employ a combination of Community and Bose speaker cabinets, a Carver power amp, and a Ross mixing board for our mains. I use a Gallien-Krueger 200 MV personal monitor, and for this test also ran my vocals through MD's sound system for monitor purposes.

To begin with, a headset mic' should be lightweight, inconspicuous, easy to adjust for personal fit, and comfortable to wear. The *ATM73a* fits all of these criteria, with one qualification. It weighs under two ounces, is constructed of black matte heavy-gauge wire easily covered by the wearer's hair, is equipped with a gooseneck for the mic' element and a certain amount of adjustability for the "earpiece" gripping pads, and generally can be fitted for any user. The one qualification is someone—unfortunately, like myself—who wears eyeglasses. The design of the headpiece puts the gripper

pads just above and in front of the wearer's ears. This also happens to be exactly where the side pieces of my eyeglass frames are located. If I put the headset pads on top of my frames, the headset didn't seem secure (and was uncomfortable to wear). If I tried to put them under my frames, they interfered with the fit of my glasses. Obviously this isn't a problem that would affect everyone, but it's a major problem for those it would affect.

As a condenser, the mic' required a power source. This can be supplied in two ways: via phantom power from the board, or from a AA battery fitted into the *ATM73a*'s power pack. This pack is permanently connected to the headset unit by a thin cable about three feet long, and features a belt clip for convenient placement. It also contains a switch that controls the frequency response of the mic' (either flat or roll-off) and also switches the battery power (and thus the

mic') on or off in battery mode. I wish that the same switch could have controlled the mic' in phantom power mode; the mic' was on at all times when phantom power was used. The power pack also contains the XLR jack for a standard low-impedance mic' cable. (High-impedance use of this mic' requires a transformer unit.)

The performance of the mic' itself was outstanding. It's a cardioid condenser, with a wide enough frequency range to give accurate (and pleasant) reproduction of the human voice. It also demonstrated good resistance to feedback. (That tends to be a general characteristic—and major advantage—of headset mic's, due to their proximity to the sound source and the fact that the wearer's head helps to block other incoming noise.) As with any head-worn mic', the potential for distortion is high, since singing drummers (myself included) have a tendency to want the mic' right in

front of their mouths, as opposed to slightly off to one side, as all manufacturers direct. But, when used properly (and even when I cheated a little), the *ATM73a* held its own quite well against distortion. Given my cautionary word to drummers who wear glasses, I'd say that the *ATM73a* is a fine addition to the ever-growing roster of headset microphones. It lists for \$259.

• Rick Van Horn

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MODERN DRUMMER AUGUST 1991

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Kenny's Shuffles

■ by Kenny Aronoff



Photo by Rick Maikin

MUSIC KEY



In this article I'm going to demonstrate some shuffles that I play frequently, both live and on records. But before I show them to you, I want to point out the difference between a basic shuffle rhythm and a straight rhythm. What makes a song shuffle as opposed to sounding straight is the way the band shuffles the straight beats. For example, rhythm A is a straight beat, and rhythm B is a shuffled beat.

The only difference between the two is the way you play the 8th notes. In rhythm A you play the 8th notes straight and even, and count it 1 & 2 & 3 & 4 &. In rhythm B you play the 8th notes with a triplet swing-type feel, playing the first and third notes of a triplet. You shuffle from beat to beat.

There are many variations of this basic beat that will create a shuffle feel. In many ensemble situations, the entire band doesn't have to play the shuffle beat to create the shuffle feel in the music. The combination of everyone's parts put together ends up creating the shuffle feel.

When I play a shuffle the music dictates what kind of shuffle I'll play. Obviously a fast hard-rock song will dictate a different kind of approach than a bluesy medium-tempo song. For example, here is the shuffle I played on John Cougar Mellencamp's *Uh-Huh* record on a song called "Lovin' Mother Fo You."

I played it real hard and aggressive. The shuffle occurred in my hi-hat and bass drum. It was very basic, and real powerful. A more technical shuffle would have made no sense for this basic rock song.

Another example of some basic shuffles I recorded are on Bob Dylan's *Under The Red Sky* album, recorded in 1990. On the song "Wiggle Wiggle," I played a two-measure beat that basically repeated throughout the song. The only time I implied the shuffle was on beat 3 of the second measure. The reason I didn't shuffle my hi-hat or bass drum continuously was because

everyone else was playing a shuffle with their instruments. Even Bob's vocal was shuffled. I felt it was more musical to *imply* the shuffle and be a part of the total rhythm that the band was playing, as opposed to playing every rhythm the band was playing.

Another song I want to show you from Bob Dylan's record is called "Unbelievable." Throughout the song, except during the bridge, I played the shuffle on the snare drum. With my left hand I played the backbeat on 2 and 4 in the center of the drum, and with my right hand I played a shuffle on the edge of the drum. However, in the bridge section, I played a shuffle pattern on my ride cymbal and kept everything else the same.

Another type of shuffle I've played is a Texas-style shuffle, where you play on all four with your bass drum, while you play the shuffle beat with both hands on your snare drum and hi-hat or ride cymbal at the same time.

In 1985 I played a variation of this beat on the Bill Carter song "Loaded Dice," the title track from his album. Notice that the shuffle beat is between the two hands. My right hand played the downbeats on the ride cymbal and my left hand played the upbeats on the snare drum. This variation helped keep the song interesting without losing the shuffle feel.

Here are some other rock shuffle beats I frequently play. Practice playing these beats over and over again with a metronome or drum machine, until you can play them in time and with a lot of feel. All notes that appear in parentheses are ghost notes. (Ghost notes are notes that are played much softer than the other notes.)

Here are some half-time shuffles to check out.

The following are some shuffles I sometimes play that are directly influenced by Bernard Purdie's style of shuffling.

I hope you enjoyed these exercises. There are so many other examples of shuffles and their variations that I couldn't show you all of them in one article. But if you listen to some rock, funk, R&B, and Texas swing records, you'll hear many more that you can add to your vocabulary. Good luck!



Idris Muhammad

■ by Hugo Pinksterboer

Idris Muhammad and I met at the first International Jazz Festival in Amsterdam, but I have to admit that I didn't recognize his face when I first saw him play there with John Hicks and bassist Ray Drummond. What I did recognize was the spontaneity and the joy of making music that jazz should—but often doesn't—have at large festivals.

It wasn't until the concert was over that I heard that the drummer was Idris Muhammad. I remembered his name, faintly, from a commercial jazzy album I had once heard. Whs this the same guy? Yes. But he was also the drummer that recorded the original version of "Blueberry Hill" with Fats Domino, and who made up all the drum parts for the rock musical Hair, and who...well, you get the picture. The fact is, Idris has thrived on variety, ever since his career started in 1954.

IM: I was playing professionally at 12, in a Dixieland band. You see, my father was a drummer, and I have four older brothers and a sister who played the drums, too. One Mardi Gras day this old man came to our house, looking for a drummer. People always used to come to our house for drummers. But I was the only one left—at Mardi Gras every musician is working—and I was just a kid. But this man told my mother: "I'll take him anyhow." I played on the back of a truck, on a big bass drum with a light in it, a cymbal, and a snare drum. When we finished, this guy started passing out money. "That's for playing the music," I was told. And I said, "You get paid for this?! Oh, great, solid!" And that's where it started from, right there. I decided that if you got money to have so much fun, I was going to be a musician. After that I got real serious with the drumset. There was always a drumkit set up in our house, and I rehearsed a lot with the radio, playing the Top-10 tunes, every hour. Soon I got started with Arthur Neville from the Neville Brothers, who lived in the neighborhood.

HP: And from that time on, things moved fast.

IM: Yes, because when I was 15 I recorded "Blueberry Hill" with Fats Domino. Then I began to be known for making records. I started to play with Larry Williams, who had a lot of records in those days. Later I was Sam Cooke's personal drummer, and I recorded all of his records. Then I went with Jerry Butler for three years. Curtis Mayfield was his guitar player, and when Curtis left I went with him. Curtis started Curtom, a record company, so I recorded a lot for him—the Impressions, for instance. Then Jimmy Lewis, the bass player, got me interested in doing a show on Broadway, so I went to see the rehearsal. There were all these kids running around with dirty clothes and jeans with holes in the behinds, and their hair was long and not combed, and I said, "Man, I won't have anything



to do with this. What kind of play is this?" And he said, "*Hair*." So I did *Hair* for four years on Broadway. All the original *Hair* rhythms belong to me. I even did a drum book called *Drum Rhythms From Hair*.

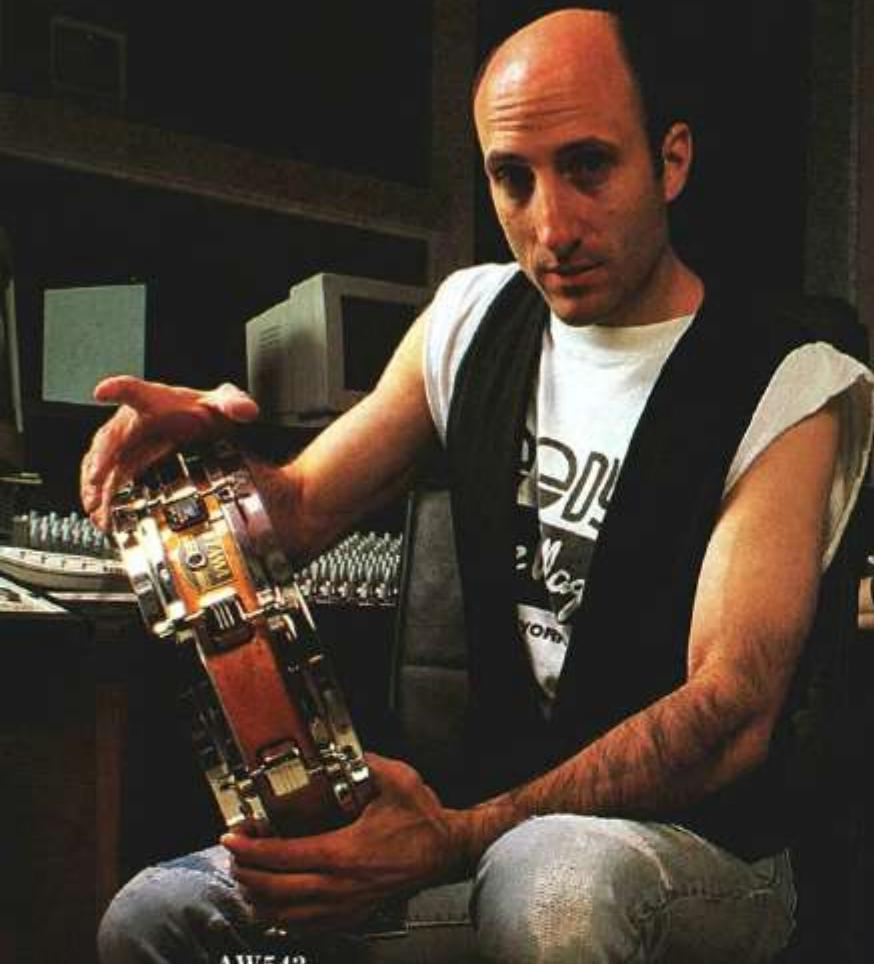
HP: *Hair*, Fats Domino, and the Impressions are a long way from the various styles of jazz that I have heard you play at this festival.

IM: That's why it's good to have some exposure now. It has been happening too often that people wondered, "Is that the same guy? That can't be...." I've been playing lots of commercial music. I worked and recorded with Stanley Turrentine, Grover Washington, Bob James, George Benson, and Freddie Hubbard. I also recorded with my own band. There are ten of my own albums out now; *Peace In Rhythm*, *House Of The Rising Sun*, and *Power Of Soul* are just three of them. Man, I've done so many different things that people don't know about. I recorded a lot of organ records with Charles Earland and Wild Bill Davis. I made numerous albums for Blue Note with Lou Donaldson, Gene Ammons, Sonny Stitt, and George Coleman. One of my last records was on the Teresa label—a trio with Ray Drummond on bass and George Coleman on one side of the record, and Pharaoh Sanders on the other side.

HP: In the early years of your career you played mostly commercial music. What made you decide to concentrate more on jazz?

IM: The fact that I had worked just two jobs in almost ten years time. I had been in *Hair* for four years, and right after that I started working with Roberta Flack. I was in Roberta's band from 1973 to 1977. Then I felt I really needed a change. Johnny Griffin asked me to be his drummer, and I stayed with him for two years. Then I started working with Pharaoh Sanders. I made a great record with him called *Journey To The*

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One. It's on CD now, on Teresa records. After that I never got back to the rock scene because I was so busy doing this jazz thing.

HP: Did you have time for any kind of formal training anywhere along the line?

IM: Well, I was in some school bands. When I was 16 I wanted to take lessons from Paul Barbarin, an old Dixieland drummer who was very famous in New Orleans. I wanted him to teach me how to read music. He came to my house and said, "Play me a Dixieland beat." So I did. Then I did a mambo, a cha-cha, a tango, a waltz, and so on. After a while he said, "Listen son, I'm a very busy man. I came to give you a lesson, and everything I asked you to play you played. Why are you wasting my time? Just keep practicing, and the reading will come to you easily. And if someone says to you, 'You are a great drummer,' then let it go in one ear and out the other. And when someone hires you, be sure that at the end of the night he's smiling at you. Then you'll work. Now give me my money, I have to leave." And then he split. I learned how to read later on from Ed Blackwell. And I learned to play from listening to Elvin, Art, Max...all these drummers.

HP: You told me you got your cymbals from Art Blakey.

IM: I met Art when I was playing in New York, with Betty Carter's band. Someone had stolen my cymbals just before, and I had borrowed some cymbals. Art heard me play, and he

said, "Oh, no, you shouldn't play those cymbals. You come with me." I was with him for three days before I realized how much time had passed. At the end he gave me this set of cymbals that I've had for 25 years. I've played them on every gig, in every style. They're old K cymbals.

HP: The sound of the ride cymbal, as well as the way you play it, reminded me somewhat of Art Blakey.

IM: Yeah! You know, Art Blakey was the father of how to use the cymbals. He had no gongs, and no Chinas either. Once a guy asked me why I didn't have a China. And I said, "Well, you know, I like China cymbals, but I could play a China sound on the cymbals that I use. I'm playing the cymbal that has all that in it." The 14", for instance, that I have on my right side—did you hear it, did you see how sensitive it was when I played with the piano? You can hear each beat, and you can hear the piano and the bass...and there is this wash to it. It all depends on where you're playing on it.

HP: Can you explain the significance of your Muslim name?

IM: At one time I was at a low point of my life. Sometimes you have money, success, and everything you think you want in life—but you're still unhappy. So I was searching, and that's when Islam came in. And I decided if I was going to do this, I was going to do it all the way. So I stopped using my original name, which is Leo Morris. But I had made a lot of records under that name. One guy told me that if I changed my name, I

continued on page 98

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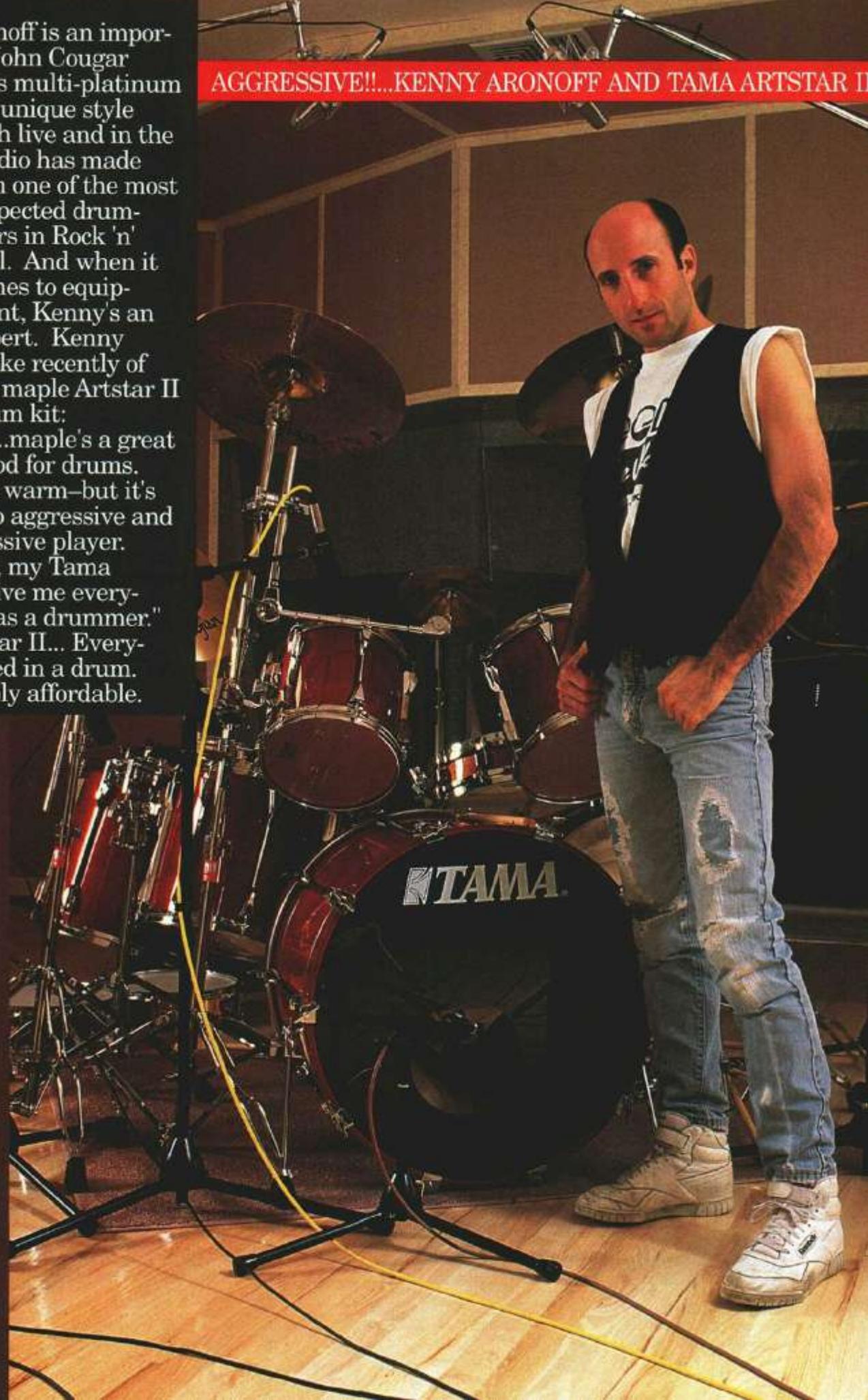
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A Few Suggestions: The Same Ol' Beat

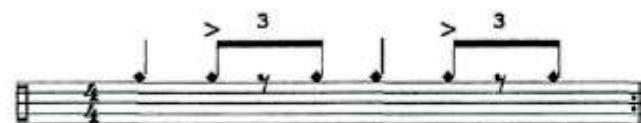
■ by William F. Miller

When playing jazz time on the ride cymbal, many drummers fall into the trap of playing the typical ol' ride beat, without giving much thought to what they're playing. I recently saw three well-known drummers in separate master class settings, and one topic they all discussed was the jazz ride beat. Through watching and listening to Ed Thigpen, Steve Houghton, and Casey Scheuerell, I found that these three gentlemen have unique approaches to the same old beat.

The point of this article is not to prove that one approach to playing the ride cymbal is better than another, but rather that there are many *different* ways to approach playing jazz time on the ride cymbal. Hopefully, this will get you thinking about how you'd like to approach your ride beat, and give you some options. Before we go any further, though, let's take a look at the traditional ride cymbal beat. It's the one I'm sure you all know, but let's review it as a point of reference:



Having an approach to how you play something gives you a foundation from which to build. Ed Thigpen felt quite strongly about his concept of playing the ride cymbal beat. He took the traditional pattern, but emphasized the 2 and 4 very heavily in comparison to the rest of the notes. Playing the pattern this way gives you a foundation that works in almost any tempo. The accent on the cymbal also locks in with the hi-hat on 2 and 4. The pattern looks like this:



Steve Houghton's approach was a bit different than Ed's. When playing jazz time, Steve likes to accent the third partial of the triplet on beats 2 and 4. This gives his time feel a sense of forward motion and urgency when he wants it. Steve played this accented pattern even at a slow tempo, and it worked well for him. On up tempos it seems quite natural. Steve's ride cymbal

approach looks like this:



Casey Scheuerell's approach was slightly different from both Ed's and Steve's. When Casey plays jazz time, he likes to stress the quarter note by sometimes just playing straight four (a la Jimmy Cobb), or by slightly accenting all four beats in the traditional ride pattern. By using this approach, Casey is able to zero in his ride pattern with the bass player, which helps to make the groove that much stronger. Here's Casey's approach:



Again, the point of showing these different concepts is not to say that one is better than another. Also, it's not just what you play on the ride cymbal that determines whether you're grooving and really locking in with the rest of the band. Obviously there are many other factors to consider. But at least these three different perspectives on how to approach your ride beat may get you to think about some of the choices that are available.

On Posture

• by Geoff Nicholls

Have you ever considered how the height at which you sit affects the positioning of your drums and cymbals?

Let's take the classic case of Buddy Rich. Buddy was famous for his absolutely horizontal cymbal setup. Even though he was small, he seemed to sit high over the kit, dominating it, which of course suited the personality of his playing. Horizontal cymbals look very striking, and quite a few drummers today place their cymbals like this. Ginger Baker used to set his toms horizontally, which meant he had to *lift* his wrists high to get over the drums. I think Ginger adopted this technique to play rimshots on the toms in the days before big PAs.

Since then, other playing techniques have been developed to help increase volume. Drummers now often sit lower to be able to lift the whole leg and stomp into the pedals. This has led to drums being set to slope more *towards* the player. With a big bass drum and large hanging toms, the resulting impression could be of the whole kit almost falling in on top of you. And above that, cymbals have to be within reach too. Thus the cymbals end up almost vertical. Steeply slanted cymbals have been favored by certain jazz drummers over the years. Tommy Campbell is a well-known champion of this style.

Clearly there are many approaches to consider when placing drums and cymbals. Dave Weckl talks about positioning drums at the point in the stick's arc where your stroke reaches *maximum* velocity, thus minimizing effort and maximizing potential. This is the scientific approach, as opposed to the aesthetic approach—positioning yourself and your gear to look most striking to the audience.

All of us, to a degree, adjust our posture to mimic our role models. *But what's comfortable for your hero may not be comfortable for you.* And since you can't see yourself, you may not be playing and looking quite like your idealized self-image. There are three obvious ways to deal with this: 1) play in front of a mirror; 2) get a good teacher or fellow drummer to watch you closely; and 3) videotape yourself. Be prepared for revelations of lopsidedness, unevenness in hands and feet, stiffness in playing, and tension in posture. You may also be surprised to note the angles at which your sticks make contact with the drums. You may find your heels are raised much further than you thought, and that you're sitting closer or further from the kit than you were aware. These considerations and many others may all contribute to your style—or they may be hindering your progress. At least if you identify them, you can find remedies where necessary.

Lopsidedness is often the result of the right hand taking the lead and crossing over to the hi-hat. This, along with our natural propensity to have one dominant ear, causes most drummers to have a particular orientation in their posture. So, added to all the other problems, you're probably twisted too!

This tendency is often exaggerated by consistent turning in a particular direction to communicate with your bass player, or to hear your monitor. Keith LeBlanc describes how orientation is very important when recording or playing with sequencers. A change of head position can cause a minute shift in the time lag between your ears so that the groove slips a fraction. Clearly, posture is a bigger subject than we tend to give credit to.

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Developing A Sound

• by Mike Clark

Many drummers ask me if I think they should concentrate on a "modern style" of jazz drumming, or if they should try to play a '50s sound to prove that they can play bebop, that they understand the roots, and that they can swing. The advantage of the more "modern style" is that you get to play more ideas and take more chances. Of course, the advantages of studying the earlier style are that the groove is deep and the music (as well as the drumming) has logical form. So the question is, how important is it to understand the roots?

My suggestion on how to develop a jazz style is simple: First, you must take the time to learn the bulk of the tunes performed by the musicians you've listened to or idolized. I know many young drummers with exciting technique and great grooves who don't get jazz gigs because they can't play "Autumn Leaves," or they can't play a 32-bar solo without counting or playing the wrong number of measures. This lack of understanding forces them to take rock or fusion gigs, and they don't understand *why* they're not getting called for jazz gigs. It leaves them unhappy and confused. It's no longer enough to just be a great drummer. One must become a great *musician*.

Another important tactic is to study the history of the drums, from Chick Webb to Tony Williams. Through this study—which is constant throughout my life—I've developed a style that I'm comfortable with and that I feel is original. I've tried to add my own two cents to the language that was laid down by our forefathers, and as a result I love what I'm playing.

My research into the roots of jazz has enabled me to free up my playing and constantly try new ideas without other musicians holding me back. Study + Hard Work = Respect by others. And soon the people you work with can't wait to see what you're going to play next. I guess you can say doing my homework has given me freedom. I tried to understand and sound like Buddy, Gene, Max, Philly Joe, Roy Haynes, Art Blakey, Tony, and Elvin, to name a few.

Some of the other guys I studied to find my own voice were Sid Catlett, Zutty Singleton, Sonny Payne, Barrett Deems, all the beboppers from Stan Levey to Ed Blackwell, and all the '60s drummers and post-bop cats like Ray Appleton, Joe Chambers, and Jack DeJohnette. I listened to all these guys until I felt I knew what they knew, or even felt like I *was* them. These musicians were all part of my life, and I set the standard of my own playing by them.

I also checked out the big band drummers—heavy chops cats like Louie Bellson, one of my first idols. I heard "Skin Deep" as a child, and it set a deep pattern in my life as to how to move the hands and feet. It's something I still rely on to this day. In fact, Louie's phrasing was so hip and ahead of its time that when I hear "Skin Deep" today, it still sounds fresh. The solos are *so* streamlined, it's timeless.

Two of my favorite players are Al Foster and Billy Hart. I can't think of anything more exciting than hearing either of these guys to find out what they're doing creatively. Billy Hart has been a strong influence on my drumming since I moved to New York. All drummers owe it to themselves to listen to him work his magic. Everything he does seems to work, and his ideas are so interesting I could listen to him all night.

Doing all the research you can will help you develop your own voice, make a substantial contribution, and, more importantly, be happy with your *own* playing. Do your homework and you'll have the freedom to play *any way* you want.

Truth On Tape

■ by Steve Froese

Imagine yourself blistering through the head of a burning tune. You're driving the band hard, putting forth every ounce of your power, energy, and emotion into the music. The band really seems to be cooking tonight, and you know that things are really happening.

The gig is over. You hop into the car and pop in the tape you've made of the performance. Suddenly, what you're hearing on tape doesn't seem to match what you remember hearing on stage. Those linear grooves are failing to groove, and your swing sounds more like sway! At this point, you're probably asking yourself, "My God, is that really me?"

We've all felt a bit overwhelmed at one time or another as we rewind and listen to the *truth on tape*. We begin to realize that what we heard during the live playing session just doesn't seem to come through on tape exactly as we'd like to hear it. Don't become discouraged. This is what learning is all about.

It should be a rule for every musician to record his performance whenever he sits down to play. Whether you're playing a job or a jam session, practicing or rehearsing, listening back to

your performance is critical. It's this kind of review that helps you pinpoint those areas that need improvement. And tape reviewing is an extremely effective way to gauge that improvement.

As you listen, give yourself a good critique. Take out a pencil and pad and jot down areas in which you might have come down in volume a bit more during the piano solo, smacked it harder during the shout chorus, or changed the feel a little more during the bridge. You might find that your time needs to be more solid, or that your bass drum sounds a little heavier than you realized. At the same time, be sure to give yourself credit for the *good* things you hear. The purpose of this exercise is to evaluate your playing, not to destroy and degrade yourself. After you've made your list, prioritize every area that needs improvement and add the list to your practice schedule.

These listening reviews may call for a little extra effort at first, and at times you may feel that you've simply heard *enough*. But keep listening critically. Invite the rest of the group to critique the tape, as well. Hopefully, they're as interested in sounding good as you are. It's natural to feel a little down when things don't always sound the way you expected them to. But if you really want to grow as a player, those critical reviews of your performance are an essential aspect of the growth process.



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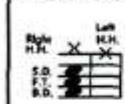
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HARDWARE

Permutation Study #20

■ by David Garibaldi

MUSIC KEY



This study is a variation of an exercise that can be found in my book, *Future Sounds*. (See page 11, exercise 1.) To perform these exercises you'll need two sets of hi-hats, a snare drum, a bass drum, and a tom. Hi-hat #1 is on the left side of the drumset in the traditional location, and hi-hat #2 is placed somewhere on the right side so that both hands are playing spread apart, as opposed to crossed over one another (as is normally done).

The basic sticking for this exercise is based on the single paradiddle:

Now we'll take that sticking and convert it to triplets:

The single paradiddle is a four-note sticking; the triplet is a three-note rhythm. In a bar of 4/4, the single paradiddle goes through the triplets three times—that's why the sticking turns around in the second measure. For this particular application the focus is on the first measure only:

Now let's assign the right hand to hi-hat #1 and the left hand to the snare drum. (Be sure to play all of the unaccented notes in both hands very softly.)

Once this example can be played correctly, move all the right-hand notes to hi-hat #2, and then move all of the left-hand unaccented notes to hi-hat #1:

This sticking can be adjusted to incorporate the bass drum by substituting bass drum for hi-hat #2 on the last two notes of the measure, plus an additional accent. The substitution of the bass drum at this location in the pattern makes performance much easier, because now there are no longer three right hands in a row:

Notice that the basic sticking is still the same, the only difference being two bass drum notes instead of two right-hand hi-hat notes.

The next step is to substitute a right-hand tom for the right hand hi-hat #2 on the "a" of beat 3. (Again, the basic sticking remains unchanged.)

The following examples are an application of the permutation concept to the sticking of the previous example. This should give you some idea just how far an idea can be developed. Many of you will be able to go even further—there are many possibilities here!

F F R L R R L R L L L R L

L F F R L R R L R L L L R

R L F F R L R R L R L L L

L R L F F R L R R L R L L

L L R L F F R L R R L R L

R L L R L F F R L R R L

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R R L R L L R L F F R L

L R R L R L L R L F F R

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Following A Heavyweight

■ by Roy Burns

Following a legendary drummer—a real heavyweight—in a band or group is a challenge in many ways. If there are recordings, you may be asked—or expected—to play the drum part just like the drummer you're following. This can be disconcerting to some players who might want to play the part in their own way.

First of all, much may depend upon the particular song being played. For example, if the drum part is critical to the song, then the new drummer will most likely be asked to recreate it as closely as possible. However, if the overall feel is more important than the "literal" drum part, then the new drummer will have more freedom.

My own experience with following a heavyweight began when I joined Benny Goodman's band. Gene Krupa, probably the most famous drummer of all time, had played on the original recording of "Sing, Sing, Sing"—which set the standard for drum solo features for years to come. Gene's rhythmic style and great showmanship made him an instant star. He became so famous that, according to band members of the time, a certain amount of tension developed between Benny and Gene. People would stand in front of the bandstand and chant, "Gene, Gene, Gene!" Benny was apparently disturbed by Gene's popularity.

At the tender age of 21, I auditioned for Benny Goodman—and I got the job. However, one of the yardsticks of my performance was going to be how well I played "Sing, Sing, Sing." I didn't want to merely imitate Gene, but there were certain drum "cues" in the arrangement that signaled the rest of the band to come in. Without those "cues," no one would have been able to play the chart.

Fortunately, Benny did not expect the drum *solo* to be like Gene's version. He allowed me a lot of freedom in "my" section. For example, Gene didn't use the hi-hat on 2 and 4. My use of the hi-hat while playing the tom-toms gave my version a certain stamp of originality. I'm happy to say that Gene's and my versions became the two most well-known recordings of "Sing, Sing, Sing." In fact, that song launched my career.

All was not easy, however. Many well-meaning fans said things to me like, "Why didn't you play that one part like Gene did?" or "Gene played a better drum break than you did!" or "Your tom-toms don't sound like Gene's!" I quickly discovered that my best answer was simply, "I'm doing the best I can."

If you have an opportunity to follow a heavyweight, here are some ideas for you to consider. First of all, the heavyweight was there first. His or her feeling, style, and personality will most likely remain a tradition in that band. It will also be in the minds of well-meaning but uninformed fans who will always make comparisons. You can't get away from it! So just be yourself. Play the parts as they were originally played where it is important to do so, and interject your own style and feeling where appropriate. In this way, you remain true to the basic style of the band without becoming a "clone" of the legend you are following.

Another good rule is not to compete

with the "memory" of the heavyweight. There is no need to "outplay" the drummer you are following. *Just play the music!* If you make the music sound good and you play what is needed, it will work out for you.

Certain bands become known as "always having good drummers." The arrangements and the style of the band have a lot to do with this. After all, you can only play the music that is presented to you. For example, Louie Bellson played with Tommy Dorsey after Buddy Rich had left the band. He was asked to play the same arrangements Buddy had played. Of course, Louie also injected his own style while being true to the style of the band.

The best part of following a heavyweight is that if you do well, you become part of the tradition of that band or group. You become a "link" in a chain of drummers who become well-known in the history of that particular style of drumming. You might not be the most famous drummer to play with a particular band, but you were a part of it. You had a chance to be at or near the top for all time.

So if you get the chance to follow a heavyweight, by all means do so. Be respectful of what has gone before, but always be yourself as well. If you can do that, you become part of a fraternity of drummers that most can never join. If you are so lucky, be grateful! Chances like this don't come around every day.

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continued from page 24

radio in Paris for years?

MK: It was on the radio, the TV—all over the place. When I was a kid I was rehearsing with a fusion band in a building where many bands would rehearse in different rooms, and there were many African bands jamming, and I got to know a lot of the guys. I guess I'm used to it maybe even more than pop music.

TS: Obviously, you've done a lot of

recording here at Real World, and you've actually lived here quite a lot of the time. You seem to feel quite at home here.

MK: I worked in Paris for ten years as a session player, and I did a lot of things. Now I don't have a lot of friends there. I live in Paris because I have a family there. Here—meaning England—the first person I met was Peter, and he gave me my first big chance. This is my family here—my musical family, too—and Peter is someone I look up to. New York

is very far away from Paris compared to England. Most of my friends live here or close by, in Europe. The studio manager here at Real World, David, was my drum tech, and everybody working here has been here since it started, so we all know each other. I really need to be in this kind of situation to work. I couldn't be in the middle of a city I'm not familiar with and do the same kind of work. It would be hard. Maybe in the future I could go someplace else to do a solo project, but since it's my first time doing this, I really need to feel secure. This is a good place for that.

TS: You don't consider yourself a technical player. How do you describe the way you play, in comparison to drummers you do consider technical?

MK: The technical drummer plays music that is very difficult to play, and I couldn't imagine myself being able to do what someone like Dave Weckl does—playing the same groove a certain way for ten minutes. I really like the way he plays, it's very difficult to play that way. But it's also a certain way that he looks at music that makes him play like that. That's his way—that's his drumming

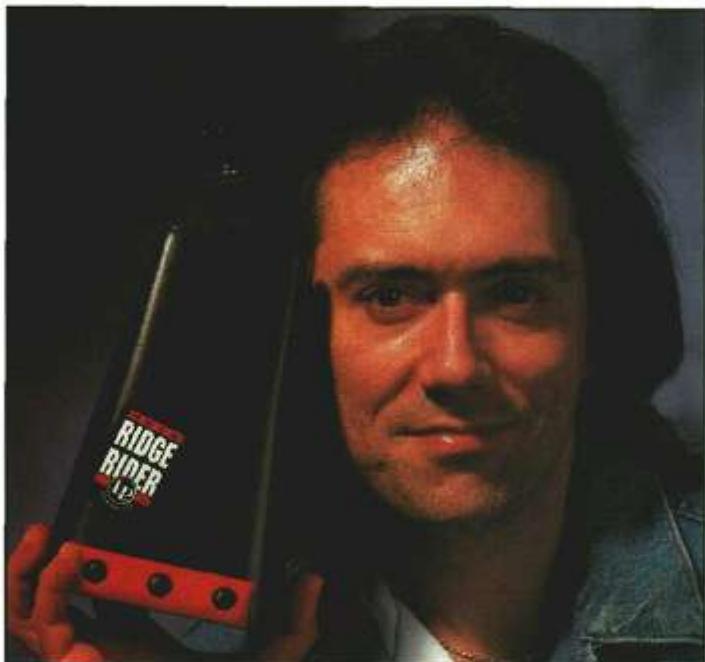


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point of view. Other players who are thought to be technical, like Steve Gadd, have a completely different point of view. But what they share is not technique for its own sake, it's technique for the song.

I think when you play with your heart you're able to listen to a song properly, understanding what the singer or the songwriter is trying to say. You don't destroy a song with your ego, you try to be "in" the song, and serve the song. What Dave Weckl does for Chick Corea

is great, and it serves his music well, and that's what Chick is writing for. But I also think Dave could play for Peter and it would be completely different.

TS: Yes, but the prospect sounds a bit dubious.

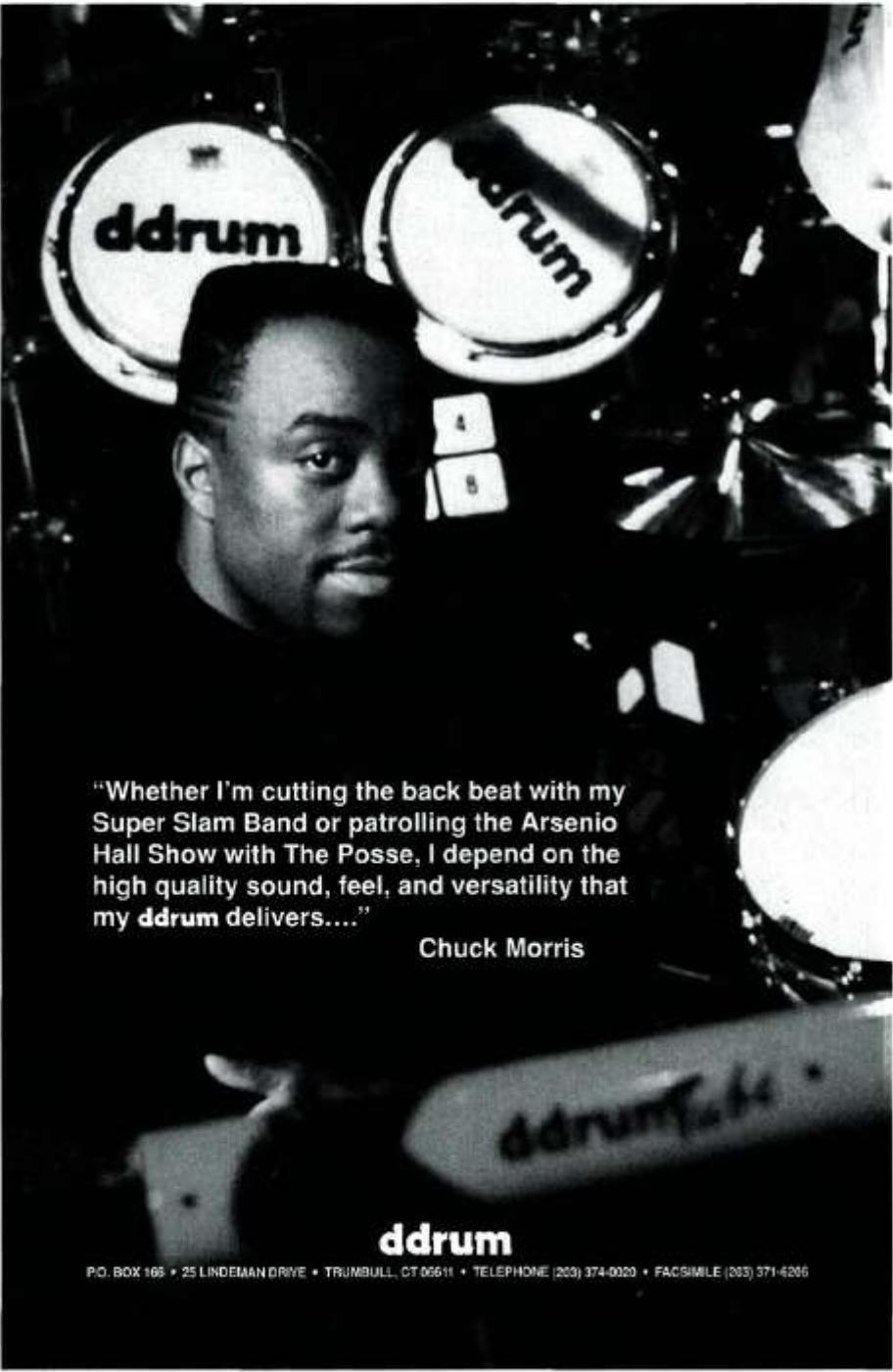
MK: But if Peter were to call Dave Weckl, he would know his playing, so he would write songs by thinking of him, and that's going to be different. Sure, thinking of players as we usually know them playing in different situations may

sound strange, but given the chance, they would work out, and the songwriters would be influenced by them.

TS: So what you're saying is that any stereotyping—even if the player is highly regarded within a certain framework—can be a detriment.

MK: That's the problem. It's the same thing with me doing a solo album. People are going to expect me to do grooves and flashy things, and maybe some African stuff on this album, but I'm not. People know me through artists, they know that side of my playing. Now they are going to see me *through* me. When you want to change the rules and say, "I'm not only a drummer, I'm also an artist," people think, "No way," because it's something different, it's another category. I think that's wrong, and it's a shame. Everybody is versatile.

I've done the Jan Garbarek album, and I hope you get to listen to it. People would not expect me to be on that type of album. It's instrumental jazz, not pop or rock 'n' roll. There's also a project with Keith Jarrett that I might do, which I'm looking forward to. But people might say, "Manu Katche is playing jazz? Why?"



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TS: It must blow your mind to know that artists who you work with often write with consideration to your playing. That must be flattering.

MK: Yeah, definitely. I'm astonished.

TS: Would that also apply to Sting's writing on *The Soul Cages*?

MK: I'm sure he doesn't think about it a lot, but I'm sure it's in his mind, thinking that I'm going to be doing the album. I'm sure he hears what I would or could play on a certain song. But the different thing about *The Soul Cages* was that we started from scratch. He had one or two melodies, three or four grooves, and that was it. The three of us [including Sting and Dominic Miller] worked from that and created the songs. That's different than what you normally might do when you go into the studio, where the songs are written and you try to bring in your drum point of view. With Sting, we were three musicians who tried to create music together. That's why we rehearsed for 15 days, just the three of us, before we started.

TS: So *The Soul Cages* represents many of your own ideas?

MK: Yes. And more and more that's happening, with Peter as well. As you know, we started working on his next album, and one day I told Peter I had an idea for a track. It was a guitar part. I showed it to him, and he kept it in.

TS: You don't seem too bothered about not receiving songwriting credits.

MK: Not with them.

TS: They must be very generous then.

MK: Of course [laughs]. And even so, that's the way we are with each other. That's the way musicians are generally with each other, or *should* be, if they call themselves "musicians." You just give. If you're not credited, it doesn't really matter, not to me.

TS: Having played a major part in putting together *The Soul Cages*, it must have been even harder not to tour.

MK: Oh yes. That's what I said, it was very hard, because I'm really a part of it.

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When Sting called me to ask if I would be interested in doing a band together, I said, "Of course." He said, "It's gonna be a trio." And I said, "Wonderful." Of course, the first thing I thought of was that it would be somewhat like the Police, but that wasn't the case. We worked from his ideas, we rehearsed, we recorded, and now the album is out. When I couldn't do the tour I felt bad. I thought, "I want to go out and play that music. It's part of me." But I think I made the right move, because I really love doing my own album.

TS: It sounds like you enjoy making albums.

MK: Yes I do. But I don't enjoy every kind of recording process.

TS: What situations do you generally steer clear of?

MK: I like to choose what kind of people I play with, which sounds pretentious, but I'm in the position to do that. I also don't like it to be stressful in the studio. I'm there to play music, and stress isn't necessary. With Peter, it's always great in the studio. Nobody's ever yelling. Sting's the same. So is Joni Mitchell. I've been lucky, because they've all been great. So

far, I've never had a problem because I've made the right choices.

I don't want to be in the studio for a month with all kinds of political problems. I mean, I did sessions for a while, so I know what that can be like, and I just don't like it anymore. Plus, it's no good for the music. I think the purpose of the music is for it to be well-played, even if you just play two notes. I'm a classical percussion player, and when I was at school I learned how to play two notes on the triangle for the symphony—just a couple of bars. But that was a way of being involved in the music. Even two cymbals should be well-played.

I remember something Steve Gadd said: "The greatest thing is when I can't hear myself on an album," which is great. That's what I'd like to reach, but it takes a long time. It's partly humility: You have to be able to criticize yourself. People are going to criticize your work anyway, so you might as well be the first one to do it. I think that helps.

TS: When you work on a project for an artist, is there mental preparation involved?

MK: Before I actually go into the studio

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to work, I think about it a lot. When I'm in the studio I try to be as involved as I can, using my eyes, my ears, everything. But I don't get nervous the night before or the first day I go into the studio. I'm very relaxed and confident because I'm listening to what's going on and I understand what's happening. Speaking different languages helps. I remember when I came here the first time—I couldn't speak English as well as I speak it now—I was concentrating very hard from the morning until night just trying to understand what everybody was saying. It's a strain because you have to concentrate on your playing, obviously. It's been a lot of hard work, but it's worth it.

TS: Getting back to your work with Sting for a moment, how would you describe the difference in your drumming on the new album and *Nothing Like The Sun*, which preceded it?

MK: I think I'm closer to that quote of Steve Gadd's on *The Soul Cages*. [laughs] This time there's more respect to the songs, and less flashiness. This album is more mature.

TS: From late 1990 through this year you seem to be doing many things at once.

Where does the next Peter Gabriel album—which has been in intermittent production since last year—fit into your picture?

MK: We started it last October. He had a lot of melodies in his head, and it was a lot of fun. I wasn't playing a regular drumkit, I was playing an African kit. Everybody was in the same room—Tony Levin, David Rhodes, Daniel Lanois, and I—so we could talk in between. Because it is Peter's own studio, he doesn't need to hire a separate rehearsal room, so it was kind of a rehearsing/recording session. We were just together trying to find that atmosphere and that ambience. We were all involved from the very beginning of it—maybe less than with Sting this time because Peter had prepared the song structures in advance. We've done ten tracks.

TS: The basic tracks or the finished product?

MK: They're basic tracks. I don't think they're done. We will all work together again this year, rehearsing what we've recorded, and then record it again for the last time.

TS: Do you find this sporadic working

agenda beneficial?

MK: For me it's great, and very exciting because it's nice to be able to come back to something and take your time with it. You get to live with this music for a while, and you don't have to think, "I have to cut that track tomorrow morning." Each day that you live with that music in your head, you're improving it. When you come back and play it again, you play it more interestingly, and you get to play it the way you really want to. The *So* album was done the same way. There wasn't as much of a long period between recording, but I'd come in and do something and then come back again three weeks later and try something else.

TS: You mentioned the African drumkit you've been using with Gabriel. Can you elaborate on it?

MK: That was Peter's idea. He's really into African music. He bought some drums in Africa each time he traveled there. The kit has one bass drum from when Peter used to play drums—a small 18"—and on the other foot I had an African tambourine, which was a big wood thing. I used mallets, brushes, and little sticks on the African drums

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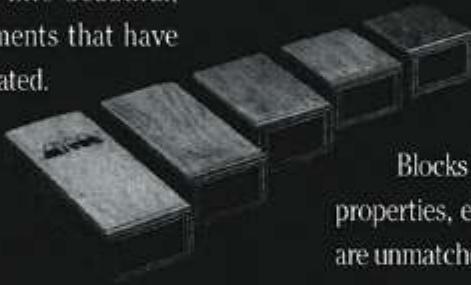


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because I can't really play with my hands, and it was great. I was able to be in the room with everybody, which is not always the case—you're in a separate room to get the right sound for the drums. Secondly, which is very important, the sound of those drums are not as bright as a normal drumkit's, they are very earthy, very low and deep. If you listen closely, these drums are not just groove-y, they're very dark, very intimate, sensual. That was his idea, and right now we're trying to figure out if it's possible to have them onstage, because you can ruin those drums if you're not careful. They're very fragile. So I don't know if we'll take that on the tour or not.

TS: As a secondary kit?

MK: It would be an alternative kit. Some songs are great with it and don't sound as good on a normal kit. So if that kit ends up on certain tracks on the album, I guess we'll have to use it live.

TS: I wonder what those drums sound like, played together in one kit.

MK: They sound amazing, very different. And everybody else is playing differently of course, because you don't have

the hi-hat, snare, and kick.

TS: It sounds as though you really enjoy the exotic little touches.

MK: Oh yeah. It was kind of a new toy, so when I got it I was all excited to try it.

TS: You're a classically trained percussionist. Do you ever long to play any percussion now and then?

MK: I'm trained on timpani, vibraphone, and marimba. I did get to play timpani recently; it's a great instrument. Vibraphone is more difficult. The thing is, I don't work in that area anymore, and you have to practice. Timpani isn't a problem, but with vibraphone, you have a certain technique and you must practice every day. I haven't done it in ten years. But I love percussion, and when I did the *So* album I used a talking drum and a tabla. I like percussion in the way of adding to the drums. And when you play both drums and percussion, you know where to add the percussion rather than getting a percussion player, which brings in a different view of the music.

When I did Joni Mitchell's album, I did the percussion after I played the drums, so I knew exactly where I could

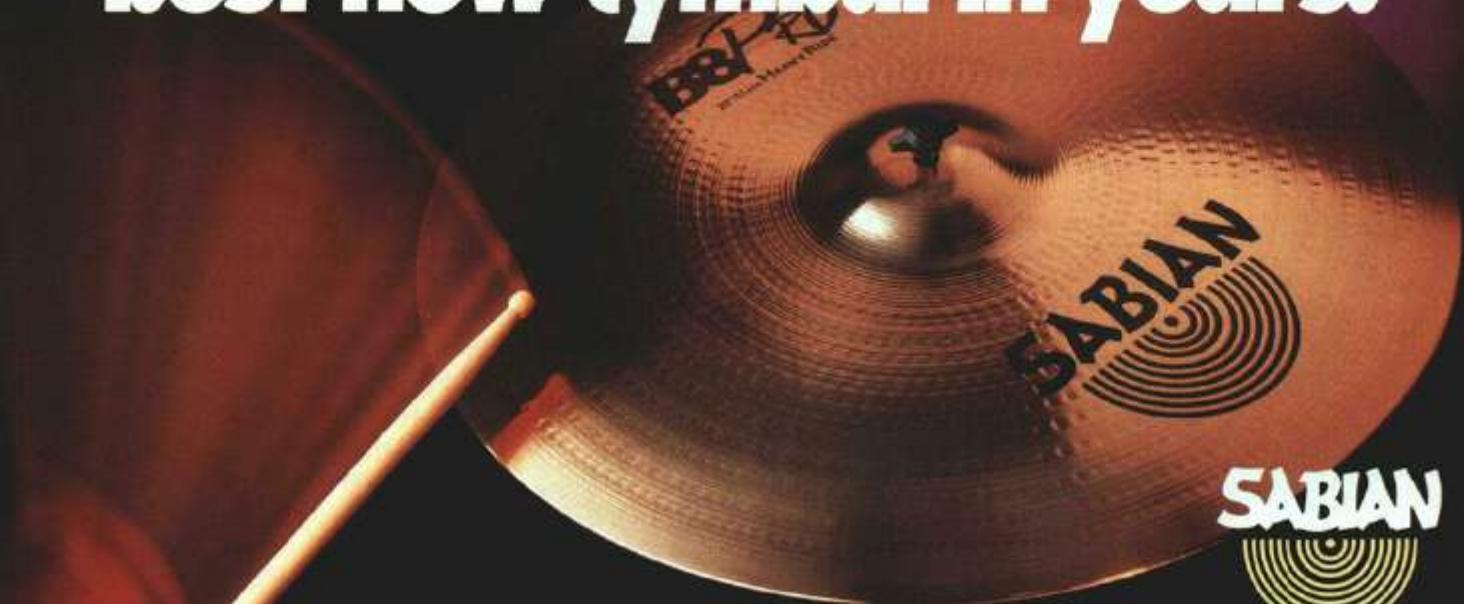
play percussion and make it sound right. It didn't feature me as a percussion player, it's just part of the drums. But again, I'm a percussion player, so that's the way I conceive the drums. If you listen to me when I play you hear splashes and tones. It's never backbeat from beginning to end—it's always tones, which I love. It's not just hitting the drums.

TS: On top of all the work we discussed, you apparently have an acting role in the works.

MK: You know about that? That's another reason I didn't do Sting's tour. When I told Sting about my own album and that I had gotten this part in a French film and I wanted to give acting a try, he said, "You've got to go for it." I've never acted before, but I want to do it because when you start going, as you said, "upfront," you have to be able to give something not only with your voice and your music, but with your whole body. Acting is taking emotions out that you can't bring out in music.

The character in the film is very close to my own personal experience, and the story is really interesting: It's about a

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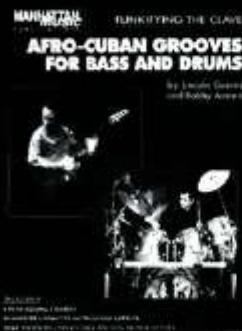
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man who is half black and half white, and he fights the exploitation of ivory in Africa and is trying to find his father. I feel like it's my story. My wife is an actress, and she is going to play my wife in the film, which helps a lot. I'm very excited. It's going to be filmed in the center of Africa for eight weeks, and we're going to work with elephants, which is one of my favorite animals. I think it's going to be a great experience for me to be able to express emotions that I can't express in drumming. That's why I'm doing it. If the film works in France, wonderful. Maybe I'll have another acting experience, maybe not. But I feel like I have to do it.

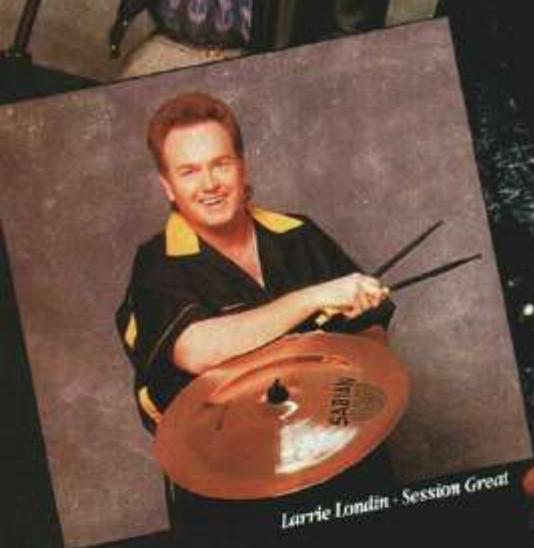
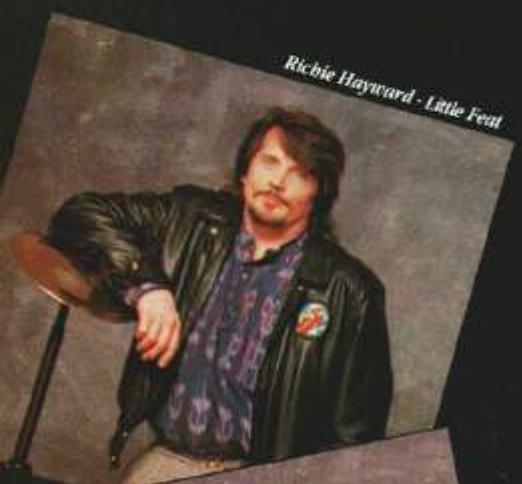
TS: I guess your philosophy is to try anything, and not worry so much about what other people think or what the outcome will be, which seems preferable to not taking risks.

MK: That is what I think, and if people would just try to take more chances, we would have so much more culturally. We always see a lot of the same music and films, and risk and change is frightening, but someone has to do it. Otherwise, what are you going to do? Work in an office? I'm not against people working in offices, because some people enjoy that and we need them. But I couldn't do it.

I love the variety in everything I do. It's very exciting. I think to do the same thing all of your life, even if it's music, would be boring. It's been said that music is like a love affair, and having a lifelong love affair with one woman is great. But being with one group of people for your whole career isn't for me.

One way of looking at the different things that I'm trying to do is that it will pave the way for all the new talent coming up, and there's a whole new generation of drummers always ready to follow. If young kids see that I tried all different things, they might try, too. They might think, "If Manu did it, then maybe I can do it." And even if all this doesn't work for me, it still might work for them. But I want to leave something behind. It may just be a little tiny ash, but I want to reach people through the different things that I've done and help them to try to reach for the things they want to do. That's the direction.

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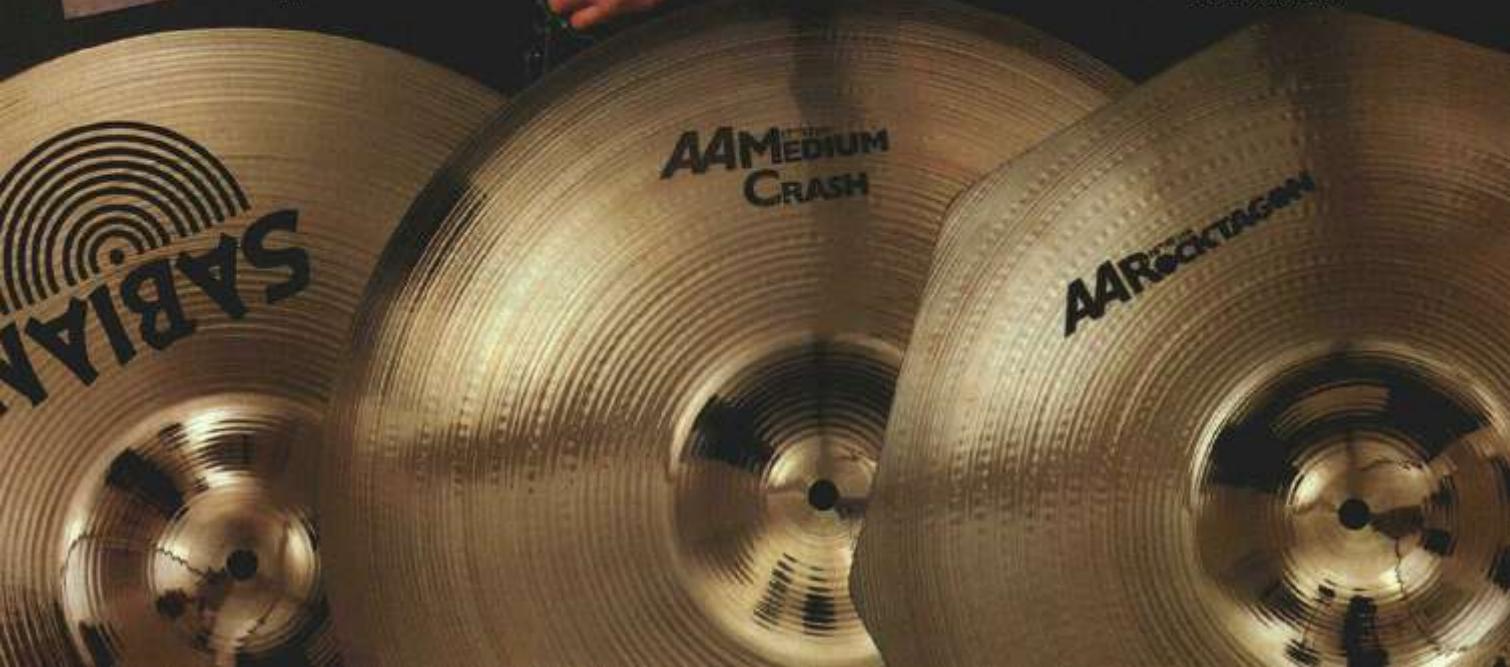
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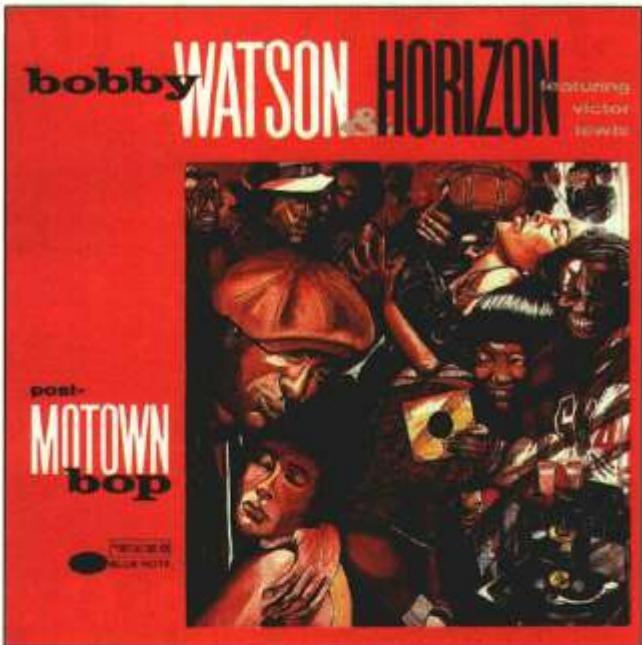
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RECORDINGS

**BOBBY WATSON & HORIZON**

Post-Motown Bop
Blue Note CDP 7 95148 2

B. WATSON: al, sp sx
VICTOR LEWIS: dr
M. MUSTAFA: trp
E. SIMON: pno
C. DASHIELL: ac bs

The Punjab Of Java PO'; Big Girls;
Falling In Love With Love; 7th
Avenue; Appointment In Milano; In
Case You Missed It; In A Sentimental
Mood; Slippin' And Slidin'; Bah-Da-
Da-Da-Dah-Dah; Last Chance To
Groove

The cover art, depicting a house party, promises a soulful good time. The disc inside delivers. Bobby Watson bloomed as a sideman with Art Blakey from 1977 to '81, where he became increasingly involved in composing and arranging, and eventually acted as musical director. These leadership and writing skills shine over his group, Horizon. On their third Blue Note release, the band shows strong ensemble work, arrangements, and compositions.

Horizon's music is based in bop with the classic trumpet/sax blend up front, but each member injects modern influences into progressions and grooves. Watson's own bop style hints at R&B and blues. The melodic tunes favor a positive, uplifting tone, often with a dash of humor.

Watson's partner, drummer Victor Lewis, gets special billing on the cover. He's a highly in-demand jazz drummer in New York, and this disc shows why. Lewis coproduced and contributed three fine compositions, including "7th Avenue." With the aid of creative piano comping, Lewis grooves smoothly and intensely at the same time, giving the tune's 7/4 meter a fresh feel. Lewis's "Bah-Da-Da-Dah-Dah-Dah" showcases his precise uptempo bebop chops, and on "Slippin' And Slidin'" he alternates between 7 and 4 meters with a tight groove straddling Latin and jazz/funk, then loosens and

stretches the pulse while soloing over the 7 vamp.

Lewis and Watson's partnership has produced an exuberant ensemble that, unlike some bop bands who are merely a loose gathering of soloists, is focused on personality and concept.

•Jeff Potter

PSYCHOTIC WALTZ

A Social Grace
Subsonic Music SUS 1102-4
B. LACKY: vcl, fl, pno, kybd
D. ROCK: gtr
B. McALPIN: gtr
W. EVANS: bs
NORM LEGGIO: dr, perc

And The Devil Cried; Halo Of Thorns; Another Prophet Song; Successor; In This Place; I Remember; Sleeping Dogs; I Of The Storm; A Psychotic Waltz; Only In A Dream; Spiral Tower; Nothing



If a cross between Iron Maiden, King Diamond, and Jethro Tull is what you're looking for, look no farther than *Psychotic Waltz*. Piercing vocals and heavily riffed musicianship are layered here with plenty of abrupt time, tempo, dynamic, and mood swings.

Leggio's frenzied double-bass work highlights the record. Sixteenth-note fills and ruffs splice the action on the opening cut, while his intense, 32nd-note double-bass runs at the intro and close of "I Of The Storm" are

ear-boggling.

But Leggio doesn't just assault you with his feet. Tom selection is often coordinated with the notes his fellow bandmates are playing. Haunting cymbals bring a surreal feeling to "Halo Of Thorns," while flashing moments of fast, clear ride work punctuate "Successor." He also shows the ability to groove with his 16th-note triplet runs on "Spiral Tower."

The straight-time foundation of "Nothing" gives way to the band's regular psychotic tendencies, with snippets of cut-time and 32nd-note double-bass runs closing the record. Obviously, this waltz isn't for the sedate listener. But if you want to kick your heart rate up, try it.

•Matt Peiken

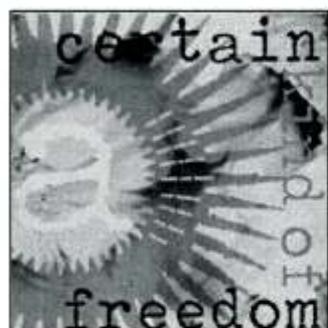
VARIOUS ARTISTS

A Certain Kind Of Freedom
Urban-Polydor 841-923-2
STEVE WHITE, PHIL GOULD,
GARY WALLIS, MARK MONDESIR,
MARTIN DITCHAM: dr, perc
GARY HUSBAND: pno
on cuts by Mick Talbot, Backbone,
Sarah Jane Morris, Paul Carr, Lenny
Peterson, Scott Garland, Emjiem,
Bob Berg, and James McMillan.
That Guy Called Pumpkin; To The
Top; A Certain Kind Of Freedom;
Going Away; Thank You (Fallelin Me
Be Mice Elf Agin) (Safe Sax Mix); In
The Mould; The Liquidator; A Road
Less Travelled; Waltz For Lucia;
There Will Never Be Another You.

Produced by ex-Style Council drummer Steve White, *A Certain Kind Of Freedom* is a sampler of what is currently happening on the British jazz scene. Each of the ten tracks is performed by a different group, although several of the musicians turn up

on more than one cut in different configurations.

Listening to this disc, you might forget that you are play-



ing an album and think that you have the radio on, due to the different bands. Yet there is an overall unity in that all of the music is improvisational in nature, and has a totally modern sound. But a number of styles are represented within that framework, from Hammond-organ based soul tracks, to salsa rhythms with rap vocals, to all-out fusion, to straight-ahead swing.

A major distinguishing point between this music and its American counterparts is the emphasis on melody. There is not a single track on this album that could be dismissed as a mere chops display; in fact, those interested in technical virtuosity should look elsewhere. There are signs here and there that these British players have their share of facility, but they are not obsessed with it. The music is the message, not the technique.

Deserving special mention is Steve White's drumming. He appears on six of the album's ten tracks, and displays an impressive command of a variety of styles, from fairly simple straight-8th playing to mainstream bop to funk. And honorable mention to

Level 42 drummer Gary Husband, who has a track all to himself, performing the standard "There Will Never Be Another You" on solo piano. Mark Mondesir also turns in a spirited performance on the tune by his band, Emjiem.

Throughout this album there is a spirit that only comes when musicians don't have to worry about chart success and commerciality. This is obviously the music these players believe in, and that they make for the sheer joy of it.

• Rick Mattingly

TANAREID

Yours And Mine

Concord Jazz CCD-4440

AKIRA TANA: dr

R. REID: bs

R. SCHNEIDERMAN: pno

J. DAVIS: al sx

R. MOORE: tn sx, sp sx

Some Slinkin'; Juvenessence; Tilden Park Fantasy; The Song Is You; Warm Valley; New Picture; Tight Squeeze; Yours And Mine; Elegy; Freedom Jazz Dance



Seeing that his drumming has swingingly supported artists on over 45 albums to date, it's a pleasure to finally see Akira Tana's face on the cover of this release as co-leader. Akira and master bassist Rufus Reid have long been a strong team behind many major jazz leaders, and

the time is right for a group that allows this duo their own writing and playing forum.

This straight-ahead quintet has a mature, democratic sound; no one steps on toes and nothing is overstated. The two-saxophone format, which can cause voice-crowding and solo cramping in lesser groups, is complementary and effortlessly smooth in the hands of saxmen Ralph Moore and Jesse Davis. The group's uptempo chops are certainly impressive here, but the most stunning cuts are the ballads, such as the title track and Reid's "Elegy." Akira's "Tight Squeeze" challenges the band through some tight curves, and an unexpected winner is the bass/drums duet version of "Freedom Jazz Dance," which demonstrates that the duo is an imaginative and complete musical unit in itself. And that's the essence of the leadership.

With this solid first disc, jazz fans will discover in TanaReid a quintet with great potential, and drummers should take notice of Tana's talents, which have been long overdue for greater attention.

•Jeff Potter

ROD PIAZZA & THE MIGHTY FLYERS

Blues In The Dark

Black Top BT CS 1062

R. PIAZZA: hrp, vcl

H. ALEXANDER: kybd

A. SHULTZ: gtr

B. STUVE: bs

JIMI BOTT: dr

Too Late, Brother; Bad Bad Boy; California Blues; Hear Me Knockin'; Too Tired; 4811 Wadsworth (Blues For George); In The Dark; The Toddle; She Wants To Sell My Monkey; Are You Out There?; Low Down Dog; Buzzin'

There are three essential ingredients to a successful blues recording: soul, feel, and tone. On their Black Top



Records debut, Rod Piazza & the Mighty Flyers deliver the goods in spades. This sounds like a classic blues record that could have been made twenty years ago, yet stands the test of time today. The tracks have a distinctly "live" feel, and the players have obviously been doing this together for some time. Piazza has produced a record that showcases his outstanding harp playing and soulful vocal style while allowing the Mighty Flyers to soar as an ensemble.

Keyboardist Honey Alexander and guitarist Alex Shultz are given plenty of room to shine, as Piazza is generous when it comes to sharing the spotlight. And the rhythm section of Bill Stuve on bass and Jimi Bott on drums plays all the blues stylings masterfully. From the wailing blues of "4811 Wadsworth" to the Swingin' shuffle of "Low Down Dog," both Bott and Stuve play with style and finesse.

Jimi Bolt's performance on 'Blues In The Dark' is a virtual clinic on blues drumming. He demonstrates several shuffle feels, a solid 12/8 groove, slow blues, and sensitive dynamics. Bott also has a press roll to kill

for, a strong left hand, and command of the band at all times. I've never seen Rod Piazza & the Mighty Flyers live, but I can promise you the next time they're in my neighborhood, I'll be in the front row.

•*Billy Block*

SAMULNORI

Record Of Changes

CMP CD 3002

KIM DUKSOO: changgo, choong ching, cho

LEE KWANG SOO: k'kwaengwari, changgo, ching, vcl

CHOI JONG SIL: ching, buk, changgo, cho

KANG MIN SEOK: ching, bara, changgo, cho

Kut, Pu Sal; Al-Ari



KUSUMA SARI

Gamelan Batel Wayang Ramayana

CMP CD 3003

KUSUMA SARI: gamelan

PAN MENGA: conductor

Tabuh Petegak; Pemungkah; Gending Petangkilan; Gending Bendu Semara; Batel Adeng; Gending Meganada; Gending Batel; Tabuh Penyuwud

CMP Records, known for its quality percussion recordings, has recently released two discs in its World Music series that should prove of interest to drummers and percussionists. SamulNori is a Korean percussion and vocal ensemble, while Kusuma Sari is a Balinese gamelan group.

Those familiar with American percussion ensembles who use every imaginable percussion instrument might



be surprised at the relatively small number of instruments played by the members of SamulNori: changgo (an hourglass drum), ching (large gong), choong ching (medium gong), k'kwaengwari (small gong), chong (bell), bara (small cymbals), and buk (barrel drum). There is not, frankly, a lot of sonic variety on this disc, but the rhythmic inventiveness more than makes up for it. The group's spirited vocal delivery also adds an element of interest to the proceedings. The mostly metal instruments give this group a somewhat harsh sound, but also a unique one.

A very different sound is produced by the Kusuma Sari gamelan ensemble. The 11 members of the group use six different types of gamelan incorporating "male" and "female" drums (designated by their pitch), various gongs and cymbals, bamboo flute, and small metal pots. The percussion instruments provide fascinating polyrhythmic layers of sound underneath the flute melodies and improvisations.

At first listen, each of these recordings may seem to suffer from a certain sameness of sound from one piece to the

next, as the overall rhythmic patterns are more complex than Western ears are used to. But with repeated listenings, certain patterns become recognizable, the compositional structure starts to reveal itself, and the subtleties become more evident. It might require some time and effort to really absorb the music that is offered on these two discs, but the resulting musical journey is worth the effort.

•*Rick Mattingly*

VIDEO

DEEN CASTRONOVO

High Performance Drumming

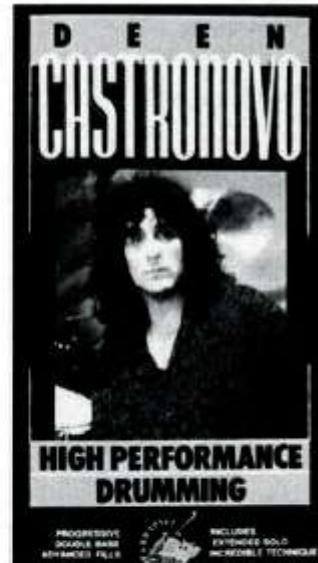
DCI Music Video

541 Avenue of the Americas

New York, NY 10011

Time: 60 minutes

Price: \$44.95



In this video from one of rock's hottest drummers, Deen Castronovo makes you feel right at home with his sense of humor, and he glues you to your seat with some serious double-bass playing.

Castronovo, who came to popsters Bad English after noteworthy stints in several metal bands, blends the tech-

niques of Terry Bozzio and Neil Peart into his own style and does a good job here of imparting the method behind his madness. He plays two extended solos, demonstrates several licks off the albums he's played on, and discusses building endurance and coordination for playing double bass.

Most of the fills Deen explains revolve around hand/foot groupings or independent hand patterns over a steady stream of double-bass 16th notes. He also discusses spicing up beats and rhythms in a segment with bassist Brad Russel, who plays funky bass lines while Castronovo comes up with several different beats to layer over them.

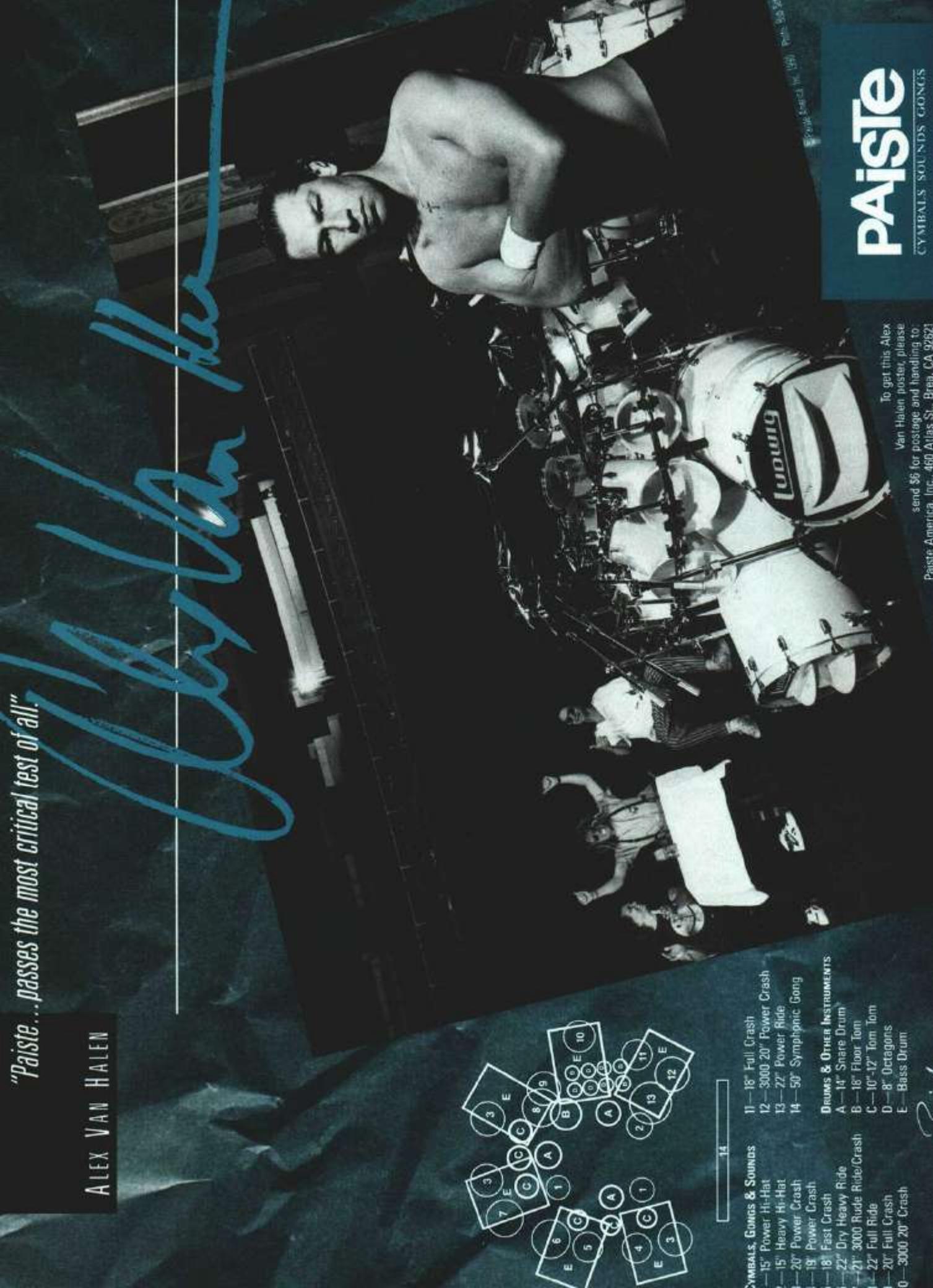
The best part of the video, though, is Castronovo himself. Many talented drummers have made similar videos and have come off cold, phony, or impersonal. But Castronovo's off-the-wall delivery is truly funny and entertaining. Combined with stellar playing and adequate lighting, camera angles, and sound (bass drum volume could have been hiked a hair), Castronovo's first video effort is a delight.

•*Matt Peiken*

Critique continues on page 82

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Price: book, \$8.95; book and cassette, \$14.95

This book is designed especially for the "advanced" self-taught drummer who, because of limited rudimental experience and an inability to read and count printed music, suffers from uneven hands and musical stagnation.

A non-threatening introduction to the linear styles of Chaffee, Chester, Gadd, and Weckl, *Advanced Stick Aerobics* begins with a clear explanation of music notation before moving on to some serious calisthenics. Section 1 is in four parts, each containing 30 two-bar exercises. Part 1A presents various accented snare drum sticking patterns, which are carried over to the set in 1B. (These sections deal only with 16th notes.) Parts 1C and 1D maintain the same accent grooves with expanded stickings, 32nd notes, and 16th-note triplets. Section 2, in four-bar phrases, combines the material learned in section 1 with fills, and Section 3 consists of five solos using many of the earlier patterns.

Throughout the book the hi-hat is played with either hand. The music and text, written on computer, are neat and legible (but would be more so if a laser printer had been used). An accompanying cassette demonstrating many of the patterns could be improved with better recording quality and cleaner playing, but it still gives the reader

a good idea of how the material should sound.

Our review copy included a short videotape featuring two of the author's teenaged students, each of them performing one of the solos in Section 3. The students' playing is remarkable for their ages and aptly proves that *Advanced Stick Aerobics* can be good medicine for any drummer.

•Harold Howland

RICK'S LICKS,

Vols. 1, 2, and 3

by Rick Gratton

available through the author at

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Price: Vols. 1 and 2, \$12.95 each;
Vol. 3, \$10.00; accompanying cassette for Vol. 2, \$12.95

Presented in the easy manner of Tom Bodett doing a radio commercial for Motel Six, *Rick's Licks* are simply a succession of fun-to-play patterns arranged in the "here's this, now experiment" format. Volume 1 deals with artificial groupings of five, six, and seven beats and combinations thereof, and then offers the drummer a few "grooves" to gnaw on. Volume 2 deals with phrasing in different rhythms and time signatures, and Volume 3 provides additional hand and foot patterns.

All of this material could have been handled in one book by Mr. Gratton quite successfully; the subject matter seems a bit stretched across three. But if what you're after is dialog with another drummer's ideas and an enjoyable series of practice sessions, rather than an intense regimen of study, then *Rick's Licks* taint so bad.

•Danny McCue

CONTEMPORARY DRUMSET

TECHNIQUES

by Rick Latham

Rick Latham Publishing

P.O. Box 67306

Los Angeles, CA 90067

Price: book, \$15; two accompanying cassettes, \$15

It's been about ten years since the release of Rick Latham's first book, *Advanced Funk Studies*, which has since become a standard text with many students and teachers. That book contained basic drumset beats, suitable for practical use, followed by transcriptions of funk beats by well-known drummers. *Contemporary Drumset Techniques* is not a sequel, as such, as it is geared towards developing coordination and accuracy between the four limbs, and does not contain pages of beats, per se, or transcriptions. (Some of the patterns, though, would work quite well as drumset beats.)

A good way to describe this book is "Stick Control for drumset." The material is organized according to sticking patterns. Latham first gives you a pattern on snare drum, to get your hands going, then applies it to the full drumset. As the book progresses, bass drum and hi-hat are incorporated with the hands for four-way coordination.

When you first flip through the book, you might be put off by the seeming lack of rhythmic variety. There are pages and pages of straight 16ths, with some straight 8th-note triplets interspersed here and there. But all of those 16ths are not as bad as they look. Because the notes are spread around the entire kit, one gets a fair amount of rhythmic vari-

ation. Towards the end, a few shuffle and hip-hop patterns are given, and 16th-note triplets and 32nds appear here and there.

In the two 60-minute cassettes that accompany this book, Latham plays every pattern—sometimes at more than one tempo. These tapes are useful for two main reasons. First, sometimes at the end of a section Latham will play a fairly simple pattern for three bars and then use a specified example from the book as a fill measure. Musically, that will make a lot more sense in most situations than using these exercises as main beats. But the book doesn't tell you that; Latham only shows you by example on the tape. Second, on the tape Latham tends to make more subtle use of accents that give some of the patterns a better feel. Imitating the feel from the tape could lead less-experienced players to some of the less blatant aspects of dynamic contrast.

Playing linear 16th patterns around the kit calls for precision, accuracy, and coordination. *Contemporary Drumset Techniques* provides a wealth of material for developing those very things. One warning: If you overuse the techniques in this book, you'll sound like those drummers who gave fusion a bad name. But used with taste and discretion, these techniques can lead to a great degree of control of the drumset.

•Rick Mattingly



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CHUCK MORRIS

continued from page 29

saw. I play left-hand lead, although I'm right-handed," Chuck says, explaining how that has affected his approach. "It enables me to think and hear polyrhythmic stuff, like two different rhythms at the same time. I might play time with my left hand and some syncopated rhythms on the toms, or I might play in different time signatures, 2 over 4 with my left hand and maybe 4/5 with the other."

In fact, Chuck says that until he was 18, he set up like a left-handed player. "What broke me from that was playing talent shows with a band called Peace, Love & Happiness. Every time I got ready to play, I had to switch everything around. After doing that a couple of times, I decided to change to the right-handed way. It was hard for me, because I was used to always starting my rolls with my left hand, so I had to train myself into a new way of thinking. I lead off with both now, but when I start off with my right, I do have to think about it. If I want to do a 32nd roll or something like that, and I know I want to go toward my right, I'll have to think about starting off with my right hand."

Growing up with a staunch Christian background, any music outside of gospel was forbidden in the Morris household. If Chuck wanted to listen to James Brown, the Dramatics, or the Stylistics, it had to be on the sly at a friend's house. In fact, the Morris brothers would get together and jam in their living room while their mother was at work. At one point Chuck, his brother Roland, and a couple of friends put together a group that played high schools. They were on the verge of a record deal, when Chuck's mother realized they must not have been playing gospel music. She promptly put an end to the venture. "The first song I wrote was called 'Too Hot To Hold It,'" Chuck laughs. "And we used to do James Brown and all that. It would not have made my mother very happy."

Chuck's mother died when he was nine, and he moved to Merced, California with his father. "Right away we started meeting up with the local kids who had garage bands and stuff like that," he recalls. "One special friend named Andre Eastman was a really good drummer. We were in the same grade at school, and we would go over to his house and jam. He really inspired me to decide to be a professional drummer. I was pretty good, too. I was young and impressive, but he was playing with his uncle where all the guys were older. He was really talented."

"I started listening to bands like Tower of Power with David Garibaldi, and the

Average White Band with Steve Ferrone, and I would copy them. I would try to learn what they were playing, beat for beat, bar for bar. I listened to so many different people and styles that I fused all of them together. When you hear something, you're going to always hear it just a little bit differently from someone else, which gives you your own interpretation."

While R&B was his first main preoccupation, Chuck got turned on to jazz while in Japan for three months with Peace, Love & Happiness. The band was playing at a club called Disco 80, and during his hour break between each set, Chuck would run next door to the Lost 6, where he heard some terrific music and some great players. "I met a drummer named Junji, and he started turning me on to all this different music. In fact, he was the one who turned me on to Steve Gadd. He made me a tape of Michael Franks' *Cat In The Hat*, which is where I got my first dose of Steve. I was into Billy Cobham then, so he made me some tapes of Stanley Turrentine with Billy Cobham playing swing, Herbie Hancock with Tony Williams, and some Elvin Jones. For a while I played a lot of jazz, although I don't play much of it anymore."

Chuck didn't start taking lessons until he was 27 years old. It was actually a less-than-positive experience that prompted him to hone his craft so as to present a viable alternative to being a road warrior:

While working with O'Brien, opening shows for Cameo, Chuck was offered the Cameo seat. "They called me on a Thursday and told me they wanted me to come out on Saturday. That night I got whatever Cameo tapes I could find and I listened to them until Saturday. They picked me up from the Atlanta airport and I went to Larry Blackmon's house, and that was like an audition. They said, 'Play whatever you know of Cameo.' I just started playing 'Flirt' and 'She's Strange.' Larry got me a live tape and I stayed at his house. After about a week we started rehearsing. It was a hard gig, but a good one. It's one of those gigs where I wish I could play it again. It would be a lot less strenuous now.

"Back then I wanted to prove myself," Chuck explains. "I really wanted to make it work, and I would practice eight hours a day. I would have a headache from trying to concentrate. I remember doing a gig in Europe that was great; I was hearing everything that was going on, where it was just a chill. But we would come off stage going, 'Yeah!' and Larry, being the perfectionist he was, would always keep

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everybody off balance. You'd think you were happening, but he'd let you know you weren't. That's why Larry goes through a lot of players."

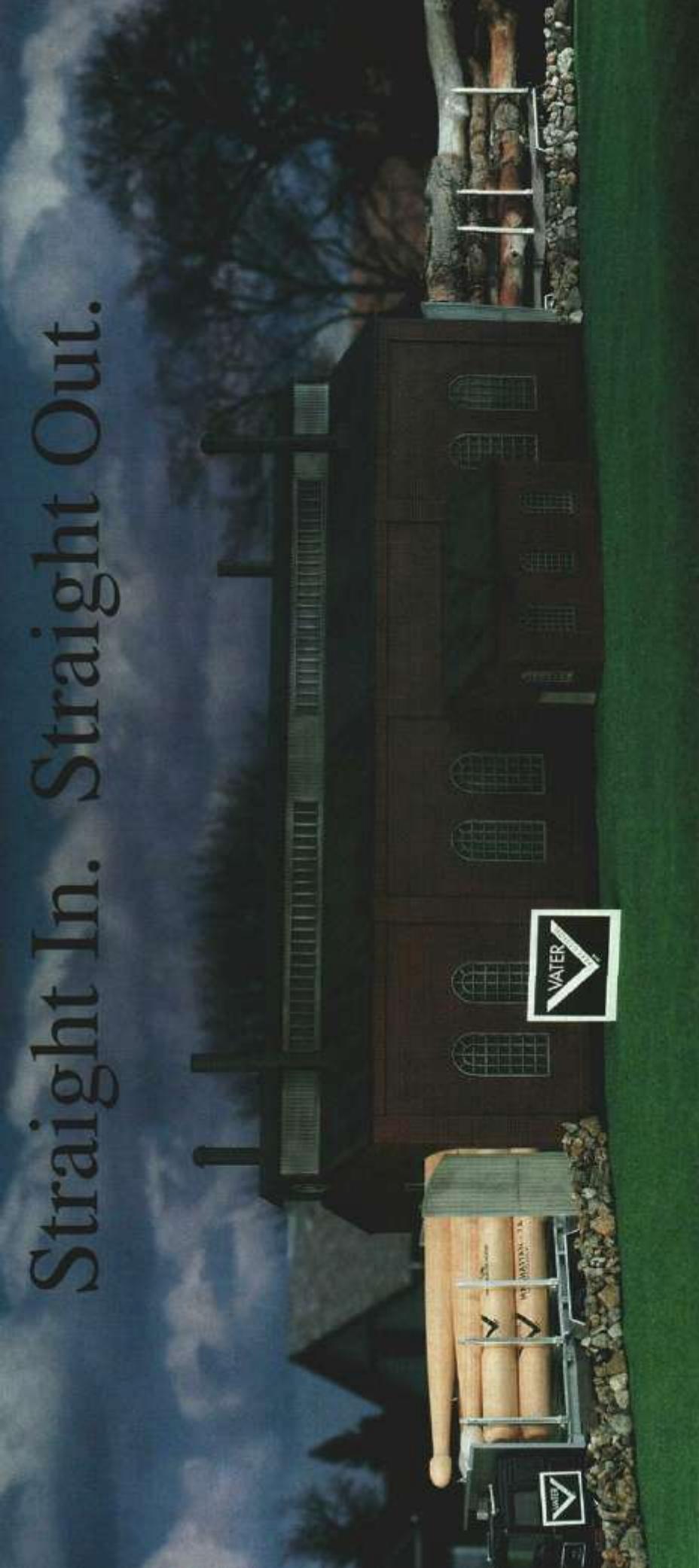
Halfway through the tour, Blackmon decided he wanted to try out another drummer. "We were on our way to a soundcheck in Denver, loading the bus, and I looked up and there was Rayford Griffin." Chuck laughs at the absurdity of the awkward situation. "I played that night and asked Larry what was going on. He said, 'This doesn't mean anything. You're part of Cameo, you're in the family. We just want to check out Rayford and see what he sounds like. I'm going to call you back.' So he called back after about eight days and said Rayford wasn't working out. And I knew how Rayford plays—he's *baaaad!* Larry said he wanted me to come back out, but that's when I decided to take some lessons, so I told him I was going to stay and work on some things," Chuck says, adding that Cameo then hired Sonny Emory.

"Larry is probably one of the hardest guys on earth to work for," Chuck says. "Jonathan Moffett and I were talking about it recently. He was telling me about the blisters he used to get on his hands. He'd be playing and his hands would be bleeding. And I said, 'You too?!!' [laughs] When I would come off stage, I'd have blood clots and I would dig my hands into the ice. But that's the way you have to play for him. You have to be so on top. Jonathan had been with him for a few years before me, so that made it even harder on me," Chuck laughs.

Despite the difficulties, Chuck sees the Cameo gig as an important learning experience. "In Cameo I learned to really concentrate on the pocket, to try to really listen to how I was mixing with the band, instead of just playing and thinking about myself. Their music is linked like a chain, and my job was to move the groove, to make it flow and keep the band tight and the sound snappy. Larry really likes a snappy sound. The breaks are really accented, over-accented. He didn't go for anything mellow. Even the ballads were like that."

After Cameo, Chuck decided that he didn't want to be dependent on being a road drummer. "I used to think I wanted to get called for Johnny Carson and be qualified to do that," he says. "The only way you're going to be able to do that is by understanding your instrument and being able to read. That's when I decided to take a night job and get a couple of teachers, Richard Wilson and Billy Moore. Billy hipped me to my reading, and Richard started straightening out my

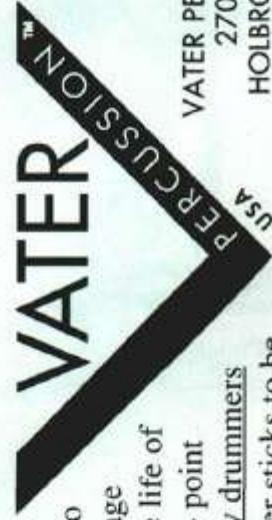
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hand technique and got me into some more in-depth reading. I studied with each of them for about a year and a half. I studied with Billy for a good nine months before I went to Richard, because Richard is such a heavy cat. When you come to him, he's going to shoot 7/8, 5/4, 7/4, and 9/16 time at you. All his stuff is like that. Nothing is in 4/4. I wanted to make myself more marketable and feel that I was qualified to make some money doing that. If you feel that not having lessons isn't inhibiting you, then that's okay. But if you're convinced that 'If I could read, I could be doing this,' then you should do something about it. I've always been like that," Chuck explains, adding he could never have procured the Arsenio Hall gig without the ability to read.

Chuck also took a couple of lessons each from Luis Conte, Carlos Vega, and David Garibaldi. "Luis started at the very beginning and explained the clave and the way it mixes with the various Latin beats—the songo, the cascara.... Carlos Vega showed me some really interesting things to do with triplets and some things to work with on shuffle tunes. He also showed me how to do a lot of the 32nd-note patterns in between—if you're playing a ballad, how to double your patterns up, but make it sound like it's flowing—a lot of the stuff Steve

Gadd does. Carlos is so smooth with that.

"Garibaldi's thing is linear-type rhythms, paradiddles, and stuff like that. He has so many great exercises to work on those kinds of things. And I've spent a lot of time with Ricky Lawson where mostly we talk about things like laying it in the pocket. When the music is in the pocket, that means that whatever tempo the drummer is playing is feeling really good. The band is really together because the beat is feeling so settled. You can be on top of the pocket, which means you're putting a little edge on the whole groove. Some people like things a little on top, and some ballads sound better when you put the backbeat a little behind. Learning to do that takes years. You have to really learn to hear it. You have to find that pocket, that slot where it feels good, and stay right there and ride it without speeding up or slowing down.

"The best way to learn how to do that is just by playing with people all the time," Chuck continues. "Sometimes you can be in the pocket for four bars—the snare and the bass drum are right on it—but maybe on the fifth bar, the snare is rushed a little bit. By taping yourself, you can really hear that stuff. When you do your fills, a lot of times your adrenaline goes up and there is the

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tendency to rush it, but being in the pocket means your groove doesn't move and your fill will flow right with the groove. Ricky opened me up to really listening to how you can play the hi-hat with different effects, how you can move your stick and get a soft sound or move it up and get a harder sound."

After a couple of years of working a straight job and taking lessons, Chuck began to miss playing too much. A regular subbing gig with Derek & the Diamonds became full-time, until his friend Tim Heinz, Chaka Khan's musical director, asked if Chuck would like to work with her.

"We did two days of rehearsal with Chaka and then a couple of weeks of gigs, and it was great. She's such a great person to work for. She's really sweet and down-to-earth. She'd have a seat in first class, but she'd sit back in coach with the band. She liked being around the group and the family vibe."

"It was a four-piece band, so I had to play tighter, and I learned to be sharper and how to follow a vocalist," Chuck continues. "Some vocalists sing back, some sing on top. You have to be able to feel how they're singing so you know you're not pushing or dragging that vocalist. Chaka was on top on the fast tempos. On the slow tempos, she would

have that Grover Washington approach, where she would almost slur a little. The drummer has to make that feel good. I really learned how to listen to where the vocalist is at."

As is normal with creative musicians, all his jobs as a sideman instilled a real desire in Chuck to have his own means of expression. In his off time, he plays around the L.A. area with a band he fronts called Super Slam. Now he is recording his first album on Nova Records on which he writes, sings, and plays.

"One of the tunes is a 6/8 funk/blues-type tune called 'Six The Hard Way,'" says Chuck. "What I like about that tune is that it starts out in a funky 4/4 groove for about four bars, and then it goes into 6/8. The 6/8 bass line and drum part are so funky that you almost don't realize that it's gone into 6/8. That song always got a great response when I played it live. I like the way the bass and the drums match up and the accents are really syncopated coming off the horns and all that. It's an interesting groove for me as a drummer, and I think other players will think so also."

"Then there is a reggae/ska tune called 'Island Dance,' which might end up as a vocal tune. The chords are so sweet, real mellow. It's the kind of music

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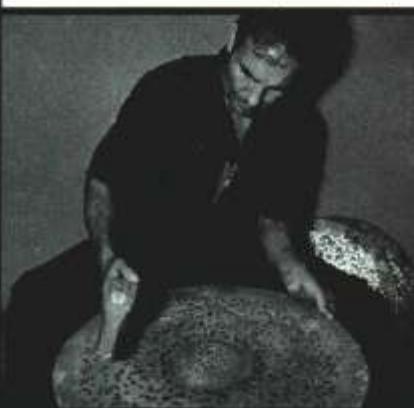
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"Then there is a funk hip-hopper, which is a vocal tune. I don't want to say the title, because it will give away too much," he laughs, "but it's real catchy."

"There's also a ballad I wrote called 'Sini,' which is in 2/4. It has a saxophone melody that I am hoping Gerald Albright will play on. It goes into a medium song/funk kind of thing—a song bass

drum pattern with a backbeat."

Speaking of writing, Chuck co-wrote with Arsenio Hall the theme to Hall's other TV production, *The Party Machine*, and he produced it as well. Recording is definitely on the top of his mind as a goal for the future. Aside from his own album, he can be heard on two tunes on Gerald Albright's album *Dreams Come True*, including the title track.

"The most important thing in record-

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ing is to think about having equipment that is going to stand up to your needs on the session," says Chuck. "You have to be concerned with the way your drums sound. I like an open sound, but not a ringy sound. When I hit my toms I like to hear the tone; I don't want to hear the old recording style where you hit the tom and it seems like everything is taped down. A lot of times when you record now, everything is basically on the track already, so it's a track minus drums. You want to lock in and sound like you were playing with the musicians who were there.

"Being able to play with a click is a total necessity these days," Chuck continues. "I learned that on my own because I have a drum machine at home, and I practiced with a metronome as well. Playing with a click was not the hardest thing. You have to get it to where you're playing with the click, but you're not really listening to it; you become part of it. When you don't hear the click is when you're right on it. If you hear it, that means you're either a little bit behind or a little bit ahead. Sometimes it scares people when they don't hear the click, but that means you're right on it. The main thing is to get that good blend, to put just enough pressure on the hi-hat to where it really blends and sounds smooth, and making sure you hit that snare drum in the same spot every time. You don't want to make it back a little on one bar and ahead on the next."

Besides continued studio playing, Chuck says his other goals include just having a comfortable life, maintaining a joy of playing, and retaining his positive outlook. In fact, that is his advice to young players: "The most important thing I can stress is to study and to listen to all the music that you can. And you've

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got to keep a cool head. Having an ego is counterproductive. You don't get anything but a large head, and that's exhausting to carry around after a while. We weren't born with egos. No matter what position you get in, you must always stay humble."

Another area Chuck strongly feels is counterproductive is drug abuse. In fact, he has just been appointed honorary national chairman of Rainbow Bridge, an anti-drug, sexual, and child abuse organization. "It's good that a lot of musicians nowadays know that drugs are not really happening," Chuck continues. "When I was growing up, it was a big thing. Everybody did drugs, and it took my own will power to realize that that was not the road I wanted to choose. Believing in yourself is important. You can go through a lot of ups and downs and feel that sometimes it's not worth it. People might make you feel that you're wasting your time, but you have to believe in yourself and in the man upstairs and go with it."



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Developing The Paradiddle With Progressive Accents

■ by Joe Morello

Transcribed by Keith Necessary



Photo by Rick Mattingly

This three-part series of articles will help you develop control of placing accents anywhere in any combination in single, double, and triple paradiddles. We'll start this month by moving the accents over a single paradiddle. Accent only the first note, then just the second, then the third, and then the fourth. (See examples 1 - 4.) Practicing in this manner gives you total control of single and especially double strokes. By mastering this exercise you will also be able to accent the third note and still make the fourth note softer.

Once you're comfortable with that, move on to the second group of exercises involving progressive accents. First try accenting the first note, then the first and second, then the first, second, and third, and then all four notes. (See examples 5 - 8.) After that, try the same idea with double paradiddles. (See examples 9 - 20.)

Be sure to use a metronome with all these exercises, and start slowly (at about quarter note = 60). The notes can be read as either 8th notes or 16th notes. Once you can comfortably play the exercises, try mixing them up to suit your needs. Remember to pay close attention to the stickings. Also, when practicing them at the drumset, play four on the bass drum and 2 and 4 on the hi-hat. Remember, the idea of these exercises is to be able to accent anywhere in the bar you want, over any pattern.

1

R L R R L R L L

2

R L R R L R L L

3

R L R R L R L L

4

R L R R L R L L

5

R L R R L R L L

6

R L R R L R L L

7

R L R R L R L L

8

R L R R L R L L

9

R L R L R R L R L L

10

R L R L R R L R L L

11

R L R L R R L R L L

12

R L R L R R L R L L

13

R L R L R R L L R L L L

14

R L R L R R L L R L L L

15

R L R L R R L L R L L L

16

R L R L R R L L R L L L

17

R L R L R R L L R L L L

18

R L R L R R L L R L L L

19

R L R L R R L L R L L L

20

R L R L R R L L R L L L

Next month we'll apply these same concepts to the triple paradiddle. If you have any questions on this material, you can contact Joe through Modern Drummer.



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Practice: How Long Must You Continue?

■ by Emil Richards

A few years ago John Rubinstein, the gifted actor, musician, eminent composer, and son of master-pianist Artur Rubinstein, told me he was leaving for Paris to be with his father on his 91st birthday. When John returned, I asked him how his visit was with his father. He said, "My dad was fine, but he was very busy practicing to learn and memorize as much music as he could. He's losing his sight, and soon he won't be able to read music any longer." How's that for an example of how long someone must continue to practice?!

Here's another: I met Joe Porcaro 52 years ago on an elementary school playground. I was six years old, and Joe was eight. He was playing drumsticks on the sidewalk cement. As we grew older, we both were with the Hartford Symphony as percussionists, while we were still in high school. Al Lepak was the timpanist and our timpani teacher then. At the time Joe's car had no paint on the dashboard because he had ruined it by practicing with his drumsticks on it. When I finally convinced Joe to move to LA. in the '60s to come work with me in the studios, he was still practicing with drumsticks in between every gig. Two years ago Joe and his wife came to Maui with me and my wife. Every morning at 5:30 A.M. I would hear a strange tapping sound. Joe was up and practicing with his drumsticks on his pillow, so he wouldn't wake anyone up!

I mention all of this because through the years I would say, "Joe, why do you keep practicing so much?" But Joe's practicing pays off. Last year we were recording the music for the film *Another 48 Hours*

with composer James Horner. Joe had to play a part that was 32nd notes on the hi-hat, was 22 pages long, and took close to eight minutes to play! The tempo was about quarter note=115, and we had to make about ten takes, which meant we played this cue for about 80 minutes. Joe played this cue with double strokes opening and closing the hi-hat. (See *Another 48 Hours* chart. I only enclosed one of the 22 pages of this chart.) Believe me, there are very few percussionists or drummers who could have handled this part. I told Joe, "I will never complain that you're always practicing again." In fact, it has given me the incentive to get back into the woodshed and start to seriously get into improving my chops again.

Let me share with you a few other parts I've had to cover recently in the studio. On the same day Joe had to play the part I just mentioned, I had to play a nice vibe line. (See *Another 48 Hours* cue 9M3.) Note that part of beat 2 of measure 12 is off the range of the vibe, so I played those notes on bells, one octave lower.

I also recently worked with composer David Shire, who wrote a military drum part. (See *Common Ground* cue.) He used a rock 'n' roll backbeat behind the military drum pattern.

Continuous practice is important and essential to becoming (and remaining) a studio player. If you have what it takes, this should not discourage you, but rather encourage you to know what you have to look forward to for the rest of your musical life. If you love music as much as we do here in the studios—welcome to the club.

Handwritten musical score for 'Another 48 Hours' featuring multiple staves for various percussion instruments like Hi-Hat, Timpani, Vibes, and Triangle. Measures 141 through 150 are shown, with specific performance instructions and markings.

PERCUSSION ①②

ANOTHER 48 HOURS 32388

9 M 3

VIBES

(1) *f* *mf ped.* *short all time*

(2) *f*

TRIANGLE

6 *1 - 11*

Printed musical score for 'Another 48 Hours' showing the Vibes and Triangle parts for measure 9M3. The Vibes part consists of eighth-note patterns, and the Triangle part consists of sustained notes.

PERCUSSION ② ③

(2) FIELD DRUM, SUSP CLM
(3) SNARE DRUM

COMMON GROUND

476023

I 6 M 2

8

8

(3) SNARE DRUM

mf

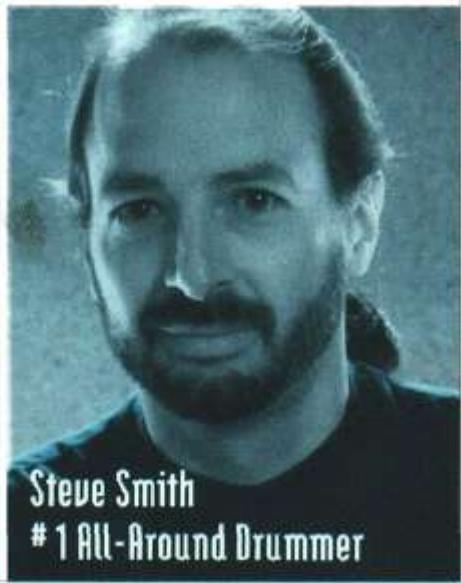
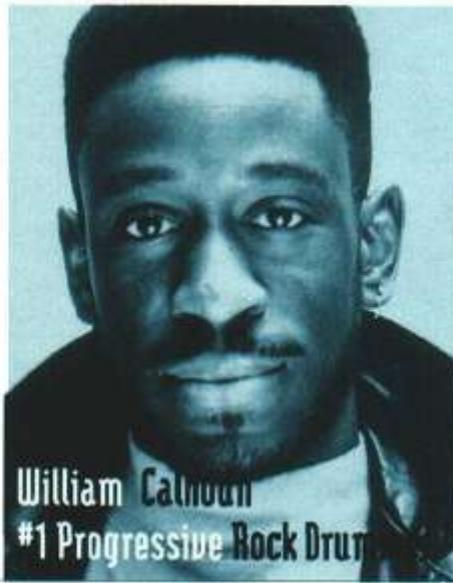
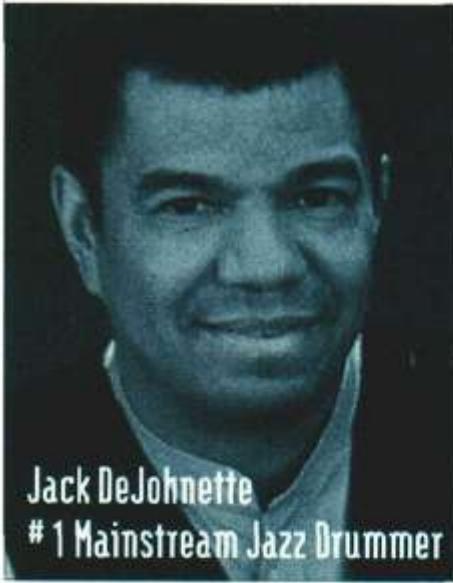
ADD (3) FED DOWN

mf

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PORTRAITS

continued from page 56

was going to have a problem because no one would know that Leo Morris and Idris Muhammad were the same guy. But I thought, well, if I stay the same person, then people will know it's me. And it worked like that. People heard the first record I was on under my new name—*Alligator Boogaloo*, with Lou Donaldson—and they saw the name

"Idris Muhammad" on the cover. Then they heard the drum style and said, "That's not Idris Muhammad, that's Leo Morris!" Everybody knew right away that it was me, because of my style of playing.

HP: How would you describe that style?

IM: I'm a drummer who plays the music, instead of just playing the rhythm. I try to play melodies. And I don't play just for myself. I play for the person I'm working for, and for the audience. I try never to lose the audience. I learned in my younger days that if you try to be a show-off, something is going to happen that makes an ass out of you. You drop the stick, or you play some wrong shit, or you get trapped in the pattern and you can't get out.

HP: Yet you don't seem to stay on the safe side when you play.

IM: It's not the safe side. It's playing the music part. You see, that's not easy. You can just play rhythm all night with anybody. What I do is play the melody with the rhythm in the theme, and when the horn player starts to play I create from what *he* is doing, instead of just playing a rhythm. My rhythm fluctuates from

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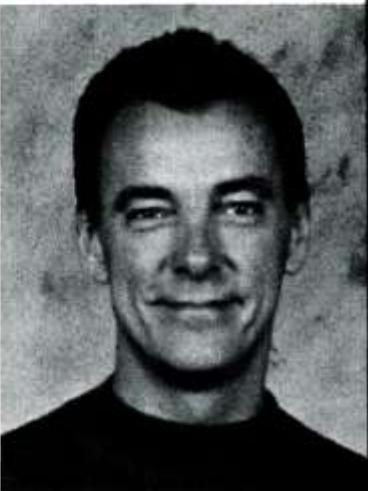
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what's happening in the music, and from what I hear from the guy who's playing the solo. Every 32 bars he's stepping up further, he's moving to another level, and I'll move along with him. We'll have a communication line. It is as if we are saying to each other, "In the next 32 bars we will go here," and one will set the pattern to make the ladder go up. Of course, sometimes things go wrong. [smiles] But that just tells the audience that we're human beings. Besides, if we make a mistake, in the next chorus we're gonna try to make up for that mistake. So it's very healthy that we do these things.

HP: This philosophy seems to be reflected in the loose way you play, both musically and technically. Yet in one of your solos it was as if your wrists were very stiff—as if you were pressing the sticks into the heads.

IM: As you know, there are so many different sounds in a drum, all the way from the rim to the center. I sometimes put the stick in a certain part of the drum and make the sound come *at* me, not so much as having the sound going into the drum. That looks quite stiff, I agree, but

it's just for a certain sound effect. It's an old-fashioned marching thing that I learned from the street bands in New Orleans: to press-roll the drum and make the snares vibrate enough. You can use the arm in a certain way to make it come out. I use those techniques when I need them.

HP: Could you elaborate on the influence that being born in New Orleans had on you?

IM: First of all, New Orleans drummers had to play *all* types of music in order to work. New Orleans had Latin people, French people, Creole people, black people, Jewish people, people who sang the blues, and people who sang gospel. We played Bar Mitzvahs, but we also played for the burlesque houses with striptease girls. And we played Dixieland, of course.

HP: Some of what I've heard you play is related to the New Orleans street beat.

IM: Yeah, those rhythms came from the marching bands. I used to listen to the bass drum players—playing the bass drums with cymbals on top—and the snare drum players. I put that together

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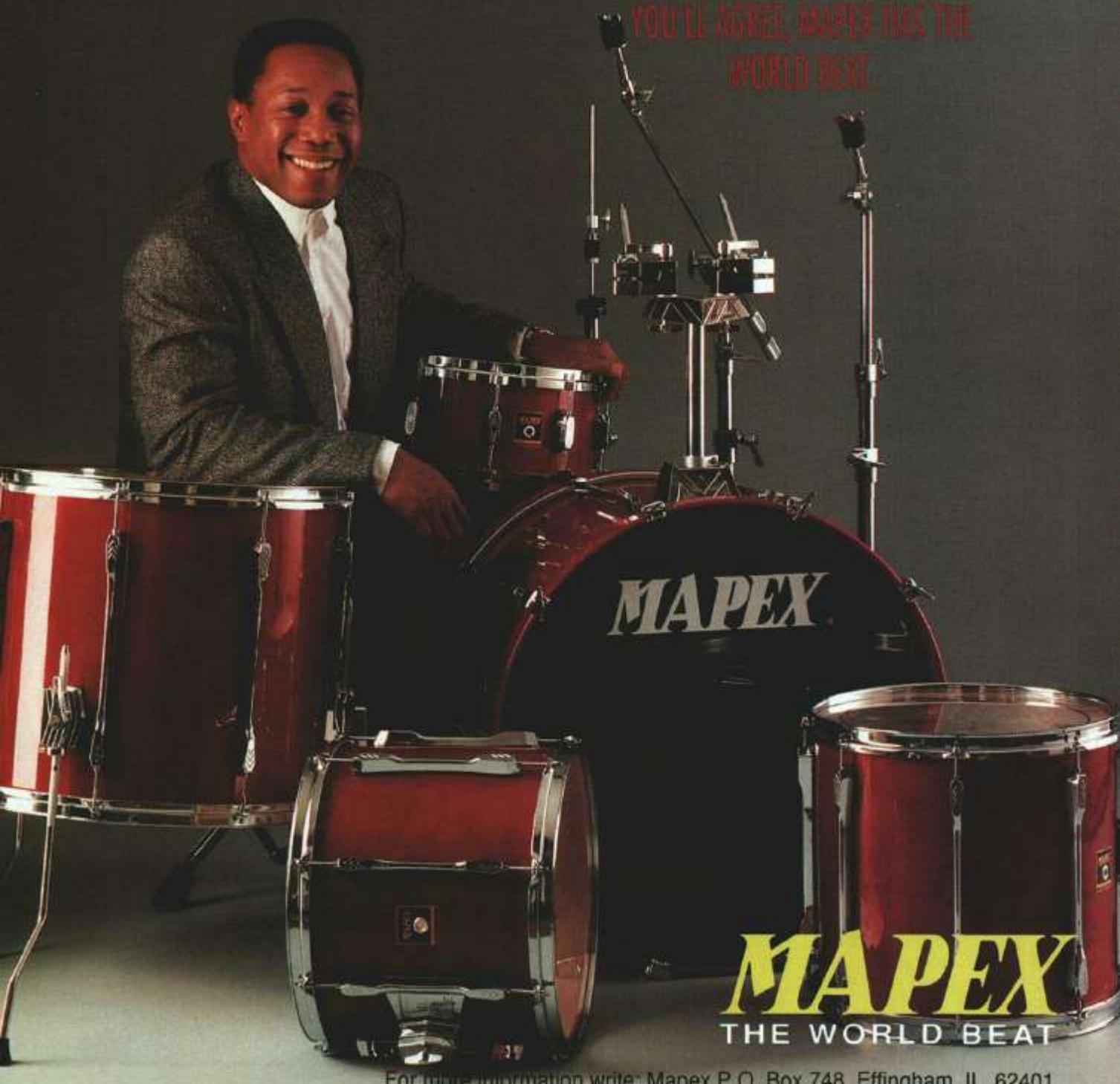
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on the drumset, and I discovered it made a great rock beat. Later, there were three or four young New Orleans drummers who were creating a new sound in drumming. The cats up north couldn't put it together because they were playing shuffles at the time. When I came to New York, nobody knew how to play the drums the way they're played today; I was the only drummer who played funk the way they do today, because I came from New Orleans with it. A lot of people don't know this, because I'm a modest type of person. I'm not a pushy person. I don't go after things. I'm not one who goes to someone and says, "Give me ten

dollars." If I need something, I ask Him, and He'll give it to me through someone. Someone will come and say, "Hey Idris, I have a record date," and there's my ten dollars. You see? That's how my life works.

I learned from playing with the big stars how I want to be as a human being. I've made big records, and I've been in the "big-time," but I never changed. People often ask me how I manage to work with these people and not be like them. A lot of people who work with big stars get the V.I.P. treatment, the Rolls Royces and all. If you're not careful in that situation, you'll lose respect for the "lower" people. When they come to you, you'll say, "Oh excuse me, I don't have time," because you're used to the people in the Rolls Royces; you're used to staying in the penthouse. I rode in the Rolls Royces, and I stayed in the penthouse. But I'm just the drummer, and my job is to play the drums. I'm just a tool with this instrument. I feel that my energy comes from upstairs, and I thank upstairs for this talent that I have.

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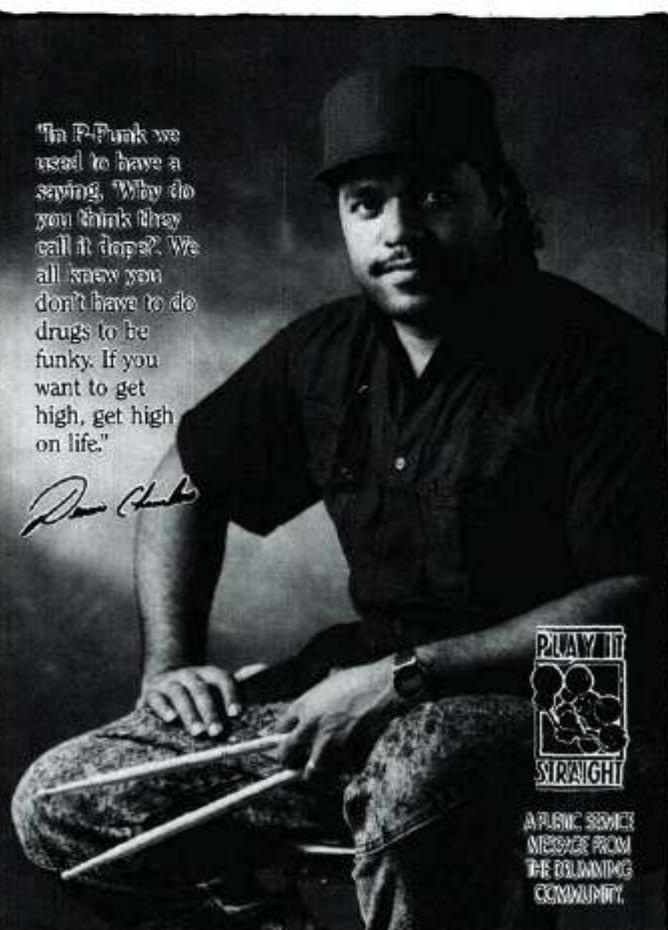
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Subbing A Show: Part 3

■ by Tom Oldakowski

In last month's article we covered how to mark your sub book so that you can tell what to play at a glance. In this article we'll talk about how to practice the show and what to look for when going back to watch another performance. After that, you'll be ready to sub.

The first thing to do is to make your practice setup as much like the setup at the show as you can. This will help you to be comfortable when you sub. Drumhead tensions, individual drum sizes, and the positions of drums, cymbals, and the music stand should be closely approximated. Changing the heights and angles of cymbal stands, the snare drum, or the drum throne at the show is okay. Anything more involved—such as re-positioning the drums or cymbals—is usually not possible because of microphone placement and cramped pit conditions. Use your practice sessions to get used to this different setup.

At this point, get the sticks, mallets, and brushes that you'll use for this show. Again, match what the regular player uses. This makes it easier to sound just like him or her, which should be your primary goal.

Equipped with a well-marked sub book and a setup similar to that at the show, it's time to start playing along with the show tape. For this, I use the same *Walkman-type* cassette player that I used to record the show. This assures me of accurate tempos, since a different machine might play at a slightly different speed. If you are going to play your show tape back on another system, then record a tuning note at the beginning of the tape, before you begin recording the show. Get this note from an electronic tuner or keyboard; they give a more accurate pitch than acoustic instruments do. This recording note will allow you to match speeds (if the second tape player has a speed control). Knowing the "correct" tempos for a show is very important, since the band (and sometimes even the conductor) may rely on you for this.

Use standard *Walkman* or similar headphones when playing along with the show tape. The open design blocks out very little of your drum sound. This, along with the limited volume of a *Walkman*, requires you to practice at a much lower volume than you might otherwise do. Most Broadway orchestras play at a lower volume than rock, Top-40, or even many jazz groups. Get used to playing softly. It's easy to play louder, if necessary. If you can't hear the tape, don't get closed headphones or a louder tape player. Play softer!

Because of the time spent listening to the tape and marking your book, you will be able to play much of the show without any problem. If anything is difficult to play, make a one- or two-measure exercise out of it. If you make a mistake because you weren't sure of something—such as whether to play a part on the hi-hat or on the ride cymbal—mark it. If you get "hung up" playing a fill, write it out and play the same one every time. Do whatever it takes to play a flawless performance. Getting 95% of the show correct is not enough when subbing. Strive for 100% perfection.

After you are comfortable with each chart, play the whole show from beginning to end. Do not stop for mistakes, but take note of any you make, no matter how small. Then go back and figure out why you made each mistake. Do you need more practice on a technically difficult passage? Were you playing too loudly and thus unable to hear the tape? Does your book need to be marked better? Don't minimize the mistakes; you made them for a reason. Find out why and take steps to avoid making them again.

Why do unsuccessful subs fail? The regular player wouldn't ask anyone to sub if he or she didn't think the sub would do a good job. Everyone who accepts the opportunity to sub wants to do well. Subs usually get to practice the show as much as they want before they come in. They don't have to invent the drum part—only to copy what the regular drummer plays. Most don't have any trouble playing the show in their practice room. So why *do* they fail?

The most common reason is underestimating the amount of preparation needed. Subbing is not the same as playing the show in your practice room. You will be playing with other musicians and actors, seated at a drumset other than your own, following a conductor with whom you are somewhat unfamiliar. Everyone's performance will be slightly different than that on your practice tape. You will be influenced by their tempos and phrasing, as they will be by yours. Also, it will be normal to be nervous. All of this will distract you. You need to be so well-prepared that no matter what the distractions, you can still give a good performance.

Something that helps me to get settled during a first performance is to memorize the first chart or two. I still use the music when I sub, but this extra preparation helps make the first minutes of the show go smoothly. Remember the *On Your Toes* story from the first of these articles? If I wasn't able to play that first chart from memory, while trying to get my music back on my music stand, I wouldn't have been able to recover. Once, when subbing at *Cats*, I wasn't aware that, a few days earlier, a cut had been made in a chart (an example of the need to constantly update your sub book). If I didn't know the arrangement well, I wouldn't have been able to find my place. These are extreme examples, but they do happen. Other, simpler problems, such as miscounting measures, also happen. The point is, do everything you can to avoid being tripped up.

Know the show so well that when problems arise—and they will—you will be able to continue playing well. Practice so that you can play a perfect show, even in your sleep.

As you continue playing through the show, you should be making fewer and fewer mistakes. You will find yourself able to play much of the show from memory. Now you're ready to watch the show again. Call the regular player and find a mutually convenient show to attend.

When you go in to watch again, double-check the drumset. Play a bit (get permission first) and see how everything feels. Does it match your practice setup? Are the stands you will need to adjust in working order? (Make sure you check this. The first time I subbed at *Little Shop Of Horrors*, it was only when I arrived to play the show that I realized that the drum throne could not be lowered. The regular drummer, Mark Belair, sat higher than I did, which made playing uncomfortable and difficult.) Is the tension of the bass drum pedal comfortable? (You might want to bring your own.) Once you've checked everything, get off the drums. This is being professional. Everyone will get to hear you play when you come in to sub. If you have any questions, arrange with the regular to talk these over before the show. This allows you to concentrate your full attention on the conductor when the show begins.

Watching the conductor is the focal point of this second viewing. Pay close attention to exactly where the band plays in relation to the conductor's downbeat. Is it when his hand is at the bottom, at the top, or in the middle of the stroke? What does the conductor's upbeat look like? How are various time signatures such as 4/4, 3/4, or 6/8 conducted? How are tempo changes (especially a ritard) and cut-offs conducted? How does he motion to play louder or softer? In incomplete measures, such as measure 1 of the example below, how many beats are conducted—two or three?



Your goal at this performance is to learn how the conductor conducts. Don't watch the show a second time until you've marked and extensively practiced the book. You won't know what to look for. I might watch this performance with my book in my lap and a pencil in hand, so that I can make any necessary notes. But I spend most of this show watching the conduc-

tor. If anything is still unclear, I'll watch the show again. No one will care whether you've watched one or five performances—only whether you play the show well.

If you didn't meet the conductor before, ask the regular drummer to introduce you now. You might mention when you'll be in to sub or relay a hello from a mutual friend, but keep the conversation short. There will be time to get acquainted when you sub. Remember to project a professional and competent image. Many musicians, including conductors, make up their minds about how a person plays from first impressions. The more confidence a conductor has in you, the smoother the performance will be.

You've seen how the show is conducted, cleared up any questions, and checked out the setup again. Make any updates in your book and/or practice setup. Now all that is required is repetition. Play along with the show tape as often as possible. When you can sit down and play the show perfectly, you're ready to sub.

Let the regular know you're ready. Before your first sub, play through the show once a day (or once every few days) to keep it sharp. I would suggest playing through the show a few hours before your debut. This will really help you to play your best performance. Also be ready to go in on short notice. I have gotten phone calls at 7:15 to sub an 8:00 show. Being available for these situations makes you more valuable as a sub.

When you sub, arrive early. Give yourself plenty of time to adjust the setup and to get comfortable. Everyone feels nervous the first time they play a show, no matter how much experience they have subbing. It's normal. Just remember that you've done all of your homework and are very well-prepared.

After the show, thank the conductor and everyone in your section for their help. Listen to any criticism with an open mind. (Don't start discussing whether or not you think their criticism has merit. Remember, you are the less-experienced person in this situation.) Call the regular player and thank him for the opportunity to sub. This is common courtesy. Try to return the favor by recommending him as your sub. And call to say hello from time to time. The old saying "out of sight, out of mind" is true.

One final note. Be careful the second time you sub at a show. This is when most people make mistakes. Usually, what happens is that the first performance goes so well that they think they have the show "down" and don't prepare as well for the second one. Don't fall into this trap. Good luck, and see you on Broadway!

"Why do unsuccessful subs fail? The most common reason is underestimating the amount of preparation needed."



INDUSTRY HAPPENINGS

MI Trivia Winner

Sabrina Toback, of New Rochelle, New York, is the winner of MD's April Trivia Contest. Sabrina knew that **Mark Brzezicki** is "the ex-Big Country drummer who, in his current band, On The Air, is working with the younger brother [Simon Townshend] of a former employer [Pete Townshend]." Sabrina's correct answer earns her a five-piece Pearl *Prestige Studio* kit, including a *Free Floating* snare drum. Congratulations to Sabrina from Pearl and *Modern Drummer*. By the way, Mark is back with Big Country with a new record and tour coming soon.

HEAR Establishes National Better Hearing Month

As part of its ongoing program to educate young musicians and consumers about the dangers of excessive sound levels, HEAR (Hearing Education and

Awareness for Rockers) recently produced a series of public service videos by well-known musical performers for broadcast by national and local TV stations throughout the month of May. That month was designated as National Better Hearing and Speech Month.

Lars Ulrich, Ted Nugent, Todd Rundgren, Meat Loaf, Lee Renaldo of Sonic Youth, Carla Day of the Billy Idol Band, and Ray Charles donated their time to appear in the video clips.

Valuable support for the project was also provided by Pete Townshend, promoter Bill Graham, the Grateful Dead, Stephen Stills, and members of the HEAR Music Council. As part of its educational and activist programs, HEAR operates a 24-hour hotline (415-773-9590) to provide information, assistance, and hearing screening appointments for those with hearing difficulties. Other HEAR activities include support groups, educational programs, and public outreach programs nationally.

Endorser News

Neil Peart is now putting his name on Pro-Mark's 747 wood-tip, Japanese white oak drumstick. Peart has used this model for several years; now the stick is part of the makers' Autograph Series.

Vinnie Colaiuta, Dennis Chambers, Rick Marotta, Jim Keltner, Stu Nevitt, and Doane Perry endorsing KAT products.

Eric Singer, Rob Affuso, Luis Clemente of Testament, **Don Tomlinson** of Lyle Lovett's band, and **Babe Pace** of C&C Music Factory are using Cappella drumsticks.

Mark Ford, percussion instructor at East Carolina University, has joined Yamaha's roster as an endorser and clinician.

Gibraltar hardware now being used by **Harvey Mason, Alvino Bennett, Larry Bright, Sue Hadjopoulos, Robert Sweet, Steven Wolf** of Hiram Bullock's band, **Carmine Appice**, and **Chester Thompson**.

John Beck using Mike Balter mallets.

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Also, all four double-braced stands release with just a quarter turn for easier adjustment. The hi-hat stand adjusts with the bottom cymbal tilt, and its adjustable clutch and chain drive linkage provide smooth pedal action.

To hold your snare tightly in place, the snare stand features an adjustable basket, as well as rubber basket tips to protect its shell. And each drum is fitted with American-made Evans CAD/CAM UNO 58 1000 clear batter heads and clear resonator heads. The bass drum features a black Evans resonator head with a white logo.

To find out more, check out the Spirit Plus at your local Slingerland dealer today. Or write HSS, Inc. at P.O. Box 9167, Richmond, VA 23227. And, ask about the Spirit, a drum set for those who are more economically inclined.

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Yamaha Orchestral And Electronic Additions

Yamaha's Band & Orchestral division now offers three models of Honduras rosewood marimbas. The 5-octave *Custom Grand* marimba was designed in conjunction with marimba virtuoso Keiko Abe. Each of the marimba's bars is cut and hand-tuned to custom-match sonorities for every *Custom Grand* built. Featuring adjustable resonator caps in the lower 1 1/2 octave, the *Custom Grand* can be adjusted for any playing situation.

Yamaha's *Cadenza* rosewood marimba is designed with 4" castors, a height-adjustable frame, a special three-tracking resonator system, and a 4 1/2-octave range. The *Recitalist* marimba features a 4 1/3-octave range, 4" castors, and a height-adjustable frame, all designed to allow the *Recitalist* to meet the demands of college programs.

Yamaha has also introduced two new vibraphone models—the *Gold Tour* and the *Silver Studio* models. Featuring 4" castors, an adjustable frame, and a dual wing screw design for maximum structural integrity at the center pull rod, the *Gold Tour* vibe can be disassembled and easily transported in the trunk of a mid-size car. The streamlined design includes cutaway resonators and open end pieces. Also featured are adjustable resonator caps and the *Touch-Pause Memory* controller, which allows the fans to automatically stop at a preset position with a simple touch of the performer's hand. The 3-octave *Gold Tour* vibe is crafted with special aluminum alloy bars employing a glossy gold finish. The *Silver Studio* vibes incorporate many of the design features of the *Gold Tour* vibes, with a satin silver finish.

In addition, Yamaha has announced that all of their *Field-Master* hard felt mallets are now protected with *Scotch*

Gard, which helps keep the mallets moisture- and dirt-resistant. **Yamaha Band & Orchestral Division, 3445 East Paris Ave., SE, P.O. Box 899, Grand Rapids, MI 49512-0899, (616) 940-4900.**

On the electronics side, Yamaha has introduced two new items—the *RY30 Rhythm Synthesizer* and the *DTS70 Drum Trigger System*. According to Yamaha, the *RY30* allows real-time programming and editing functions previously found only on professional synthesizers like the Yamaha SY77. The *RY30*'s programming wheel on the front panel is used for five functions that change sounds and nuances. Four of these can be changed in real time: Pitch Bend, Filter, Envelope Generator Design, and Velocity. In the recording mode, the Time Shift function allows the timing of individual notes to be hurried or delayed. These parameters are all programmable for each voice individually, or for the whole set. In addition, the unit's newly developed pads

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are velocity-sensitive over the entire 0 - 127 MIDI range. Three velocity curves are available, as well as velocity bypass.

Yamaha's DTS70 trigger system has been designed to be the control center for any electronic drum system. The twelve 1/4" trigger inputs on the back can accommodate many different input sources through the adjustment of its three-position input level switches on the back, through the internal software, or through a combination of the two. Each input can be routed to sophisticated MIDI circuitry or its own dynamic trigger output. Once the analog input has been converted to the digital domain, Yamaha says, the DST70's processing power delivers the fastest possible conversion to MIDI, allowing accurate triggering from acoustic drums. Other functions include: Autaset, MIDI Learn, Gain settings, Rejection parameters, and Stack, Crossfade, and Alternate control over sounds. **Yamaha Corp. of America, P.O.**

**Box 6600, Buena Park, CA 90622-6600,
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New Remo Heads And Marching Drums

Remo's *PowerStroke 3* drumhead line features an advanced laminated construction combining *Amabassador-weight* film with a sound-enhancing underlay that offers a choice of resonance control options. Snare drum batter heads are available in 13" and 14" sizes, bass drum batters in 18", 20", 22", and 24". Coated and clear film versions are available in both snare and bass drum heads. Snare heads are also available with *CS Dot* reinforcement, and bass drum heads are furnished with a 4" *Falam Slam* beater patch that can be user-applied for extra reinforcement and resonance control.

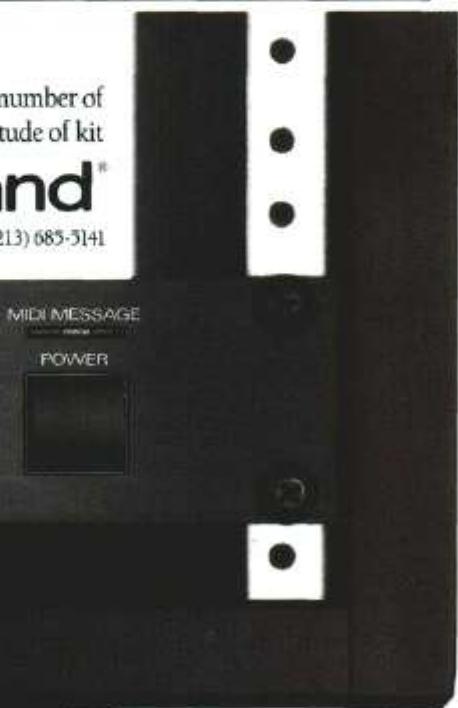
Remo has also introduced its *Legato* line of snare, tenor, and bass drums for

marching percussion. The *Legato* snare drum is offered in both corps and pipe styles. Both allow for very high tensioning without damage to the shell. Head assemblies are detachable by removing three bolts, permitting quick field replacement.

The *Legato* pipe-style bass drum features an aluminum bearing edge, a *PTS PowerStroke* bass drum head, and a new Load Dispensing Tibia Lug with a heat-treated steel claw hook that allows maximum tensioning. Available sizes are 12x26, 12x28, 14x26, and 14x28. Remo's pipe-style tenor drums feature 2.3mm counterhoops and load-dispersing Tibia Lugs. Fitted heads are *Ebony Pinstripe* batters and *Ebony Ambassador* bottoms, and available sizes are 12x18, 12x16, and 12x14. **Remo, Inc., 12804 Raymer St., No. Hollywood, CA 91605, (818) 983-2600.**

external MIDI pad controllers or sequencers; two additional ROM card slots that boost the total number of accessible sounds to a whopping 146; a quadrupled number of human feel patches and a multitude of kit memories, which makes it a cinch to access drum configurations instantly as well as perform or record natural-sounding rhythms. Gentlemen, start your engines.

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You were all great!

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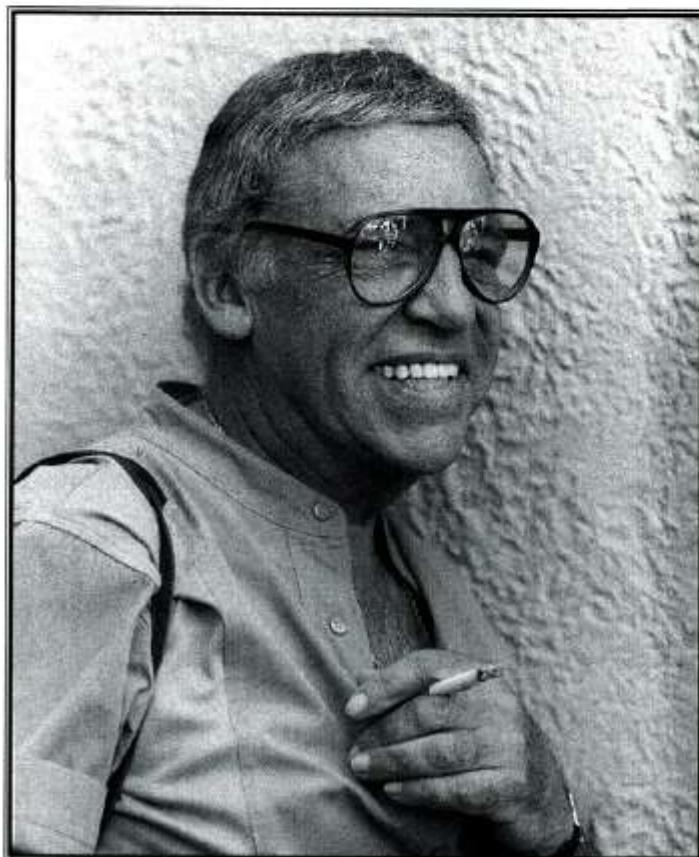
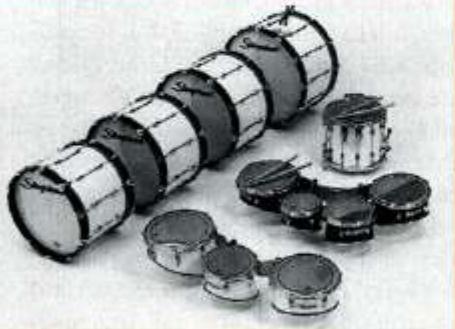


Photo by Vervil Oakland

Slingerland Marching Percussion Instruments



Slingerland is now offering a wide array of marching percussion equipment including a snare drum, tom-toms, bass drums, and carriers. The **XDR** (Extra Dynamic Resonance) marching snare drum features a newly designed, lightweight aluminum "quick slap" strainer, redesigned 8-ply

rock maple shells, and 8-ply reinforcement rings, which the company claims are the strongest in the industry.

Slingerland's marching tom-toms—available in trios, quads, and quintets—are newly designed with 6-ply rock maple shells and reinforcement rings, fully glued finishes, traditional felt-loaded lugs, and 2.3mm inwardly flanged batter hoops to ensure even tensioning and to minimize stick wear. Tension screws are equipped with heavy-duty nylon washers and keepers for smooth tensioning and easy field head replacement.

Slingerland also offers a traditional marching bass drum that features 6-ply rock maple shells, 6-ply maple reinforcement rings, 10-ply maple 2" hoops, a fully glued finish, and heavy-duty chrome-plated hardware. All drums come in chrome, white, or black finishes. **Slingerland, c/o HSS, Inc., Lakeridge Park, 101 Sycamore Drive, Ashland, VA 23005 (804) 550-2700.**

Superstand

Superstand is a collapsible, portable music stand that allows players to view four pages of music at once. The entire unit is self-contained, and the fold-away end panels can be used independently or in tandem. Superstand also features solid metal construction, a tilting backrest that is smooth to write on, non-slipping height adjustment, 3"-deep shelves, a light cord clip, and a folding tripod. For more information, contact **Kim Andrews at 1552 Harvard St., Suite 6, Santa Monica, CA 90404, (213) 453-1030.**

New From Gibraltar

Kaman Music Corporation, distributor of Gibraltar hardware and accessories, has introduced several new items recently, including its *Cymbal Tilter 360* mechanism, *Extended Height Throne*, *Road Series* rack clamps, and other additions to

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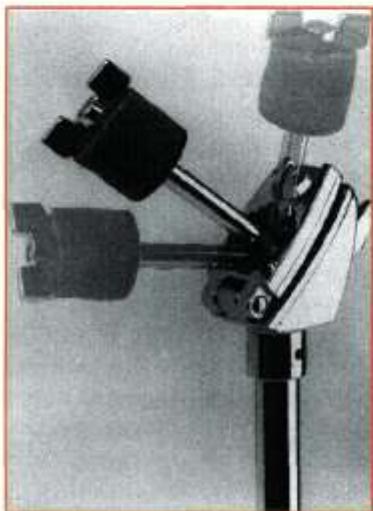
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its *Service Center* hardware line.

The *Cymbal Tilter 360* is a cymbal mounting system with a strong 360° nylon



ball assembly that replaces Gibraltar's traditional single-direction tilter mechanism. The ball mechanism allows minute cymbal adjustments left, right, up, or down, and

has a one-touch adjustment point to move cymbal position without having to make other adjustments to boom points or stand placement. The 360's nylon ball is replaceable in case it is scarred from over-tightening, and the complete assembly is covered by a three-year warranty.

Gibraltar's *Extended Height Throne* is designed for drummers and percussionists who like to sit "high in the saddle." The new throne features an extended-height base assembly that makes the throne stronger and more stable, and a thick padded seat. It also comes with a three-year warranty.

The *Road Series* line of drum rack clamps is designed for the drummer/percussionist who needs hardware that can stand up to the rigors of frequent set-up and tear-down. The new contour provides more than double the surface contact of previous clamps, while additional buttressing assures a solid grip on all components. Included in the line are multi-clamps,

memory locks, 90° right-angle clamps, and adjustable angle clamps. All *Road Series* hardware is made from a lightweight but strong aluminum alloy and comes in matte black and chrome finish.

Finally, Gibraltar's additions to its *Service Center* hardware line include a T-leg assembly that attaches to a rack leg and turns it into a more stable T-leg. In addition, a hi-hat stabilizer clamp allows mounting toms, cowbells, or an electronic pad and features both 3/8" and 1/2" diameter arms. Also available are a tom/cowbell arm that adds the versatility of variable positioning, and a hi-hat cymbal position extender that allows a hi-hat to be raised 2" above its maximum standard height adjustment. The extender fits most brands, including Gibraltar, DW, Remo, and Ludwig. **Kaman Percussion Team, P.O. Box 507, Bloomfield, CT 06002, tel: (203) 243-7941, fax: (203) 243-7102.**



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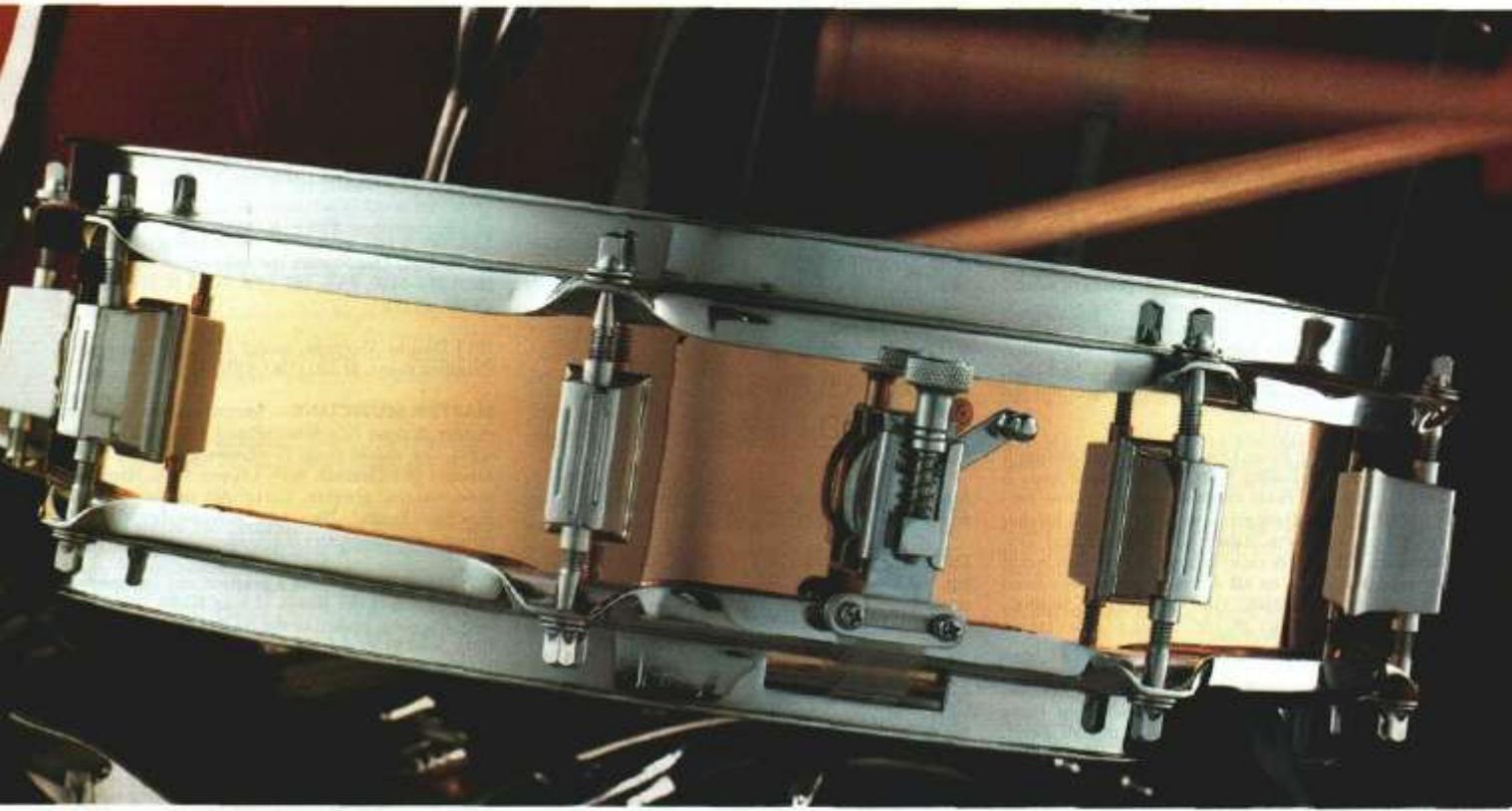
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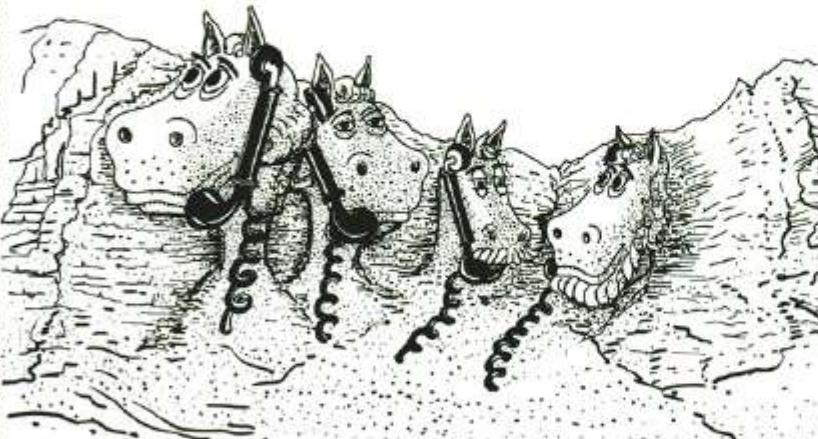
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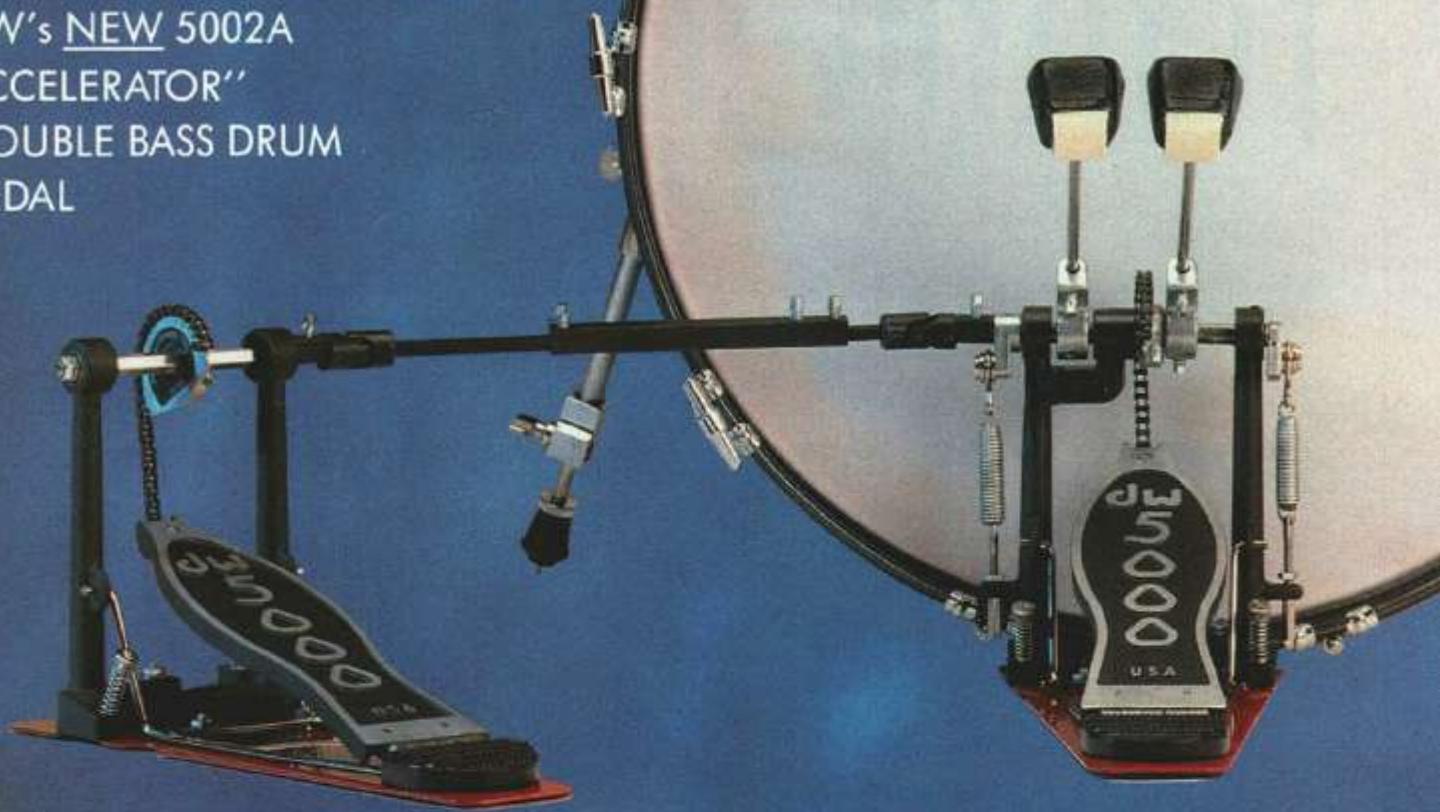
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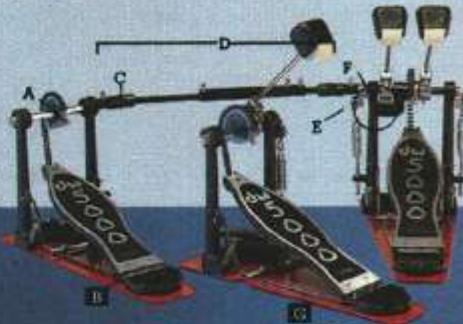
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FESTIVAL WEEKEND '91

Modern Drummer's Drum Festival for 1991 will once again be a **weekend-long event!** On each of two successive days, *MD* will present four different artists, giving you the opportunity to listen to, learn from, and appreciate the talents of eight of today's finest drummers. *MD* is extremely pleased to announce that the following world-renowned drummers will be among those appearing at this year's Festival.

TOMMY ALDRIDGE

Driving force of Whitesnake,
Ozzy Osbourne, and Pat Travers
(Courtesy of Yamaha Drums)

DAVID GARIBALDI

Legendary funk stylist with Tower of Power,
and recording artist with Gino Vanelli and Wishful Thinking
(Courtesy of Paiste Cymbals)

WILLIAM KENNEDY

Explosive drummer for jazz/rock stars
The Yellowjackets
(Courtesy of Sonor Drums)

The remaining artists scheduled to appear at this year's Festival will be announced in upcoming issues of *MD*, and will include more of contemporary drumming's premier performers. We invite you to be among the 2,000 drummers from around the world who will assemble to enjoy drumming's preeminent event.

Seating is limited, and ticket orders must be handled on a first-come, first-served basis, so *send your order today!* Please use the form below to order your tickets, and note that your order must be postmarked *no later than August 15, 1991*. Tickets will be accompanied by a flyer giving directions and transportation information. **ENJOY THE FULL WEEKEND AT A DISCOUNT!** Order tickets for both days now, and receive a discount of \$4.00 off the price of two daily tickets.

BILLY COBHAM

Trendsetting fusion pioneer
(Courtesy of Mapex Drums, Pro-Mark Drumsticks,
and Remo, Inc.)

RICHIE HAYWARD

Unique and innovative drummer for Little Feat
(Courtesy of Pearl Drums and Sabian Cymbals)

And As A Special Attraction:

ROY HAYNES And His Band

Ground-breaking jazz drummer with Charlie Parker, John Coltrane,
Miles Davis, Chick Corea, and Pat Metheny
(Courtesy of Ludwig Drums)

Saturday, September 14 and Sunday, September 15, 1991,
Memorial Auditorium, Montclair State College, Upper Montclair, New Jersey
(Located within convenient traveling distance by public or private transportation from anywhere in the New York City/North New Jersey area)

Doors open 12:30 P.M.—Show begins 1:00 P.M.
(New Jersey weather can be fickle, and previous Festivals have been touched by rain. We suggest you come prepared.)

Attention long-distance travelers!

Discount air fares are available for Festival attendees through Continental Airlines. For reservations, call Continental at 1-800-468-7022 (and give group I.D. #EZ9P60). For hotel accommodations at discount rates (or additional airline information), contact *MD's* exclusive Festival Weekend '91 travel agency, Travel Ventures, at (201) 239-3900 (collect). Identify yourself as a Festival attendee upon calling.

NAME (please print)

ADDRESS

CITY

STATE

ZIP

Sat, Sept 14 — Tickets @ \$23 each = \$

Sun, Sept 15 — Tickets @ \$23 each = \$

Sat/Sun Tkt Pkg — Pkgs @ \$42 each = \$

All prices include New Jersey sales tax.

(PERSONAL CHECKS OR MONEY ORDERS IN U.S. FUNDS ONLY. CASH CANNOT BE ACCEPTED.)

Mail order form to:

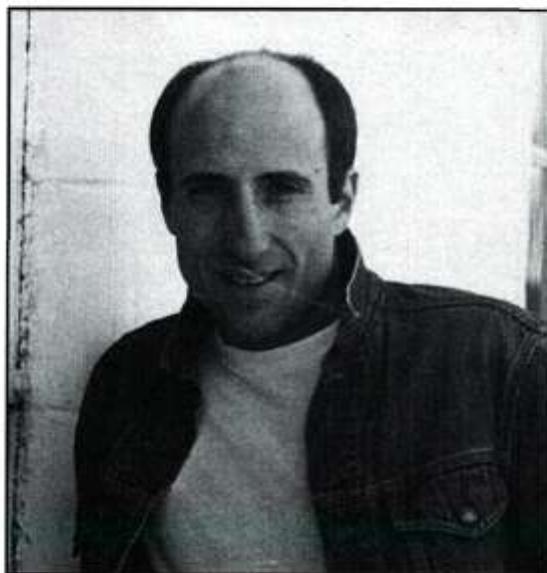
MD FESTIVAL WEEKEND '91

870 Pompton Avenue
Cedar Grove, NJ 07009

(Note: Artists scheduled to appear are subject to change without notice.)

I understand that tickets are available on a first-come, first-served basis, and that my order must be received by *MD* postmarked no later than August 15, 1991. I also understand that if tickets are no longer available upon *MD's* receipt of my order, my money will be refunded.

KENNY ARONOFF



PLUS:

- OINGO BOINGO'S
JOHN "VATOS" HERNANDEZ
- AVOIDING EQUIPMENT THEFT
- COLUMNS BY
JOE MORELLO
ROD MORGENSEIN
SUE HADJOPPOULOS

NEW YORK CITY JAZZ DRUMMERS ROUND TABLE

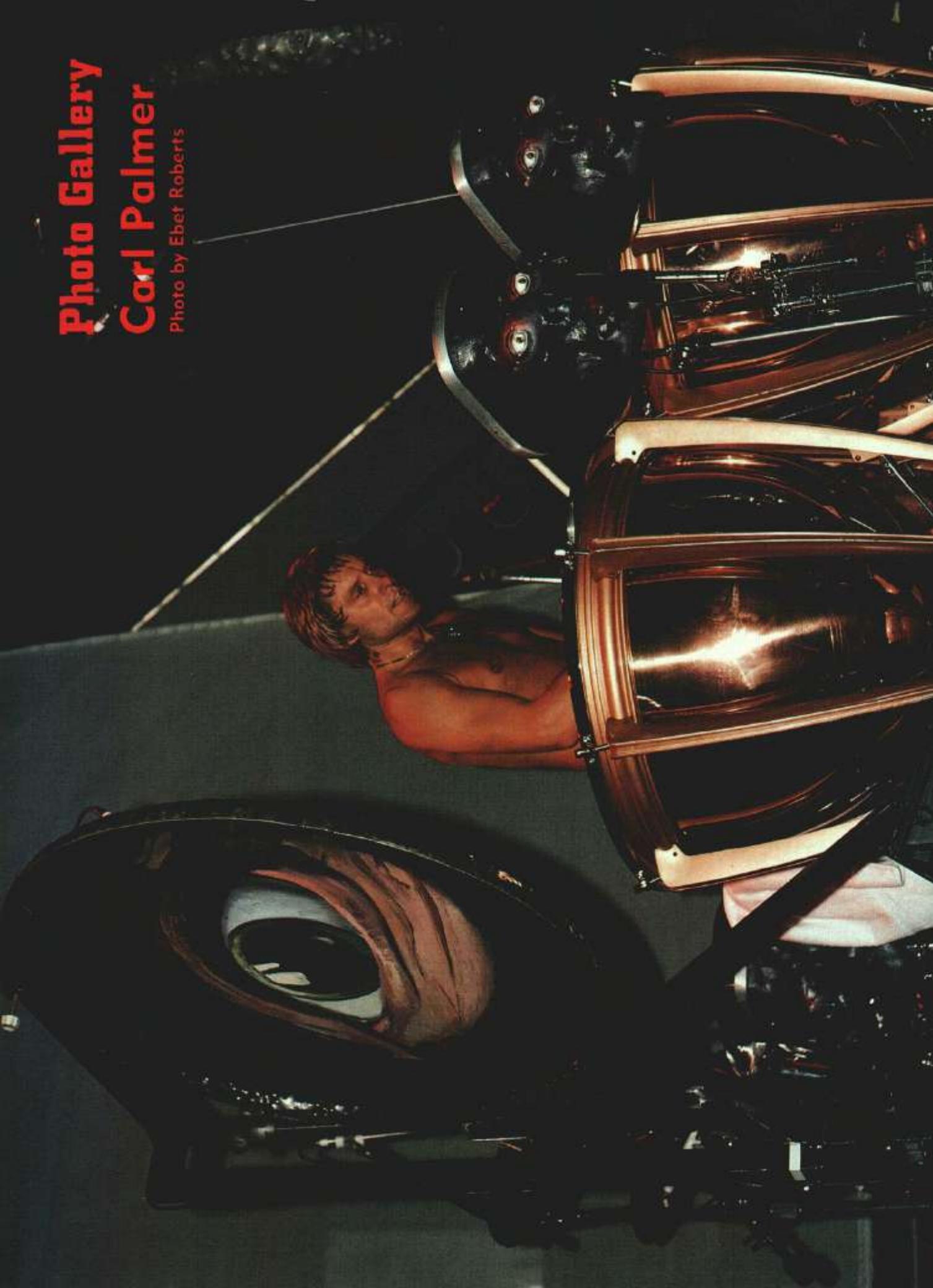
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Photo Gallery

Carl Palmer

Photo by Ebet Roberts





The New Drum Rack by Pearl.

Pearl's revolutionary drum rack system totally changed the way drummers approached their set-ups. It's simplistic folding design and ultimate stability separated it from all the rest. No other rack system offered its quick, easy set-up, its compact storage with all clamps in place, or its non-slip square tube design...until now. Introducing the second generation drum rack by Pearl.

Totally Square. All rail framework is now completely square allowing the new tom and cymbal holder clamps to be mounted on top, bottom or either side of the rail. The newly designed clamps also hinge for easy installation.

Two Sizes. The new DR-100 is specifically designed for 22" bass drums and the new DR-200 accommodates 24" bass drums. All legs are now steel for added strength and support and both racks are black anodized for supreme durability.

Expandable. The basic DR-100 or DR-200 is now expandable allowing endless creative set-up possibilities. The expansion option consists of one leg and one rail. Simply remove and replace a bolt to install. Add as many as you need for your signature set-up and just fold the entire rack away for storage or transport.

If you've had enough experience in constructing pipe puzzles and want to return to the reasons you considered a rack in the first place, the new Pearl drum rack is the answer. We'll let the other guys create all the questions.



DR-200 Standard Rack



Hinged Clamps



Expansion Option

The new expansion option (DR-022 or DR-024) allows you to add to your rack to create your own signature set-up. Add as many rails and legs as you need, assemble it once, then hinge it for compact travel.



Easy Expansion Assembly

Pearl.

The best reason to play drums.



Tony Williams

HE'S INFLUENCED THOUSANDS OF DRUMMERS, BUT ONLY ONE DRUMSTICK.

When a drummer of Tony Williams's stature wants

you to make him a drumstick, you don't

ask a lot of questions. Unless

you're us. In which

case, you ask

*a whole lot
of questions. Like how*

do you accommodate someone

with the taste and sophistication of a great

Jazz musician and the power and intensity of

a Rock drummer? How will the taper in the neck

affect the feel and balance? And

would we really give up our first-born to be able to

play a burning Ride cymbal pattern

like Tony Williams? And so, with specs in hand,

we started with our 2B and

exaggerated the taper in the neck for a lighter feel

at the top end. An acorn shaped bead

was added to bring out more definition from

those signature Ride patterns. And to withstand

a powerful style, we designed our

stick to carry more weight, yet remain responsive.

So now, after you pick up a pair of Artist

Series Tony Williams drumsticks, don't be surprised

when someone comments on your

Ride cymbal sound. And if we may suggest a reply,

here's what we'd say. "Oh, that."

It's just a few tips I got from Tony Williams."

Zildjian