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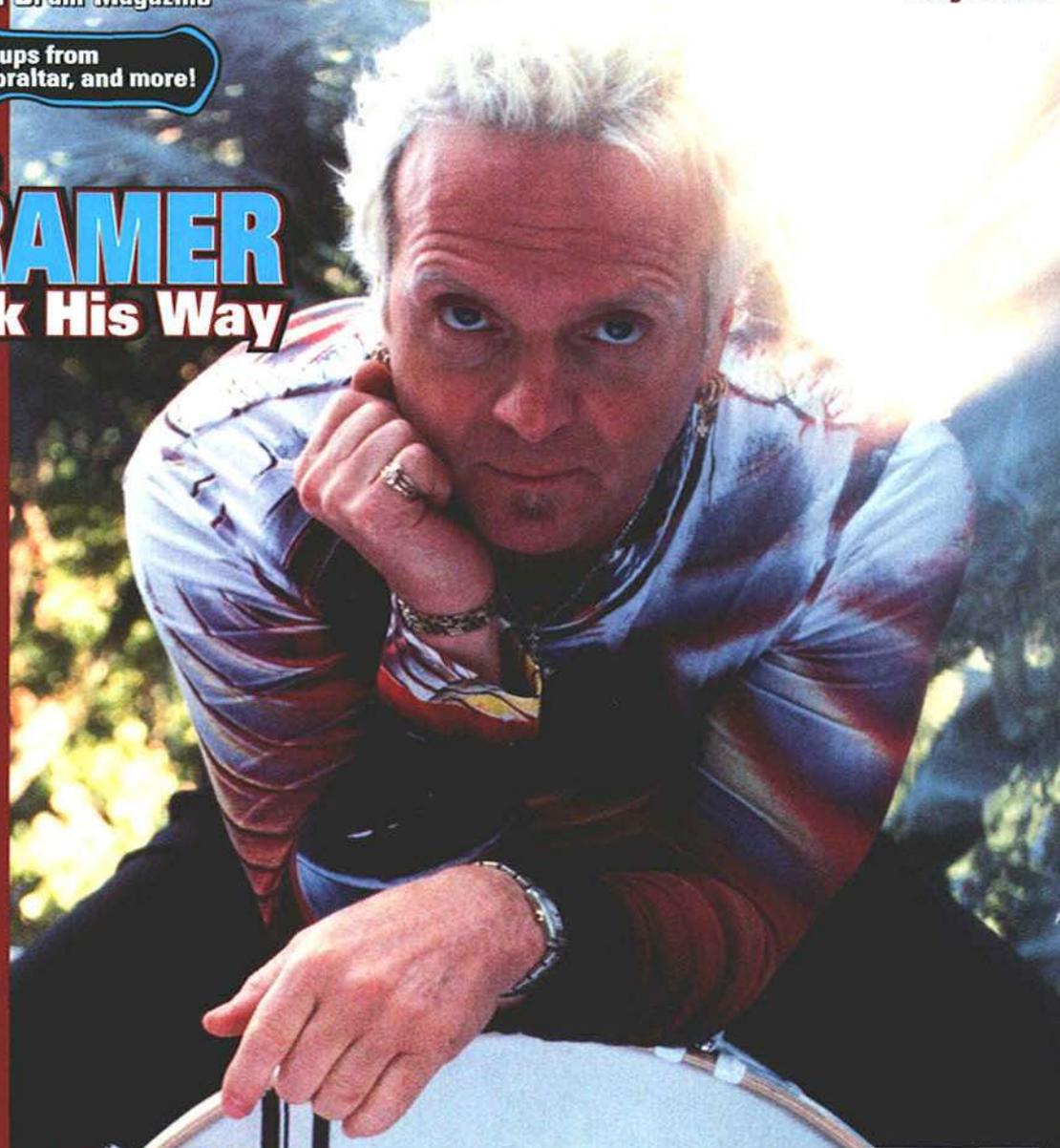


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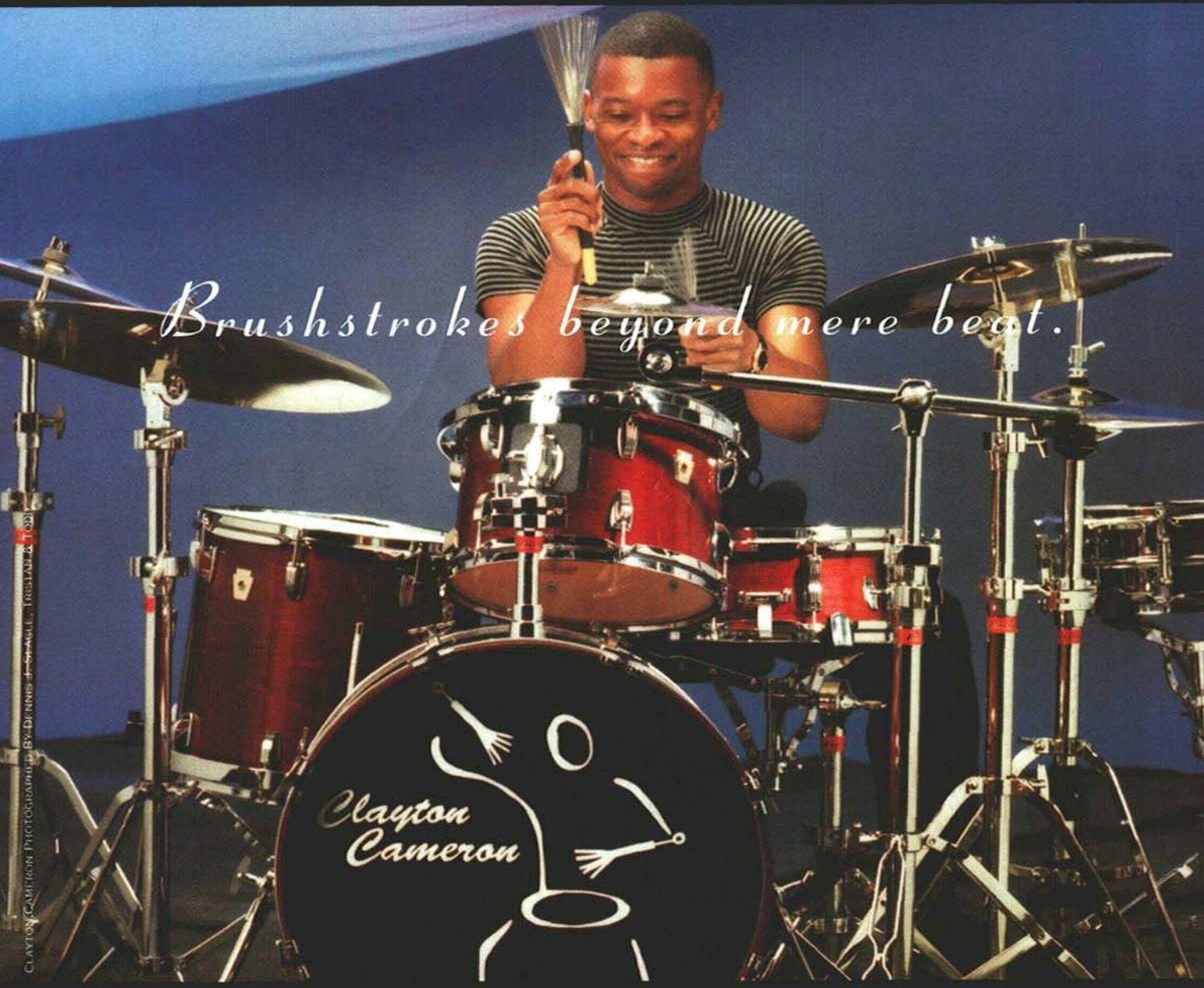


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- Best R&B Drummer (runner-up)
- Best Contemporary Jazz Drummer (runner-up)



Peter Erskine

- Best Mainstream Jazz Drummer
- Best Contemporary Jazz Drummer (runner-up)



Zoro

- Best R&B Drummer
- Best Clinician (runner-up)
- Best Educational Video (runner-up)



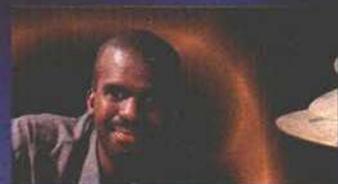
Giovanni Hidalgo

- Best Percussionist



Carter Beauford

- Best Pop Drummer
- Best All-Around Drummer (runner-up)
- Best Educational Video (runner-up)



Will Kennedy

- Best Contemporary Jazz Drummer (runner-up)
- Best R&B Drummer (runner-up)



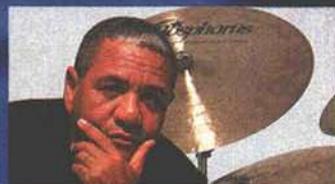
Danny Carey

- Best Rock Drummer (runner-up)



Alex Acuña

- Best Percussionist (runner-up)



Ignacio Berroa

- Best Educational Book (runner-up)

Will Kennedy & Bob Gatzen

- Best Educational Video (runner-up)

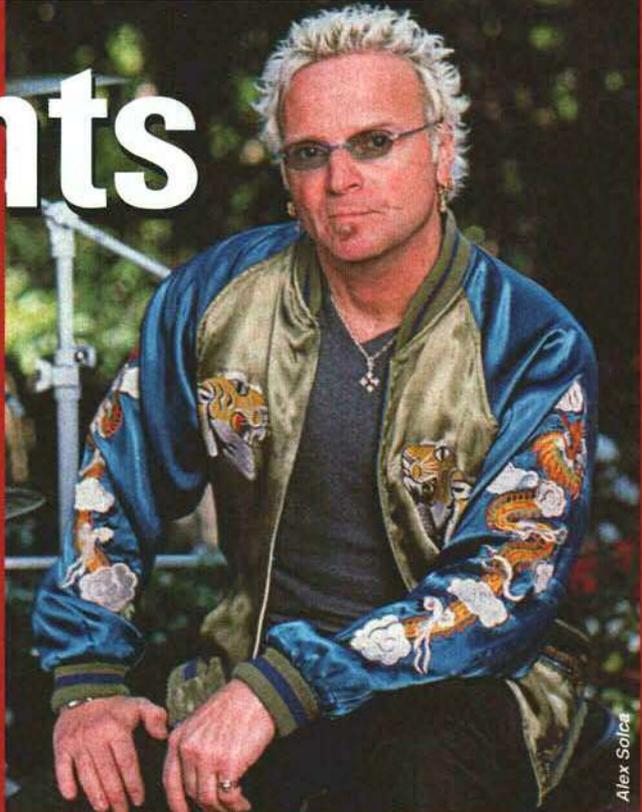
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AEROSMITH'S JOEY KRAMER

"Jaded"? Bah! Joey Kramer is more enthusiastic than most drummers half his age.

by Robyn Flans

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Play A Part

As you probably know, many of MD's most popular departments are created by readers like yourself. Along with the letters in *Readers' Platform*, other reader-driven departments include *Ask A Pro*, *It's Questionable*, *On The Move*, *Drumkit Of The Month*, and *Drumline*. We think it's important to involve MD's readership in this way, in the interest of sharing as much information, opinion, and experience as possible. So we encourage all of our readers to submit material to these departments. That being said, I'd like to point out a few facts about how MD's editors select the items that appear in these departments.

Readers' Platform letters—whether positive or negative—have the best chance of inclusion if they are composed in a thoughtful manner. If you have an opinion to share with your drumming colleagues around the world, make sure your letter clearly expresses that opinion. Generally speaking, rants and raves don't make the cut.

We try to choose questions for *Ask A Pro* and *It's Questionable* whose answers will interest or help as many readers as possible. The more insightful or penetrating the question, the more likely it is to be chosen. *Drumline* tips are chosen primarily on their usefulness and general appeal.

When it comes to *On The Move* and *Drumkit Of The Month*, photo quality is a critical factor. Magazine production requires very sharp, high-quality photos. So the better your photo, the greater your chance of selection.

Drumkit Of The Month and *On The Move* items should be sent by regular mail to Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009. *Readers' Platform*, *Ask A Pro*, *It's Questionable*, and *Drumline* items may be submitted by regular mail or by email to rvh@modern-drummer.com.

And now it's my pleasure to introduce yet *another* reader-driven department. Our new *Chop Shop* will present brief transcriptions of your favorite beats. This is your chance to share that "killer lick" that you've been shedding for the past month! See the solicitation box on page 10 for more details.

MODERN DRUMMER

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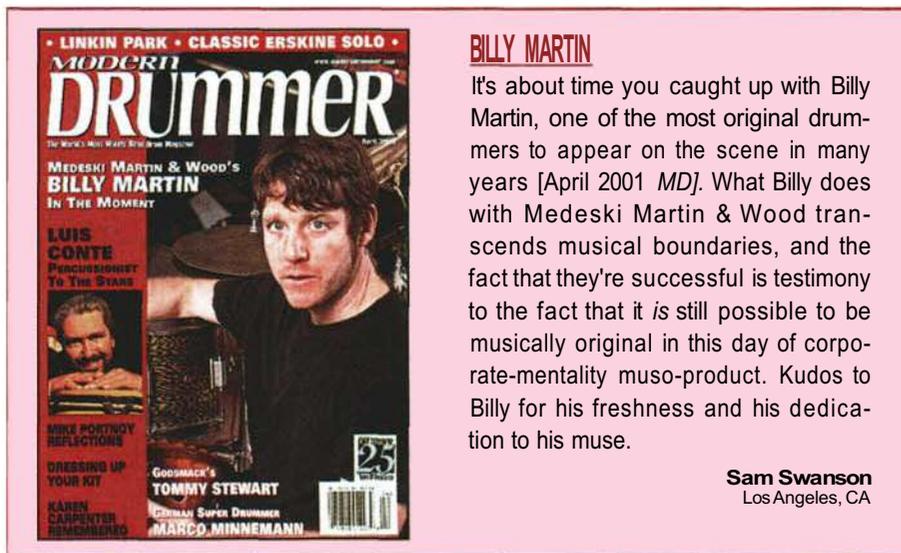
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BILLY MARTIN

It's about time you caught up with Billy Martin, one of the most original drummers to appear on the scene in many years [April 2001 MD]. What Billy does with Medeski Martin & Wood transcends musical boundaries, and the fact that they're successful is testimony to the fact that it is still possible to be musically original in this day of corporate-mentality muso-product. Kudos to Billy for his freshness and his dedication to his muse.

Sam Swanson
Los Angeles, CA

MD VISITS BRANSON

Many thanks to Rick Van Horn and MD for the great article on Branson, Missouri [April 2001 MD]. The article not only showcased the incredible drumming talent in Branson, but also painted a pretty fair picture of what it's like to live and work in such a great place.

Some personal advice about "breaking in" down here: Have enough money to live on for at least three months. (I didn't.) Be prepared to work a day gig. (I did.) Circulate at the local clubs and get to know the musicians who frequent them. Get an answering machine and check it often. And most important, no matter how well you play, if you have an attitude or are hard to get along with, please don't come here.

By the way, something Rick didn't describe in his story was the night during his visit to Branson when he sat in with The Horn Dawgs, a twelve-piece club band made up of top musicians from the various shows. The Dawgs mainly play hits of the '70s and '80s. Among several other tunes, Rick played Chicago's "Make Me Smile." And he played it perfectly—including the drum solo at the end. Later he told us that he hadn't performed that song in twenty-five years! Nice job, Rick.

Gary Cornelius
Mickey Gilley Show
Branson, MO

It was a real treat to read about and see pictures of many of my Branson colleagues. For the past three years I've been produc-

tion manager/drummer/vocalist for The Doug Gabriel Show, now going into its eighth season. I also work as drummer/vocalist for the Delene At Planet Branson Show, now in its third season. Between the two, I do about four hundred shows a year.

Unfortunately, the point Rick Van Horn made about the lack of "tracked" shows here is not totally accurate. Many shows have for some time used tracks to supplement live musicians (Andy Williams, The Osmonds, The Platters, Moe Bandy, The Lawrence Welk Show, etc.). More recently, we've seen an alarming trend to do away with the whole band and go to tracks exclusively. Jeff Barker and the entire Platters Show band just got the axe for this reason. A year ago, the band at the Remington Theater suffered the same fate. (Ironically, several of them walked on that very stage the following night to receive awards from their peers for their outstanding musicianship!) Generally, we have theater owners and show financiers to thank for these dimwitted and nearsighted decisions.

I don't want to paint a picture of gloom and doom, but I thought the record should be set straight about this one point.

Richard "RJ" Jacob
Kimberling City, MO

MARCO MINNEMANN

Your April story on Marco Minnemann was excellent. But it didn't really expose the type of incredible human being he is.

Together with my drum instructor, Furio Chirico, I recently had the pleasure of organizing Marco's first Italian drum clinic. I got to spend a couple of days with Marco, and I feel blessed and grateful to have had such an inspiring experience. He is a totally dedicated musician whose amazing talent goes well beyond his years. He is very serious and professional when it comes to music, yet is always available—happy and ready to give away a smile to everyone.

Marco happened to be here in Torino during one of the greatest disasters our country has experienced. On the day he left, a horrible flood killed thirty people and left nearly 10,000 homeless. Marco showed a vivid interest in the tragedy, along with deep sadness and respect for what we were going through. He kept calling me for days afterward to make sure everything was fine for my family and me.

Thank you Marco!

Sergio Ponti
from Italy, via Internet

KAREN CARPENTER

Thank you for remembering Karen Carpenter as a drummer in your April issue. I've been playing the drums professionally for many years, and Karen was my inspiration to play. She was incredible, and is sincerely missed by many of us.

Lisa Barnes
Los Angeles, CA

VERNELL FOURNIER

Thanks for the much-deserved tribute to Vernell Fournier in your April issue. The guy was a beautiful player. He was also living proof that you can take a New Orleans drummer out of New Orleans, but it doesn't work the other way around.

Tom Smith
Cheshire, CT

A NEW BRONZE AGE ?

In the April issue, the *It's Questionable* column discussed the value of old cymbals. The statement was made that older cymbals usually were no more valuable than equivalent size and type new cymbals. A check on the prices currently seen at the internet auction site eBay show this not to

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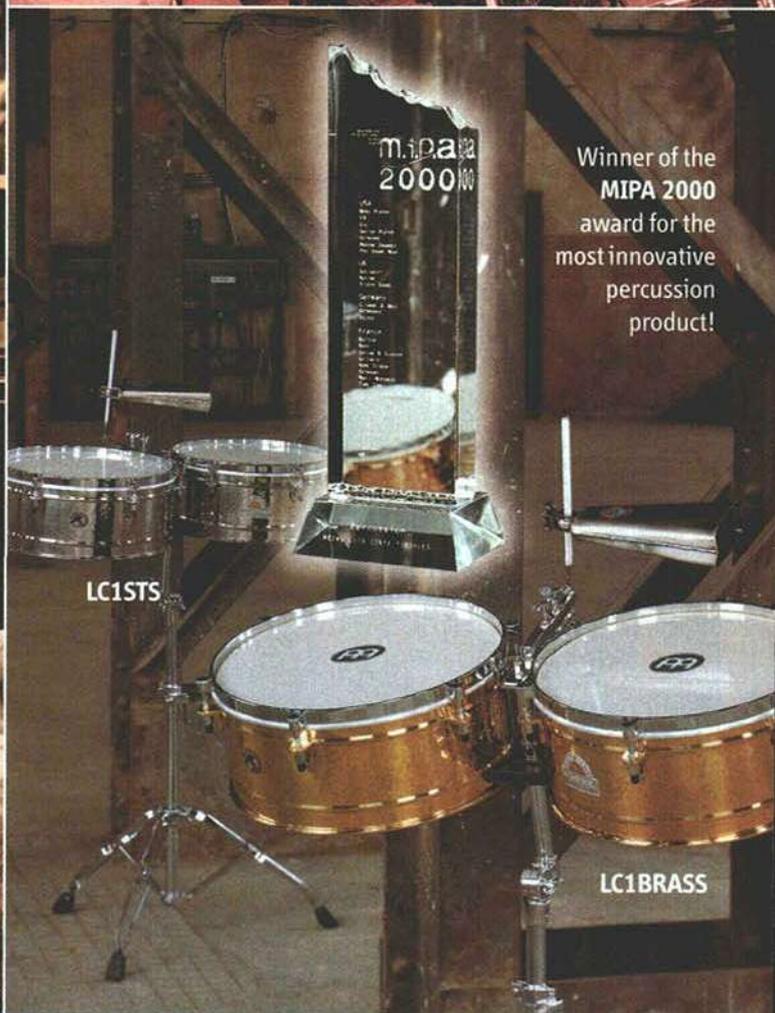


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always be the case. Recently, bidding has been fierce for vintage Turkish-made K Zildjian cymbals, and in several recent auctions the selling price has been over \$1,000 for 18-20" cymbals. So be aware, and don't sell your old cymbal for less than it's worth!

Bob Pettit
via Internet

GIVE THE WRITERS SOME

John Riley is a brilliant contributor in the field of analyzing and interpreting modern jazz drumming. The articles he's written on the playing of Elvin Jones and the late Tony Williams are fantastic! What he writes about the art of swing and musical soloing is marvelous as well. *Modern Drummer* readers—and the drumming community in general—definitely need a man like him. I hope to see more of his stuff in future issues!

Itay H.
from Israel, via Internet

Chap Ostrander's product reviews in your March issue are well written, and they convey his personality and sense of humor to a "T." Having been a former student of his, it

was a great pleasure to see his writing in a magazine such as yours. I hope he writes more for you in the future.

Craig Richard Ploth
via Internet

KEEPING THE CUSTOMER SATISFIED

Some months back I wrote to *MD* with a concern about receiving some damaged Pearl cajons. I'm happy to report that since that time Pearl's percussion marketing specialist, Glen Caruba, came through for me with flying colors. He personally saw to it that I was drop-shipped a new set of cajons direct from Pearl. So I say thanks to Glen and to Pearl (along with the guys at Interstate/Cascio Music, who handled the transaction).

Eliot Pietri
Yarico, Puerto Rico

Please inform your readers that Yamaha is a brand worthy of our loyalty. Along with Ezra of Music Loft (my local dealer), the Yamaha support staff went the extra mile to get an item that I've had trouble locating since October of 2000. I got the 14" Cherry Red Stage Custom floor tom that I'd been wanting only two and a half weeks after I

first contacted the support staff with my problem. During that period, they sent frequent emails informing me of the status of the tom—right up to the day I received it. This tom was actually on back order until June of this year, but Yamaha was able to find one that was part of a previous order that had been canceled and returned.

As a worker who has had more than ten years of experience in the field, believe me when I say, "That's customer service!"

Ryan
via Internet

DON'T LOSE THE DREAM

I started playing the drums when I was around twelve. I practiced heavily, with inspirations like Billy Cobham, Butch Miles, and Buddy Rich. But when I turned eighteen, it was off to college and then into the workforce. I put my drumming aside, never to pick it up again until last week. I'm now thirty-six years of age and I just acquired a beautiful Pearl Export kit with a few Sabian cymbals. For almost two decades I've been tapping my fingers on everything in sight. I can't tell you how great it is to do the real thing again.

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Two days after getting my new kit, I picked up a copy of *Modern Drummer*, which I haven't read since 1982. I can't put the magazine down. It brought back so much inspiration and information to get me going that I can't thank you enough.

The point I want to make to your younger readers is this: If you're hooked on drumming now, you still will be twenty years from now. Don't give it up or put it on hold for anything. If it's in your blood, do everything you can to keep it there. My biggest regret is being out of drumming for the past eighteen years. My biggest joy, however, is being back at it. Drumming rocks, *Modern Drummer* rocks, and keeping that dream a part of you really rocks.

Jeff Schamahom

Point Edward, Ontario, Canada

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We Want Your Licks!

Introducing Chop Shop

Modern Drummer is launching a brand-new column featuring readers' favorite licks. That means you! To have your "chops" featured, simply send us a transcription of your favorite lick or pattern (limited to four bars), preferably with an accompanying cassette tape. Include a brief note to say what makes the lick hip, and include some tips on how to play it (including sticking, tempo, and dynamics if not shown on the music). And so the world will

know who sent such a musical gem, toss in a good, clear photo of yourself. If we choose your submission, we'll send you an MD T-shirt in return for your efforts!

Mail your entry to Chop Shop, *Modern Drummer*, 12 Old Bridge Rd., Cedar Grove, NJ 07009. Include your name, address, and phone number on all items you send. Materials will not be returned, so don't send originals you can't part with.

OOPS!

In our May 2001 issue we published a feature story on Sheila E. Within that story was an in-depth description of her drumset. Unfortunately, her percussion rig was not mentioned.

Here's a complete list of Sheila's percussion gear: a Toca T-216 timbale set with a USCB-4 bell, three LE or Custom Deluxe series congas (12 1/2", 11 3/4", and 11 3/4") on Gibraltar GCS-L and M stands (stand-up position), matching Toca bongos mounted on a Gibraltar 9516 bongo stand, and a Gibraltar 7515 percussion table stocked with various Toca toys.

Our sincere apologies for the omission.

HOW TO REACH US

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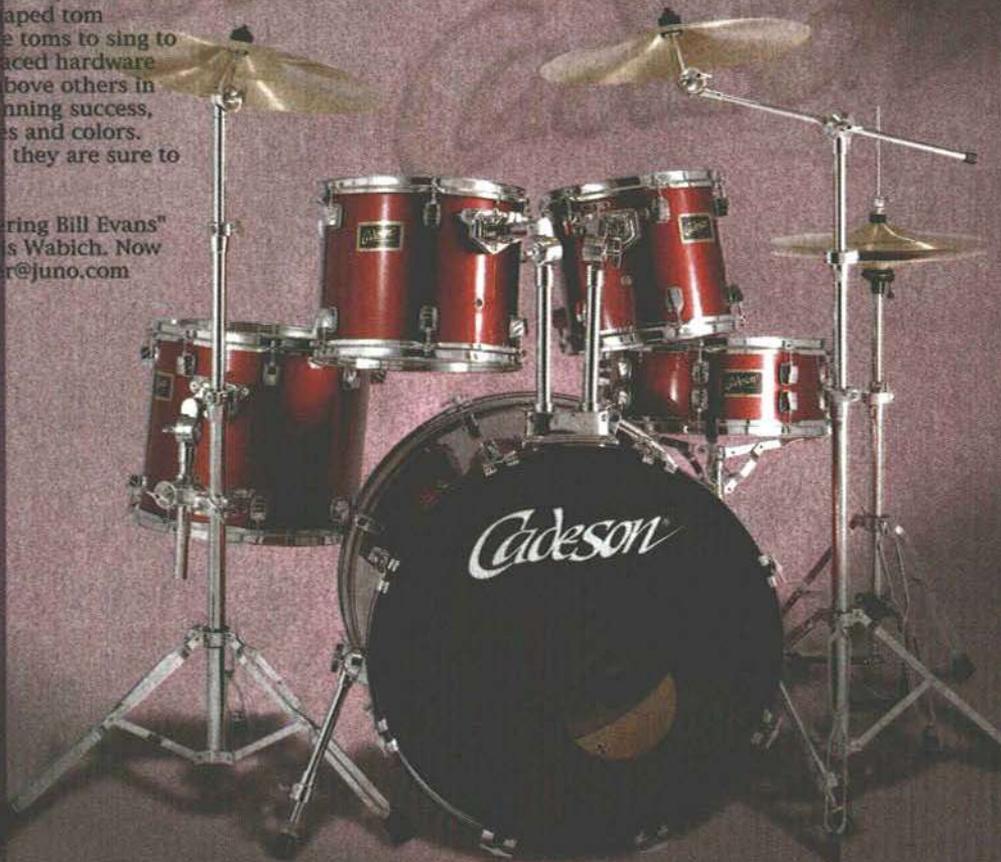
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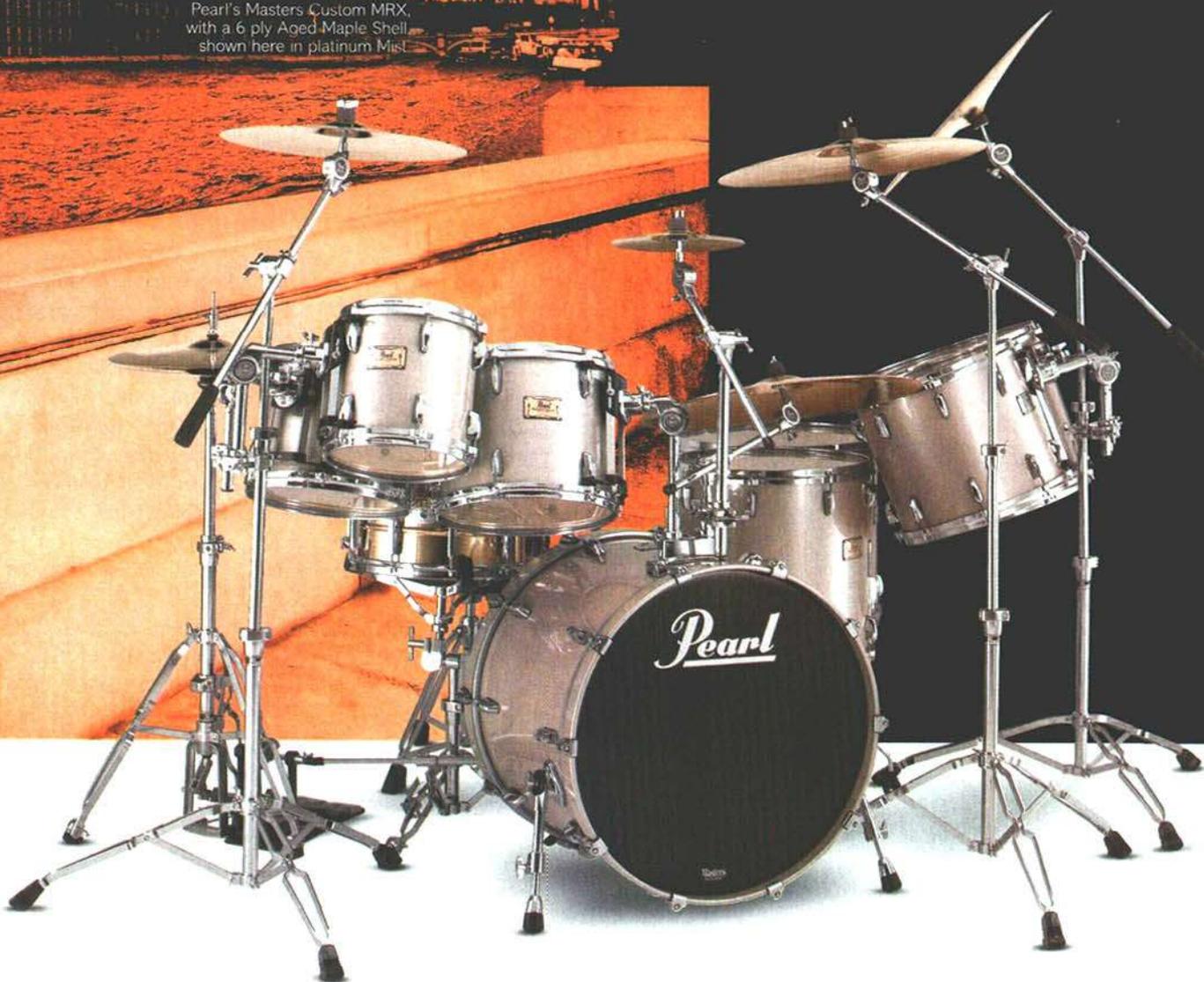
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Drum Sounds From Akira Jimbo

Q I'm a twelve-year-old drummer who's been playing for four years. A while back I picked up the issue of *Modern Drummer* with your cover story. You sounded amazing in the article, so I bought your *Evolution* video—and I must say you *are* amazing. Is there a certain way you tune your toms? Is there an acoustic reason that you pick birch drums over maple and mahogany? And finally, do you have any books out?

Tristan Watne
via Internet

A Thanks very much for your questions. In regard to tuning my toms, I basically tune both heads to the same pitch. Then I might tighten the bottom head just a little bit to get a less-sustained sound. I choose birch drums because I find that birch has a more bottom-heavy sound, which appeals to me.

I don't have any books out at the moment. But I am working on the idea.



John Riley

Q Your books and your *MD* articles have been a ray of light for me—my best resource for jazz information. I live in a little town in Mexico where there has never been a bop concert. So I have some technical questions based on your book *Beyond Bop Drumming*.

After studying your first work, *The Art Of Bop Drumming*, I understand the heel-toe hi-hat technique. But I need to know if I should keep my heel down in the three-voice comping exercises from *Beyond Bop Drumming*. Also, I'd like to know what technique

Hi-Hat Technique

Elvin Jones and Jack DeJohnette have developed in their left foot, and how Tony Williams used his. Many thanks!

Manuel Cossio
San Luis Potosi, Mexico

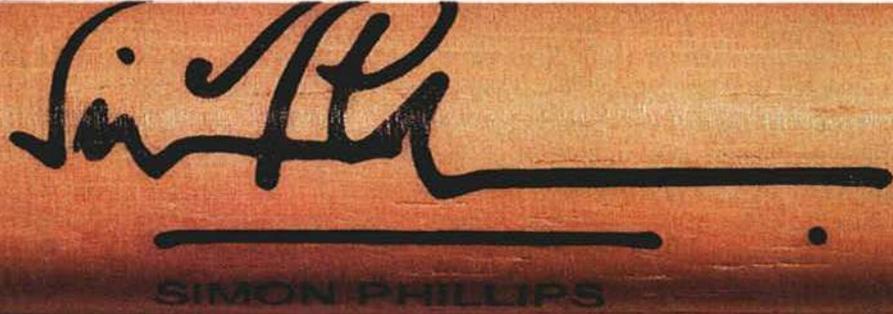


A I'm glad that you find my books helpful. I hope that in the future you have more opportunities to see live performances by great players. In the meantime, check out every video and CD you can get your hands on. Keep studying the music and playing with the CDs.

Regarding hi-hat technique and the three-voice exercises in *Beyond Bop Drumming*, those phrases can open up a lot of new musical territory. But there are several factors that determine which foot technique to choose. First, what is the musical environment? What tempo and volume are you playing? Second, what is your setup? Are your hi-hat cymbals heavy and projecting, or light and quiet? How close together are the cymbals when the pedal is up? How is the tension set on your hi-hat pedal?

I use medium-thin cymbals held loosely in the clutch, fixed about 2" apart. My hi-hat pedal is set to the lightest tension. This allows me to use a variety of approaches. I'll play flat-footed, heel/toe, or heel-up depending on the type of phrase—repetitive or broken, with or without splashes—as well as on the tempo and the required volume.

In general I feel more centered and relaxed when I play with my heel down or heel/toe, but I like the crispness I can get when I lift my heel up. With broken phrases, like you've asked about, I'll mix the heel-down and heel-up techniques as needed. But I will



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always put my heel down if there are a couple of beats between events. I've seen Tony Williams, Elvin Jones, and Jack DeJohnette approach moving hi-hat lines in the same way.

Several people have had questions about the meaning of the notation I used in the last three lines of those three-voice comping exercises in *Beyond Bop Drumming* (11 and 17). Here we're combining several sounds: the bass drum, the hi-hat playing a "chick," the hi-hat playing a splash, and the left hand (of right-handed drummers) moving between striking the snare drum and striking the hi-hat. The struck hi-hat is notated as an x in the top space. It can be played both before and after "chicks" and before and after splashes. I usually play the splashes in the heel-down position, but if my heel is up and I need to play a splash I can do it by allowing my heel to drop onto the hi-hat pedal as my toes release their weight. When the hi-hat is played with the hand after a foot splash, the hand-struck sound will be a crash, because the hi-hat

should remain open until its next notated move. Tony Williams fully developed this kind of approach.

There is another type of hi-hat execution that you might also find useful. When playing faster tempos at louder volumes, many people prefer to keep their heel up and rock it in a continuous, up-and-down quarter-note pulse. The leg and heel are bouncing in constant motion, while the ball of the foot remains on the pedal—only releasing enough downward pressure to let the hi-hat "sound." If you consider the position of your toes on the pedal the 12:00 position, bounce your heel back and forth towards the 5:00 and 7:00 positions. (Tony bounced his heel in time both up and down *and* side to side.)

Would you like to ask your favorite drummer a question? Send it to Ask A Pro, Modern Drummer, 12 Old Bridge Rd., Cedar Grove, NJ 07009. Or you may email rvh@moderndrummer.com. We will do our best to pursue every inquiry.

Repeat Bar

A Classic Quote From MD's Past

"I wanted to understand drumset on all kinds of levels, When I started listening to jazz, I didn't understand the music. Gut I thought, These guys wouldn't have problems playing any kind of music. I wanted to be able to do that."

Limp Bizkit's John Otto, November 2000



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Bass Drum Beater Bounce

Q I hope you can help me solve a problem. I'm playing a Tama Iron Cobra bass drum pedal with a nylon-strap drive. When I play heel up, the bass drum sounds like I'm playing a double-stroke, although I'm playing just one. This problem doesn't occur when I play heel down. I'm sure it's not a technique problem. Could it be the way I've set up the pedal?

Edward Chi
Calgary, Alberta, Canada

A Actually, it *does* sound like a technique problem, which may or may not be compounded by how you have your pedal set up. When playing heel down, you have more direct control over the action of the pedal, and you're most likely getting the beater back off of the drumhead cleanly.

When playing heel up, you're playing harder, and you might be driving the beater into the head. One of two things can happen. One is that you "bury" the beater into

the head, holding the footboard down a microsecond longer than necessary, with the result that the beater "bounces" against the head. (It's sort of like playing a "buzz roll" on a snare drum by pressing the stick down against the head.)

Even if you're not "burying" the beater, playing heel-up can affect the timing of how fast you get the beater and the footboard back into the "ready" position for the next downstroke. Sometimes when you play fast and hard, the beater bounces off the drumhead so quickly that the footboard rebounds against the bottom of your foot before you can "get it out of the way." The result is that the beater bounces back to hit the head a second time even though you're actually only trying to play one beat. This produces the double beat you're referring to. (Ironically, being able to control this effect is how you actually *do* play double strokes when you want to.)

The solution is to focus your bass-drum practice on getting the beater and your foot

cleanly away from the drum on each strike. It's a matter of timing, and that's where your pedal setup comes into play. You want to set the spring tension so that the pedal returns smoothly and swiftly, but not so quickly that it's hard to control.

Zenjian Cymbals

Q I have a question about a pair of orchestral crash cymbals that I own. They have a similar symbol (a crescent moon with one star) to Zildjian's, but they say "Zenjian" on them. I also have the wooden handles that came with them. The cymbals are fairly old, and they have moderate cracking and are very well worn at the inside edges where they crash together.

My Oklahoma Youth Symphony drum instructor didn't have any knowledge about these cymbals, but speculated that they might possibly be Turkish in origin. I would greatly appreciate any information regarding them.

Kelcy White
via Internet

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AWe passed your question on to Robert Zildjian, president of Sabian Cymbals and a recognized authority on cymbal history. He told us that at one time, the Avedis Zildjian Company produced a budget-priced cymbal line for the Leedy Drum Company. The brand of those cymbals was "Zinjian." Leedy could use the Zinjian name as long as the cymbals were purchased from Zildjian. When, during the post-war years of 1946-47, there was not enough metal available for Zildjian to produce these cymbals, Leedy had a replacement line called "Zenjian" made in Italy by the UFIP company. This new name was too close to the original for comfort, so when Zildjian protested, Leedy amicably desisted.

During the early years of its existence and up into the 1950s, Zildjian produced a variety of budget cymbals for the major US drum companies, each of which also served as a distributor for professional Zildjian cymbals. Leedy had Zinjian, Slingerland

had Alejian, and Ludwig had Zilco.

Zilco would reappear in 1968 when Zildjian, seeking to expand their manufacturing capacity and global reach, opened a manufacturing and finishing facility in eastern Canada, which was named AZCO (Avedis Zildjian Co.). The Zilco marque was used for budget-priced cymbals made by AZCO. This plant ultimately expanded its capability to include professional products, including the traditional K Zildjian cymbals. (These were stamped: K Zildjian - Made in Canada.) Today that plant is part of the Sabian complex, and those traditional K cymbals are now Sabian Hand Hammered models. The Zilco range, like Zinjian and the other names, is now a thing of the past.

Yamaha Tom Sizes

QThe Dave Weckl article in your March 2001 issue was great, but it raised a question about his 10" tom. The setup diagram lists Dave's small tom as an 8x10.

Does Yamaha make a tom that size, or was it specially made for Mr. Weckl? Either way, do you know if Yamaha plans to make alternative or "fast" tom sizes?

Scott Sparks
via Internet

AJoe Testa, artist relations manager for Yamaha drums, replies, "About a year ago Yamaha Drums changed from making 8x10 toms to making a 7 1/2x10 size. Since Dave's current Maple Custom kit is over four years old, it contains one of the older 8x10 toms. His new Birch Custom Absolute kit (which he used on his new CD *Transitions*) contains a 7 1/2x10 tom.

"At the moment Yamaha is not planning to make 'fast' toms, because we feel our conventional-sized toms produce the same effect. Since 'fast' tom sizes fall between our conventional and power-sized toms, we feel that we already offer toms capable of reaching any range of sound you may be looking for."

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Snare And Cymbal Placement

Q I recently purchased a five-piece Yamaha Fusion Stage Custom kit, which comes with its own snare drum. I also have a Mapex Black Panther Piccolo snare that I purchased with my previous kit. I don't want to sell or put my Mapex drum into storage, because I love playing it. But I also love playing the snare that came with the Yamaha kit. I have unsuccessfully tried to arrange my new kit so that I face and can comfortably play both snare drums. Yet I frequently see other drummers using more than one snare drum on stage, so I know there must be some options for good drum placement.

My other dilemma involves cymbal placement. I have several cymbals of various sizes and models. I'm having difficulty arranging all of them around my kit so that it's easy to play them without hitting one by mistake when doing a fill on the toms. Any suggestions would be helpful.

Andrew
via Internet

A Most drummers who play a second snare drum place that drum to the left side of their hi-hat (assuming a right-handed setup). This may be on a second snare stand at the traditional playing level, or suspended from a stand at or above the level of the hi-hat itself. (That's usually the case with very small snares, like 10" or 12" models.) The general idea is to be able to play off of the hi-hat and onto a snare drum on either side of it. This permits the cre-

ation of interesting patterns. Simple backbeats are also fairly easy to play on the "auxiliary" snare in this position. As to which drum to use where, the tendency is to place the snare that one uses most often in the "traditional" position, and the second snare in the "aux" position. Most drummers use a deeper snare for their primary drum, and a piccolo or other smaller drum for the aux drum. But that's not a hard-and-fast rule by any means.

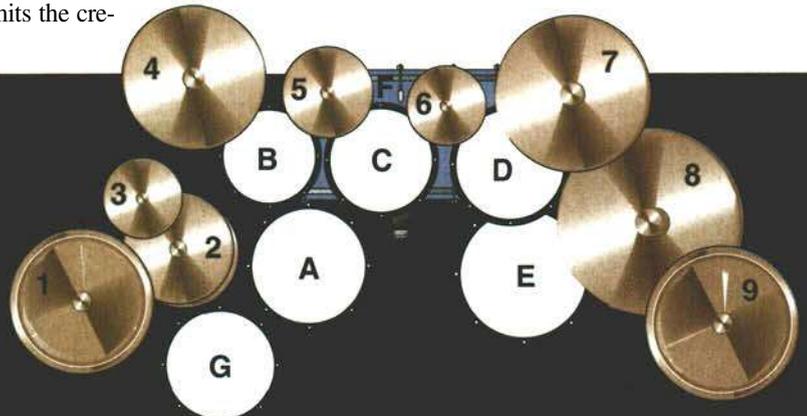
When it comes to cymbal placement, think vertically as well as horizontally. Many drummers with complicated cymbal setups put their small splash cymbals low and close to them (like over the rack toms or just above their hi-hats). The ride cymbal should be in a fairly low position that is close enough to be easy and comfortable to play on for sustained periods of time. Crashes, since they are struck less frequently, can be a bit higher up—perhaps over the splashes or partly over the ride—and if necessary a bit further away. (We stress "a bit.")

Cymbals should be spaced around the kit in an arrangement that makes sense physically (in terms of your movement) and musically (in terms of how they relate to one another, and which ones you tend to use most often). The crashes that you hit the most should be placed to your left and right and slightly to your front (as in the traditional setup for a five-piece kit with crashes to the left and right of the rack toms). This will make them easy to see, reach, and play. Additional crashes can be arranged from that starting point.

Drums: Yamaha Beech Custom
A. 5 1/2x14 Manu Katche model snare
B. 9x10 tom
C. 10x12 tom
D. 11x13 tom
E. 16x16 floor tom
F. 16x24 bass drum
G. Auxiliary snare drum

Cymbals: Zildjian
1. 16" Oriental China Trash
2. 13" New Beat hi-hats
3. 6" splash
4. 16" K crash
5. 8" splash
6. 6" splash
7. 18" A crash
8. 21" Rock ride
9. 18" China Boy

This diagram is based on Manu Katche's setup, with the addition of a secondary snare to the left of the hi-hat. Note the horizontal and vertical placement of the cymbals, positioned for easy access.



Sounds in Bloom



Sheila E.

13" Signature Heavy Hi-Hat

16" Signature Full Crash

17" Signature Fast Crash

18" Signature Fast Crash



20" Signature Dry Ride

14" Signature Thin China

16" Signature Fast Crash (Timbales)

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Alien Ant Farm's Mike Cosgrove

Booty Shaking

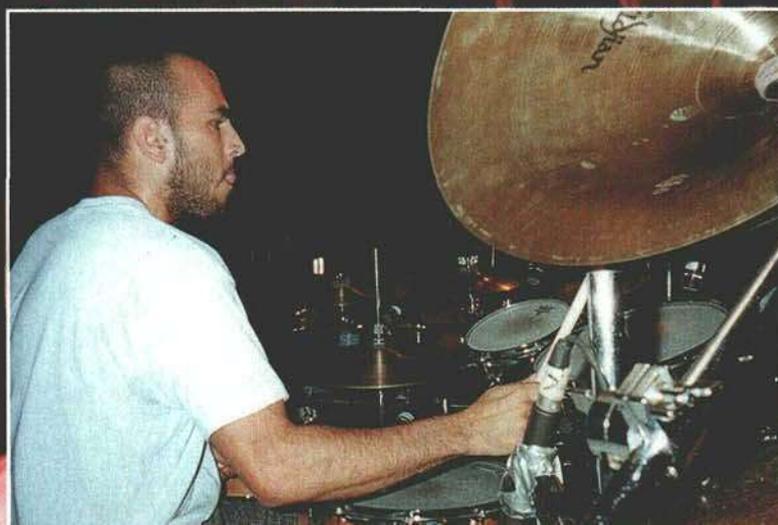
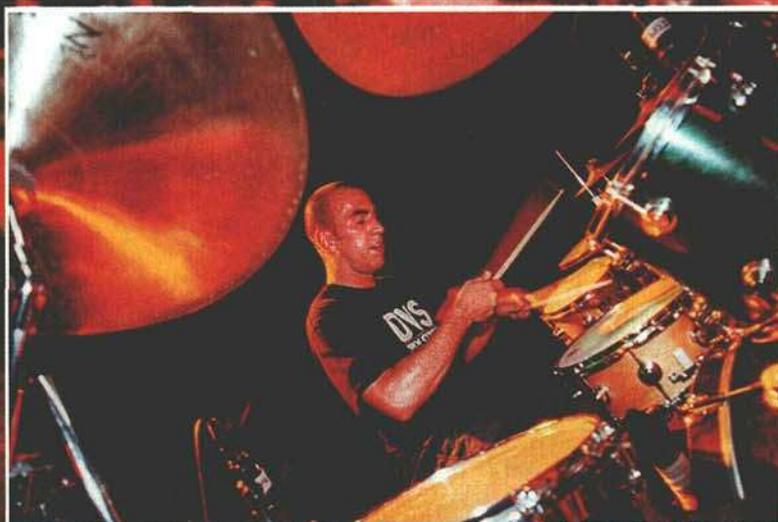
Mike Cosgrove went into the recording of Alien Ant Farm's debut release, *ANThology*, having done some solid homework. "I sat at home," he says, "trying to study and listen to as much music as I could to help me prepare for the sessions. I didn't bother with all of the Jean-Luc Ponty stuff I studied, though. And the The Headhunters stuff with Mike Clark, even though it grooves really hard, I had to put away as well. I needed to hear cool but *basic* stuff."

Ben Folds Five, Michael Jackson, The Police, and Weezer made up Cosgrove's pre-recording inspiration list. Those bands inspired him to play with texture and style. "I'm nowhere near as hip or technical as those bands' drummers," Cosgrove admits. "But I like listening to the different flavors they create within the groove."

While the song "Movies" got early radio airplay, Cosgrove calls "Attitude", one of his favorites. "We had Lenny Castro come in and play percussion, which was great. For a minute I was thinking that maybe I could have faked a percussion part for the tune, but I had way too much respect for the artform. From the first note Lenny played, I knew it was the right decision to bring him in."

"Courage" takes the band and Cosgrove into more aggressive waters. "The guitar riff is kind of ferocious," Mike says, "so I wanted to attack it and punch out the good notes." And during the verses, he tried to pull some inspiration from another influence, Carter Beauford's famous hi-hat grooves. "I really don't want to say that I tried to play like Carter, because people will say I'm not even close," he says with a laugh. "But I did want to vary up the hi-hat flow, like Carter does. I was happy with what I came up with. But the bottom line for me was, I want our music to feel great, to make you feel like you have to get up and shake your booty."

David John Farinella

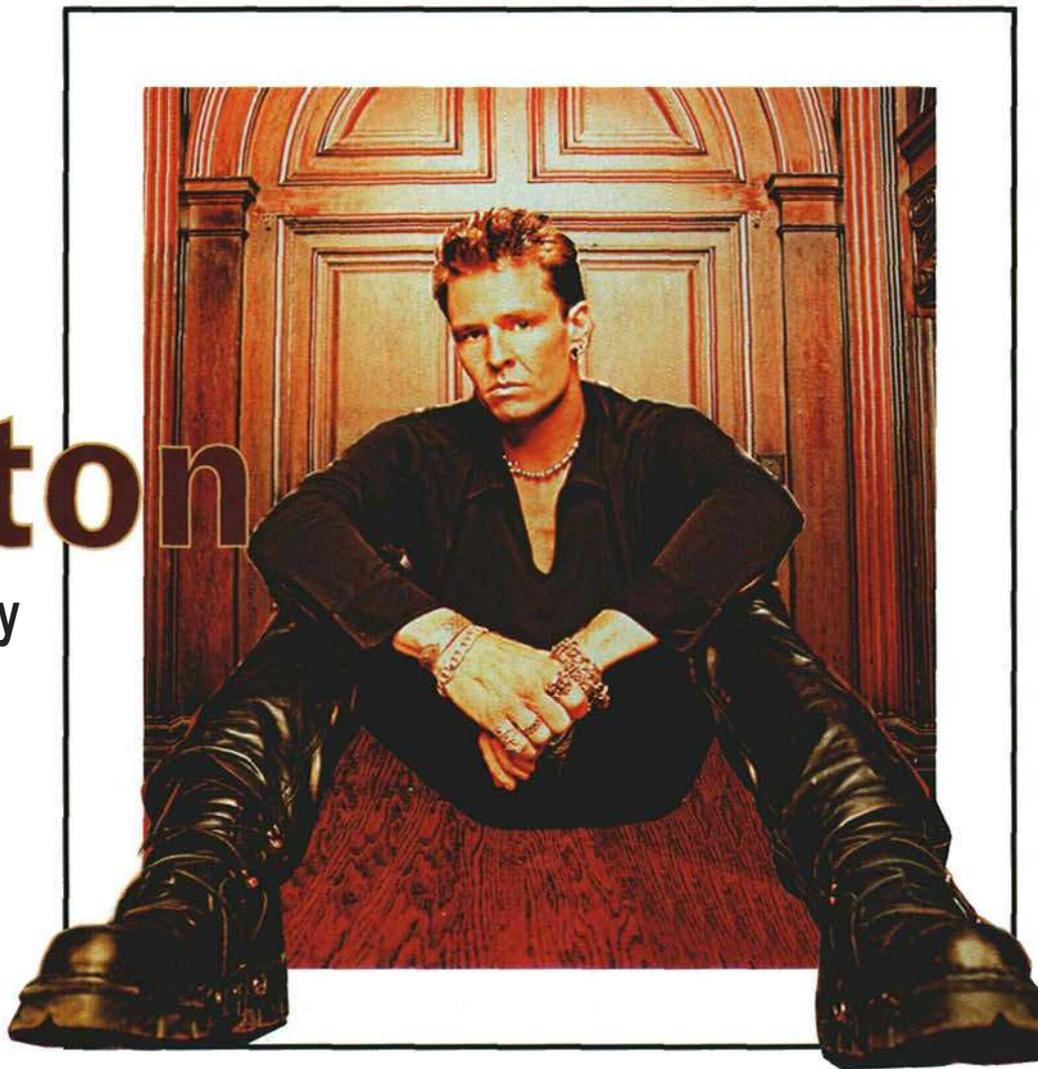




Dust For Life's

Rick Shelton

Flash When Necessary



Since forming just over a year ago, it's been a pretty fast ride for Tennessee-based hard rockers Dust For Life. The first single from their self-titled debut, *Step Into The Light*, became a surprise radio hit, and the band has already shared the stage with multi-platinum phenomenon Creed (with whom they share management and label). According to drummer Rick Shelton, it's the kind of success he's worked towards, literally, since birth.

Shelton's father was a drummer, and Rick remembers that from the time he could hold a pair of sticks, he was on his father's kit. "Drums were always in my house," he says. "From the time I knew what they were and why they made the noise they did, I wanted to *make* that noise. My wife says to me, 'It must be really nice to know all your life what you want to do.'"

For the album, Shelton wanted a

"natural" drum sound, paying special attention to his snare, which he feels defines the overall sound of his kit. "I want it to be as organic as possible," he says. "It's the center of your whole sound, because that's the drum you're hitting the most. So that drum has to be the sweetest out of anything else you have." Here, he cites the influence of Pearl Jam's Matt Cameron. "He has one of the sweetest snares on the entire planet," Rick says. "You can hear everything in his snare."

"Besides that, Matt's left-hand technique is just out of this world," Rick laughs. "So I had to rip off that sound."

"I think drummers make really good producers," Rick adds, "because they constantly have to oversee the mood of the song. I have to listen to the whole song, and either add space or take it away." He also has a passion for being spontaneous and experimental

in the studio. "I don't like to plan. I like to do different things every time. I don't like to have the signature fill that goes from the bridge to the verse. I like to spice it up a bit so that not only are my fills different every time, but the bass player's melodic sense clicks in and he plays different melodies each time. In my mind, that helps the song stay interesting instead of becoming predictable. The better I can make this work, the better I am as a player."

For now, Shelton tempers his enthusiastic urge to experiment with innovative drum flourishes, concentrating instead on what works best for his band. "There's a time and place for being all flash—and I have that in me. There's just no place for it in this music...yet."

Gail Worley

The Donnas' Donna C

Do Ya Wanna Drum?

Each member of The Donnas has just barely passed the mile marker of twenty-one years old. (Their latest Lookout Records release is titled *Turn 21*.) But drummer Donna C (real name: Torry Castellano, real age: twenty-two) has more accomplishments under her belt than many drummers twice her age. She's toured nationally numerous times, she's recorded a few full-length albums, EPs, and compilation tracks (including a split 7" record with KISS), appeared on MTV, modeled in fashion spreads for national magazines, and is about to tour Europe for the third time. Chalk it all up to an early start in a garage in the city of Palo Alto, California, just outside of San Francisco.

"The Donnas started playing together in eighth grade," she recalls. "At that point I had never played drums. We started by playing community centers in our area, and by the time we were fifteen or sixteen, we were opening for big acts at shows in San Francisco."

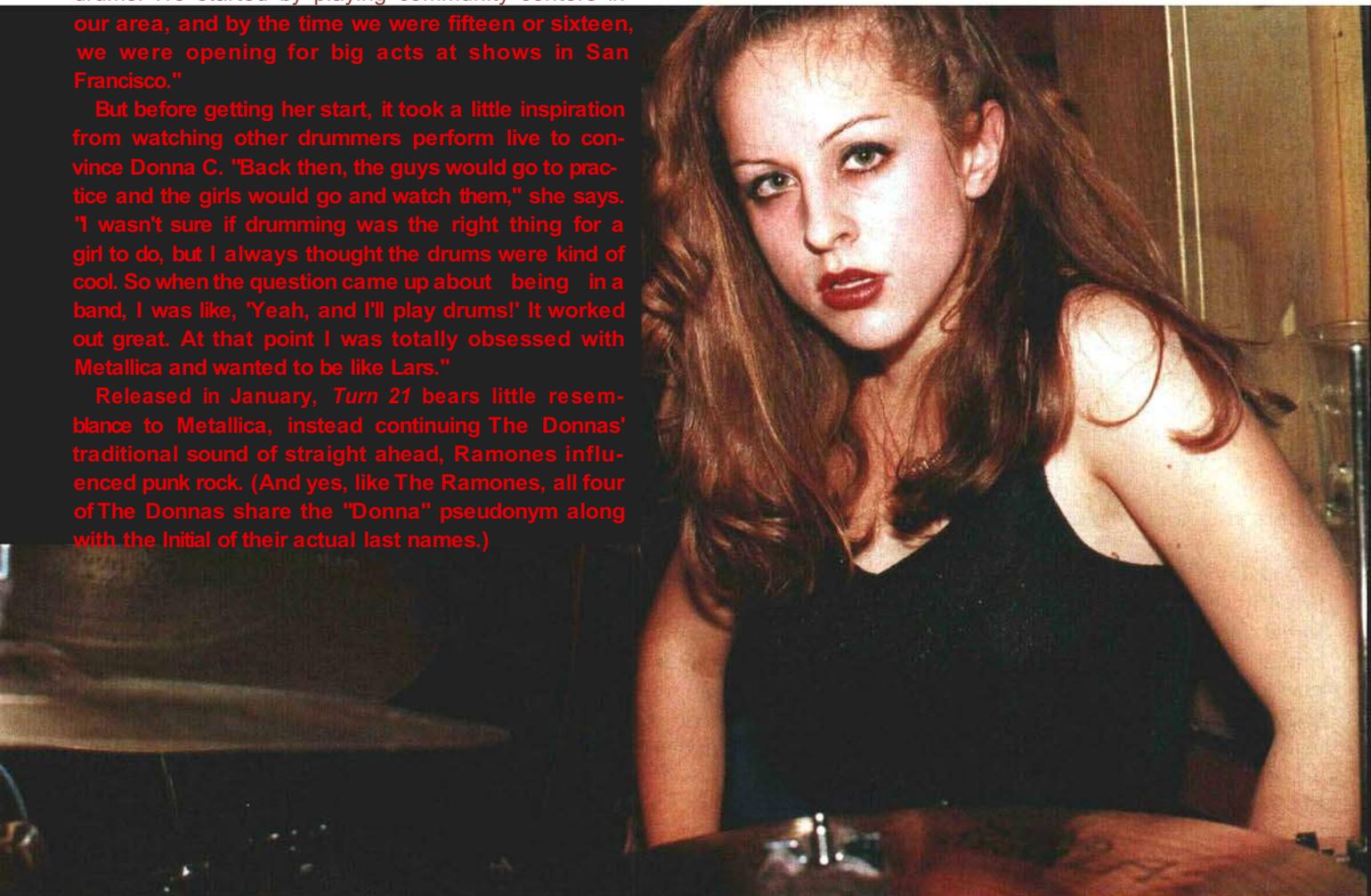
But before getting her start, it took a little inspiration from watching other drummers perform live to convince Donna C. "Back then, the guys would go to practice and the girls would go and watch them," she says. "I wasn't sure if drumming was the right thing for a girl to do, but I always thought the drums were kind of cool. So when the question came up about being in a band, I was like, 'Yeah, and I'll play drums!' It worked out great. At that point I was totally obsessed with Metallica and wanted to be like Lars."

Released in January, *Turn 21* bears little resemblance to Metallica, instead continuing The Donnas' traditional sound of straight ahead, Ramones influenced punk rock. (And yes, like The Ramones, all four of The Donnas share the "Donna" pseudonym along with the Initial of their actual last names.)

The latest lesson for Donna C in the studio: the click track. "I had never done that before, and I was kind of nervous because it was new to me," she explains. "But I liked it a lot once I got into it, which only took a few songs. It felt so cool to not worry about the timing."

And were Donna C's parents concerned about their daughter's decision to ditch the books and make music a full-time career? "At first they were a little concerned," she admits. "But they're all into the band now. They know all of the lyrics and go to the shows. They're almost *too* into it!"

Waleed Rashidi



Godhead's James O'Connor Creating The Mystery



Break You Down' is one of those songs where I wanted a driving drum beat that would overwhelm the listener, like a train you couldn't stop," says James O'Connor of Godhead, describing one of the songs on the band's new album, *2000 Years Of Human Error*.

Though Godhead is the first band signed to Marilyn Manson's new label, Posthuman Records, O'Connor says that his band's music differs somewhat from Manson's. "Our message is more about knowledge, and it's not so pissed off and maybe a bit more enlightened. Our album is very diverse. Some songs are in your face, with crunching guitars and heavy drums. Others are slower and more dramatic."

O'Connor notes that his favorite band is Pink Floyd and that lead singer Jason Miller's preferred listening is The Cure. "Sure, we want power, drama, and emotion in songs," O'Connor says. "But we also want the epic. After hearing our songs we want you to have the feeling of, 'Wow, that's unbelievable.'"

2000 Years Of Human Error is Godhead's fourth album, their first on a major label. O'Connor says that the

band's time in the studio was somewhat limited, and he looks forward to the opportunity to spend more time in the studio on the next album. In the meantime, he believes that he achieved the musical impact he was seeking on several of the tracks.

"Tired Old Man' is a song where the drums are *really* in your face," James says. "Engineer John X [Volaitis] and I pretty much spent twenty-four hours on the drums, twisting and turning and making loops and so on. There's a lot going on on this album that you might not hear the first ten times you listen to it."

O'Connor, twenty-four, says that he wants Godhead to be a "mystery band," the kind of band that people have trouble describing. "We also put on a visual show," he adds. "We want to give people every bit of their money's worth."

Perhaps it's the band's look that earned them a few double takes from other bands over the years. Well, revenge is sweet, according to O'Connor. "All those bands looked at us and thought we were freaks," he says. "But now they're calling and wanting to open for us at our shows."

Harriet L. Schwartz



DRUM DATES

This month's important events in drumming history.

Philly Joe Jones was born on July 15, 1923.

Alan Dawson was born on July 14, 1929.

Eric Carr was born on July 12, 1950.

On July 1, 1967, The Beatles, with **Ringo Starr** on drums, enter the number-one position on *Billboard's* Top 100 chart (where they will stay for fifteen weeks) with *Sgt. Pepper's Lonely Hearts Club Band*.



Toto IV, with the great **Jeff Porcaro** on drums, holds the number-four position on the *Billboard* charts for four weeks in July of 1982.

Guns N' Roses, with **Steven Adler** on drums, begins their first US tour opening for Motley Crue (with **Tommy Lee**) in July of 1987.



In July of 1992, Evans introduces their EQ Bass Drum System designed by Bob Gatzen.

Happy Birthday!

Louie Bellson (July 6, 1924)

Joe Morello (July 17 1928)

Ringo Starr (July 7 1940)

Dino Danelli (July 23, 1945)

Mitch Mitchell (July 9, 1947)

Don Henley (July 22, 1947)

Michael Shrieve (July 6, 1949)

Roger Taylor (Queen) (July 26, 1949)

Simon Kirke (July 28, 1949)

Andy Newmark (July 14, 1950)

Tris Imboden (July 27, 1951)

Stewart Copeland (July 16, 1952)

Chet McCracken (July 17, 1952)

Paul Geary (July 24, 1961)

Evelyn Glennie (July 19, 1965)

Chad Gracey (July 23, 1971)

Peter Schmidlin

Taking Care Of Business, Swiss Style

The plane breaks through the clouds near Geneva, Switzerland, and it's all snow-capped mountains and cheerful green meadows—just like in the movies. It's the last place you'd expect to find a hardcore jazz drummer, and scarcely the setting for a major jazz festival. But it's in Montreux where arguably the world's most prestigious jazz festival takes place every year. And while these days you're more apt to hear pop and techno than hard bop at the famed festival, there are some jazz "finds" to be had.

Peter Schmidlin is one of those finds. This Swiss native can play. An exceptionally confident drummer, Schmidlin has a firm grip on the situation. Just when it seems he's content to sit in the background, he'll choose his spot and explode with some fill that will turn things around and spur the band on.

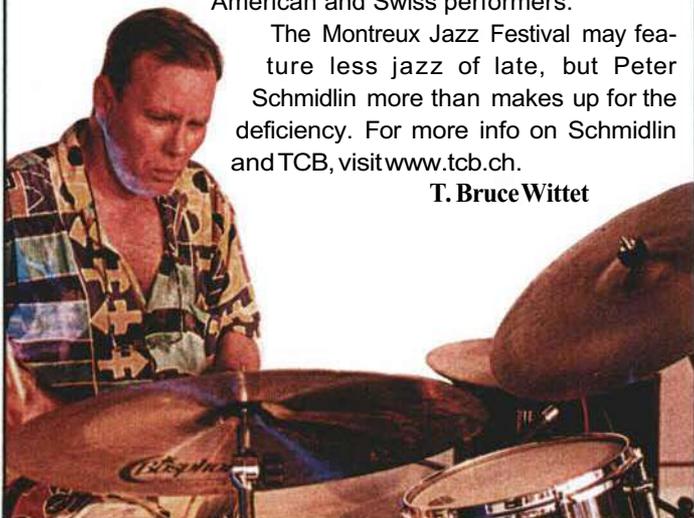
"A lot of black American jazz musicians used to ask me, 'Where the hell did you learn to play bebop like that? I didn't know there were greens growing in Switzerland!' But I was in the house band for a jazz radio show in Zurich starting in 1969. We did a hundred twenty concerts over a period of thirteen years with guys like Dexter Gordon, Slide Hampton, Johnny Griffin, Benny Bailey, and Clark Terry. I once counted over a hundred famous musicians I've worked with."

Indeed, Leonard Feather's *Encyclopedia Of Jazz* entry for Schmidlin shows at least fourteen, and lists him as president of the TCB record label. "TCB is an old jazz expression from the '40s," Peter explains. "It stands for taking care of business. You can pronounce TCB in any language—something that's important in Europe."

TCB—The Montreux Jazz Label (its full name)—recently added two albums by Schmidlin's group CoJazz. The drum sound on these records is amazing—airy and full, in the '60s Blue Note tradition. The TCB catalog includes rare performances by Art Blakey's Jazz Messengers and Cannonball Adderley, as well as scores of new material dotted with American and Swiss performers.

The Montreux Jazz Festival may feature less jazz of late, but Peter Schmidlin more than makes up for the deficiency. For more info on Schmidlin and TCB, visit www.tcb.ch.

T. Bruce Wittet



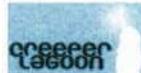
NEWS

Recently out is Me First And The Gimme Gimmes' *Blow In The Wind*, with Dave Raun from Lagwagon on drums.



Kenny Aronoff kicked off 2001 with a bang. The first two months saw him recording with Alice Cooper, Willie Nelson, Billy Dean, Michelle Branch, Black Lab, Tommy Shane Steinam, M2M, Nagabuci, and Burger. He also recorded for BitBeats, a German company offering ultra-high-quality loops and samples. And Kenny got to revisit his legit chops when he performed for the 85th birthday celebration concert (along with Peter Erskine and Jeff Hamilton) for legendary Indiana University percussion instructor George Gaber. (See story on page 168.)

Dave Kostiner is on Creeper Lagoon's latest, *Take Back The Universe And Give Me Yesterday*.



Matt Chamberlain has recently been in the studio recording with Macy Gray, Tori Amos, Elton John, Garbage, Dave Navarro, Kmax, Badi Assad, and Martina McBride.

Ron Wikso played drums on and co-produced former Santana/Journey keyboardist Gregg Rolie's new CD, *Floors*.

Michael Clarke is playing live dates with Stuff. The band is also recording a new CD.

Brian Schleper is on tour with Chaos Theory, supporting their self-titled CD.

Sara Lund is on Unwound's latest, *Leaves Turn Inside You*.

Steve Gorman is on Black Crowes' new album, *Lions*.

Vincent Tattaneli is on the road with Nine Days in support of their debut album, *The Madding Crowd*.

Simon Wright is out with Dio.

Systematic's new one, *Somewhere In Between*, features drummer Shaun Bannon. Metallica's Lars Ulrich has signed the band to his imprint, The Music Company.



Martin Lopez is on Opeth's *Blackwater Park*.

Nick Jago is on Black Rebel Motorcycle Club's debut album, *B.R.M.C.*

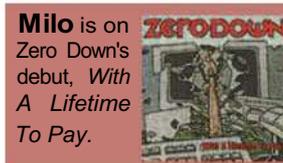
Steve Hewitt is on Placebo's newest album, *Black Market Music*.

Craig Krampf and Owen Hale back Patty Loveless on her new one, *Strong Heart*. Craig also appears on Neilson Hubbard's *Why Men Fail*.

Karriem Riggins is Swingin' The Ray Brown Trio on *Live At Starbucks*.

Kevin Norton has released *In Context/Out Of Context* as the leader of his own trio, and appears on Kevin O'Neil's *Sous Rature*, as well as on Anthony Braxton's latest.

Abe Bonacci is on new releases by Susan's Room and Puppets Of Castro. He also recorded a few jingles for the *Disney Channel*.



Congratulations to Sahna and Gregg Bissonette on the birth of their baby girl, Mary Ruth.





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Carter Beauford On...

by William F. Miller



"The vibe just wasn't right," is how Carter Beauford describes the Dave Matthews Band's failed first attempt at writing new material early last year. "Everything was wrong, we weren't feeling creative, and that old DMB magic just wasn't happening."

After a few labored months of writing and recording with the band's long-time producer Steve Lillywhite, it was decided that a change was needed. Exit Lillywhite, enter heavyweight rock producer/songwriter Glen Ballard (Alanis Morissette, Aerosmith, No Doubt). "We loved working with Steve," Beauford says, "and he's like a brother to us. But it just wasn't happening, and Steve agreed. We needed somebody new to come in, wake us up, and get our creative juices flowing. Glen did just that."

Ballard shook things up alright. The new Matthews Band record, *Everyday*, is a slick left turn from their previous efforts. Shorter tunes, more hooks, and an overall heavier vibe is the result, with the chart-topping "I Did It" giving a good indication of the new direction.

As for the drumming, it's a controlled, more conservative Beauford than we've heard in the past. And the drum sound? It's huge. "This is the first record we've made where the drums have a totally phat, totally in-your-face sound," Carter says enthusiastically. "I love our earlier records, but this new one sounds awesome."

And is the drummer's more focused performance a direct result of the new producer? "Glen wanted me to scale back a bit," Carter

admits. "But I've felt that many of my earlier performances cluttered up the music a little bit. I really wanted to chill out on this record and let the music breathe."

"I like to use my 'Michael Jordan analogy,'" Carter continues. "I'm not comparing myself to Michael, but think about when he first started his career. He was all over the court—slam dunks, going between people's legs, flying here, flying there—and scoring forty points a game. But when he got a little older, he kind of held back on the flashy stuff. He still scored his forty points, but he didn't showboat as much. That's what I want to do now with my drumming."

The Dave Matthews Band is planning a relentless tour schedule to support *Everyday*. However, while Carter lives to perform, he's also found a new love—flying. "I recently got my pilot's license," he says proudly. "Flying is such a different thing for me. I love being up in the air and having that sense of freedom. It's like being in heaven."

For this *Reflections*, we posed a few drummers' names to the high-flying Beauford, people we thought he might know and a few we hoped he wouldn't. Humble to a fault, Carter's straightforward and thought-provoking comments may surprise you. "We drummers are all in the same boat," he says, "and there are things we can learn from each other. I've always felt that *each* of us has something to say on the instrument—and I want to hear it."

...Zigaboo Modeliste



Zig is the *man*. The Meters were such a great band. I've tried to play some of the stuff Zig played on their albums—and failed miserably. [laughs] It's some of the hippest drumming I've ever heard. I think some of that stuff he did in the '70s was

completely groundbreaking. Those patterns he came up with were really inventive, and they still had that swampy feel.

Zig's grooves are just so "New Orleans." It's like you have to be from there—smell that air, eat that food, live—to understand that feel. All I'm going to do is just continue to study him and *attempt* to play that style. But I don't think I'm ever going to come anywhere close.



...Clyde Stubblefield



When I was a kid, I would try to play the stuff Clyde did when he was with James Brown. **Hey, I *still* work on those grooves.** Clyde was so funky

and so slick on those records. He had a very syncopated approach, and his work with ghost notes on the snare was—in my opinion—revolutionary.

Once again, it's almost impossible to get these guys' grooves down pat. What happens is, you kind of play *at* them and then come up with your own little interpretation of what those drummers did. That's probably a good thing, because we don't want to clone other players. We should develop our own thing.

...Stevie Wonder

Oh my God! People know that Stevie is a supremely talented musician and song-

writer, but I wonder if kids coming up today know what an amazing drummer he is. Stevie plays incredible drums—some of the



coolest, most creative beats out there—no doubt.

All I have to say about him is, if people aren't familiar with Stevie Wonder's drumming, go back and listen to his records from the early '70s. That's him, coming up with beats that *drummers* wouldn't think of, and grooving hard. Stevie's a big inspiration to me.

...Charlie Watts

I had a great time hanging with Charlie when we opened for the Stones a couple of years back. He's so dapper, elegant, and friendly,

and such a cool guy. As for his playing, he's known as The Rolling Stones' drummer, but he's got a lot of other things goin' on. Sure,

he was one of the early cats who helped define how rock 'n' roll is supposed to be played. But Charlie is open to other things. He's *way* into jazz. Loves it. And if you ever get to hear him play jazz, you'll

hear what a nice touch he has and a real swinging feel. I dig his playing.



...Benny Benjamin (Motown great)

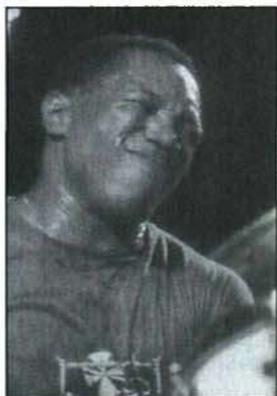
Whoa! Man, I'll tell you, there are so many things he's recorded—Marvin Gaye, The Supremes, The Temptations...all of that stuff from the '60s was a huge part of my life. I grew up listening to that music and still listen to it to this day. That's how



impressive it is and how big a mark it made on me as well as on most people.

Those Motown tunes are still just as good today, and the performances are killin'. I listen to them in a different way now. I listen for their creative side. I have to say that there's stuff Benny played from those days that was definitely a catalyst for my approach to drumming today—certainly in the way he approached the groove. No question about it.

...Billy Cobham



Tony Williams started the fusion thing for me with his Lifetime band. But Billy raised the bar to another level. I got really locked into Billy for his rolls and for

his power and finesse. To this day I still play that classic Billy Cobham four-stroke fill. I just can't get it out of my blood. Billy has made a huge impact on my playing.

Billy and I have actually met a couple times. And I'd like to hook up with him again, because when we met the other times it was...well...the first time we met I think he thought I was Dennis Chambers. [laughs] I was like, "Oh, you've got the

wrong guy." And he was, "Oh, right, I'm sorry." And that's when we hooked up and started rapping and stuff, and it was cool.

A lot of people have mistaken me for Dennis. And sometimes I go with it, "Okay, cool." I don't mind. Just don't ask me to *play* like Dennis. That you won't get. But Billy, he's awesome. I would love to hook up with him just to hang out and maybe even play together, if he'd be into it. That would be a thrill for me.

...Dennis Chambers

Dennis and I have met a few times and have spoken on the phone several times. He's such an honest, sincere cat. Dennis, he's myman.

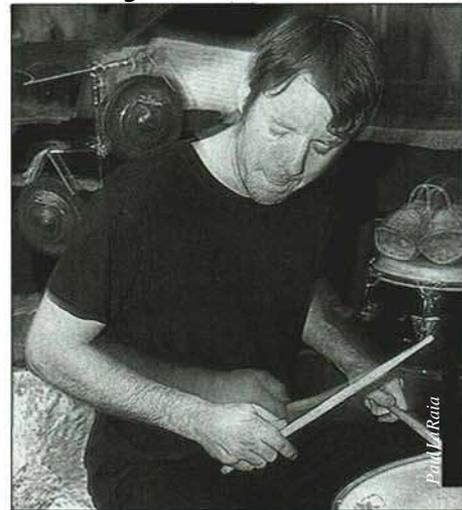
I first heard of him years ago when he was with P-Funk. I was eyeballing him and scoping his style out way back then! And still, to this day, I scope it hard.

There have been a few things that I've "borrowed" from Dennis. One thing I can think of off the bat was his double pedal stuff. Back in the '80s when he was with Sco [John Scofield], I saw Dennis doing some hellacious playing with a double pedal. It inspired me to get into it, big time.

You can't stop Dennis. He's always coming up with something new, something that the rest of us would never have even thought

was possible. The power, touch, groove, creativity—Dennis has it all covered.

...Billy Martin

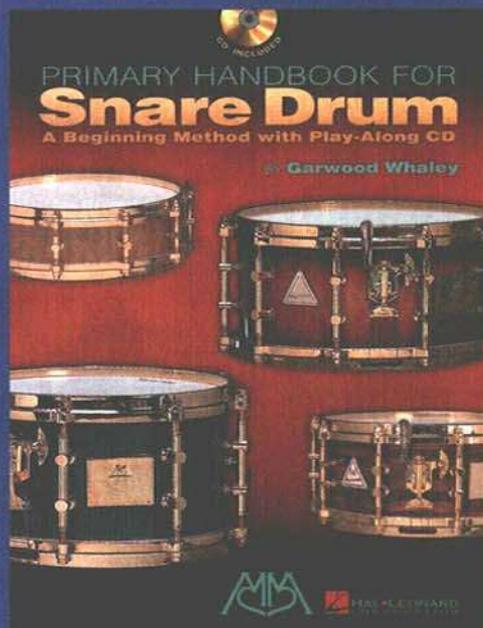


Medeski Martin & Wood recently opened for us on a few dates, and I was thoroughly impressed. I'd never seen them before in a live situation, even though I'd heard their records. I figured Billy was just overdubbing a lot of the stuff I heard, but he plays it all live! I was like, "Whoa, it sounds like there's a drummer *and* percussionist up there." Very cool stuff.

Billy's like the total opposite of me. I'm all fiery and aggressive on the drums, playing all over everything. He's understated, very light, and he has a great touch. And Billy doesn't have much of a kit. I was surprised to see him up there doin' all of that on a four-piece with one



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cymbal! But the great drummers don't need a lot. Yeah, his playing was thoroughly impressive.

...Gene Lake

Gene! Yes! He's my boy! Gene and I, man, we're tight. We toured together when he was with Me'Shell NdegeOcello. Gene was *killing*, man. The cat's a monster.

Gene actually helped me out with my grip. Back when we first met, I had this problem with my left hand. There was a bone in my thumb that was doing something weird and causing me to have a lot of



pain. I was trying to explain it to Gene, and he said, "Let me see you hold your sticks." So I started playing a little bit, and he noticed that I placed a lot of pressure on my thumb, so much so that the thumb was sliding to the left

of the stick. He said, "Man, you need to relax your grip. Just chill out and don't use so much force. Let your stick flop around a little bit. Try to let it do some of the work."

I was gripping the stick too tight. I didn't have any flexibility at all. So Gene really hooked me up with a new grip and worked with me on it. And it chilled the whole situation out. Now I don't have that problem at all. My left hand doesn't cramp, the bone

problem has gone away, and everything is back to normal. Thank you, Gene!

...Futureman

Futureman's a homeboy. We're from the same area. I knew him when he was just Roy Wooten. Man, I'll tell you,



I used to go down to Newport News to see Roy play in the group he had with his brothers Victor, Joe, Reggie, and Rudy. They were a *great* band. And Roy's

drumming back then was so relaxed, but he also had some of the most incredible chops I've ever seen.

I was so impressed with Roy's playing that I would check him out no matter what the setting was. Way back when, he had a regular gig at Busch Gardens with one of those Oktoberfest bands—the German beer-drinking thing. They were all dressed up in their um-pa-pa shorts. Imagine Futureman wearing those! [laughs] Roy was playing just a snare drum, playing all of those rolls and rudiments absolutely clean. I would pay all this money—\$15, \$20, whatever it was to get into Busch Gardens—just to listen to him play the snare drum with that Oktoberfest band!

As for what he's doing now with Bela Fleck, I think it's cool. To my mind he's one of the few cats today doing something

unique with electronics. And he's so musical, too. The finger-tapping sounds like a real drummer, only better.

...Cindy Blackman

Cindy and I hung out a few months ago. The Matthews Band was in New York playing Madison Square Garden. I invited her up, and she came to the gig and we went to dinner. We did some serious talking about old times, because I actually met Cindy *years* ago. As a matter of fact, I met her at Roy Wooten's house.

As for her drumming, well, she simply is an *incredible* player. I walked into Sam Ash a while back to see some of the guys, and Cindy's video was on. She was playing some of the most outrageous jazz stuff I've



ever heard. I'd seen her play before—and I love the way she lays it down with Lenny Kravitz—but I'd never seen her play like *that*.

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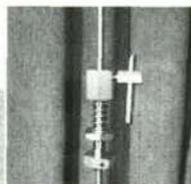
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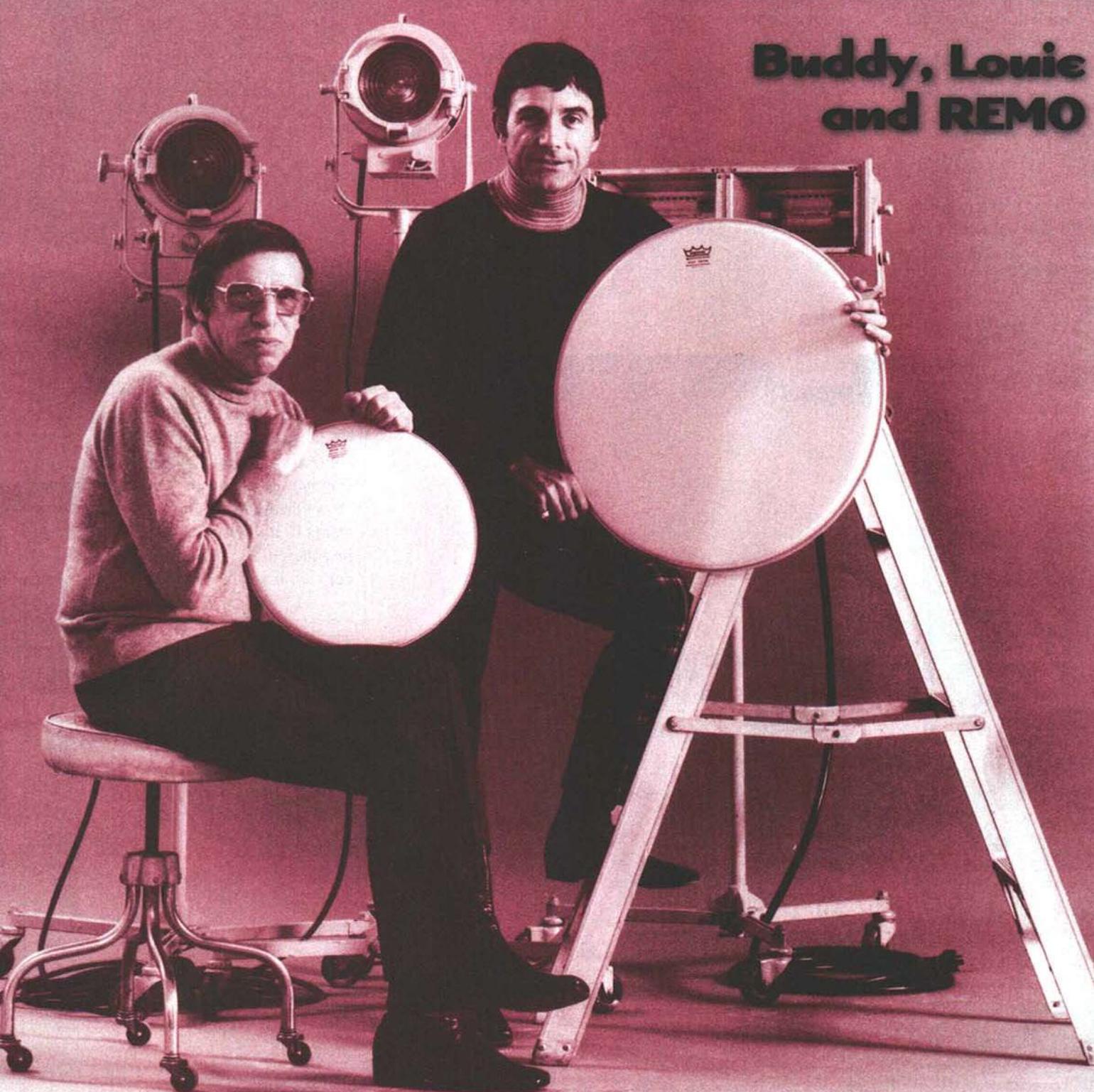
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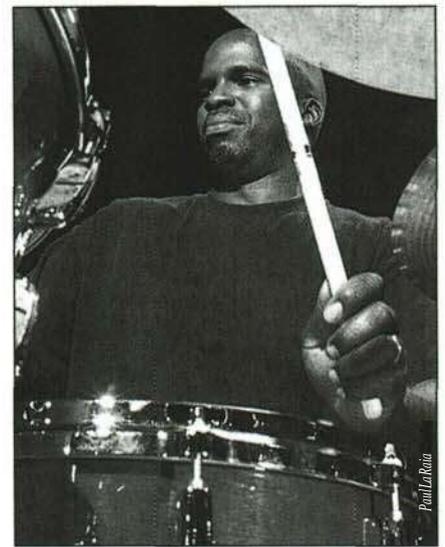
Years ago, before I was in The Matthews Band, I used to play on a jazz TV program called *BET On Jazz*, which was on Black Entertainment Television. One day Don Pullen came on with his group, and Cindy was on drums. I remember she played beautifully, very understated and perfect for the situation.

It's so important to place notes at the right time and in the right spots. That's what music is all about. If you're playing just to be playing, well, that doesn't mean anything. Cindy can unleash the

tiger if she wants. But when it's time for her to chill out and lay back, she does it perfectly.

...Will Kennedy

Will and I got a chance to spend some time together when The Matthews Band was making the record in LA. He came up to see how it was going. We had hooked up a few times before that, but never had a whole lot of time to really share stories and do the whole chill-out thing. But this time we had a good amount of time to hang.



He's my man—a great player, a great person. I'd like to do some type of project with him someday.

As for his drumming, well, Will has something special. First of all, there's his sound. It's fat, but it's also tight and sharp—a combination you rarely hear. Will's feel is incredible and his chops are blazing, but he never shows them off just for the sake of showing them off. It's always musical with Will. He's just incredible, one of the all-around top dogs as far as I'm concerned.



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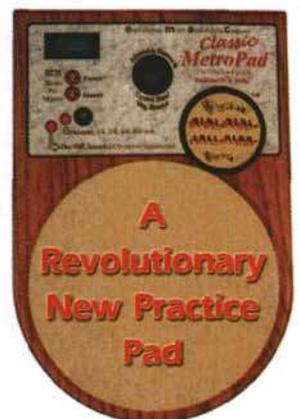


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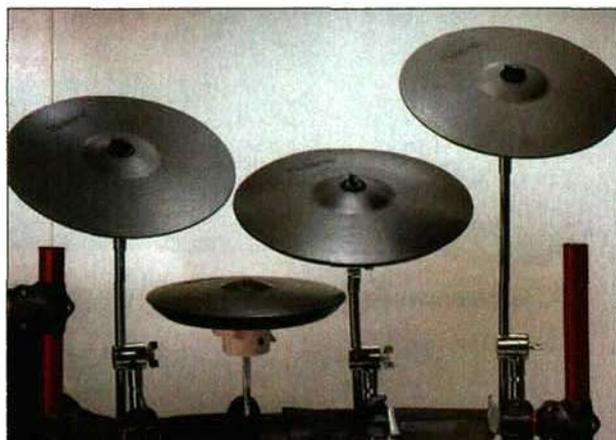
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Meanwhile, drumset players might check out the new BC800W Double Duty Stand. The upper tube of the cymbal stand can be inserted into the lower segment for use as a straight stand, and it can also be swiveled clear of the lower segment for use as a boom. The stand is priced at \$119.

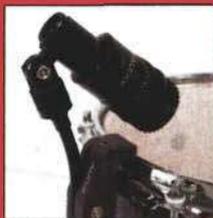
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These days it's tough to be heard even in a local club situation without some help from a good set of mic's. Luckily, more and more microphone companies are catering to the needs of drummers.

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\$259. Audix has also created the D-Vice mic' clip, which attaches to the rim of most drums and rimmed percussion, accommodates any 1" microphone clip, and has an extremely low profile for the drummer's convenience. Retail price: \$49, (503) 682-6933, www.audixusa.com.

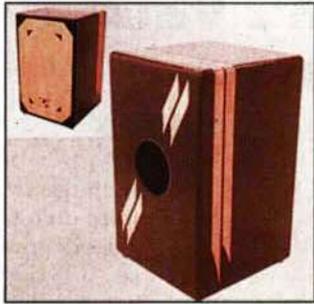
Another option for drummers comes from BEYERDYNAMIC, whose new Opus line includes

three percussion microphones. The Opus 62 (\$199) is a low-profile clip-on dynamic mic' designed for rack-tom and percussion applications. The Opus 65 (\$345) is designed for kick drums, congas, and timpani. The Opus 66 (\$259) is a low-profile percussion mic' designed to withstand the impact of highly energetic percussionists. It's equipped with a universal drum mount. (631)293-3200, www.beyerdynamic.com.



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Latin Percussion World Beat Cajon And Aspire Timbales



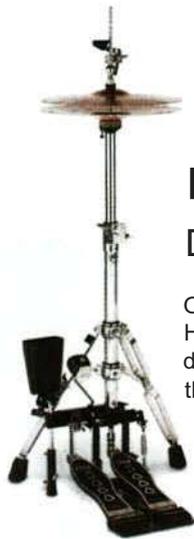
Wooden percussion seems to be all the rage, and LP's World Beat Cajon offers an affordable way to join the fun. The handmade wooden "box drum" is designed to yield a wide range of timbres.

Features: 19" high and 11 1/2" wide. Each panel responds with its own frequency to various hand techniques. Contains snare wires in the Flamenco and South American tradition. Retail price: \$199.

Not forgetting the metal side of percussion, LP has expanded its cost-conscious Aspire line with standard 13" and 14" chrome-plated timbales equipped with triple-flanged "stick-saver" hoops, standard tuning rods and lugs, and resonant plastic heads.

Features: Double-braced stand, with adjustable tilter. Comes with an LP Aspire cowbell and holder. They're priced at \$249.

(888) LP-MUSIC, www.lpmusic.com.



Feet Don't Fail Me Now

Drum Workshop Dual Hi-Hat/Accessory Pedal

Okay, like we don't have *enough* things to do with our feet. DW's 5520 Dual Hi-Hat/Accessory Pedal combines a dual-leg hi-hat and a chain-drive bass-drum pedal mounted on a single pedal plate. A built-in accessory clamp lets that pedal play a cowbell, block, tambourine, or other percussion accessory, in a very compact space arrangement. The unit is priced at \$398.

(805) 485-6999, www.dwdrums.com.

Something To Hold Onto

Zildjian Drumsticks And Mallets

Three new Artist Series hickory drumstick models and a new mallet line reflect the diversity of Zildjian's designs. All stick models are priced at \$13.75 per pair; mallets vary in price as to size and type.

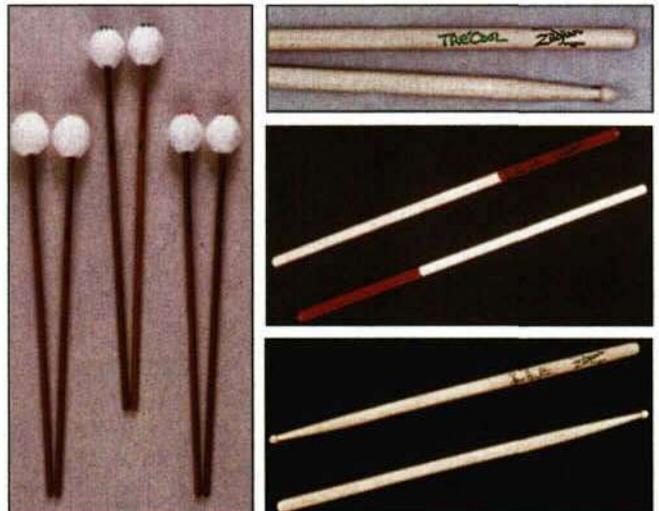
The **Tre Cool Model** (far right, top) is 16.5" long, .625" in diameter (similar to a 2B), with an oversized acorn wood tip. Features a metallic-green logo of Tre's signature.

The **Marc Quinones Rock Model Timbale Stick** (far right, center) is 16" long, .510" in diameter for heavier timbale-playing applications. Features Marc's signature in black on the red DIP handle coating, which offers a slightly tacky, high friction-gripping surface.

The **Steve Houghton Model** (far right, bottom) is 16" long, .550" in diameter, long taper and wooden mini-barrel tip designed to draw articulate sounds from all parts of the drumset.

Essential Series Percussion Mallets (right): No more than three models per product type, ranging from soft to hard. Yellow mallet-heads are soft, blue heads signify medium, and red means hard. The series consists of specially designed mallets for marimba, vibes, xylophones, bells, timpani, bass drums, and suspended cymbals.

(781)871-2200, www.zildjian.com.



In The Clear Again

Ludwig Classic Vistalite Drums

Played by everyone from Karen Carpenter to John Bonham, Ludwig's *Vistalite* drums were an icon of the '70s drum scene. Now, in response to popular demand, Ludwig has reintroduced the plexiglas beauties.

Features: 16x22 bass drum, 8x12, 9x13, and 16x16 toms, 5x14 Supra-Phonic snare, single-braced 800-series stands, and a Speed King foot pedal. Drums feature vintage blue/green badges, clear Weather Master drumheads, Mini-Classic lugs, and inlaid bass drum hoops. Retail price: \$3,945.

(219) 522-1675, www.ludwig-drums.com.



Twice As Much Fun

Mapex Janus Add-On Pedal Attachment And P380 Double Pedal



A lot of drummers have been intrigued by the Mapex Janus double-pedal/hi-hat system. But they already have existing double pedals, and would only need the hi-hat feature as an add-on. Well, Mapex now offers the Janus JNS950 hi-hat/slave side pedal (at left). Designed to attach to most primary double pedal units, it's said to offer the same smooth hi-hat/double pedal slave action as the original JNS980. It's priced at \$375.

For beginners (or professionals on a budget) just getting into double-pedal playing, Mapex offers the new P380 double. Its features include a streamlined universal joint, a recessed channel for chain drive, a slave-side floor plate for stability, die-cast footboards, and a two-year warranty. Retail price: \$240.

(615) 793-2050, www.mapexdrums.com.

Drums Along The Hudson

New Videos And CD From Hudson Music

Classic Jazz Drummers: Swing Era And Beyond

features over twenty drumming giants featured in solos, battles, and performance. Highlights include clips of Sid Catlett, Gene Krupa, Buddy Rich, Philly Joe Jones, Kenny Clarke, and the only existing film of Warren "Baby" Dodds. \$24.95.



Peter Erskine Trio Live At Jazz Baltica is a re-release of Erskine's trio (with pianist John Taylor and bassist Palle Danielsson) recorded in 1993 at the Jazz Baltica festival in Salzau, Germany. \$19.95.

Don Brewer, Live At The Modern Drummer Festival 2000. By popular demand, Don Brewer's entire performance from the MD 2000 Drum Festival is now on video. Don performs seven Grand Funk Railroad songs in their entirety, and speaks at length about his time with the group. \$29.95.

The Roots Of Rock Drumming Part 1 focuses on development of pre-rock R&B and the early-rock period. It contains performances from the mid-1940s, with clips of Louie Jordan, Louis Prima, and Sam Butera, through the 1950s and up until the Beatles era. (Volume 2 will start with The Beatles.) Includes interviews with drummers Earl Palmer, Hal Blaine, DJ. Fontana, and Jerry Allison. \$39.95.

Document is the new audio CD release from Vinnie Colaiuta's band, Karizma. Recorded during the band's recent European tour, it features Vinnie, keyboardist David Garfield, guitarist Mike Landau, and bassist Neil Stubenhaus. \$15.98. (914) 762-5663, www.hudsonmusic.com.



Music To Your Ears

GK-Music UltraPhones

If you're looking for a way to hear your music better (and to protect your ears so you can hear your music *longer*), UltraPhones from GK-Music might be your answer. Available online or by phone, fax, or mail, UltraPhones complement GK's existing line of DrumPhones II and 20-dB SuperPhones to offer different levels of sound isolation.

Features: Twenty-nine dB of noise reduction for hearing protection. Sony Professional 7506 studio monitor headphone components for high fidelity. New earmuff design for isolation and comfort. Fitted with 1/4" and 1/8" stereo plugs.

(800) 747-5545, www.GK-Music.com.



Cocktail...With A Twist

Tribes Cocktail Drum

Tribes Custom Drums offers a variation on the stand-up drumkit theme. Their cocktail drumkit combines a detachable snare drum with a vertical "bass drum" that doubles as a resonating chamber for the snare.

Features: Detachable 13" snare with wood hoops and Nickel Piston throw-off. Hoops can be played like woodblocks. Sound holes in the shell of lower drum let snare sound escape and make miking the snare easier. Dividing baffle minimizes snare rattle and gives the 15" "bass drum" a bigger sound. Retail price: \$699 with natural finish; custom finishes slightly higher. Available directly from Tribes at www.tribesdrums.com, or Boulder Drums,

(303) 402-0122, www.boulderdrums.com.

Dream Books

New Catalogs And Product Info Sources

PAISTE'S sixty-eight page pocket-size cymbal guide covers the company's entire range of drumset and percussion cymbals. Over 120 cymbal models are pictured and described with Paiste's "Classification System For Cymbal Sound." The guide also offers insight into Paiste's philosophy and methods for developing and producing cymbals. (800) 472-4783, www.paiste.com.



MEINL has released a new pocket-size catalog for their complete Headliner Percussion line. The color catalog features images and descriptions of all Headliner instruments. (305) 418-4520, www.meinl.de.



ZILDJIAN'S 2001 edition of their *Zildjian Time* consumer magazine features extensive information on all the company's cymbal, drumstick, mallet, and accessory products, and offers a comprehensive review of all new products. The Zildjian family, company, history, and manufacturing processes and philosophies are also fully profiled. (871) 781-2200, www.zildjian.com.



A redesigned catalog is now available from LATIN PERCUSSION. Instrument and accessory categories are differentiated using color-coded sidebars, and replacement parts are also clearly listed and easy to order. The table of contents is



categorized by product category, and the catalog also features a searchable index by product number. (888) LP-MUSIC, www.lpmusic.com.

SABIAN'S *NewsBeat 2001* is a twenty-four-page publication that introduces the new HHX cymbal series, and also details the company's complete cymbal lineup within a Cymbal Selection Guide presentation. (506) 272-2019, www.sabian.com.



For those who prefer digital browsing, VIC FIRTH has released a CD version of their entire catalog. Text and images covering their entire product line are available in PDF format for both Mac and PC. (781) 326-3455, www.vicfirth.com.



And What's More



- ▶ **PRO-MARK** now offers the TX715N Tony Verderosa hickory drumstick, designed especially for playing electronic music. The stick is 16" long and 7/16" (14mm) in diameter (like a Pro-Mark 5A), and is available in nylon tip only at \$15.95 per pair. (800) 233-5250, www.promark-stix.com.

▶ **MEINL's** Amadito Valdes Timbales are 14" and 15" steel-shell drums that come equipped with a double-braced, adjustable tripod stand and Evans drumheads. They feature the Floatune Tuning system, which prevents having to drill into the shell during the manufacturing process. (305) 418-4520, www.meinl.de.



- ▶ The **MAY** Internal Drum Miking System now incorporates Audix D2 (\$219) and D4 (\$329) drum mic's into the design. The May system combines a variety of state-of-the-art microphones with patented shock mounts, and positions the unit inside the drums. The system is available as a retrofit item for any drum, or as a factory installed option on any DW drum. (805) 485-6999, www.dwdrums.com.

The **PACIFIC DRUMS** C Series has been upgraded and renamed the CX Series. The kits now come standard with a DP402 double bass drum pedal, PDM suspension-style mounts, and heavy 800 Series stands. An 18x22 bass drum, 8x10, 9x12, and 12x14 toms, and a matching 5 1/2x14 wood snare are standard; 7x8 and 14x16 toms are available as add-ons. Finishes include Midnight Blue or Crimson Red lacquer, and Jet Black, Wine Red, Platinum, and Indigo wraps. (805) 485-6999, www.PacificDrums.com.



- ▶ **AHEAD DRUMSTICKS** now offers a 2001 Limited 5B model, featuring mini-ball tips and a brilliant chrome finish, at \$32.99 per pair. (800) 547-6401, www.bigbangdist.com.



▶ **NETWELL NOISE CONTROL** offers dB Block Acoustic Barrier Vinyl, a thin, weighted mass material designed to be installed within the substrate of any wall, ceiling, or floor surface to block sound from transmitting to an adjoining room. It's available in 50' rolls with a weight of 1 pound per square foot. NetWell also offers Max Sound Blocks, which are 12"x12" polyurethane foam wedges designed for balance, tone, and sound control. The wedges range in thickness from 6"-3". (952) 939-9845, www.controlnoise.com.



NetWell Max Sound Blocks

- ▶ The model TRE35db drumset chimes from **TREWORKS CHIMES** features sixty-nine aluminum/titanium alloy bars configured in a double row. Designed specifically for high-volume drumset use, each bar is hand-tied to the black walnut mantle with braided cord. Retail price: \$210. (877) 372-1601, www.treworkschimes.com.



▶ **SABIAN'S** new cymbal cleaner is designed for use with the company's seven different series, from the B8 to the Hand Hammered line. The liquid cleaner is environmentally friendly and Ph-balanced, and can be used on either natural or brilliant finishes. It's priced at \$8 per bottle. (506) 272-2019, www.sabian.com.



- ▶ **VATER's** American hickory Stewart Copeland Standard Design Series drumstick is 16" long and .555" in diameter. The stick features a rounded-oval-style bead, and is available in wood tip only, at \$12.45. (781)767-1877, www.vater.com.



CORRECTION

The March 2001 *New And Notable* carried an item on Cadeson drums that included incorrect information. The correct size of the snare drum on the Cadeson Soundscape drumset is 5 12x14, while the floor tom on the Stadium drumset is 12x14. We apologize for the error.

Power



V-CONCERT™ SET

Take the world's most powerful electronic drum set and give it stronger, more convenient drum hardware and a futuristic new look. That's the idea behind the new V-Concert Set, which incorporates everything the V-drums® are famous for— incredible sounds, COSM modeling-based editing, onboard effects, an icon-driven interface and innovative mesh V-pads... All with power and style to spare.



NEW DRUM HARDWARE
[V-Concert & V-Session Sets]

*Snare drum stands and kick drum pedals not included with V-Concert or V-Session Sets.

Power²



V-SESSION™ SET

The top-of-the-line V-Session Set starts with a super-charged version of the TD-10 sound module, giving you over 1,000 COSM sounds with enhanced dynamics and sensitivity, onboard effects and an intuitive icon-based user interface. Factor in the incredibly responsive new V-Cymbals™, a new kick drum pad and bullet-proof hardware, and you're looking at the most potent V-drums® system ever.



NEW V-CYMBALS™

[Standard on V-Session; optional on V-Concert and other sets]





Pearl SRX Session Custom Kit

Get more in the middle!

HITS

all-maple shells

matching wood snare

OptiMount tom mounts

Dupont Mylar batter heads

stunning new stain finishes

by Chap Ostrander

The Pearl Company offers kits for every price range, from the least expensive student kit up to equipment that tours the world with major artists. Players on the lower rungs of the ladder look up and sigh, wishing they could have a taste of the good stuff.

Meanwhile, in the mid-price range, Pearl's Session series drums have long been known for their fine finishes and overall value. They feature mahogany/maple shells, I.S.S. tom mounts, and an up-to-date package of stands and pedals.

Now for the good news. With the introduction of the new SRX Session Custom kits, Pearl brings things together to give drummers a genuine taste of the good stuff without emptying their pockets. Let's check them out.

Start At The Finish

Obviously, the first thing you see on any kit is the finish. Pearl has come up with new high-gloss colors formulated for the Session Custom series, and they are winners. Gene Okamoto of Pearl was kind enough to furnish us with color swatches. The available colors are Carbon Mist, Dusk Blue, Cranberry Mist, Topaz Mist, Burnt Amber, and Vintage Fade—





The high-end OptiMount tom-holder system is a standard feature on the Session Custom kit.

which is what our review kit came with. I took the drums out of the box, set them up, and just stared at them for a while. You don't even have to play them to enjoy their beauty.

In terms of construction, the big news about Session Custom drums is that they feature 6-ply (7.5-mm) 100% maple shells with no reinforcing rings. They're produced using Pearl's Heat Compression Shell Molding System for durability and roundness. The inside of each shell is lightly sealed. The bearing edges on all our review drums were sharp and smooth. The bass drum hoops are maple as well, finished to match the kit.

The lugs on the drums are the same as those on other Session drums, and the rims are SuperHoop II models. Gaskets protect the shells from all hardware.

Another major feature of this kit is the inclusion of a matching wood snare rather than a metal SensiTone. I reviewed the SensiTone snares at their introduction, and I thought they were great. This snare, however, is *amazing*. It had a wide tuning range, from rather high to moderately deep. (It's a 5 1/2", after all.) The response and playing feel were tremendous. It was one of the few snares I've played that felt comfortable right away. You can tell how it will respond and sound at a touch.

Getting Their Heads Together

Pearl has also equipped the new kit with their own ProTone batter heads, which are made with Dupont Mylar. This is the same film used by other head manufacturers for their professional heads. The batter head on the snare is a single-ply coated white head. I took the snare on a gig right away, and the head responded like any snare head I've

used. I had the chance to use it with brushes in a jazz setting, as well as wide open in a rock format. In each case the head sounded and felt great. The ProTone batter heads supplied with the toms are 2-ply (7 + 7 mil) and include a built-in muffling ring around the perimeter (although the head is clear throughout, and you could almost miss that feature). The effect is to give the drums a focused sound. You don't get all the highs that you would from a single-ply head. Instead, the batter accentuates the low end and gives the drums plenty of depth and control.

The ProTone batter head on the bass drum is a single-ply model that also features a built-in muffling ring. This is combined with a Pearl black head (also with a muffling ring) on the resonant side. Pearl's ads say that this combination produces great sound right out of the box, and I have to agree. I set up the bass drum, attached the pedal, and promptly blew down a wall in my house. My family upstairs *felt* it before they heard it. Of course the size of the drum helped, but the head combination definitely made it work. The sound is big, deep, punchy, and powerful. The best part of playing this drum was the satisfaction level I achieved when laying into it. What a great feel!

Pearl does not mark the ProTone heads as to their type or function. The snare batter had a black label, but the tom and bass heads (which were different types) each had red labels. They all say "ProTone" and are available as after-market items. In the case of our review kit, Pearl simply decided which head would go where, as any of us would do. Each one is fitted to its job, and they do that job well.



Batter heads are Pearl's own new ProTone series, made with Dupont Mylar film.

Hardware For Hard Wear

If I was given what most drum-makers call a "student-level" kit to use for a while, I would not be thrilled with the quality of hardware generally associated with those types of drums. Usually, the manufacturers throw in equipment

that completes the picture in the catalog, but doesn't really fit the bill when it comes to practicality.

Well, Pearl has gone the extra mile to provide serious hardware for the Session Custom series. It uses the Pearl Uni-Lock system, which has no ratchet teeth in any of the cymbal tilters except for the boom adjustment—and *it* has a cool memory lock. The same goes for the snare stand and tom arms. It's good to have a field of infinite possibilities when positioning your drums and cymbals.

The tom mounts on the Session Custom feature Pearl's OptiMount tom holders instead of the I.S.S. mounts found on the rest of the Session series sets. The PowerShifter bass drum pedal is already well known for its playability, and the H-855 direct-drive hi-hat features a rotating leg base to accommodate extra pedals. This package has it all.

How Did They Do It?

Pearl offers the 2001 SRX Session Customs at the same price as the 2000 Session kits. And they've done it while upgrading the shells, tom hardware, and finishes and adding a wooden snare to match. So what did they sacrifice in exchange?

THE NUMBERS

Configuration: 18x22 bass, 5 1/2x14 snare, 8x10, 9x12, and 12x14 toms (all suspended)
Hardware: Prepackaged sets include H-855 direct-drive hi-hat, S-850 Uni-Lock snare stand, B-855W and C-855W double-braced stands with Uni-Lock (infinitely adjustable) tilters, and P-101P PowerShifter bass drum pedal
Finish: Vintage Fade
List price: \$2,599 with hardware package, \$2,199 as shell pack only

After many grueling hours of investigative work, here's the major concession that I could come up with: The snare and bass drum each have eight lugs instead of ten. *That's it!* Some schools of thought say you *should* put less hardware on a shell, in order to allow it to resonate with fewer restrictions. And one other manufacturer offers a major artist's signature snare with only *six* lugs.

I certainly didn't feel like I was giving anything away by losing two lugs from the snare or bass. Compared with what you gain with this kit, I don't see how you can lose.

(615) 833-4477, www.pearldrums.com.



Pearl SRX Session Custom kits are available in a wide variety of configurations.



Tama Mike Portnoy, Stewart Copeland, And Lars Ulrich Signature Snares

Distinctive drummers inspire distinctive drums!

HITS

Portnoy drums' three-way strainer works like a charm

Portnoy 12" drum performs well as primary snare drum

Copeland drum is extremely sensitive yet doesn't choke when played loud

Copeland drum features nice design touch combining die-cast and stamped rims

Ulrich Diamond Plated steel drum "filters out" annoying harmonics and has wide tuning range

Ulrich bell brass drum performs well in settings from acoustic jazz to heavy metal

MISSES

Portnoy "monogram" embossing on 14" drum is arguably tacky

Portnoy 14" drum slightly boxy and mid-range-y

Ulrich bell brass is extremely heavy and very pricey

by T. Bruce Wittet

Tama recently introduced several new signature drums to join their existing Simon Phillips, Kenny Aronoff, and Bill Bruford models. The new models—two Mike Portnoys, two Lars Ulrichs, and one Stewart Copeland—were designed in conjunction with their namesakes to reflect each artist's musical taste and performance requirements.

Every one of the drums sent for this review featured flawless bearing edges, shells, and chroming. That being said, let's get to the finer details.

Mike Portnoy Melody Masters

Named after his daughter Melody, the Mike Portnoy drums are available in a choice of 5 1/2x14 maple shell or 5x12 1-mm-thick hammered steel shell. What distinguishes these drums from other Tama models is the strainer, a two-lever device that's simple and works exceptionally well. Try as I might in the testing room and on gigs, I couldn't get the unit to slip, loosen, or disengage.

Tama calls the strainer a three-way model, meaning you get three settings: 1) first and second levers both off, snares off, 2) first lever on, second lever off, loose snares, and 3) first and second levers on, tight snares. Behind each lever is a threaded tension knob adjustment that's easy to get at.



Let's start with the 14" maple Melody Master. In terms of its appearance, I found the large embossed "MP" characters a little tacky. On the other hand, some people treasure ancient leather book covers with similar ornamentation.

With snares off, the drum has a dark tone. Now let's secure lever one in place for a loose snares setting. (You don't want to crank this one too tight, otherwise what would be the point of having *two* levers?) You get a nice blend of snares and shell sound. Hit a rimshot, and the loose snares give a controlled, sizzling sustain. Now, if we pull lever two, the snare strands tighten to the max. If you have rudimental chops, you'll have a field day. Although some might find this drum's tonality a bit too mid-range-y, I enjoyed its throaty character and the way it cut through guitars.

The gem of the two Melody Masters is the 12" hammered steel. At first I thought, Hmm, auxiliary snare. But I used it as a primary snare at a television taping, preferring it to the larger Portnoy. It is also equipped with the three-way strainer, the effects of which seemed magnified on this drum.

A friend who heard the drum swore that the fat sound was due to the hammered shell. The sound engineer also loved it. All I can say is that with the drum tensioned medium-tight, and with lever one in place, I was pleased with the fat rimshot backbeats. The country

cross-stick sound was fine, too. And speaking of country, I got a *killer* train beat sound by cranking up lever two.

Whatever I did with it, the Melody Master belied the fact that I was playing a 12" drum—except when I tensioned it tightly. Then the obvious laws of physics prevailed, and the drum fell into the timbale/auxiliary snare range. While there's nothing wrong with that, with lower tensionings you're getting the most from the unique three-way tension adjustment.

Stewart Copeland Signature Snare Drum

Because of its thick and heavy sheet-brass shell, center bead, ten lugs, and superior chrome job, this drum remind-



Quick Looks

Educational Music Accessories Classic MetroPad

The folks over at Educational Music Accessories have come up with a practice pad that will change the way you shed your rudiments. They start with a beautiful piece of oak, put a nice-feeling, perfect-rebound rubber pad (7" in diameter and 1" thick) on top of it, and finally—ready for this?—add a built-in metronome. Cool, huh? Now, as you practice, you have a tempo reference in BPM (beats per minute). You can easily adjust to faster or slower tempos by pressing the arrow keys up or down. The MetroPad metronome also allows you to select a desired type of accent for 2/4, 3/4, or 4/4 timing. A small viewing window displays BPM and accent.

And if that's not enough, the MetroPad also features an adjustable-bounce cymbal-stand mounting bracket. As you tighten the wing nut on the cymbal tilter, the cymbal felt acts like a spring, giving you more bounce. This comes in handy when you're practicing double-stroke rolls. Plus, it's great having a metronome right at your drumkit for practicing your time. Teachers will love it. Students will love it. Everyone from beginners to professionals will find it to be an important practice tool. This is one cool practice pad. List price is \$49.95.

(949)481-5873, www.educationalmusicaccessories.com.



ed me of a favorite in my collection: a 1961 brass-shelled Ludwig 400 model. When comparing the two drums side by side, they performed similarly, with one surprising exception: The Copeland model was more sensitive. In fact, even when I struck the drum lightly with my fingers, I got superb, uncluttered snare response. I would have loved this drum years ago when I did orchestra work, where ruffs and press rolls were the real deal.

What audacity! On top, there's a die-cast hoop; on the bottom, it's a regular, triple-flanged hoop. I appreciate Copeland's discretion here. The die-cast hoop makes rimshots undeniably aggressive. As for the bottom, why add extra weight and risk choking the drum?

I gigged with this drum in an unmiked setting with the loudest guitarist I know, and I had no problem making myself heard. Matter of fact, when I tuned up to what I perceived to be a Stewart Copeland "Don't Stand So Close To Me" range, the drum cut through everything on stage. Particularly pleasing were rimshots hit with the drumstick bead just south of center, producing, to use Tama's marketing jargon, "a nice palette of overtones." But even when severely de-tuned, the drum kept its character. Ordinarily, with a heavier drum such as this, I try a Remo Emperor or Evans ST—a "beefier" head for a "beefier" shell. With this drum, I didn't need to.

Lars Ulrich Diamond Plate Steel

Some observers may find the Lars Ulrich model's diagonal, raised-steel-bar shell design attractive in a pagan sense, as pewter is to silver. The jury's still out on that one.



But I wondered if those raised steel lines might have acoustic significance, since they resemble the slatted diffusers on the back walls of recording studios. That's hard to say. But I can tell you that the Diamond Plate drum was a pleasure to play.

Unichem Grip Peddler

Do you want your feet to be comfortable when you're playing your drums? Well, then Unichem's Grip Peddler may be the answer for you. Peter Erskine (one of Grip Peddler's many endorsers) says, "It's a clever and unique addition to the drum accessory world."

The Grip Peddler is a polyurethane foam pad that you peel off and stick to your pedals to absorb shock and vibration. It also acts as a cushion to make playing very comfortable, especially when playing without shoes.

At first I thought the Grip Peddler wouldn't be for me, because I slide my foot around on the pedal when I play. But this proved not to be the case, because Grip Peddler makes Sole Smooth and FunkBump Smooth versions that didn't prevent my foot from sliding, but did provide a more

comfortable feel.

For those who *want* more traction, there are MultiGridlock and FunkBump versions, the latter of which features a raised area right under your toes where the ball of your foot rests.

Grip Peddler traction pads are available to fit most popular pedals, including DW, Premier, Yamaha, Gibraltar, Ludwig, Mapex, Pearl, Axis, Tama, and Tama Iron Cobra. They're offered in blue, red, black, and camouflage colors.

Whether you play with or without shoes, heel-up, heel-down, or "slider," The Grip Peddler can add comfort and support to your existing hi-hat and bass drum pedals. Sole Smooth, and FunkBump Smooth models list for \$14.95. MultiGridlock and Funk Bump models list for \$12.95.

(877) 987-4747, www.grippeddler.com.



Billy Amendola



Forget heavy metal for a moment. If you play rockabilly or New Orleans-style and you frequently ride on the rim of your snare drum, this is your drum. The rim sound is separate from the rest of the drum and delivers clean figures with minimal effort.

When I struck the drumhead dead center, the drum uttered a loud response with few overtones, making me wonder about those slats again. More likely I was hearing the effect of the brute thickness of a 3-mm one-piece steel shell. Resorting to my usual rimshot brought back all the overtones.

When tuned extremely loose, the drum produced a *tremendous* fatback sound. Cranked up table-top high, the drum approached the cut of yesteryear's piccolo snares, but with more body and depth.

I didn't use a bit of muffling on this drum. It does a great job of filtering out scary harmonics all on its own.

Lars Ulrich Bell Brass

Lars Ulrich's 3-mm bell-brass shell snare features zinc die-cast rims and a "scorched earth" finish that vaguely resembles a tinted birds-eye maple.

It weighs like a rear axle! I carried this drum four city blocks after the first night of a two-nighter. (After all, who's going to leave a brand-new \$2,300 drum at a club unattended?) My back let me know about it the next morning.

When compared to the Ulrich Diamond Plate steel drum, the bell brass offered noticeably more sustain and a broader range of harmonics. I tuned it really high and hit it really hard with Easton aluminum 5Bs, and it kept its sustain. When I loosened it in increments, it gave me something useable every step of the way.

The snares worked well whether extremely tight or extremely loose. Even with the snares barely grabbing the bottom head, they hardly buzzed or jangled. Curious about this, I got out a flashlight and checked the snare bed: It was

neither abnormally deep nor wide. It was just correct for this drum.

I have to admit that a harmonic prevailed in the upper register, no matter what I did tuning wise. Personally, this was something I found attractive. If your sound technician dates from the Eagles era, however, you might want to consider the steel shell.

When the phone rang for an acoustic jazz gig, I thought, *why not?* The performance of the Ulrich Bell Brass pleased me, allaying my fears of overkill. (A Metallica snare drum on a lounge gig!) I wasn't disappointed. The drum responded well to brushes, and all my delicate little ruffs came out effortlessly.

We've got a dilemma here: a drum that has something good to say in all registers and dynamic levels, yet costs a month's pay. If money is an issue, I've got to admit that by replacing the Remo Ambassador with a double-ply Emperor on the steel-shell model, I came close to replicating the sustain of the more expensive brass-shell model. Either way, both steel and bell brass are killer drums that will do serious damage (215) 638-8670, www.tama.com.

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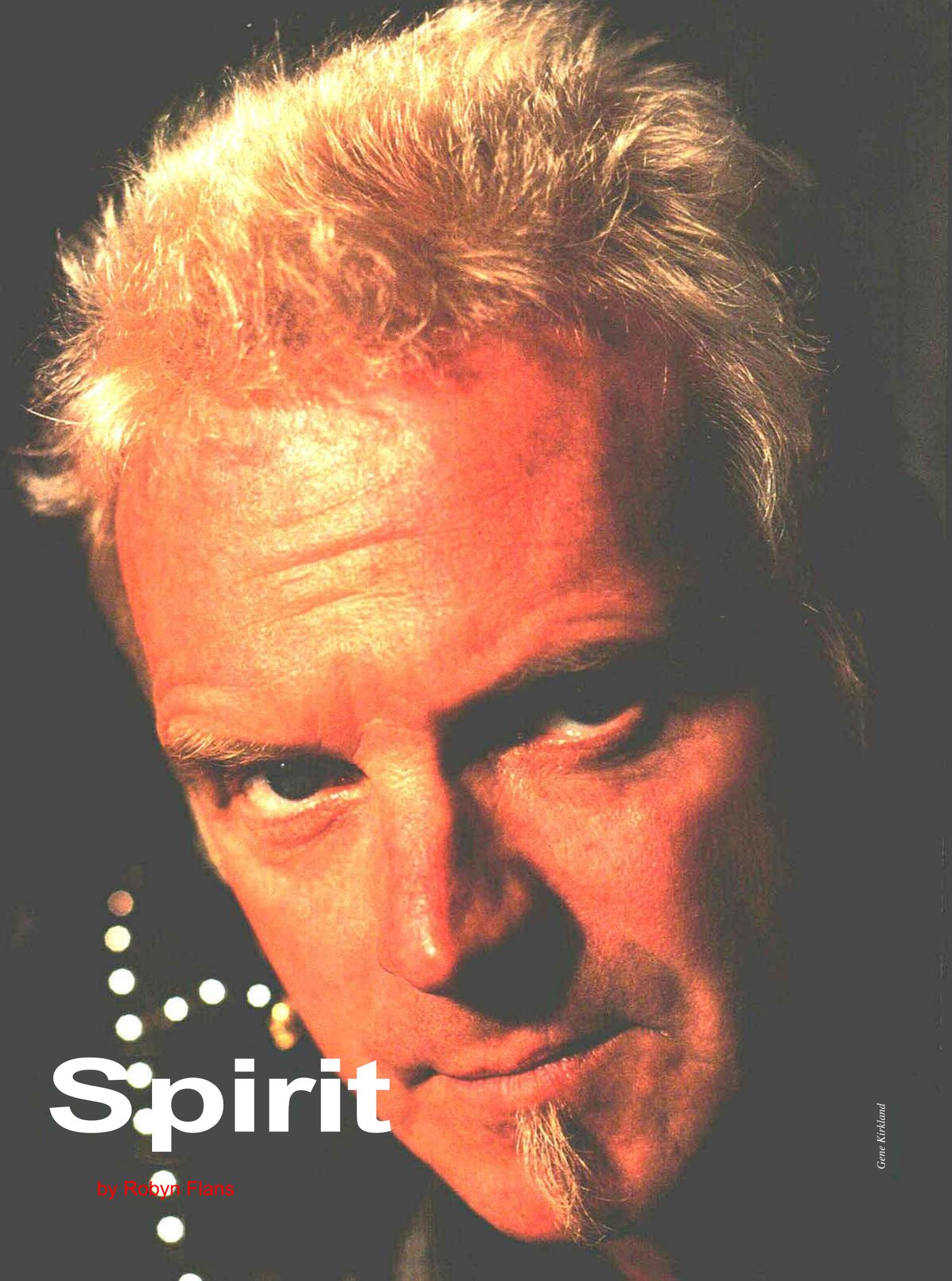
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Spirit

by Robyn Flans

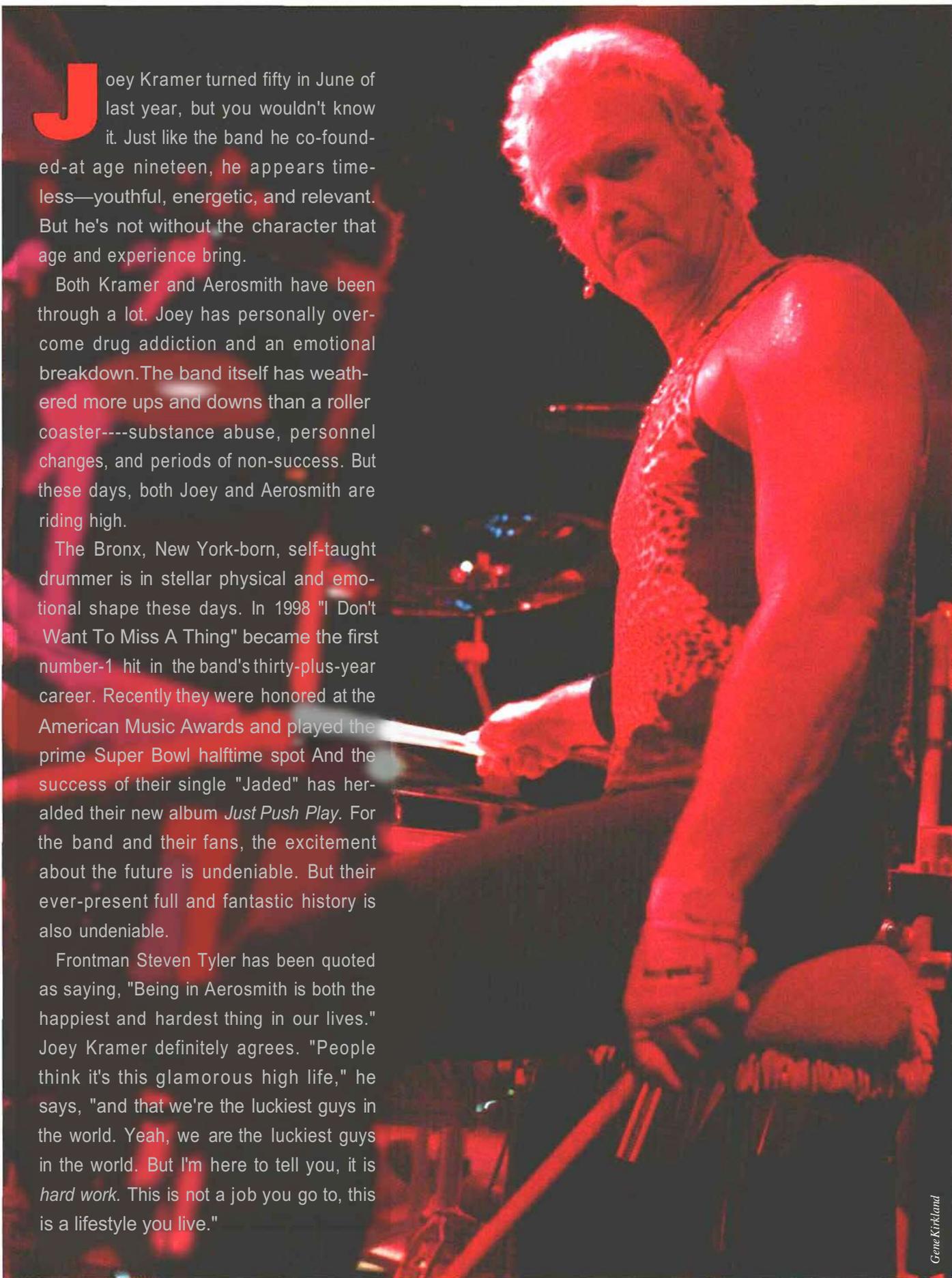
Gene Kirkland

Joey Kramer turned fifty in June of last year, but you wouldn't know it. Just like the band he co-founded-at age nineteen, he appears timeless—youthful, energetic, and relevant. But he's not without the character that age and experience bring.

Both Kramer and Aerosmith have been through a lot. Joey has personally overcome drug addiction and an emotional breakdown. The band itself has weathered more ups and downs than a roller coaster—substance abuse, personnel changes, and periods of non-success. But these days, both Joey and Aerosmith are riding high.

The Bronx, New York-born, self-taught drummer is in stellar physical and emotional shape these days. In 1998 "I Don't Want To Miss A Thing" became the first number-1 hit in the band's thirty-plus-year career. Recently they were honored at the American Music Awards and played the prime Super Bowl halftime spot. And the success of their single "Jaded" has heralded their new album *Just Push Play*. For the band and their fans, the excitement about the future is undeniable. But their ever-present full and fantastic history is also undeniable.

Frontman Steven Tyler has been quoted as saying, "Being in Aerosmith is both the happiest and hardest thing in our lives." Joey Kramer definitely agrees. "People think it's this glamorous high life," he says, "and that we're the luckiest guys in the world. Yeah, we are the luckiest guys in the world. But I'm here to tell you, it is *hard work*. This is not a job you go to, this is a lifestyle you live."



Gene Kirkland

MD: To begin with, why the drums?

Joey: I was a rebellious young man, probably because my father was a very strong disciplinarian. I think a lot of the things he tried to lay on me I ended up venting on the drums. My story is not unlike a lot of other guys—I can remember sitting in the living room with my dad, watching The Beatles on TV when I was thirteen years old. I didn't zero in on the drums right then, but I knew that was what I wanted—the whole thing with the band, the music, and everything that went along with it.

I zeroed in on British drummers and a lot of different bands like The Dave Clark Five and The Yardbirds. Then, when I was seventeen, I began to play with these black guys. I was living in Boston on my own while still going to school. There were five guys who sang out front and a six-piece back-up band, and I was the only white guy in the group. Some of the singers went on to become Tavares. At the time it was called The Unique Four.

These guys taught me a lot about the genre. They took me to rehearsals with just the singers, without the band, so I could

learn how to accent their choreography. And they took me to see groups like The O'Jays, The Temptations, The Four Tops, and James Brown. I think my playing really comes from rhythm & blues. After I began to listen to that music, I got way into the likes of Clyde Stubblefield. My early influences were Dino Danelli, Mitch Mitchell, Clive Bunker, and then of course John Bonham came along. I'd have to say I'm stuck somewhere between John Bonham and Clyde Stubblefield. I bring that aspect to the band because that's my love.

MD: Any lessons?

Joey: I'm completely self-taught. In the last five years or so I've taken four or five lessons with Gary Chaffee. He really helped me turn myself onto myself. Gary would observe me play and then he'd ask me, "How did you do that with your left foot?" I would say, "I really have no idea, my foot just kind of does that on its own." So he pointed out to me certain things I do so that I could understand them and use them more as tools.

MD: What made you decide to do this?

Joey: I got to a point with my playing where I felt I was getting a little stale. I needed a tweak. But other than those few lessons, I taught myself from listening and watching. When I watched somebody doing something, I could pretty much sit down and emulate it.

MD: As a kid, were you downstairs in a basement playing along to music?

Joey: The whole part of my rebellion was the fact that there were always excuses why I couldn't play drums in the house. For a long time I wasn't allowed to even have drums in the house. I ended up having to practice where my band rehearsed. After a while I got to the point with my parents where I had to get away to play. I think it was all part and parcel of me rebelling, though.

I think the physicality of the drums was important to me at the time, too. It still is. I'm obsessed with being physically fit. My gig is very physical, which is part of what I like about it. It forces me to stay in good shape.

I was a very rebellious young man from fourteen to sixteen years old. The more my parents said no, the more I wanted it. In hindsight, that was a good thing. They wanted what they thought was the best for me, but they didn't realize they had a fourteen-year-old who knew what he wanted.

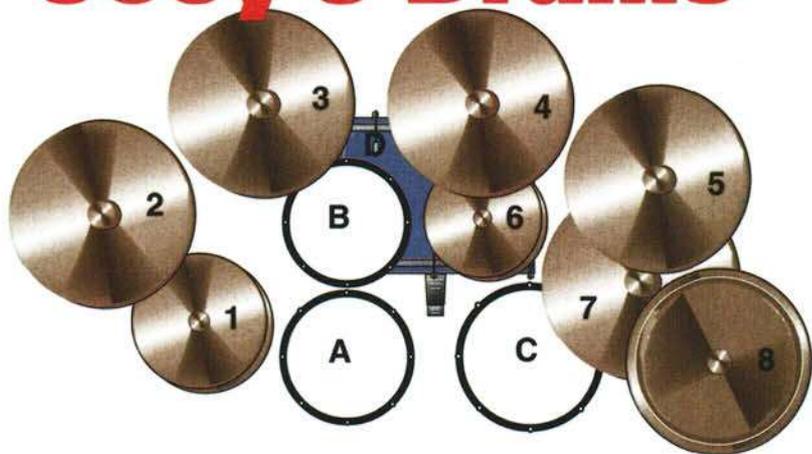
I was very fortunate that when I was fourteen, I zeroed in on the emotion of what being in a band was all about. It wasn't just playing the drums, per se. It was about being part of something, like being in a gang. We were all going to do it together, the whole team thing. That's what I got off on. That's *still* what I get off on.

MD: How did Aerosmith come together?

Joey: I went to Berklee for two months, playing music with a couple of guys and living in an apartment. Joe [Perry], Tom [Hamilton], and I met through a friend of ours named Raymond who had a leather store on Newberry Street in Boston. I went over to jam with Joe and Tom, and they called back about a week later and said, "We don't think we're going to be able to use you because a friend of ours is coming up from New York." I said, "Who's your friend? I'm from New York, maybe I know him." It turned out to be Steven [Tyler].

Steven and I *did* know each other from high school in Yonkers. We had gone to the same high school for a year. I was in a

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Pros On Joey

Dennis Chambers



"One thing I love about Joey Kramer is the fact that he grooves really heavy. He's like a cement mixer. His grooves are very, very solid.

"I think I was a teenager when I first started hearing Aerosmith, and I just fell in love with the way Joey played the music. No flash—not like chops for days—but he laid it down very well. Meeting Joey, I found him to be a great human being as well—very special. My hat's off to Joey. He's a great guy and a great player."

Jack Douglas, record producer



"Joey's internal clock is so good, he doesn't need a watch to tell time. He's truly the heart and soul of the band. And it's not just because he keeps the beat, but the vigilant way he keeps his partners connected to their roots.

"Joey's continually trying to improve. He never stands still. He's always eager to learn what's new, improve on it, and make it his own. Check out the new CD *Just Press Play*. And this is the rock drummer who invented the basic hip-hop beat with "Walk This Way."

"In the studio, Joey's experience pays off big time. There he's the seasoned session man with the right touch, timing, and tuning. His drums always sound amazing. In concert, he smokes drummers half his age.

"Understated and underrated because he doesn't play around much, Joey Kramer remains one of the best."

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"Joey is one of my early influences. He has such a great groove. You can totally hear an R&B influence in his playing. Aerosmith's *Rocks* is one of my all-time favorite records. Everyone should own it, especially drummers!"

Rob Bourdon, Linkin Park



"Seeing Joey Kramer play the drums inspired me to *become* a drummer. He's a legend, one of the most solid and powerful drummers ever."

Aerosmith Checks In

Tom Hamilton, bass

"Joey's really loud! And when we record, we ride on his playing. He's the raft that we all float on."

Brad Whitford, guitar

"I believe that Joey's the most powerful rock drummer of all time. He's a powerhouse. Awesome!"

Joe Perry, lead guitar

"Joey can fool around with jazz and other forms of music, but when it comes to what I like—rock—Joey's right there. His playing just cuts through everything else, and it's all I need to hear. I think the best thing about Joey is that he's a good friend and he's always there."

Steven Tyler, vocals

"Aerosmith wouldn't be Aerosmith without his drumming. I like to think of Joey's playing as the bed, the base, what we really rely on to get it good. Because if you don't have a good drummer, you might as well kiss it all goodbye."

Billy Amendola



Aerosmith photos by Mark Seitzer

Just plays



PHOTO BY: GENE KIRKLAND

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Sunday, June 24	Nissan Pavilion	Washington, DC
Tuesday, June 26	Tweeter Center	Boston, MA
Thursday, June 28	Tweeter Center	Boston, MA
Saturday, June 30	Post Gazette Pavilion	Pittsburgh, PA
Monday, July 2	Molson Amphitheatre	Toronto, Canada
Monday, July 9	Verizon Wireless Music Center	Indianapolis, IN
Friday, July 13	DTE Energy Music Theatre	Detroit, MI
Sunday, July 15	Darien Center	Darien, NY
Tuesday, July 17	Blossom Music Center	Cleveland, OH
Thursday, July 19	Riverport Amphitheatre	St. Louis, MO
Saturday, July 21	Sandstone Amphitheater	Kansas City, KS
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Joey Kramer

local band called The King Bees and he was in a local band called The Dantes, and they were the biggest local thing happening. We were the next ones down. In fact, Steven and I actually played together once in a battle of the bands at my junior high school. My dad would punish me by taking away my drums, so Steven lent me *his* drums to play in the battle. We did three songs, two of which Steven came out and sang, and for the third he played the drums and I went out and sang. And we won.

When Steven found out it was me that Joe and Tom were jamming with in Boston, he said, "Let's keep him. He can play the drums, and I can get out and sing and won't have to play the drums anymore." So we got together, and Steven turned me on to a lot of different music because I was into the likes of Earth, Wind & Fire and James Brown, and they were into a lot of British music. Steven had a big influence on my playing, because not only was he the musician he was, but he was also a drummer. I think in the early days he realized I had a lot of chops and talent, but not a whole lot of direction. So he helped put me in the direction I eventually went.

Even to this day, there's a lot of input from Steven. We still collaborate on everything. When we were doing the basic tracks on earlier albums, I would play certain ways and he would hang his hat on a lot of things I was doing drumming-wise. Now, because he was a drummer and he's so familiar with that aspect of music, when he does vocals, there are a lot of different things he'll do that I can hang *my* hat on. Through the years, we've grown together as musicians and friends. We really have a deep love for one another that I'm proud of, because we've worked very hard on it.

Our relationship worked in the early days, because as much as we argued and didn't get along, there was something "bottom line" that allowed me to listen to what he had to say. I guess in my heart I knew that *he* knew. A lot of the arguments were the result of ego. But when you grow, you realize it doesn't really matter where the ideas come from.

MD: There's an interesting line between being a team player and creating the sound. If you listen to your drumming with Aerosmith, you *are* a team player. But at the same time, the bed that you create for the music very often dictates the way it's



Gene Kirkland

"As a drummer, you have to understand that you're one of the gears in the back of the clock. You can't tell the time on a clock unless all the gears are working."

going to go. You lead where it's going to go.

Joey: When Joe or Steven come to me and say, "This is the idea of what I want," yes, they're depending on what it is that I do and the way that I do it. But there's always an idea that a writer wants to convey in his song. The drummer has to be a chameleon to portray the song. He also has to be able to put his own stink on top of it, which is what I try to do. But again, I have to give it up to the quality of the songwriting. What I'm given to work with is great. So I'm constantly living up to a challenge, which is what inspires me.

All five of us have that same common denominator, which is, How can we make it better? Then once it gets a little better, it's, How can we tweak this to make it a little bit better still? When you hear the new record you'll understand what I'm saying, because it is truly one of our finest hours.

MD: Why?

Joey: A lot of it is the songs. I can't remember the last time I was this excited about releasing a new record. We started out with the single "Jaded," and the songwriting, the production, and playing is the best it's been in a long time. Joe and Steven produced the album with Mark Hudson and Marty Frederiksen, all of

whom are really talented guys.

I am really proud of the feels and grooves on this album. I worked really hard—harder than on any of the records in the past. Not that I didn't work hard on those, but this one was really a challenge because of the material. On a few songs, what was required of me was something I was not accustomed to playing.

MD: Can you be specific?

Joey: There's a song called "Sunshine" and one called "Avant Garden" that both have the kind of drumming that is not necessarily my style. But because of the input I got, my style changed by virtue of my being open-minded. It's very easy to say, "Hey listen, this is the way I play the song because this is who I am, and if you don't like it, too bad." I elect not to be that way. And by virtue of not being that way, I was able to take their input and turn it into something that I don't normally play.

For a long time I had a hard time listening to what someone else wanted, which is hard for a lot of drummers because they want to do it their way. They want to play a lot. But that's not the way. Being in a band has got to be a team effort. As a drummer, you have to understand that you're one of the gears in the back of the clock. You can't tell the time on a clock unless all the

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Joey Kramer

gears are working. If you're one of those people who is obsessed with being in the spotlight, then you're doing the wrong thing.

I happen to be fortunate to be in a band where I don't have to worry about who's going to be in the spotlight, because I've got a guy—Steven—who is the best there is at what he does. The spot I am most comfortable in is seeing those four asses in front of me and knowing I'm in the right place. Because when I sit down behind my drums, that's home.

MD: What input did they give you on this record?

Joey: Marty Frederikson is a drummer himself, and his style is very big and sloppy, but way into the groove. That's the opposite of my playing, which is tight and organized. And Mark Hudson is very melodic and musical thinking, as is Steven. Every once in a while someone would sit down and show me how to do something I'd never done before. In that instance, I had to teach myself how to do what comes naturally to somebody else, and a lot of it was the slurring, sloppier kind of thing that I don't normally do.

Big Ones

These are the albums that Joey says best represent his playing.



Artist	Album
Aerosmith	Permanent Vacation
Aerosmith	Pump
Aerosmith	Big Ones
Aerosmith	A Little South Of Sanity
Aerosmith	Just Push Play

And these are the ones he listens to for inspiration.

Artist	Album	Drummer
Led Zeppelin	any	John Bonham
Tower Of Power	any	David Garibaldi
Earth, Wind & Fire	All'n All	Fred White
Young Rascals	Greatest Hits	Dino Danelli
James Brown	Star Time (box set)	Clyde Stubblefield, Jabo Starks, others
John Scofield	Blue Matter	Dennis Chambers
Primus	Brown Album	Brian "Brain" Mantia
Red Hot Chili Peppers	Blood Sugar Sex Magik	Chad Smith
Jimi Hendrix	Axis: Bold As Love	Mitch Mitchell

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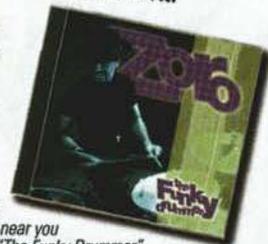
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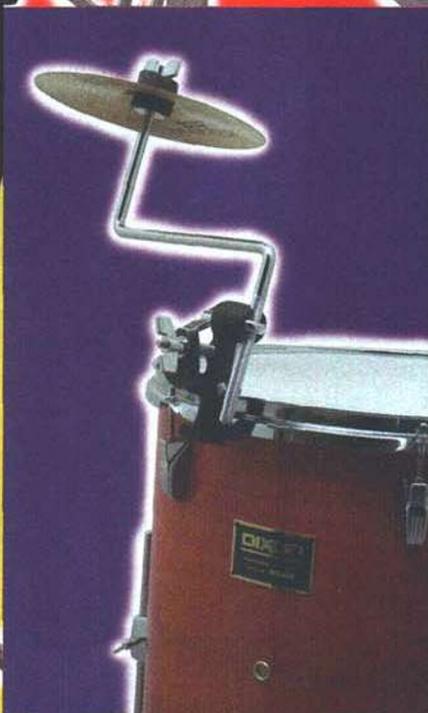
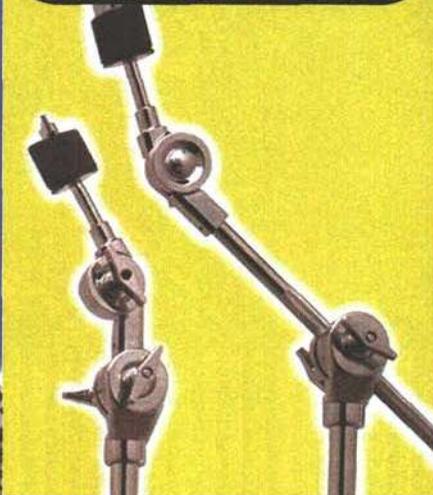
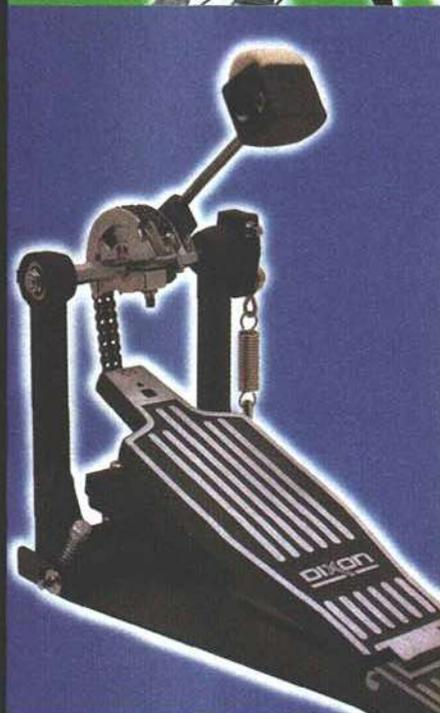
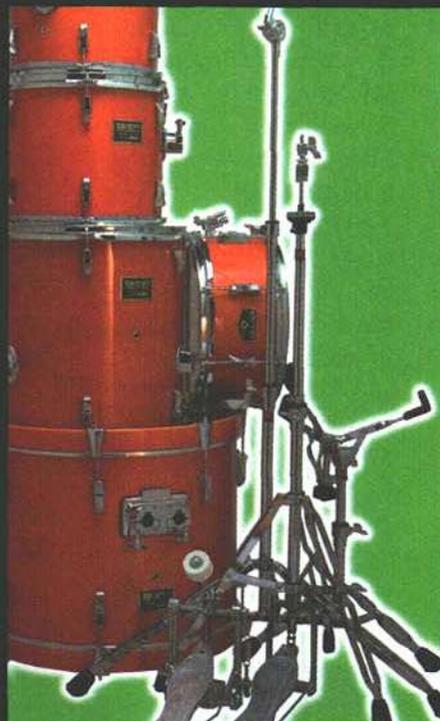
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Joey Kramer

MD: How did you guys record?

Joey: I was actually playing to tracks. In a lot of cases, there were bass tracks put down by Marty, there were guitar tracks, and there would even be a scratch drum track. The most important thing for me was that Joe's finished guitar track and Steven's vocal were on there. There was so much more for me to play with and hang my hat on. Usually we do it the opposite way, where Tom and I would be putting down the bass and drum tracks first and the others would build it from there.

Since Marty is a songwriter as well as a drummer, bass player, guitar player, and everything else, as they were writing the songs he recorded the scratch drum tracks. His tracks were thin and not exactly right, but they were indicative of what the song was about, so I was able to use them as a good reference.

MD: What was the hardest track for you on this record and why?

Joey: There were a few. "Trip Hoppin'" was a hard track for me to do because it was a difficult song to grasp the feel of. I did so much work on it, though, that when I finally got it, it became one of my

"I was at a point where all I could do was cry. But the one thing my father taught me was that you can slow down, but you can never stop."

favorite songs.

MD: What did you do to work on it?

Joey: I just schooled it forever. I learned the song until I knew it inside out, backwards and forwards, and I just kept trying different things. What ended up working was the simplest thing you could possibly play, which is what I find I do best.

In fact, this one was a dream come true for me, because I went to Joe, Steven, and Mark, who wrote the song, and said, "This would be wonderful with some horns on it." So they said, "Okay, let's do it," and I got to call the guys from Tower Of Power and fly out to LA and go to the session. So Tower Of Power has finally played on an Aerosmith record, which for me was the greatest!

Another track that was hard was "Avant Garden," because it has a feel I'm not real accustomed to. It's smooth and kind of vel-

vety, and I had to get myself into that mode but still maintain the rhythm & blues end of what I do. The real typical Joey stuff on the album is "Beyond Beautiful," "Under My Skin," "Fly Away From Here," and "Light Inside."

MD: Can you describe what you're doing in those?

Joey: "Beyond Beautiful" is just what I do—it's really about being simple and feeling real good. It's about the groove, and that's the same with the other two. "Light Inside" is a classic Aerosmith rocker. But all of these songs are so up-to-date and modern.

MD: Does that ever worry you? Has keeping "up-to-date" been a concern?

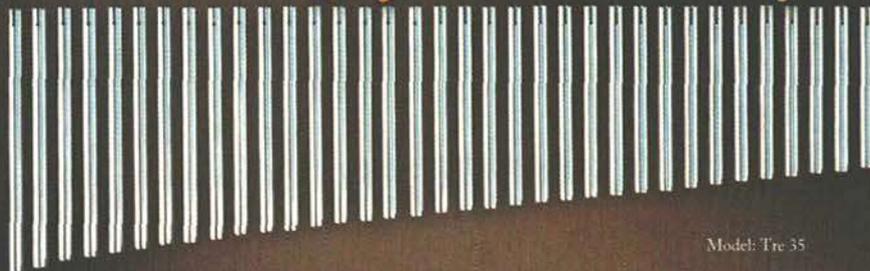
Joey: Very much so. It crosses my mind all the time when I listen to my nineteen-year-old son, Jesse, play. He's been drumming since he was three, and sometimes I watch

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Joey Kramer

him with a lump in my throat. The really nice thing about him is he's into all the newest modern music, which I hear about from him. But he's also very appreciative of the stuff I turn him on to, like Zeppelin, James Brown, and Tower Of Power. He's bombarded with that from me, in addition to all that he listens to.

It's so interesting for me to listen to him play because I can tell he's got the ear. He does it the same way I do—he listens to something and then sits down and plays it. I see that nineteen-year-oldness in him that I so easily relate to. He's *so* my son and I'm so proud of him. It's a spectacular thing to watch.

MD: "I Don't Want To Miss A Thing" gave the band a huge kick in the butt, career-wise, yet it was such a different kind of song for Aerosmith to have a hit with.

Joey: A good song is a good song. But the irony with that song is that it came along when we were already a year into our *Nine Lives* tour. It wasn't on the record, but because it was so huge it kept us touring for another year.

It's funny, but when I first heard that song I didn't really like it. But then Joe and Steven made a couple of changes on it with

[songwriter] Diane Warren.

MD: Ballads are not normally what you do a lot of, and they're not easy to play. They demand so much space.

Joey: Yes, they're hard, but I've learned over the years how to turn them into a strength of mine. I like them now. Like anything else, the band began to play it, and as soon as Steven started to sing, it was *our* song.

MD: I understand that you were going through a rough time personally around then.

Joey: Actually, I had a breakdown about five years ago when we were finishing pre-production on *Nine Lives*. I broke down to a level where I was emotionally bankrupt.

MD: What was going on?

Joey: There were a lot of things going on in my life that I couldn't deal with—*wouldn't* deal with. It involved personal relationships that were going wrong. I had lost my dad, plus a lot of things I didn't deal with. And I couldn't deal with them because I was on the road all the time and that was my excuse. It finally came around and bit me on the ass and took a good chunk out. I had to go into treatment at a place in California called Steps. I don't normally talk about

this, but I've learned that if by my talking about it, it helps one other person, it's worthwhile. I've gotten an incredible, positive reaction from people.

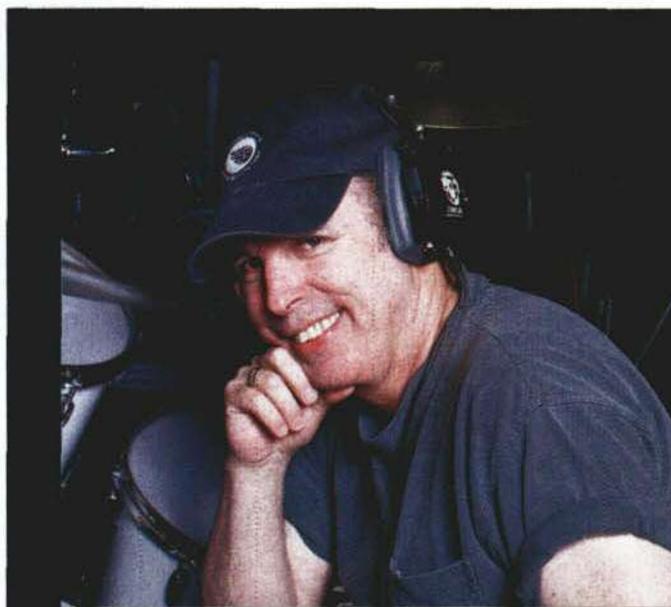
MD: Depression can be very scary.

Joey: I was at a point where all I could do was cry. I was on the bottom. But the one thing my father taught me when I was a kid was that you can slow down, but you can never stop. Unfortunately it was time to do a record, so I went to this place in California and I got an understanding of what it was that was going on with me. The hardest part for me was I didn't understand why I was feeling what I was feeling. And as I sit here today, I've turned it into the most positive thing that has ever happened to me.

MD: How?

Joey: It's very important to stand back and validate the positiveness of what it is that you do as a human being in life. It's very easy to take the view of, "I suck and this sucks." It's hard to take a positive look at yourself. But I learned how to do that. I learned how to treat myself the way I was treating everybody else.

I used to beat myself up and rag on myself all the time. No matter what I did, it wasn't good enough. A lot of that worked to



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Joey Kramer

my advantage for a long time, especially in regard to my playing, because no matter what I did, it wasn't good enough. But that made me crazy. What about standing back and going, "Wow, this is really great!" That's what I've learned how to do and that's what I've done with this record.

When I listen to this record, for the first time in my career I have the ability to be proud of what I've done. That's not to say that other things I've done haven't been good. But usually six months after a record was done, I'd beat myself up with, "If I could have just done this...." It's all about how you feel about yourself.

People may ask, "What does this have to do with drumming?" For me, it has *everything* in the world to do with drumming, because when I feel good about myself, I do good work. That's what I was trying to do when I used to take drugs and get high, because taking drugs and getting high is all about trying to make yourself feel good without dealing with the stuff in life that can *really* make you feel good. Now that I don't take drugs and drink anymore, I gotta face life. And life can be a bitch at times, but it can also be beautiful. And feeling good

about myself is about helping me play better. When I go into the studio knowing I know what I'm doing and I'm well-schooled on a song, I feel good about that. And when I feel good, I'm going to play good.

MD: What would you say are some of your most representative Aerosmith tracks?

Joey: I would have to pick "Nobody's Fault" off of *Rocks*. That song went through a lot of different changes. It was a song Tom, [guitarist] Brad [Whitford], and I wrote, and it slowly but surely turned into "Nobody's Fault." I think it has a really cool groove and some great fills. The feeling of it is all there.

The rhythm & blues part of what we do is best represented by a song off of *Permanent Vacation* called "Girl Keeps Comin' Apart." And there's a lot of good stuff on *Pump*. I was happy with my playing in general on that record, and on *Permanent Vacation*. I remember "St. John" was one I liked, and "Voodoo Medicine Man," obscure songs that didn't really get a lot of attention.

MD: A lot of Aerosmith songs have several different movements, or sections, like "Jaded" for instance, and some are very dif-

ferent from the others. You really have to have smooth transitions or the song won't sound like the sections belong together.

Joey: Absolutely. Most songs have a drum figure in them that doesn't really change. In a lot of the Aerosmith songs, there are different figures for different parts of the song. It's really about playing the right part for the song. I can't really explain it, it's just what I do. For me it's a very natural thing.

MD: I'd like you to dissect "Jaded" and explain each section and what you're doing.

Joey: The intro is the same as the verse part, which is where I'm going from snare drum to toms. I'm hitting the snare drum with both hands and then separating it with my right hand on the floor tom and my left hand on the rack tom. I'm hitting more of a flam on the toms than on the snare drum, although they're all flams. For the chorus, I'm going to standard 4/4 time with a fairly open hi-hat and a few little ghost notes on my left hand. On the release, I'm going to a ride cymbal and snare drum in 4/4 time, and then it goes back into a longer chorus. The thing that makes it stand out is the flams on the two toms and snare drum during the verse.

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Alanis Morissette · Jagged Little Pill

Lit · A Place in the Sun

Linkin Park · Hybrid Theory

Jellyfish · Bellybutton, Spilt Milk

The Offspring · Smash, Americana, Ixnay on the Hombre, Conspiracy of One

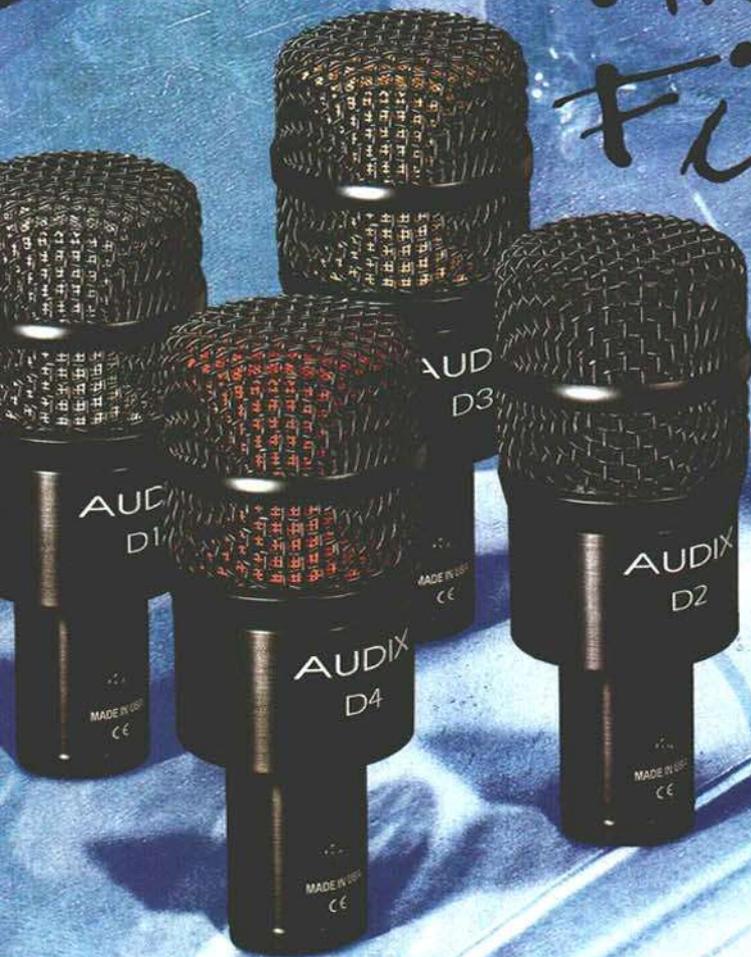
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Joey Kramer

MD: The hi-hat is a very integral part of your style.

Joey: It's difficult to explain because it's not something I sit and figure out how to do. It just comes. Gary Chaffee asked me the same thing. He asked me about a lot of things I was doing with my left foot, and it just comes from the guys in the band asking me to do certain things and I'm left to my own devices to figure them out. They know what they want, but I have to figure out how to make it happen.

MD: Can you take us to the "Walk This Way" session?

Joey: I came up with "Walk This Way" in 1975. Unfortunately, I didn't copyright that beat, or all the rappers would be giving it up to me. Nothing really happened with that song until 1987, when we did it with Run D.M.C. That was a guitar riff that Joe came up with. I played the 2s and 4s up top and played the kick drum along with the riff.

MD: Were the sessions back then very different from what they are now?

Joey: We used to do a lot more jamming in the studio back then, and we would do a lot of pre-production as far as the bottom of the song. Whereas now, when the songs get

written, there's a demo of the song, so I pretty much take it from there. I get together with Joe and Steven, and they have something they would like to project on the song.

MD: Can you see how your playing has grown over the years?

Joey: Yes. I see how I've been able to settle in to do what I do the best, which is to play really simply with a lot of emotion and feel. I can see how it started out in the first couple of records when I was a new drummer in a new band, doing the best I could. But over the years I've zeroed in on what a drummer is about and have learned how to take feedback from those around me, particularly the members of the band.

MD: Can you step back and see your strengths and weaknesses?

Joey: Playing a musical instrument is a lifelong love affair. I've grown more and more comfortable doing it over the years, although I don't think I'll ever get to the point where I'll sit back and say, "This is good enough, I can't go any further." What I think is important is how I've tried to improve over the years, but to remain focused on the music as a band and to keep it in context, not straying too far from what

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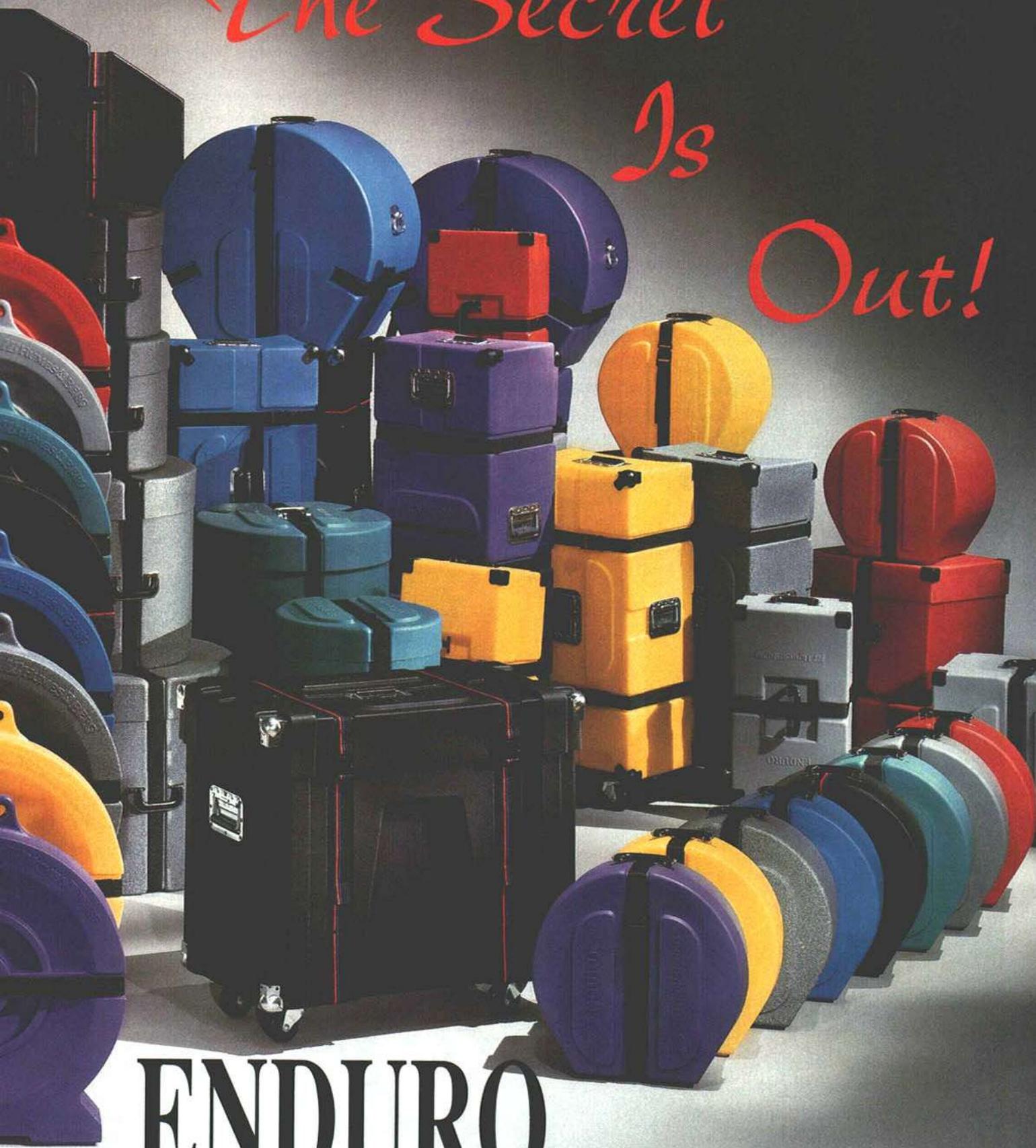
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Joey Kramer

it is I originally started to do.

In my opinion my biggest weakness is my left hand. No matter what you do, strengthening the left hand is something you can always work on.

MD: You've said you tend to play more off of Joe on stage than anyone else.

Joey: I pull a lot of my cues and a lot of what I do off of Joe, because he and I are the energy side of what's going on. And he cues off of the drums. The drums in this band are key—they're what everybody relies upon. When I'm on stage I give

125%. I love playing live. That's my favorite thing to do. I enjoy the studio as well, but there's nothing like being out in front of an audience.

MD: How do you get on stage and play "Walk This Way" for the millionth time when something is going on in your life?

Joey: Playing is one of those places I *have* to go to distract me from every other thing in my life. Whether I have a fight with my wife or somebody dies or whatever, it's the music that allows me to go on stage and put all of that aside. If you carry that up there

with you, that's what your playing is going to sound like—it will transfer through you. That's the way you're speaking. I owe it to our fans to give them better than that. First and foremost, without the fans, there is absolutely nothing: Nothing matters, nothing goes on. Our fans are unbelievable. I've had a couple of incidents where I was out of commission for a while, and they were incredible with their support.

MD: What happened when you got burned in that car fire?

Joey: I got burned from my nails all the way back to my elbow, but it was second-degree burns, so they all healed. I have scars, but they're very faint. It happened in the middle of July '98, and there were a good two months where I was all bandaged up.

MD: How did you get back into the swing of things after that?

Joey: We were in the middle of a tour when that happened, and we had to cancel a bunch of shows. Because of the physical condition I like to stay in, though, I healed a lot quicker than people thought I would. In about six weeks time I was pretty much ready to go.

MD: Did you work at home to get back to it?

Joey: I did a little bit at home. I do mostly isometrics, and I find as long as I'm physically fit, the drumming isn't something I'm going to forget how to do. That's what my wife tells me all the time. I'll be off for two weeks and I'll go, "I've got to go do a show tonight—I'm so out of shape." She'll look at me and say, "What are you going to do, forget how to play?" My wife, April, is one of the pillars of strength in my life.

MD: How long have you been married?

Joey: It'll be twenty-three years in June. That's another thing I work hard at in my life. It's like I have two marriages—I'm married to four guys over here and one woman over here—and I have to make the two mesh and work out. The fact that she has been so understanding and so supportive through the years—as well as the relationship I have with my partners—is a big part of why I can be who I am.

MD: Some people think it's harder to play when you get older, yet most of the players I talk to indicate it only gets better.

Joey: As you grow older, you hopefully gain wisdom. And as you gain wisdom in life, in my experience thus far, it only gets better. But it all depends on how you feel about yourself.

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YOU voted, we tallied, and here are the results of this year's *MD* Readers Poll.

And when we say we tallied, we really mean it. Votes were cast this year for a wider variety of drummers than ever before. Over a hundred names were nominated for the Hall Of Fame alone! But after poring over all the ballots (no chads, thank goodness), we have determined your choice of winners.

MD 2001 READERS POLL RESULTS

HONOR ROLL

Previous Readers Polls included a listing called MD's Honor Roll. That listing consisted of drummers and percussionists whose talent, musical achievements, and lasting popularity placed them first in various Readers Poll categories for five or more years. Those placed on the Honor Roll were ineligible in future Polls.

However, in recognition of the new millennium—along with the fact that many Honor Roll members are still leading artists in their field—we wiped the slate clean as of the 2000 poll. We'll let the wins fall where they may for the next few years, before possibly instituting the Honor Roll once again.



HALL OF FAME

2001: DENNIS CHAMBERS

- 2000: Dave Weckl
- 1999: Roy Haynes
- 1998: Ringo Starr
- 1997: Terry Bozzio
- 1996: Vinnie Colaiuta
- 1995: Elvin Jones
- 1994: Larrie Londin
- 1993: Jeff Porcaro
- 1992: Max Roach
- 1991: Art Blakey
- 1990: Bill Bruford
- 1989: Carl Palmer
- 1988: Joe Morello
- 1987: Billy Cobham
- 1986: Tony Williams
- 1985: Louie Bellson
- 1984: Steve Gadd
- 1983: Neil Peart
- 1982: Keith Moon
- 1981: John Bonham
- 1980: Buddy Rich
- 1979: Gene Krupa



Marcus Denuith

ALL-AROUND

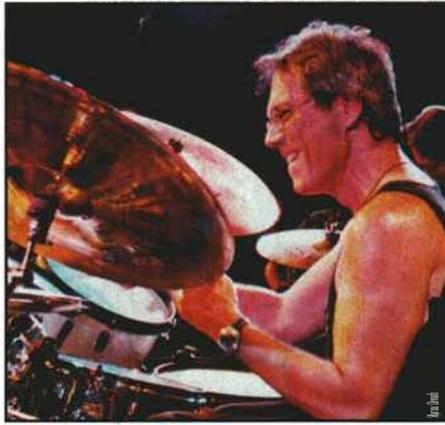
VINNIE COLAIUTA

- 2. Carter Beauford
- 3. Steve Smith
- 4. Kenny Aronoff
- 5. Dennis Chambers

STUDIO

VINNIE COLAIUTA

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3. Steve Gadd
4. "JR" Robinson
5. Russ Miller/Dave Weckl



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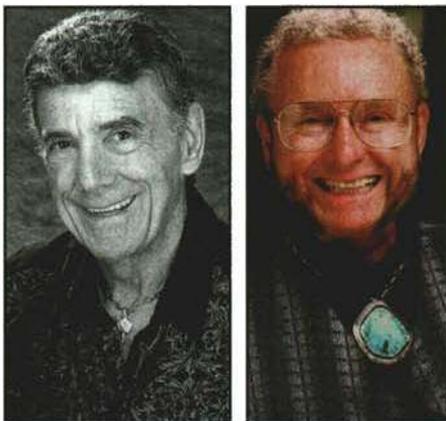
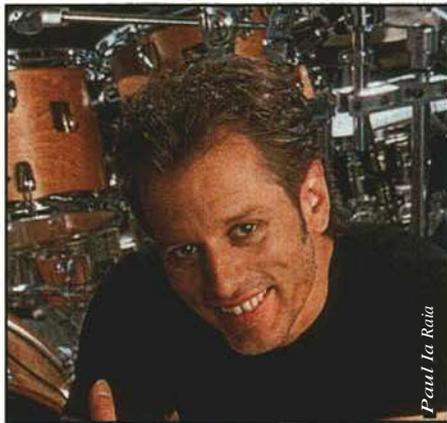
PETER ERSKINE

2. Elvin Jones
3. Jeff "Tain" Watts
4. Steve Smith
5. Bill Stewart

CONTEMPORARY JAZZ

DAVE WECKL

2. Dennis Chambers
3. Steve Smith
4. Peter Erskine
5. Will Kennedy



BIG BAND

LOUIE BELLSON/ ED SHAUGHNESSY

2. Phil Collins
3. Marvin "Smitty" Smith
4. John Riley/Max Weinberg

UP & COMING

SCOTT PHILLIPS (Creed)

2. Stanton Moore (Galactic)
3. John Blackwell (Prince)
4. Travis Barker (Blink-182)/
Joey Jordison (Slipknot)



POP

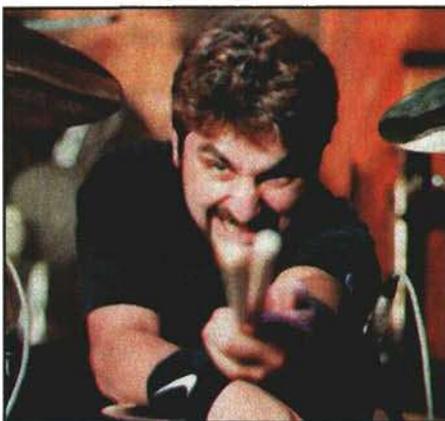
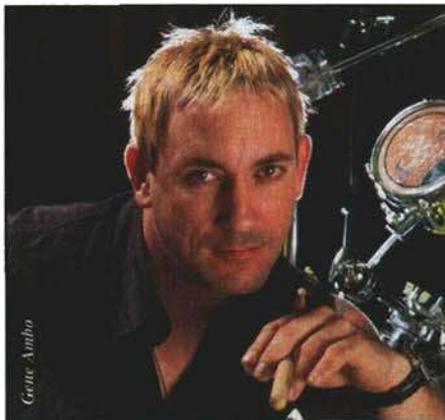
CARTER BEAUFORD

2. Manu Katche
3. Richie Hayward
4. Ricky Lawson
5. Larry Mullen Jr./Tyler Stewart

ROCK

JIMMY CHAMBERLIN

2. Chad Smith/Lars Ulrich
3. Danny Carey
4. Matt Cameron



PROGRESSIVE

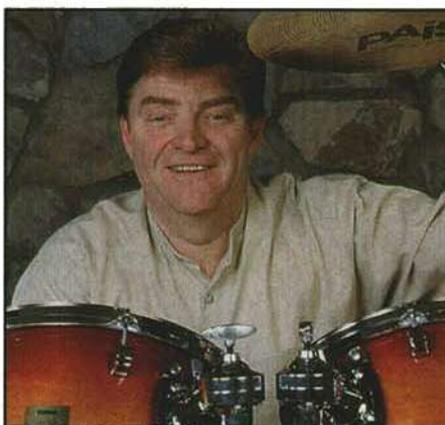
MIKE PORTNOY

2. Virgil Donati
3. Terry Bozzio
4. Jimmy Chamberlin
5. Rod Morgenstein

R&B

ZORO

2. Ahmir "Questlove" Thompson
3. David Garibaldi
4. Dennis Chambers
5. Sonny Emory/Will Kennedy



COUNTRY

PAUL LEIM

2. Eddie Bayers
3. J.D. Blair
4. Jack Gavin
5. Trey Gray

PERCUSSIONIST

GIOVANNI HIDALGO

2. Alex Acuna
3. Luis Conte
4. Sheila E/Trilok Gurtu



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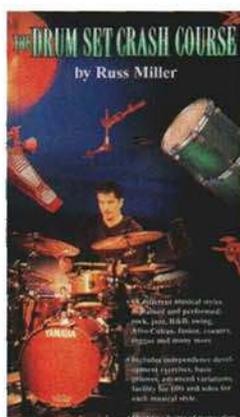
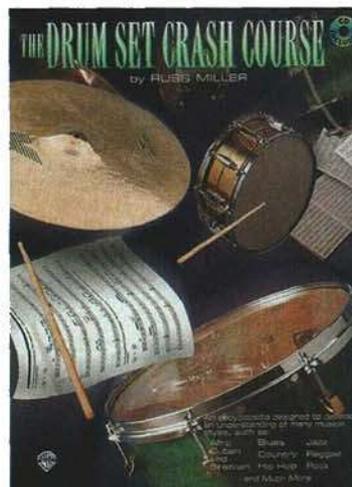
TERRY BOZZIO

2. Mike Portnoy
3. Zoro
4. Dom Famularo/Dave Weckl

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2. Richie "Gajate" Garcia: *Play Congas Now*
 3. Dom Famularo (with Joe Bergamini): *It's Your Move*
 4. Ignacio Berroa: *Groovin In Clave*
- Ron Spagnardi: *Progressive Independence For The Modern Drummer*



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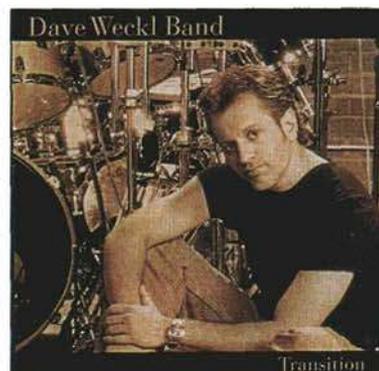
RUSS MILLER: *THE DRUM SET CRASH COURSE*

2. Dave Weckl: *A Natural Evolution*
3. Carter Beauford/Victor Wooten: *Making Music*
4. Will Kennedy/Bob Gatzert: *Be A DrumHead*
5. Zoro: *The Commandments Of R&B Drumming Vols. 1-3*

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 3. Vinnie Colaiuta—Karizma: *Document*
- Steve Gadd—Eric Clapton & B.B. King: *Riding With The King*
Mike Portnoy—Transatlantic: *SMPTe*



In order to present the results of our Readers Poll, the votes were tabulated and the top five names in each category listed here. In the event of a tie, all names in that position were presented and appropriate subsequent positions were eliminated.

READERS POLL SUBSCRIPTION GIVEAWAY

In appreciation for the participation of *MD's* readership in this year's poll, three ballots were drawn at random to determine the winners of a free one-year subscription to *MD*. Those winners are John Rensink of Duluth, Minnesota, Phil Foti of Clifton, New Jersey, and Steve Renkema of Byron Center, Michigan. Congratulations from *Modern Drummer!*

EDITORS' ACHIEVEMENT AWARD

This award is given by the editors of *Modern Drummer* in recognition of outstanding contributions to the drum/percussion community by a performer, author, educator, manufacturer, etc. The persons so honored may be notable figures in drumming history or active participants on today's scene. The criteria for this award is the value of the contribution(s) made by the honorees, in terms of influence on subsequent musical styles, educational methods, or products. There will be no limit as to the number of honorees that may be designated each year.

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ED BLACKWELL *Omette Coleman's Rhythmic Magician*



Influenced by early New Orleans jazz drummers, Ed Blackwell was one of the most versatile and musical drummers of the 1960s. He is best known for his landmark work with avant-garde saxophonist Omette Coleman, which began in the early '60s and continued for many years. With Coleman, Blackwell forged a new direction in jazz, avoiding traditional rhythmic structures and leaning toward totally free improvisation.

In his solo work, Blackwell was noted for setting up counter-rhythms between his hands and feet. But his concepts were always deeply rooted in melodic drumming, with an ear to how a tune developed. His greatest skill was the ability to adapt his playing to the direction that any tune would go. A lifelong student of African rhythms, he would incorporate them into his jazz playing, creating yet another original drumming character.

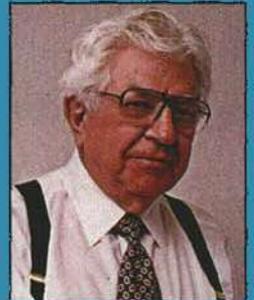
Along with Coleman, Blackwell also played with Don Cherry, John Coltrane, Eric Dolphy, Booker Little, Randy Weston, Mose Allison, Albert Heath, and Archie Shepp. Performing continuously until shortly before his death in 1992, Ed Blackwell was one of the most prolific and influential players of the post-bop era.

BOB BEALS *Engineer Of Drum Advancements*

Although he never performed with a pair of drumsticks in his life, Bob Beals is nonetheless responsible for several historic percussion innovations. Specifically, he co-founded the Evans Drumhead Company in 1958, along with Marion "Chick" Evans (the inventor of the synthetic drumhead) and two other partners. The partners dropped out fairly soon thereafter. Bob went on to direct the company's operations for almost forty years.

An engineer by training, Bob applied his ingenuity to the drumhead-manufacturing process—often designing the production machinery himself. This led to such products as the CAD/CAM drum hoop, oil-filled Hydraulic twin-ply heads (which virtually defined the 70s "studio sound"), colored heads, and the first thin resonating heads specifically designed for the bottoms of tom-toms.

Later, in conjunction with designer Bob Gatzen, Bob turned his attention to bass drum control, developing the first self-contained drumheads-and-muffling system specifically for bass drums: the EQ series. Although he sold the Evans operation to D'Addario a few years ago, Bob Beals' legacy lives on in that company's forward-looking approach to the introduction of new Evans products.



DOM FAMULARO *Drumming's Ambassador To The World*



Dom Famularo has covered more miles—and has motivated more drumming audiences—than anyone else on the planet. He was the first artist/clinician to appear in China, where he captivated an audience that would do justice to a rock concert. He's also appeared in Sweden, Israel, Italy, Turkey, Australia, Puerto Rico, Ireland, Belgium, Holland, Britain, South America, Mexico, Canada, Japan...and in virtually every nook and cranny of the US.

A dynamic and talented performer, Dom is also a highly respected teacher, and the author of a drum method book called *It's Your Move* and a motivational work called *The Cycle Of Self-Empowerment*.

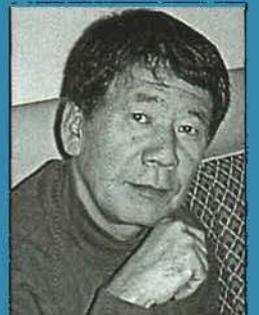
One need only spend ten minutes in Dom's presence to sense the intensity of his love for drumming. His attitude is positive, his enthusiasm is infectious, his dedication is evident, and his playing is inspirational. In response to Dom's trademark question to every audience: "How do you feel?," one just can't help but say, Great!

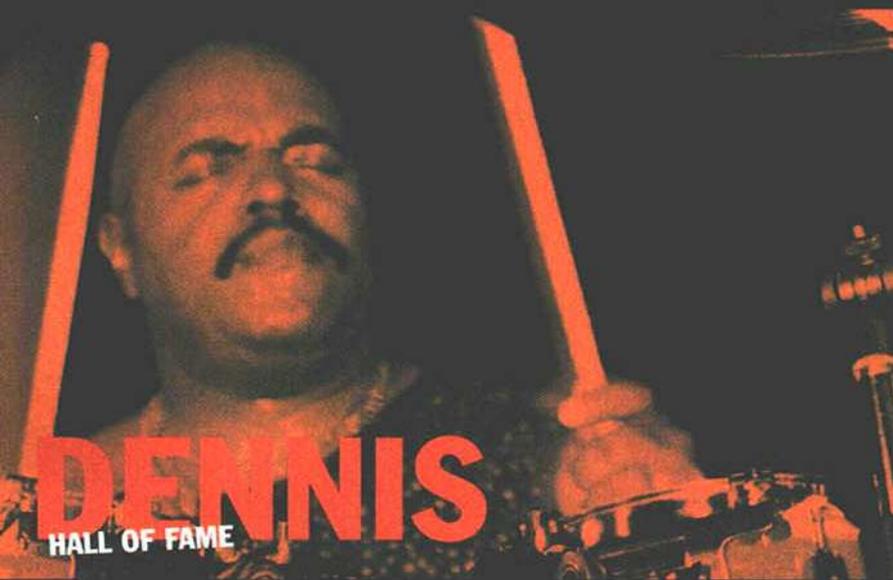
TAKASHI "HAGI" HAGIWARA *Yamaha Drums' Father Figure*

Go to virtually any major drumming event at which Yamaha artists are featured, and you'll probably see an energetic Japanese gentleman in the background, making sure that everything is comfortable and correct for the drummers. He's also likely to be tuning drums, checking the sound, snapping photos, and generally being everywhere at once.

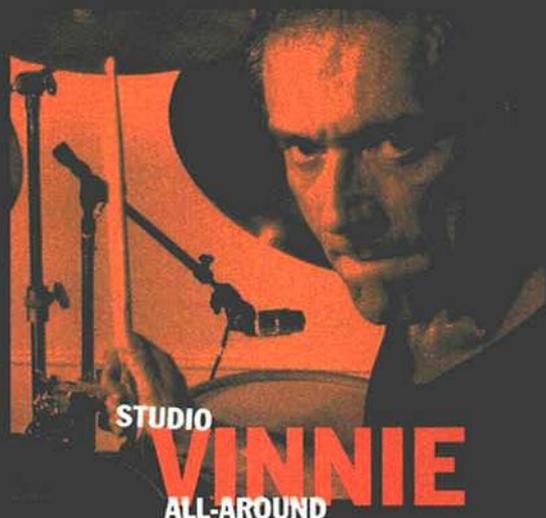
He's Takashi Hagiwara, known universally within the drum industry simply as "Hagi." But his personal relationship with all of Yamaha's artists is only one of his important contributions to that company's drum program. With a keen perception of what drummers want and need, Hagi was the motivating force behind the development of the first professional birch drumkit: Yamaha's legendary Recording Custom series. Those drums dominated the recording industry for a generation, and are still the choice of many drummers today.

For almost three decades Hagi has been equally instrumental in the development of every Yamaha drumming innovation, overseeing one of the largest R&D teams in the drum industry. And he still travels the world tirelessly, supporting "his" artists, listening to new ideas from drummers at every level, and sharing his enthusiasm for every aspect of drumming.





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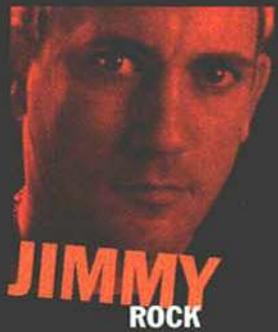
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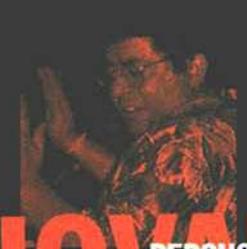
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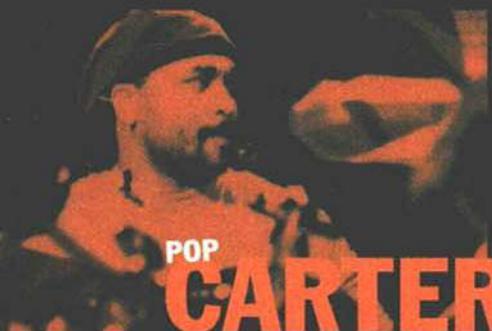
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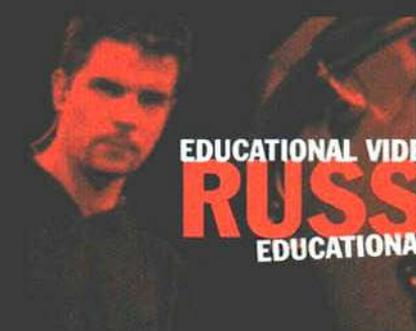
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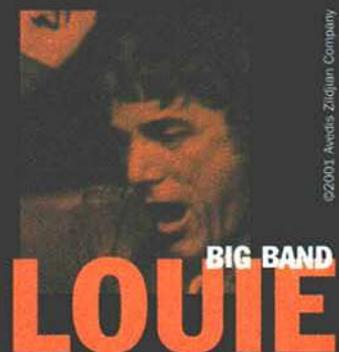
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a Convert to Birch

Morgan Rose's (sevendust) Starclassic Performer Review Becomes A Revelation

We're always looking for ways to improve our drums, so we asked Morgan Rose of Sevendust to test drive a set of Starclassic Performer 100% birch shell drums. Morgan was interested, but set definite conditions: "The birch shells had to be the exact sizes of my main maple kit. I was adamant about that. I wanted to make it dead on to what I was used to using so I could really AB those things."

Performers are some of the finest drums we've ever made so we weren't really worried that Morgan wouldn't like them. But Morgan more than "liked" Starclassic Performer. What was supposed to be a review came off more like a revelation.

Morgan's first reaction at a rehearsal for a live performance in Orlando was positive enough. "I like them already. They feel much different when I hit them. I've been using maples forever and I can tell right now the sound of the birch shell seems crisper and the attack on these drums is much different."

But it was the live show that told the tale. "We hadn't done a live show for three months and then the radio station promoting the show sold so many tickets we had to move outside onto the street – not the most controlled situation. So, I was concerned, but the show was awesome. I don't know whether the stars were aligned right, but we just walked in and hit it. The crowd actually grooved through 40 minutes of new material they weren't familiar with. And the drums were ridiculous! It was unanimous: my drum tech, the monitor engineer – even our sound guy – told me "those drums were killing people out there."

"There's always a very warm feeling about maple drums – it doesn't seem to matter what you do, even if you torque the heads all the way up. And that's cool, lots of drummers, myself included, have been very attracted to that feel and sound. So there was a real difference in going from that warm feel to birch – almost like I was lighting a fuse to something; you could just feel the crisp attack of the drums. If you want an aggressive drum, I don't think you could find a more aggressive sounding kit than the one I played last night."

"Up til now I really enjoyed the warmth of maple. But for the type of music we play and the type of player I am, I probably should have thought about birch from the very beginning. I guess I'm a birch guy at heart."



Morgan testing Starclassic Performer at
Trans Continental Studios in Orlando, FL.
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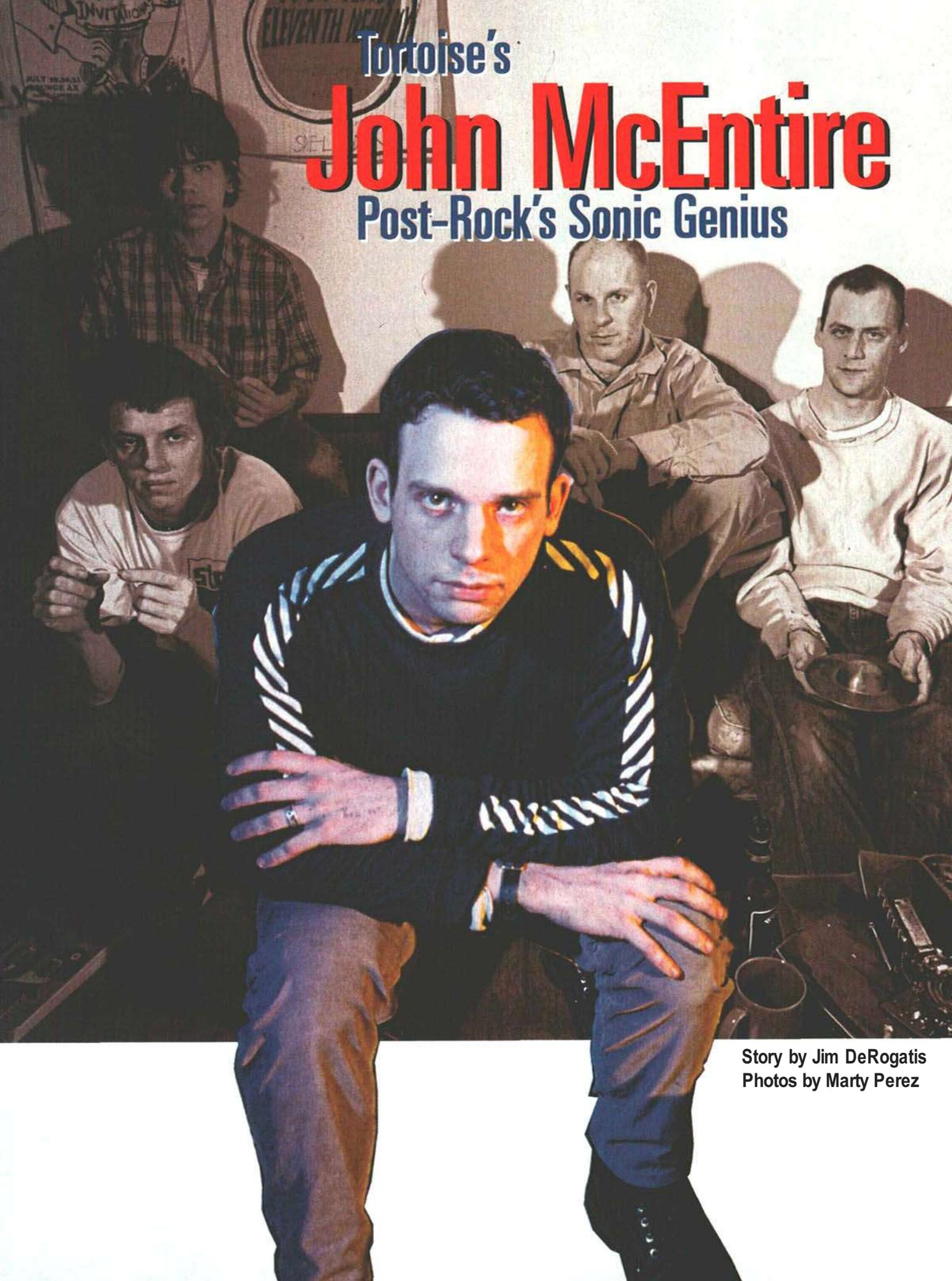
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Tortoise's

John McEntire

Post-Rock's Sonic Genius



Story by Jim DeRogatis
Photos by Marty Perez

I'm always amazed at how well everything gets orchestrated in Tortoise. Everybody is aware of trying to free up space rather than fill it."

Visit Soma Studio in Chicago's hip Wicker Park neighborhood, and the twin obsessions of owner and operator John McEntire are instantly apparent. One wall of the comfortable control room is lined with antique analog synthesizers. The array of blinking LEDs, old-fashioned patch chords, and endless rows of knobs and dials looks like something from an early NASA training film, or maybe the *Dr. Who* TV series.

Meanwhile, in a corner of the studio's "live" room, past the marimba and the vibraphone, sits McEntire's collection of vintage drums. There's the old Gretsch kit that he's used with Tortoise and The Sea And Cake, a set of '70s Ludwigs, and another set of amber Ludwig Vistalites that he recently bought on eBay as an homage to his first drumming hero, John Bonham.

At age thirty, John McEntire has earned an enviable reputation as one of the most inventive producers in rock's avant-garde underground, recording or remixing artists like Stereolab, Coldcut, Trans Am, The High Llamas, and Snowpony, in addition to his own varied projects. He is

justly proud of his production skills, merging cutting-edge technology with analog recording techniques to capture a wide array of challenging music. These days, he spends most of his time behind the mixing board or computer.

But ask McEntire if he still enjoys sitting behind the drumkit, and the normally

reserved musician smiles widely. "Oh, yeah," he says, waving his heavily tattooed forearms. "First and foremost, I'm a drummer. The drums are the foundation for everything else."

A native of Portland, Oregon, McEntire started playing drums at age ten. He performed in several award-winning marching bands and studied privately for seven years, all through high school. "It was always very by-the-book, very much about technique and learning everything properly," he says. "In retrospect, I'm amazed that I had the discipline to do that. The first year or two, all I had was a practice pad. It was just that idea that some day I'd get a snare drum, and some day after that, I'd get a drumkit."

In time, McEntire began to play along with his favorite rock records, being especially fond of the combination of "massive power" and "awesome spaciousness" in Bonham's playing. Drawn by the energy of punk rock, he started performing with indie noise-rock bands like My Dad Is Dead and Bastro while attending Oberlin College in Ohio. Though John had enrolled in the prestigious performing arts school as a percussion major, he soon changed his focus.

"When I was in high school, I was kind of naive about being an orchestral percussionist," he says. "When I got to Oberlin, it became apparent to me that there were all these kids who'd gone to Tanglewood and Interlochen [music camps] who were just freaks. They were great players, but they had no social skills, and no creativity at all. I was like, This music is really not interesting after a certain point. It's just regurgitation.' So luckily I was able to segue into electronics."

Dubbed "Technology in Music and Related Arts," Oberlin's electronic music program was still relatively new in 1988. "The program was the bastard child of the conservatory, located in the basement of the building, with maybe two full-time pro-

Gigs
Drums
Tortoise
The Sea And Cake
Gastr Del Sol
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Coldcut
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A Survey

John McEntire On Record

Tortoise Millions Now Living Will Never Die

Tortoise's self-titled 1994 debut introduced a fascinating new band to the world. But the group really came into their own on their second outing, as their influences—dub, Krautrock, cool jazz, electronic music, 20th-century classical—really began to coalesce. Interestingly, it's only after listening to other albums McEntire has played on, as well as the production work he's done for artists like Stereolab, that you can clearly identify his particular contributions to Tortoise.

(There are several drummer/multi-instrumentalists in the group, and individual song credits are not given.) The insistent drum beats, the willingness to severely distort sounds, the repetitive (though never boring) rhythmic devices—all of these are McEntire obsessions, though by no means his only tools. This album is a great place to start your research.



The Sea And Cake Oui

McEntire's "other" gig, The Sea And Cake, is a more song-oriented group than the instrumental Tortoise. Though the sonic experimentation on their albums might not be as extreme, S&C records are gorgeously recorded and superbly played. Last year's *Oui* is one of their best. McEntire the drummer is highlighted here, and perhaps the first word that comes to mind when listening to him is "insistent." John's unwavering, italicized performance on the opening "Afternoon Speaker" (featuring his trademark rimclicks) is a perfect example of restraint: no fills called for; no fills played. But *oh* what drive. Later, John lends a lovely Brazilian vibe to "The Colony Room" and "Midtown," nudging the dynamics with extreme care and control. This is mellow rock for musos.



Gastr Del Sol Camoufleur

Gastr Del Sol began as a very experimental band, practicing more of a "sound sculpture" approach than conventional songcraft. Recently they've become a bit more accessible, though don't expect them to vie for the attention of Backstreet Boys fans any time soon. On 1998's *Camoufleur*, McEntire plays on a handful of tracks, adding a skittery, driving charge to "The Seasons Reverse," syncopated stabs and cool chops to the unusual accents of "Black Horse," and even a couple of Keith Moon-ish fills (!) to "Bauchredner."



John McEntire Reach The Rock: Music From The Motion Picture

For his soundtrack to the John Hughes III film *Reach The Rock*, McEntire called upon Tortoise, The Sea And Cake, Polvo, Dianogah, and Bundy K. Brown for one cut each. The remaining seven pieces, however, are all John, and they're quite revealing. Somewhat reminiscent of Peter Gabriel's *Birdy* soundtrack and Brian Eno's ambient work—and certainly Tortoise—tracks like "Criminal Record," "Stolen Car," and "Quinn Goes To Town" reveal an artist whose priorities are in the right place. Each track is moody, unique, and full of personality, and works on its own, not just as background music for visuals. What's more, there's always some intriguing drum stuff going on, whether it's the clever use of mechanical rhythms, the overlapping of different beats, or simple but profound kit playing. Track this disc down; it's a fine example of the work of a gifted musician/drummer, versus a drummer/musician.



Adam Budofsky

They chose us. You chose them. Do the math.

Modern Drummer Reader's Poll 2001

<i>Ringo Starr</i> Hall of Fame Ringo uses the TXSALW Ringo Starr model	<i>Will Kennedy</i> Contemporary Jazz, R&B, Educational Video Will uses the TX5ASW Will Kennedy model
<i>Joe Morello</i> Hall of Fame Joe uses the TX11AW, TX11AN Joe Morello models	<i>Carter Beauford</i> All Around, Pop, Educational Video Carter uses the TX5ABW Carter Beauford model
<i>Gene Krupa</i> Hall of Fame Gene used the BRGK model	<i>Mike Portnoy</i> Progressive, Clinician, Recorded Performance Mike uses the TX420N Mike Portnoy model
<i>Neil Peart</i> Hall of Fame Neil uses the PW747W Neil Peart model	<i>Ed Shaughnessy</i> Big Band Ed uses the PW707W Ed Shaughnessy model
<i>Elvin Jones</i> Hall of Fame, Mainstream Jazz Elvin uses the TXJZW Elvin Jones model	<i>Phil Collins</i> Big Band Phil uses the TXPCW Phil Collins model
<i>Bill Bruford</i> Hall of Fame Bill uses the SD4 Bill Bruford model	<i>Trey Gray</i> Country Trey uses the TXR2BN model
<i>Carl Palmer</i> Hall of Fame Carl uses the TXCPW Carl Palmer model	
<i>Larry Mullen, Jr.</i> Pop Larry uses the PW5AW model	
<i>Richie Hayward</i> Pop Richie uses the PW747W model	

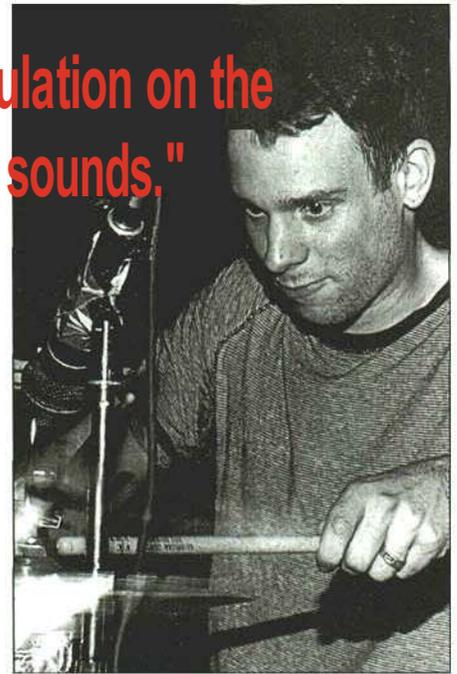
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Congratulations to all the winners chosen in the *Modern Drummer Reader's Poll*. We couldn't have agreed more.

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"I concentrate on weird details like stick articulation on the cymbals, really going for different kinds of sounds."



fessors, and there were always these questions of legitimacy," McEntire recalls. But by studying analog wave synthesis, John learned about the very physics of how sound is produced. He emerged with a solid understanding of how the recording studio works—everything from signal paths to filters and equalization—and he was ready to begin capturing the kind of music he loved most.

At Oberlin, McEntire met Chicago rockers Sooyoung Park of the band Seam and the soon-to-be-famous solo artist Liz Phair. He moved to the Windy City in the early '90s and was soon embraced by its thriving art-rock underground. He had played with guitarist David Grubbs in Bastro, and now he joined his friend in a new experimental combo called Gastr Del Sol, performing on records like 1993's *Serpentine Similar* and '94's *Crookt Crackt Or Fly*. But McEntire

would become best known for recording and drumming with Tortoise.

Tortoise was originally formed by Eleventh Dream Day bassist Doug McCombs and Precious Wax Drippings drummer John Herndon. They envisioned a sort of Sly & Robbie rhythm-section side project dedicated to furthering the experimental sound collages of David Byrne and Brian Eno's *My Life In The Bush Of Ghosts*. Whenever the two rehearsed, friends would stop by to jam, and one by one, they wound up joining the group.

Today, the lineup is completed by McEntire, drummer Dan Bitney, and jazz guitarist Jeff Parker, a veteran of Chicago's renowned Association For The Advancement Of Creative Musicians. Tortoise has recorded four albums for the independent Thrill Jockey label: 1994's self-titled debut, '96's *Millions Now Living*

Will Never Die, '96's *TNT*, and the new *Standards*.

Tortoise is widely hailed by American and European critics as the most innovative force in an underground movement dubbed "post-rock." But that term has always left the musicians cold. In their view, Tortoise

Congratulations!

Hagi

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- RECORDED PERFORMANCE**
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Jimmy Chamberlin
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Steve Gadd (Eric Clapton & B.B. King)
Riding With the King

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John McEntire

is simply making interesting, evocative instrumental music that refuses to acknowledge genre boundaries, incorporating elements of rock, dub reggae, free jazz, hip-hop, electronic dance music, and any other sound that piques their interests. No one in the group has a pre-defined role—all of the members trade off on vibes, marimba, timbales, drums, percussion, synthesizers, and stringed instruments—but the emphasis is almost always on rhythm.

How do the members of a group with three drummers/percussionists avoid stepping on each other? "There's no real methodology to it," McEntire says. "It's just that everybody's really open to trying different things. Dan, Johnny, and I work as kind of our own little ensemble, in terms of dividing parts and determining who's best to do what in any given song. It's completely democratic. Even parts that somebody records, they won't necessarily play those live. I'm always pretty amazed at how well everything gets orchestrated, even though it's completely haphazard. It's a process of finding out how everything works. We're all pretty passive, so it kind of takes a while to get there. But when it does, it always feels right. I think every-

body is aware of trying to free up space rather than fill it."

The members of Tortoise rarely record with everyone present at once. Tracks tend to come together over long periods of time, with the musicians stopping by Soma to record an idea or two. They trade cassettes with each other, then listen, think, and debate about a song's progression. Most of the drum and percussion sounds are electronically altered, fed through McEntire's vintage synthesizers, or twisted, sliced, diced, and looped via computer programming. "For some reason, the music always lends itself to treatment of some sort—maybe because it's instrumental," McEntire says. "We're trying to generate some interest sonically."

In contrast, McEntire's other group, The Sea And Cake, is devoted to capturing relatively pristine instrumental sounds, the better to showcase the plaintive vocals of bandleader Sam Prekop. "It isn't necessarily a vocal-driven group, but Sam's vocals are important," McEntire grants. The group called one of its early tunes "Fake Jazz," and that's an apt description for much of the music on its five albums. "Burt Bacharach-like lounge music" is another

frequent comparison.

In *The Sea And Cake*, the instrumental sounds are recorded in the service of the songs, as opposed to Tortoise, where a diverse sonic palette is everything. As a result, McEntire spends a lot of time with *The Sea And Cake* thinking about extremely subtle nuances, carefully choosing different cymbals for each song, or alternating the types of sticks to create specific colors and textures. "I concentrate on weird details like stick articulation on the cymbals, really going for different kinds of sounds," he says.

"Again, I try to look at it more from the bigger picture, especially because I'm recording it. To me, the drumming is serving a very specific purpose. To a certain extent, I think a lot of it is about economy and trying to just complement rather than showboat or anything. That's challenging in its own way, and I really kind of enjoy those challenges. And it's very different from Tortoise, obviously."

Yet another side of McEntire's aesthetic can be glimpsed on his 1996 soundtrack for *Reach The Rock*, a film written by teen comedy maven John Hughes and produced by his son, John Hughes III. In crafting his

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Tyler Stewart, Barenaked Ladies

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Richie "Gajate" Garcia:
Play Congas Now
Dom Famularo (with Joe Bergamini):
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Zoro:
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RECORDED PERFORMANCE

Mike Portnoy (with Transatlantic):
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EDITORS' ACHIEVEMENT AWARD

Dom Famularo

HALL OF FAME

Terry Bozzio
Larrie Londin
Joe Morello
Billy Cobham



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John McEntire

first soundtrack, McEntire relished the opportunity to evoke specific moods via his deceptively spartan instrumental backings. "It was more about getting a feel for the whole piece," he says, "and it was driven by a different set of motives dictated by the film. But it was frightening: I was so used to working with all of these people all the time, and suddenly to not have any feedback for anything was bizarre."

As for the future, the growing reputation of Soma would seem to assure its chief auteur and engineer a promising career in recording. Last year, the studio moved

from its first location in a rented warehouse in the West Loop to an impressive new space next door to the Rainbo Bar, the nexus of Chicago's hipster music scene. McEntire's mom is his partner and chief investor, and she's always been more confident in his career potential than he was. "It was just like, I love playing music, and if I ever get paid to do it, that'll be great," he says. "I never expected it to happen."

Asked to consider the strengths he brings to recording other drummers, McEntire answers simply and directly. "Versatility, mainly, and just trying to be able to deter-

mine what's going to work with the music," he says. "Somebody like Chad Taylor...he's a great player, first of all. But he's also got great sounds. His cymbals sound great, and he tunes his drums really well. Capturing that is more kind of documentary, and it's challenging in its own way. On the other hand, something like Tortoise or Stereolab, it's all completely fabricated and constructed, and we're trying to pull from lots of different sources and sounds, different tunings, different treatments, live sounds, dead sounds—any number of things, just kind of mashing them all together."

And his strengths as a musician? "I'm a rock drummer, fundamentally, for better or for worse," McEntire says, laughing. "When I hear somebody like Chad play, I just.... Well, I don't feel that I could ever attain his level of sophistication with that. Maybe I could, but I feel like you kind of have to grow up with that. I grew up with John Bonham. So I made my bed, and I'm happy to lie in it."





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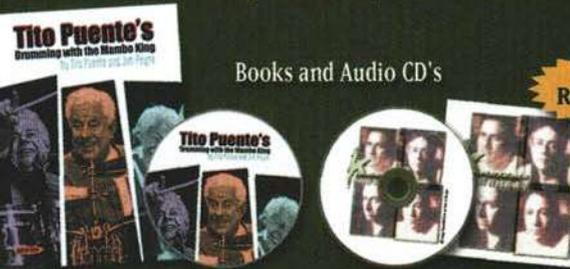
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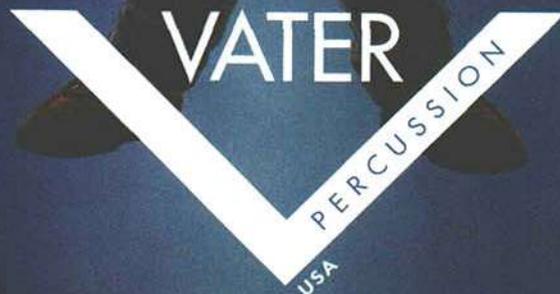
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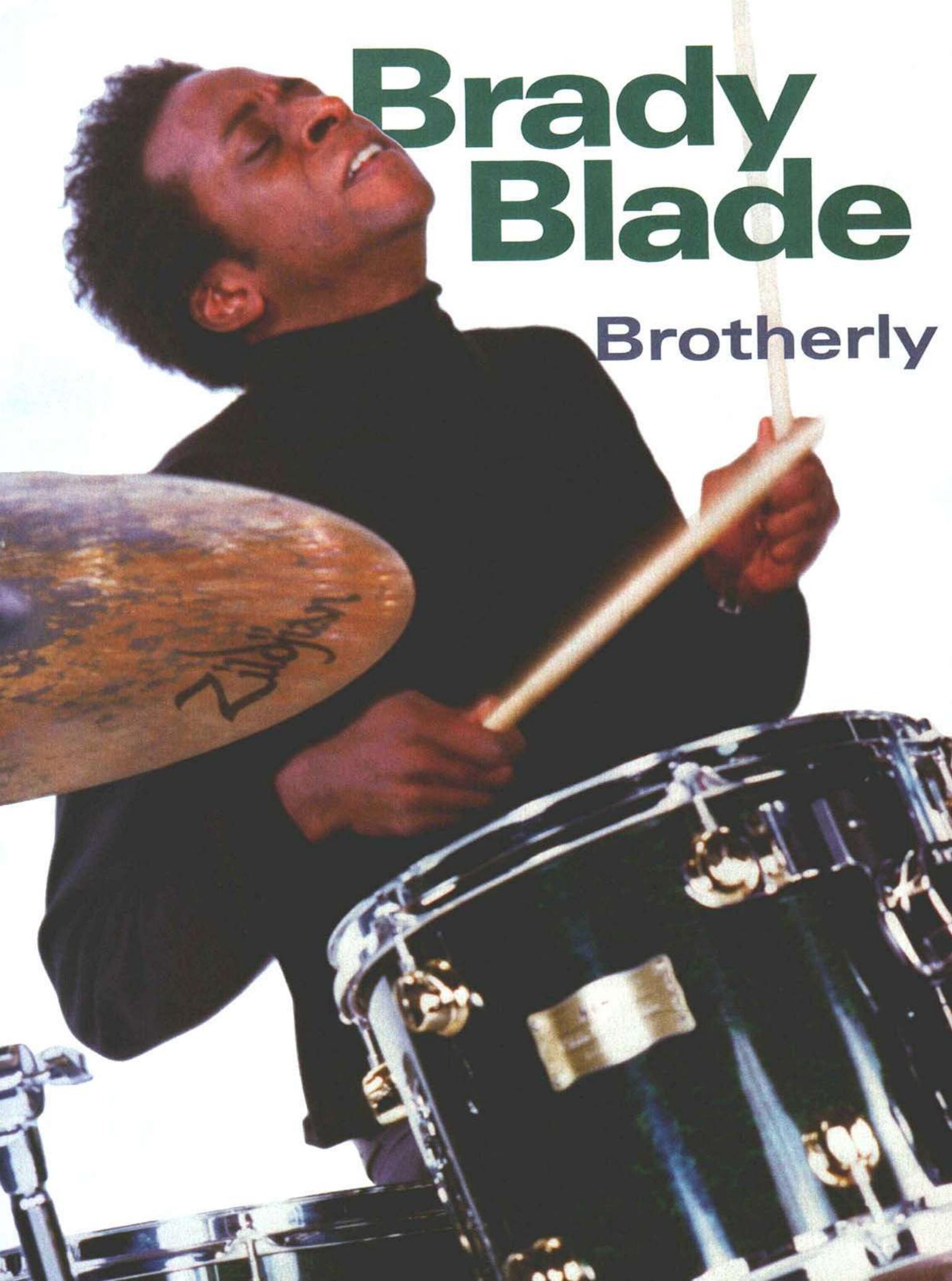
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A photograph of a man with short dark hair, wearing a black turtleneck, playing a drum set. He is looking upwards and to the right with a focused expression. He is holding a wooden drumstick in his right hand, positioned over a large, shiny brass snare drum. A Zildjian cymbal is visible on the left side of the frame, with the brand name clearly visible on its surface. The background is a plain, light color.

Brady Blade

Brotherly

Groove

by Robin Tolleson



There's a lot to be said for a good collection. But without chops, imagination, and a great attitude, Brady Blade would most likely still be performing fiscal audits rather than on records and tours with Jewel, Emmylou Harris, Steve Earle, and others.

The son of a southern minister and brother of the famed jazz drummer Brian Blade, Brady grew up in Shreveport, Louisiana, and loved the variety of music he heard there. "I came up listening to so many different kinds of players, but mostly the blues—really the basis of everything—and gospel. And then a lot of great rock bands, a lot of southern rock, which I enjoyed. My father's record collection, which was quite extensive, helped out a bit too," he recalls with a warm laugh.

Reverend Brady Blade Sr., of the Zion Baptist Church of Shreveport, is quite open-minded when it comes to music. "Our father is a preacher, but he's into everything," Brady Jr. says. "A little Sly Stone, Led Zeppelin, and a lot of jazz stuff—Miles Davis, Coltrane. He's a pretty eclectic person. And he let us play gigs as long as we kept our grades up. We kept our grades up so we could play in joints," he laughs.

Brady is the senior of the two stick-slinging Blades. "I'm the oldest," he admits, "but Brian *acts* a lot older. He's more mature than I am. I'm eternally a ten-year-old." Brady recalls he and his brother picking up drums around the same time. "I might have started a little bit before he did, but I quit and he kept going. He had a lot more discipline than I did."

When he was nine years old, Brady took drum lessons from Dr. Donald Horton in Shreveport. "He's an educator, a great drummer, and just a real grounded person," Brady says. "My mother took me to Mr. Horton, and those were my only 'formal' drum lessons. In high school my brother and I had the same instructor, a guy by the

name of Dorsey Summerfield, who played with The Ray Charles Orchestra for about eight years. He's a sax player, but he was an excellent teacher/mentor. He turned us on to so many different types of music. He also taught us how to approach music, which I think made a big difference in my career. I'm actually living in Stockholm, Sweden at the moment, producing

several different artists. But every day I recall things that Mr. Summerfield taught me in high school when he was arranging the band. He would write a chart and just *hear* the arrangement. He would kind of 'see it.'

"Mr. Summerfield taught us stuff that helps in the real world," Blade continues. "Like on tour, sometimes I'm playing in front of twenty thousand people, and sometimes I'm playing a place with two hundred. Mr. Summerfield would say, 'No matter what, always play the room—the *size* of the room. Always read your crowd, no matter what you're doing in a band. Think about the sound level.' He also taught me that ninety percent of what you do is your attitude, and ten percent is actually *what* you do, and that's true in whatever you go into. He taught us to be positive about things, especially music. Never let 'the business' affect your emotions when

Gigs
Jewel
Emmylou
Harris
Steve Earle
Daniel
Lanois

"Never let 'the business' affect your emotions when you're making music. Your playing should be a sacred thing."



you're making music. Of course, you have to take care of business, but I keep that very separate, and I think that's important. Leave all of your problems at home. Your playing should be a sacred thing. I just love to play. It puts a smile on my face."

In high school, Brady played with several different bands. "It was fun to play every day," he recalls. "I was playing every chance I got until I went to college." Blade attended Centenary College of Louisiana in Shreveport, got a business degree, and worked for the US government for about a year doing fiscal audits. "Then I went back to drums," he says. "That was enough of that. It was good for a minute, but I realized that I didn't want to pursue that career."

Brady remembers his big break. He had lived in London for a couple of years, but moved back to New Orleans to marry singer N'dea Davenport of Brand New Heavies, when producer/instrumentalist Daniel Lanois and his brother Brian recommended Brady to Emmylou Harris. "My brother did her *Wrecking Ball* record, but he couldn't do the tour. So Dan said to Emmy, 'Let's call his brother. He's a great drummer.' She called me, and I was kind of freaking out. I'm like, 'I think you're making a mistake.' [laughs] And she's like, 'No, no, I really want you to come out.'

"Emmy flew me to San Francisco, where we rehearsed, and then we went to Boulder to play a few gigs. I thought I was just supposed to be there for those couple of gigs, but six years later I'm *still* working with her. She's a great friend and she basically got me back to playing. Through her I met so many different people—Jewel, Steve Earle, Bruce Springsteen, The Indigo Girls—really nice people—and I ended up recording with some of them."

Blade is featured on Harris's *Spyboy* album (Eminent, 1998), playing simple licks under folk melodies, blasting mallets onto toms on David Olney's "Deeper Well," and stretching the groove on Daniel Lanois' "The Maker." "Emmy is probably the finest singer I've ever heard, consistent every night," Blade says. "And she just knows how to treat people. She never overreacts, and she's very professional. I really admire her. She's a mentor for me."

Brady met Steve Earle while touring with Harris, and he ended up doing Earle's *El Corazon* record in 1997. "Then we

toured the record," Brady says. "I had a great experience working with him. He's an excellent songwriter and he's a friend as well. I remember we'd just done the Letterman show, and then we went down to do two nights at this place in New Jersey—and Bruce Springsteen came and sat in with the band! There we were onstage, and I was sitting there looking at Steve Earle and Bruce Springsteen, thinking, I really like my job."

The drummer enjoys the challenge of switching between the different acts, going from Guru's Jazzmatazz to the edgy alt-country of Julie Miller, to Irish singer Sinead Lohen. "From a musical standpoint, I just see what a song is structured like, and then I see what the artist really wants," Brady explains. "I think simplicity is the golden rule, so I always just approach the music simply. I try to really groove it, man, and keep a solid foundation. I might add some stuff here and there if it's needed, but if not, I just keep it simple. So far that's

worked pretty good, in the studio *and* live.

"Most of the artists who hire me kind of know how I play anyway," Brady continues. "I come from a groove perspective, and I like to leave a lot of space. Buddy Miller, the singer/songwriter in Emmy's band, has got this thing. I started recording with him a few years ago, and he showed me how in the verses if you leave the kick out and just bring it in every now and then, but keep your snare consistent, it adds such a texture to a song. When you do start playing the bass drum, the tune takes off big time. So I utilize that concept a lot in the different types of music I play."

Blade enjoys using mallets on the drumkit. "My brushwork is kind of dodgy," he admits, "but I can fake it. But when it comes to mallets, I *really* like the tone and warmth that they bring out of a drum, in any kind of music. I keep a lot of mallets around."

Examples of Brady's mallet work? "On Vigilantes Of Love's *Audible Sigh*

[Compass 2000] there are mallets on a couple of songs," he says, "even though most of the stuff is kind of rock and country. There was one slow song in particular that Emmylou was singing on, 'Resplendent.' Bill [Mallonee, Vigilantes leader] is a great writer too. I did all of the drum takes for that album in like four days. And whenever I get to play with Daniel Lanois, I tend to use a lot of mallets. He likes that sound. I used a lot of tom stuff with Jewel as well. I used just mallets on one of her slow songs, because it was a pretty, melodic song, and I only hit the snare on a couple of sections."

Working with Jewel is a pleasure, according to Blade. "She lets everybody in the band do their thing," he says. "She picks some real good guys and we just follow the singer. If she wants to take it down, we take it down. If she wants to take it up, we do it. We just follow her voice and how she approaches things. It's worked out really well.

"Jewel's a pleasure and an honor to work

Blade Gear

Brady tours and records with Mapex drums. "They make *great* drums," he says. "My kick drum sounds incredible. I throw it in the back of the car, go to the gig, pull it out, and it sounds great every time. Or in the studio, the drum works beautifully with either a lot of muffling—a pillow—or with nothing at all."

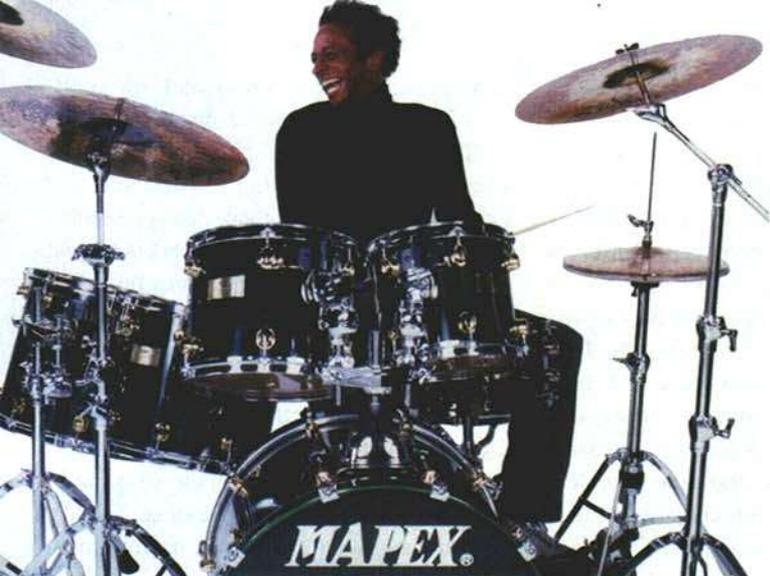
The drummer prefers a smaller setup too. "A four-piece kit is pretty much my standard thing," Brady says. "One rack tom, a 10" or 12", and a floor, 14" or 16". With Jewel I'll use a seven-piece kit, which is the biggest kit I've ever played because there was some stuff on the record that needed to be played live—rolls, patterns, and stuff. It was kind of interesting to play a kit that size, but honestly, I prefer a smaller kit.

"My cymbals are *crucial*," he continues. "That's the color, the flavor, which I'm sure all drummers think about. I usually use Zildjian Ks because I like their



darker sound. I've got a K ride that is amazing. It's got a little crack in it now from my killin' it, but it just sounds great. And I like a simple approach with cymbals. One ride and one crash, and 14" New Beat hi-hats—that's really all I need.

"I used a five-piece kit with Steve Earle, and I used a China just for an effect for that particular gig (shown here). But with Emmylou Harris, I've only used a four-piece kit, and sometimes only a *three*-piece—snare, kick, floor tom, but no rack. Try it. It's cool."



"There we were onstage, and I was sitting there looking at Steve Earle and Bruce Springsteen, thinking, I really like my job."

with," Brady continues. "She's got a great attitude and treats the band well. And with her we get to play both small places and huge events. And the music really transcends in all those places. I also like the gig because my boy Tony Hall [bass] is on it. By the way, he's a great drummer. It's great to play with a bass player who has some sense of drums. We never get in the way of each other. Tony believes in that rule of leaving a lot of holes, even though he is a prolific player."

The drummers who have influenced Blade are some of the finest groovemeisters in the business. "Charley Drayton, to me, has got one of the fattest grooves I've ever heard," he says. "And of course, my brother. Not only is he a great groover, but he's got the best cymbal work I've ever

heard. And I think he finds complexity in simple situations as well. So I look up to him and his playing so much. Every time I see him, my mouth's wide open. It's like, 'Wow.' He's such an inspiration. Dennis Chambers, yeah, he's another guy that you know that groove thing is just happening. He kills me. I like Matt Cameron a lot, and Jimmy Chamberlin, too. Steve Jordan is amazing. Of course, I grew up listening to Earl Palmer. He's just got that thing going. The way he plays a shuffle is just ridiculous. I like that kid with Green Day, too. That guy can play.

"You know who else I like for grooves? Ahmir from The Roots. He approaches things simply, and the groove is just there. I really love his playing. I love his sidestick stuff. He's a big influence, just listening to

and seeing them play—he's a big happy Buddha."

While Blade is influenced by many groove greats, he isn't bound by the traditional constraints of building a pop tune on drums from the kick and snare. "Sometimes I just use a ride, a hi-hat, and a floor tom, and that'll do the job. I've been using this cocktail kit too, and that adds a nice vibe. Mapex made me a custom cocktail kit that sounds great, and you can get all sorts of different sounds out of it, like by playing on the shells. Some guys don't like to do that because it ruins the shell, but who cares? It's the sound that I'm looking for. I've been using that kit with Buddy Miller a lot. It works really well in a three-piece situation. And the way Buddy plays the guitar—doing the meat 'n' potatoes—

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Brady Blade

it's a good way for me to approach the music."

Brady was working with Daniel Lanois on the *Slingblade* soundtrack when he met Chris Whitley in the studio, and wound up contributing a drum loop to Whitley's *Terra Incognita* album [Work, 1996]. "I was glad to actually make the record anyway I could—so that was kind of nice of Chris to do that. I want to play with him live sometime. And I've learned so much from Dan. The way he approaches his recordings is unique. He really holds a high

regard for the drums. He'll get a good melody going, but he knows that the groove is the most important thing a song needs."

What records does Brady say best represent his playing? "I really like the stuff that I did on Steve Earle's *El Corazon* [Warner Bros., 1997]," he says. "I'd never recorded with Steve before, so I didn't know what to expect. We were all set up in this room in Nashville, and everybody was playing. That was an experience I won't ever forget. The *Spyboy* thing with Emmy—it's funny

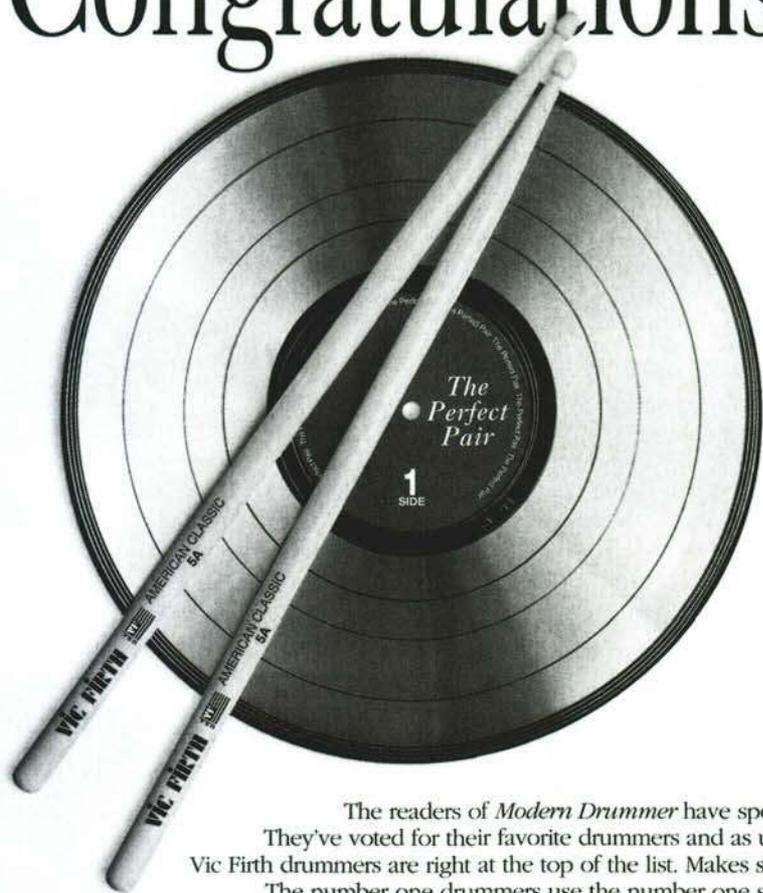
because I knew we were recording a lot of the shows, but you never know, you don't think about it really. I was surprised how that came out because most of those takes are taken from gigs. Actually, one of my favorite records that I had fun with was Julie Miller's *Broken Things* [Hightone, 1999]. It's very relaxed, and a whole lot of fun."

As for recording, Blade likes the idea of rolling tape from the beginning of a session, and getting that first inspiration. "I don't think you should kill a song by playing it too many times in the studio," he says. "It just doesn't make sense to me. And it's funny, some producers have their idea of what they really want, but when I'm doing my own session I don't spend a whole day on a drum sound. I try to bring in a good-sounding kit and then kind of tweak it while we're working on the music. I don't believe in spending a whole lot of time on anything, because that kills the vibe. Usually it's the first, second, or third take, and that's it. After that it all kind of goes to hell. At that point you're thinking about it too much and it won't have a natural vibe."

Apartment living in Stockholm, where Brady is residing and working these days, doesn't lend itself to practicing drums. But he plays enough to keep his chops up. "It's sad to say, but I practice on the gig," Brady admits. "I try different stuff out while I'm working—it's the only time I can. I'm playing tonight with these friends of mine who do all this rockabilly stuff from the '50s. I'll get on the gig and just go for it. Hey, if I wake up alive, I'm happy. I'm usually happy on a gig. I never really get bummed out by anything. Life's too short for that."

"There's a great community of musicians here," Brady continues, "great studios, nice people. And the air is really clean too, so I think I'm gonna hang here for a little while. We've got a studio here. I've been picking up a couple of other instruments and trying to play them. I've been buying basses and guitars. It's been working out as long as I stay in the studio and don't try to play them on stage. [laughs] And it's fun to jump into the producer's chair; I'm getting a few jobs here and there for different artists. I just move forward and keep rolling."

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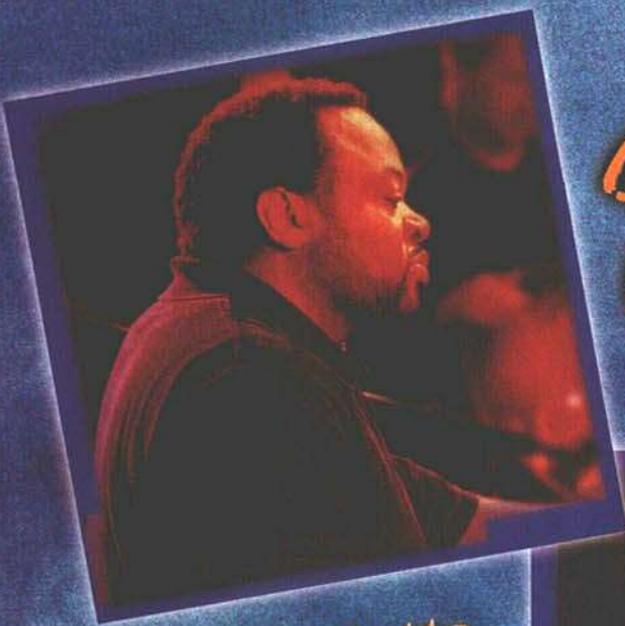
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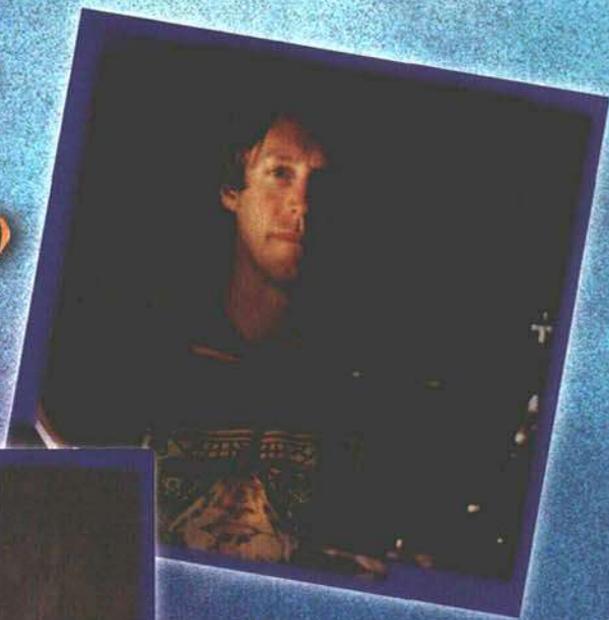


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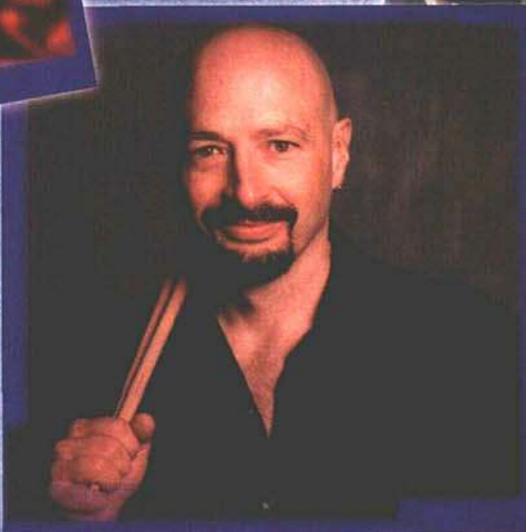
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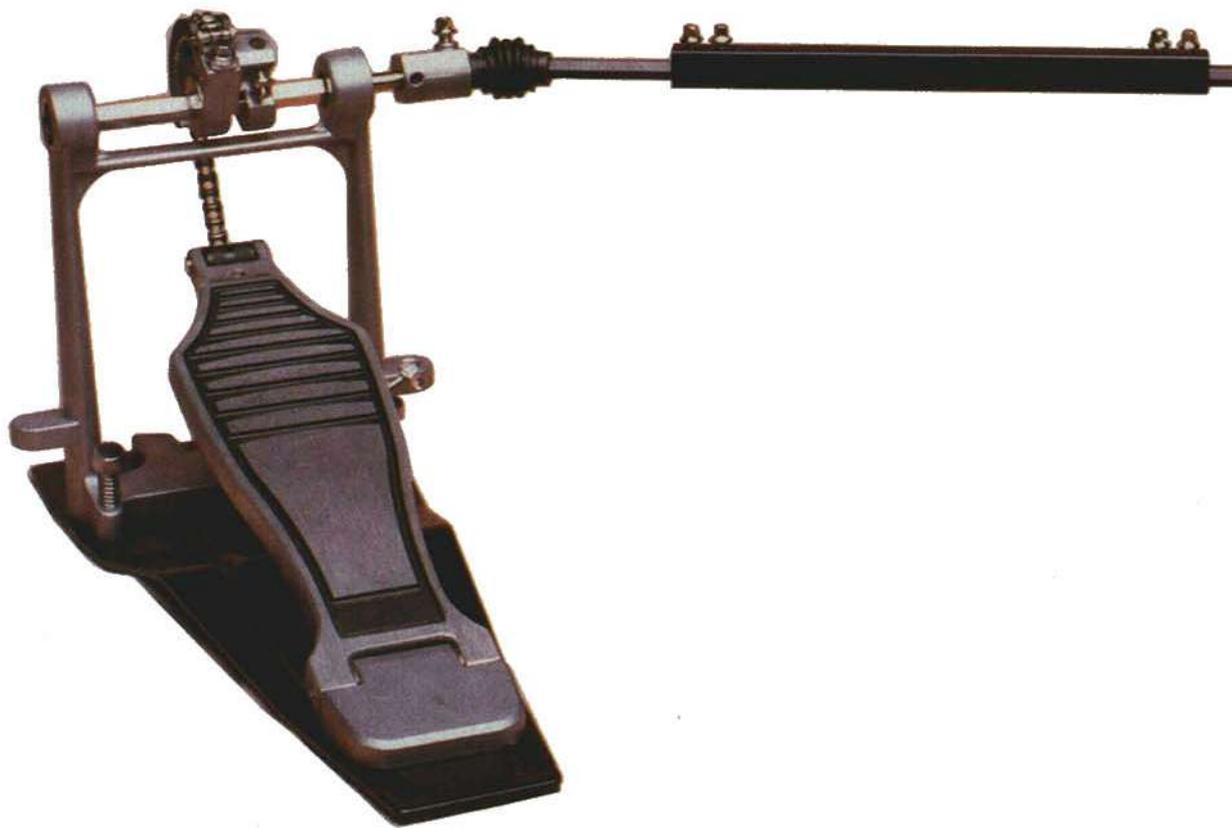
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DOUBLE PEDAL VS. DOUBLE BASS

Are Two Heads Really Better Than One?

by Mike Haid

What began as an entertaining experiment many years ago has developed into a staple of the modern drumkit. In one form or another, the art of double bass drumming has been a part of our art form for a long time. A quick overview might look something like this:

- **Louie Bellson** brought the idea to our attention in the big band jazz groups of the '40s and '50s.
- In the '60s, **Ed Shaughnessy** brought his kit into the living rooms of America every night with The Tonight Show Orchestra, while **Ginger Baker's** work with Cream inspired a generation of rock drummers to add another bass drum—and so/o.
- The early '70s revealed **Billy Cobham's** amazing ability to take the idea to a higher level, combining the technicalities of jazz with the blazing speed and power of rock.
- The '70s evolved into the era of the "big kit," with drummers like **Carmine Appice, Tommy Aldridge, Chester Thompson, Neil Peart, Cozy Powell, Simon Phillips, and Terry Bozzio** taking the art of double bass drumming to exciting new places.
- As the '80s approached, it seemed that two bass drums were here to stay. **Lars Ulrich, Tommy Lee, Dave Lombardo, and Tim "Herb" Alexander**, among others, further expanded the vocabulary.
- Then came the "alternative" concept to "bigger is better," with the invention of the double bass drum pedal. Many drummers in the '90s began downsizing to smaller, more compact kits with the double pedal fitting right in. **Dennis Chambers** and **Virgil Donati** were among the players leading the double pedal charge.

It seems now, for many drummers, the issue of whether to use double bass or a double pedal focuses on convenience and practicality. There are still the die-hard double bass drummers who *insist* that the sound and feel of two bass drums can never be achieved from one drum. But what really are the pros and cons of two bass drums vs. a double pedal? We posed that very question to several legends of double bass drumming.



Louie Bellson

Duke Ellington,
Benny Goodman, Tommy Dorsey, Soloist



Bellson's been playing double bass for more than fifty years. Here is his original two-bass kit (right).



My original idea of double bass drumming began in 1938 when I was in high school. I was a tap dancer when I was a kid, so I was very ambidextrous. I always wanted another big sound with my left foot, besides the hi-hat. I drew up a design for it in high school and finally put it to use in 1946. When I joined Benny Goodman's band, he wasn't too hot on the idea of two bass drums. But when I joined Tommy Dorsey's band, he *flipped* over it. In fact, we developed a revolving drum platform, which worked great because it opened up the visual idea to the laymen that I was actually playing two bass drums instead of one.

One of the first drummers to follow through with this idea was my dear friend Ed Shaughnessy. The main reason I created the double bass drum setup was because of my ambidexterity, but I always insisted in my clinics that two bass drums are not really necessary. In fact, Buddy Rich used to say, "You've got one bass drum, one snare drum, one small tom, a couple of big toms, and sticks, brushes, and cymbals, and that's all you need. If you can't do it with that, then you'd better go back to the drawing board." Two bass drums for me is a personal preference. I have a large set, and when I play, I use it all. It's not for show.

I've used the double pedal, which is really a very old idea. I've got a picture of Tommy Thomas from Chicago with a crude model of a double pedal from sixty-five years ago. I use a double pedal a lot of times at rehearsals when I don't have time to set up my whole kit. It's a wonderful idea. It's much different from two bass drums, but it still has a lot of validity, and it works.

I used to say that I could get more power out of using two bass drums. But as I began to use the double pedal, I realized that in some cases it's even better. First of all, you can get the same tonality off of one drum. Two bass drums usually create different tonalities. Ed Shaughnessy was one of the first drummers to use two *dif-*

ferent size bass drums to create different colors in sound. I like the sameness in sound of both bass drums, and sometimes it takes me a while to get both bass drums to sound the same. With a double pedal on one drum, you don't have to worry about that.

I never had a problem with the feel of a double pedal. My only criticism is that it created a lot of extra hardware on the left side of my kit down by my foot. I play my snare drum at a slant away from my body, and the extra hardware on my left side was awkward for me. I also had to change the angle of my hi-hat. I was used to having that space for my foot on the left side. But that's my only criticism about the double pedal.

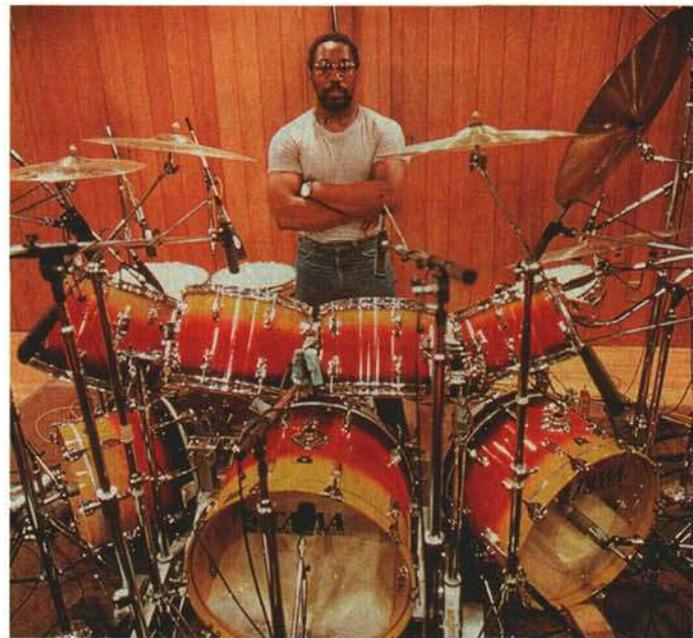
Most guys that I see using the double pedal sound great. Virgil Donati is really phenomenal in the way he uses the double pedal. He has really brought that technique to a higher level.

Billy Cobham

Mahavishnu Orchestra, Peter Gabriel, Solo Artist

My preference is two separate drums. I feel that the tonal character of the drums provides me with greater performance latitude. I want to play the bass drums as I would play the snare drum and toms. Of course, everything has its place, so I must be selective. Some things are easier for me to play on a double pedal than on two bass drums, and some things are more difficult.

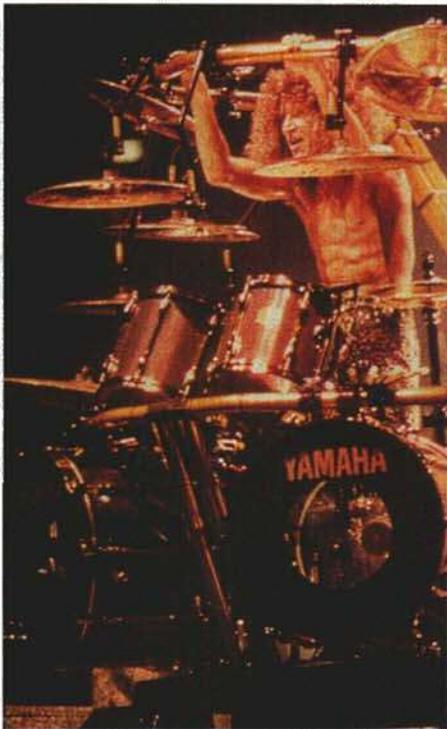
The big issue for me is the fact that I don't hear the subtleties of the patterns as well using a double pedal. This could be due to loss of hearing, age, etc. But having both drums allows me to clearly hear and present my ideas. And I prefer using chain-drive pedals with felt beaters.



Cobham likes bass drums: two in 1972 with the Mahavishnu Orchestra (above left), two today (above right), and occasionally three (top, from 1980).

Tommy Aldridge

Black Oak Arkansas, Ozzy Osbourne, Whitesnake



I sometimes use a single kick with a double pedal, but only out of necessity—because of space concerns and so on. I prefer using two individual drums. I can never get the action I'm most comfortable with using a double pedal, and I lose the feeling of solidity I get when actually playing a bass drum on both sides.

I sometimes rehearse with a single kick/double pedal, and my backstage kit has only one kick. I think it's good from a rehearsal

standpoint, as you must keep the opposing beaters away from the head. Also, with a double pedal there's never a sound difference between the left and right, and when recording, only one mic/channel is required.

I use DW pedals and prefer a chain for smoothness and durability.

Simon Phillips

Toto, The Who, Pete Townshend, Jeff Beck, Solo Artist

Using a double pedal and using two kick drums are totally different scenarios and should not be confused with each other. If you are



comparing a mix on a CD where there is a section of double bass playing, it can be hard to distinguish sonically whether a double pedal or two drums were used. However, the groove is different. For me, groove and sound go hand in hand. I personally prefer the sound of two big drums being played at half the speed of one drum being struck by a double pedal.

If I play a single kit, I *only* use a single pedal—but then again I am a purist! I used to use a nylon strap on the older HP90 pedal, but now I use a chain-drive with the newer Iron Cobra Roller Glide—no particular reason other than the nylon strap felt better on the HP90 than the other pedals available at the time. When I tried the new range of pedals, I preferred the chain-drive. Even the people at Tama were confused at my sudden change of heart—but music and drumming are not logical, are they?!

Terry Bozzio

Frank Zappa, Missing Persons, Jeff Beck, Solo Artist

I started using two bass drums around the time I began working with Zappa, when Billy Cobham and Narada Michael Walden were popular. Since then, I've always played on two bass drums. But I was actually sort of the impetus behind DW's original double pedal. One of the co-inventors of their pedal was a roadie for Frank Zappa. I asked him to build me a double pedal that would work on a single bass drum so that when I did session work, where it wasn't important that I have two bass drums, I would have something to use to play my double bass stuff on. So he rigged it up for me, and I still have that prototype—with cotter pins and all. It's a very rough original version of what would become the double pedal that DW makes.

I don't use the double pedal setup on one bass drum very often. When it comes to double bass drumming, I still prefer using two bass drums. I've tried the newer DW double pedals. In terms of feel, the new pedals feel pretty even. I was recently at the DW factory, and Chad Wackerman and I were jamming together on double pedal setups. I found that they were good for certain things and not so good for others. The real question is, what are you going after? Are you going for something more melodic, or something more rhythmic and powerful?

I think the double pedal on one bass drum sounds more even than two separate drums. When you play fast double bass stuff on one drum, it tends to have more punch and it sounds more powerful to me. But I prefer using two bass drums, especially in my solo work, because the pitch is different on each drum. I like that aspect of multiple bass drums. The trade-off for me is that there is a difference in pitch when I do fast double bass stuff.

From a recording standpoint, it sounds more even when playing a double pedal on a single bass drum. I always have trouble balancing my bass drums in the studio because they have different pitches. It always seems that when you're recording, your main bass drum never sounds as good as the one you use the least. Then the engineer will say, "Can't you make the right one sound like the left?"

The big advantage for me with two bass drums is that I do have the different pitches to choose from in my solo work. When it comes to having a difference in tone, where you want maybe two beats with the right foot and three with the left in 5/16, you really want to hear the

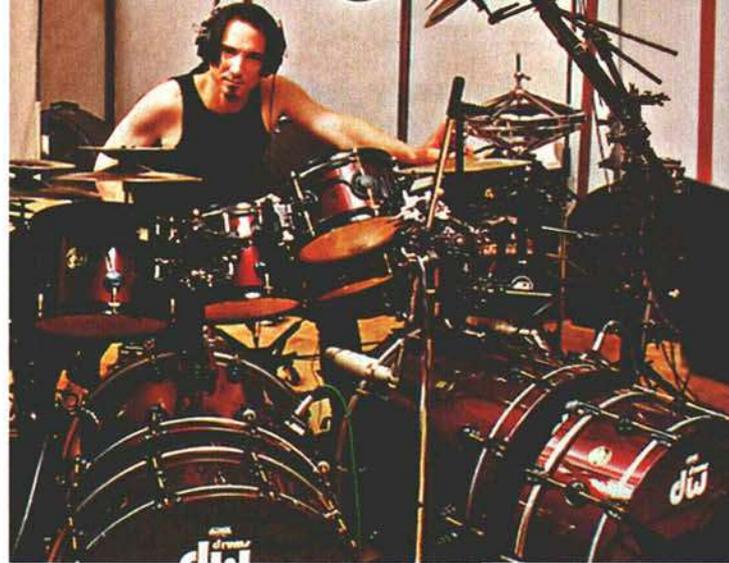
difference in tones to accentuate the pattern.

In terms of feel, everything I do with my feet on each instrument has a completely different feel. You just have to acclimate yourself to that. There is no right or wrong, it's a very subjective thing, and it just takes some getting used to.

All of my pedals are completely different. The Spoxe hi-hat feels totally different from the China remote hi-hat with small cymbals, which feels different from the China remote with large cymbals, which feels different from the normal direct-pull hi-hat, which feels different from my left bass drum, my right bass drum, my open tuned 28" drum, and my little 20" open-tuned drum. Only after working with them for a period of time do you learn what you can and cannot do with each one.

Since some of my pedals are remote from the sound source, it's the same mechanism as a double pedal, but it's set up backwards so that a pedal close to me can reach the instrument I'm playing. I find that in using the remote setup, if you use only one universal joint, it feels really good to me. I also find that if you only use one universal joint on a double pedal, the feel is much better. When I do use a double pedal, for sessions or just messing around, I'll take off the extra universal and just angle my left foot into the position that I want. Keeping the linkage going straight to the other end of the pedal takes a lot of the "play" out of the whole mechanism, and it feels a lot more direct and almost as accurate as a direct single pedal.

I have all of my pedals set up with a nylon strap, which uses the cam. I used that originally coming from the old Camco and Gretsch-type pedals. Suffering in the '70s with leather straps that would stretch and break, I was looking for something better. Billy Cobham



and Lenny White came through town at that time, and they were using the sprocket-type setup with chain-drive pedals. So when I went to New York I changed all of my pedals to chain-drive. I picked them up just before the shows I was doing with Zappa, which were released on *Live In New York*, and it crippled me because of the lack of the cam and the feel of the chain.

I found that the chain made me have to play every note with my foot as opposed to using the rebound that you get with a cam and getting two or three hits out of one stroke. On the tune "Titties And Beer" there's a group of five 16th notes in a row, and I was just suffering trying to do those fast bass drum parts with the chain. So as soon as I got back to San Francisco, I switched back to the cam and nylon strap. To this day, I believe that it's a superior feel to the chain.



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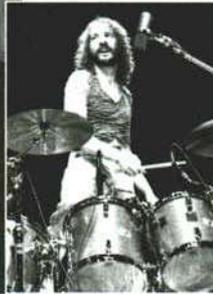
RICHIE HAYWARD
Pop

Steve Smith

Journey, Vital Information

I started out using a double pedal back in the early '70s, when they had the Zalmer Twin pedal. I remember that it wasn't very good and it didn't last very long, so I basically gave up on it. I was interested in the idea of two bass drums, but it wasn't until 1977 that I got a double bass drumset, which was through the request of Jean-Luc Ponty, whom I was touring with at the time with a small, single-bass kit. He asked me to try more of a "Billy Cobham" setup. It wasn't for a couple more years, when I joined Journey, that I finally started taking double bass drumming more seriously.

At that time I felt that the double bass setup was really the best way to go. You get a particular feel with the bass drum right there with the pedal hitting it directly with the left foot. I also liked how it felt to sit behind a big kit. But after I left Journey, I stopped using the double bass drum setup, mainly because the music I was playing, which was jazz-oriented with Steps Ahead and my own group Vital Information, called for a smaller kit. That's when I switched to the double pedal, which at first I didn't think felt as good as two bass drums.



The biggest difference was that the feel with the left foot wasn't as immediate of a connection with the drum. But now, after fifteen years of using it, I actually *prefer* the double pedal and think it makes more sense for me. I use the analogy of a snare drum: When you play two bass drums, you're trying to get both drums to sound as similar as possible, and you play patterns that are similar to what you play on the snare drum. When you play a pattern on the snare, you really wouldn't want to play the figure on two separate snare drums, because there's a certain feel and sound that you get from the same drum. That's exactly what it feels like now for me when I use the double pedal on a single bass drum. I know that the sound is going to be right because I'm not trying to tune two separate drums to sound the same. Yes, the left beater of the double bass pedal will produce a little lower tone since it's off center from the head, but it still sounds good and feels right to me.

Another important factor is that with one bass drum there's no danger of a sound engineer screwing up the sound of one of the bass drums. I've had that happen several times, where they mix one bass drum completely out of the mix or it's too high or low in the mix, which really throws the balance off. When I sit behind a double bass kit now, it just doesn't feel comfortable to me because the hi-hat is too far away. Also, the technology of the new double pedals is much more advanced than the older ones. They feel great.

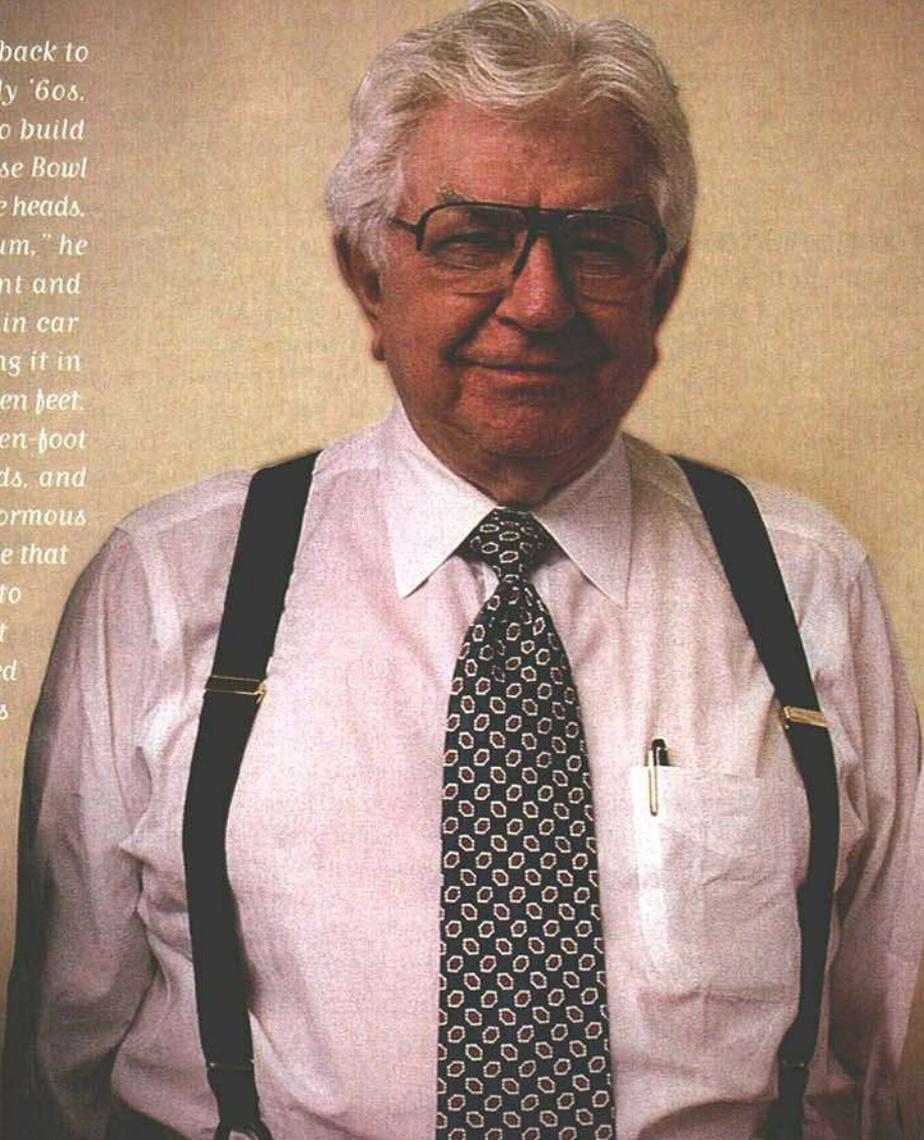
I typically use nylon straps on my double pedal. But I've been experimenting, and now I prefer the DW Delta double chain on my left pedal, because it gives me a little heavier feel, and a nylon strap

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Bob Beals thinks back to a time in the early '60s. "We were asked to build a drum for the Rose Bowl parade, not just the heads, but the entire drum," he says. "Well, I went and measured the train car they were shipping it in and it came to seven feet. So we built a seven-foot shell and the heads, and there was this enormous drum in the parade that took four people to play it!" The "Boot Hill Boomer," named after its hometown's historic cemetery, was sold to the McDonalds Marching Band and became famous.



Congratulations to Bob Beals

Modern Drummer 2001 Editor's Achievement Award

After inventing the Polyester Drumhead in 1956, Chick Evans partnered with Bob Beals, owner of Dodge Music and Jewelry, a watch and musical instrument retail/repair shop in Dodge City, Kansas. Because of Bob's knowledge of musical instruments, mechanical abilities, and his background working as a tool engineer, the partnership was perfect. In December of 1958, the two officially launched Evans Manufacturing.

In 1973, Bob met an extraordinary young drummer named Peter Erskine, who at the time was playing with the Stan Kenton Orchestra. Peter loved the heads and would later become an Evans Endorsee. At a *Modern Drummer* Festival in the mid-80s, Erskine introduced Bob to Dennis Chambers. Peter and Dennis would soon become legends in their craft and would be instrumental in the success of Evans heads. They remain today as two of Evans most respected artists.

Among some of Beals' early achievements were the first clear or "glass" heads, and the still widely used Hydraulics: oil filled two-ply

heads designed to produce the fat, focused sound made famous by Beatle Ringo Starr. In 1989, Peter Erskine introduced Beals to Bob Gatzert, a 25-year veteran of drum research, development, and design. Together, Beals and Gatzert would produce several innovative products, such as the EQ Bass Head Series, a remarkable line of bass drumheads with features like overtone control rings, removable muffle rings, dry venting and offset mic-holes. Though copied by other major drumhead manufacturers, Evans' EQ Bass heads were the first to employ these now-popular designs. In 1995, Bob Beals sold Evans Manufacturing to J. D'Addario & Company, Inc., where we have continued his tradition of product and manufacturing innovation.

Congratulations to Bob Beals, our mentor and one of the fathers of the modern-day drumhead, on winning the *Modern Drummer* 2001 Editor's Achievement Award. You've earned it!



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on my right for a lighter touch. I also don't extend my beaters fully out. By keeping them shorter, they swing a little easier and they're not so heavy, which makes it easier to play softly.

Rod Morgenstein

Dixie Dregs, Winger, Jazz Is Dead

When I started playing two bass drums, I wasn't aware that the double pedal was even invented yet. So for me it wasn't even a choice. What's nice about using two bass drums is, if you're interested in going for two completely different sounds with different sizes or tunings, you have that option. Also, the heads get the opportunity to breathe between strokes. How that affects the big picture—in concert, or on a recording, when the sound is saturated

with lots of frequency levels from other instruments—I really don't know how much of a difference using one or the other would make.

Obviously, the downside of playing two bass drums is the portability. If you don't have someone helping you set up your drums, it's much



easier to throw one bass drum in the car. The double pedal works great for that situation. I don't think I've ever recorded with a double pedal, and the only time I will ever use a double pedal in public is when I'm asked to use one in a clinic when two bass drums are not available. I really prefer not to do that because the feel is so different. I'm not bothered by the sound difference at all. It's the *feel* that I don't care for: The hi-hat foot, when playing a double pedal, is not coming down and making a direct impact with a bass drum directly in front of it.

I do find that you can get a tremendous amount of control with a double pedal, but I'm not really sure why that is. I generally use a double pedal in my teaching at Berklee, again as more of a convenience. I also prefer the double chain-drive pedals over the strap, because the strap has a tendency to stretch over time, while the chains are very consistent. The double chain seems to give me a more powerful stroke.

Gregg Bissonette

Maynard Ferguson, David Lee Roth, LA Studio

My first experience playing with two bass drums was when I was ten years old. My dad was a gigging drummer in Detroit and had two drumsets. My parents had just taken me to see Louie Bellson play, so when I got home I put the two sets together and really had a blast playing both bass drums.

When I was thirteen I had a friend named Mark Bertacchi who was using a double pedal called the Zalmer Twin back before double pedals were even popular. It was invented by Richard Zalmer, and instead of having a bar that attached the two pedals,

CONGRATULATIONS!

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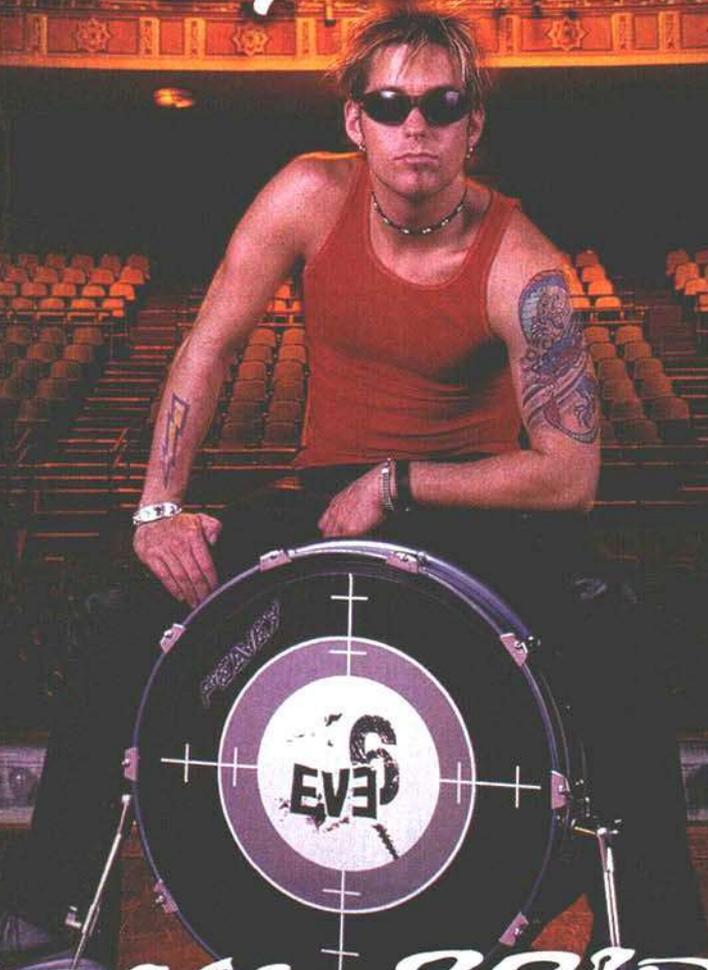
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it had a coil. From what I recall, it was pretty accurate. So I got one of those, and at the time it was great because I could play really cool stuff in the stage band in junior high and high school and do things that no one had heard before with one bass drum. I actually used that Zalmer Twin all the way through college.

When I finally moved to Los Angeles, I went to a music store called Action Music, where Ross Garfield, the Drum Doctor, was working at the time. He suggested that I call Drum Workshop and ask them about this new double pedal that they were just coming out with. I called DW and told them that I was playing in Maynard Ferguson's band and I was going out on the road. John Good and Don Lombardi at DW invited me out to their factory and let me take their only prototype of the first double pedal out on the road. It worked out great! I would call them every week and let them know how it was working. They would send me replacement parts for things that would wear out. I used that pedal for a year on the road, and I felt honored that I was the first guy to really road-test the original DW double



pedal.

When I got the gig with David Lee Roth, I knew that it was definitely a double bass drum gig. It had to have that vibe. In fact, when Dave first saw my double bass kit, he said, "Bro, your bass drums look a little small." I said, "What do you mean? They're 18x24." He said, "Man, Alex's were like twice as long as these." So I called the factory and ordered extra-long bass drums that were about 36x24 so I could perform the "exterior drum solo without a net" and stand on them during the solo. They had enough room for Dave to jump up and stand on as well.

To this day, I still love using both the double pedal and two bass drums. I'm very comfortable with either setup. One of the main advantages of playing with two bass drums in the studio is that you can pan each mic' to one side with each bass drum. We used that technique on the David Lee Roth tune "Skyscraper."

The other advantage of two drums is the tuning and size of the drums can be altered to create some very cool tonalities. Then you've got a guy like Terry Bozzio, who combines several pedals with a bunch of bass drums.

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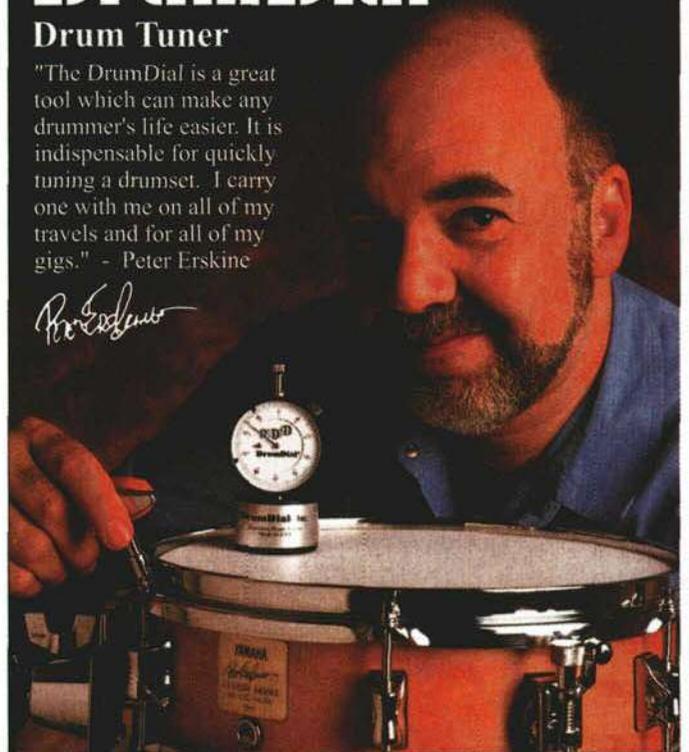
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I've scaled down my set lately and mostly just use the double pedal. One of the reasons is that my dad does my cartage, and I feel like a knucklehead having him cart around two bass drums. With a smaller kit, I can get everything in a little tighter and closer to me. I don't really notice any difference in the feel between two drums or the double pedal. The new DW pedals are so smooth that there's really no difference for me.

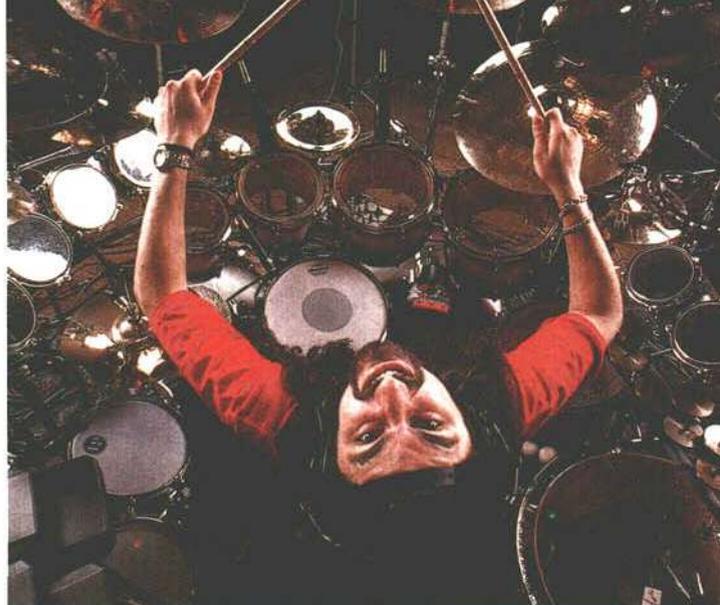
As far as sound, if you're going for a big, open sound with almost no muffling and both heads on with no hole in the front, I would prefer to have two bass drums. If it's a tighter sound with muffling involved, it really doesn't matter to me if it's two drums or a double pedal.

I prefer the chain pedals, but recently I played a kit with a DW double pedal with nylon straps and it actually felt smoother and even a little quicker. So when I get back to LA, I'm going to visit DW and check out their nylon-strap double pedal.

Mike Portnoy

Dream Theater, Liquid Tension Experiment, Transatlantic I've actually been using both setups for a while because of the various projects I've been involved with. When I first started, in the early '80s, it was with two bass drums. Double pedals really weren't that popular, and I didn't really know about them. So for the first fifteen years of playing double bass, it was with two bass drums. And to this day, that is what I still feel most comfortable playing.

When I started doing the side projects like Liquid Tension Experiment and Transatlantic, I wanted to scale down my kit to



create a new perspective in my playing. I had actually gotten a little bored with the huge Dream Theater drumkit. The first thing I did was get rid of the second bass drum. But I wasn't ready to give up the double bass approach, because it is such a big part of the way I play. That's when I incorporated a double pedal.

It really took some getting used to, mainly because the drum has half the time to breathe and respond to being attacked by two beaters at such a furious pace. I used the double pedal a lot with Liquid Tension, and it was a big adjustment for me to really get used to the feel. As a result of using the double pedal, I've now been doing a lot of my clinics with the smaller set as well.

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With two bass drums, you do have more control over the sound of the drums, because you can adjust the EQ and volume of each drum separately. With one drum and one mic', you're really at the mercy of what that one microphone is going to pick up from two beaters. Basically, in all aspects, I really do prefer two bass drums. That said, I've also enjoyed the aspect of the smaller kit. So I'm forced to adapt to the double pedal because I really enjoy the different inspiration that the smaller kit gives me.

I use a double chain-drive pedal with felt beaters. Back in the day, I used to use plastic or wood beaters to get more attack. Now the felt beater feels warmer to me. I can change the attack by adding a pad on the head or messing with the EQ.

Marco Minnemann

Illegal Aliens, Solo Artist

I love using a double pedal because I don't have as much equipment to set up and carry. It's easier to set up your drums with a double pedal, and it allows you to be more flexible in your setup. It saves time at soundcheck because you don't have to worry about getting sounds from two bass drums.

I'm used to the feel of the double pedal, though it might be good to play the fast stuff on two bass drums. When you hit the head with the left beater of the double pedal, the head is still moving from the right one striking it. But as I said, I'm used to the double pedal, and so far there's no reason for me to change.

I've used two bass drums, but it takes a while for me to get into it because it feels so different. I've been playing on a single bass drum with a double pedal for sixteen years. There were a couple of times



I had to switch to a double bass drum setup. First, it was a little weird for me because you have two sound sources and a different response from the drum heads, but I got used to it pretty quickly.

I like the single-chain, rolling-glide Iron Cobra pedals—very direct and natural-feeling. The tension on my double pedal is about medium. I play a lot of flams, drags, ratamacues, etc. on the bass drum, so I need a little "help" from my pedal.

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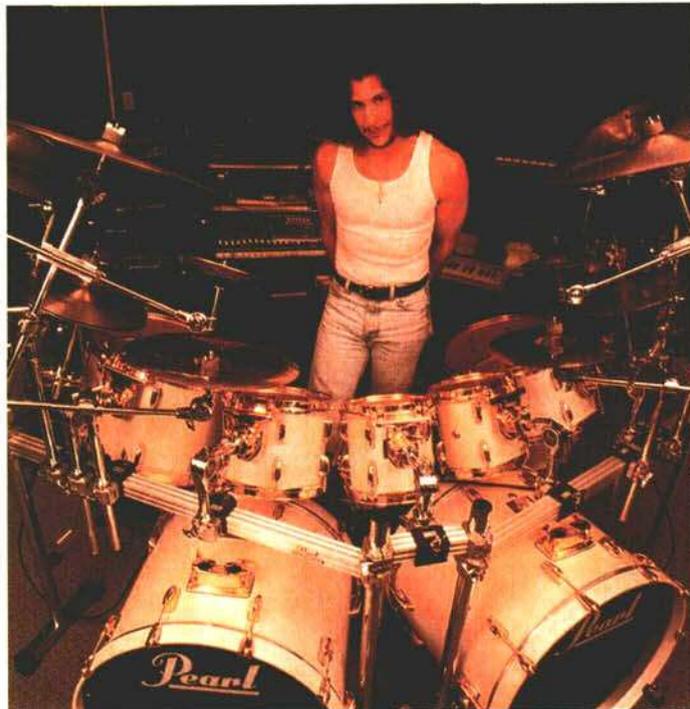
I find that the main differences in two bass drums over a double pedal are in the sound and feel. Single strokes sound better to me on two separate bass drums. Double strokes sound and feel better on the double pedal because there's more air flying through the drum and more bounce, making the double strokes easier—that is, if the sound is not a dead sound. Otherwise there's really not much difference in which you choose.

I've been using the double pedal more lately because it feels better for double-stroke combination patterns. I can play them faster with the double pedal. I've been doing lots of sessions lately, and it's been a nightmare to try and get an engineer to get two bass drums to sound the same. I'd rather chew glass than deal with most engineers to try and get it right.

I'm pretty flexible with using either setup, and when I do clinics I can get pretty comfortable with whatever they have available for me to use. When I toured with Steve Vai, I used two bass drums in North America, but a double pedal everywhere else. I would have used two bass drums in all of the other countries, but it cost too much to ship them.

One of the things I've enjoyed about the development of the double pedal from the start is that it helped to silence all of the people who unfairly stereotyped drummers based on how many bass drums they used.

Something that has helped me develop my speed and feel for the double pedal is practicing on a Pearl BD10 practice pad kit. It allows me to simulate speeds that I haven't really "earned" yet on



a real kit by giving me the opportunity to develop some of the muscles that I wouldn't normally use.

I never use a chain drive pedal, at least when I have a choice. I get more speed and control with a nylon strap. With the chain-drive, it forces the gear all the way back and doesn't allow the same type of flexibility as the strap does.

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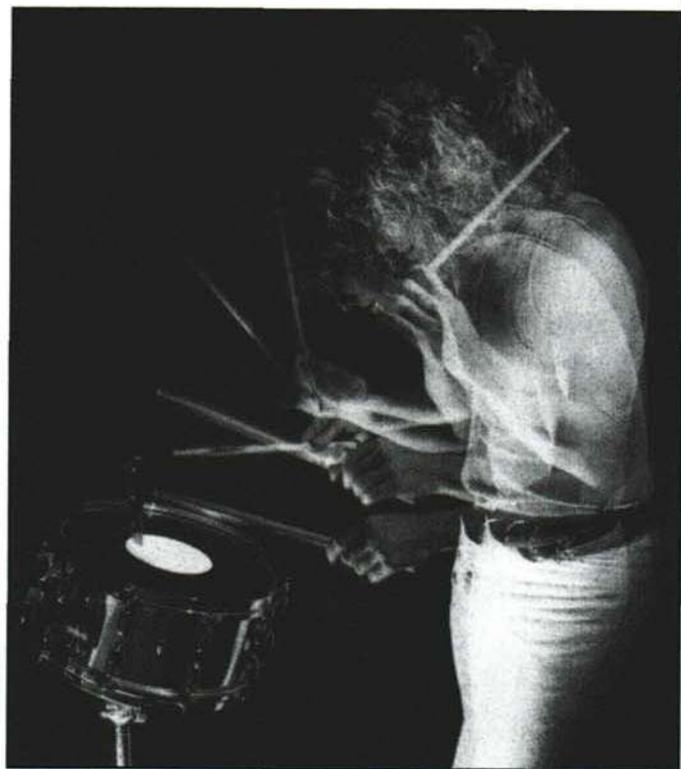
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Virgil Donati

Planet X, Solo Artist

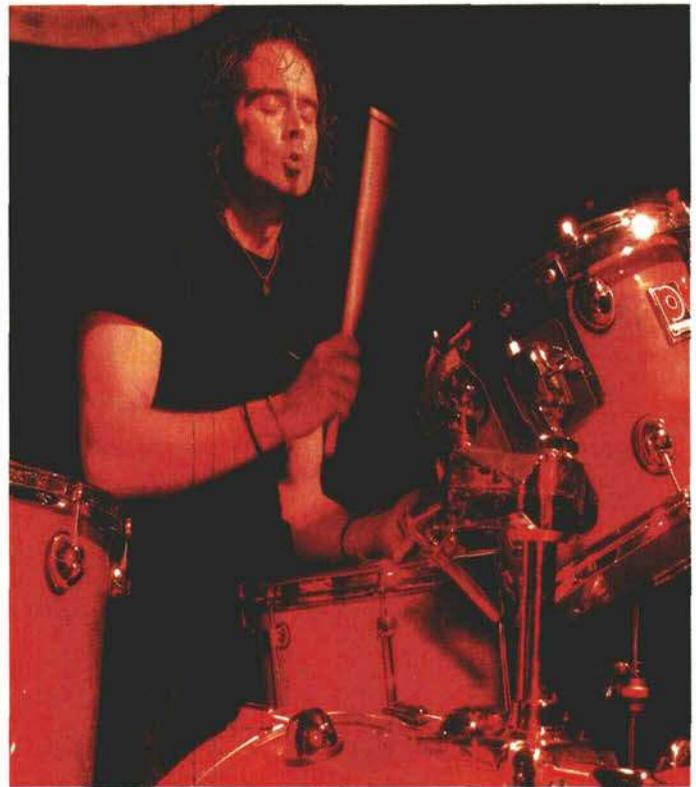
I've used both setups, but I haven't used the double bass drum setup for quite a while. I'm often perplexed by mechanical choices, where one day I'll get behind a double bass kit and it feels really good, and then the next day the double pedal feels better. Then I wonder if I'm sacrificing any facility or technique by playing the double pedal instead of two bass drums.

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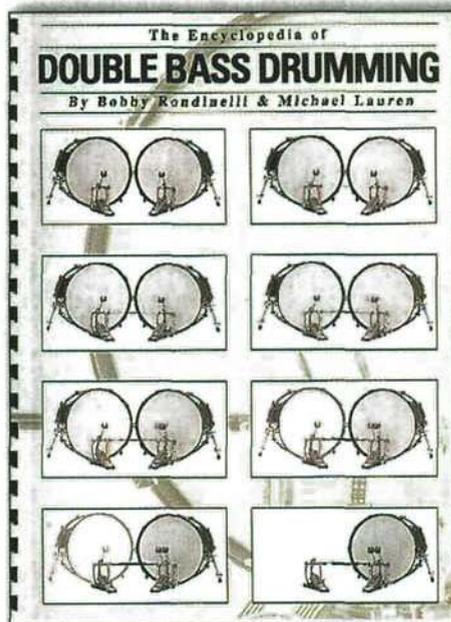
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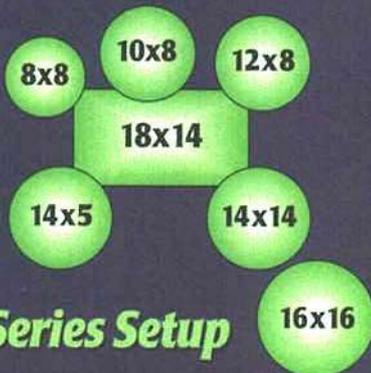
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Philly Joe Jones

"Salt Peanuts"

Transcribed by Jon Deitemyer

MUSIC KEY

Open	R.C.
H.H.	X
T.T.	X
S.D.	X
T.T.	X
B.D.	X
H.H. w/foot	Rimshot

This month's *Drum Soloist* features the late, great Philly Joe Jones on Miles Davis's *Steamin'* (Prestige). Recorded in 1956, this album showcases Miles' first legendary quintet—Jones, along with tenor saxophonist John Coltrane, pianist Red Garland, and bassist Paul Chambers. (Miles' second great quintet, featuring Tony Williams, would emerge in the '60s.)



Back in the '50s, Philly Joe Jones was a recognized master, both for his pulsing swing feel and his slick chops. The man had great technique, particularly his hands. This solo, featured on the tune "Salt Peanuts," shows Jones *burning* around the kit. The tempo here is fast, and Philly has no problem playing some very intricate phrases. (Some of the accented triplet patterns he plays would make for great technique exercises.)

Working on the ideas that Philly presented here will definitely add some ideas—and chops—to your soloing repertoire.

$\text{♩} = 160$

(z = buzz roll)

The image displays ten staves of musical notation for a drum set. The notation includes various rhythmic patterns, dynamic markings, and articulation symbols. The first staff begins with a double bar line and a key signature of one flat. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as accents (>) and breath marks (x). The second staff features a double bar line and a key signature change to one sharp. The third staff includes a double bar line and a key signature change to two sharps. The fourth staff includes a double bar line and a key signature change to two flats. The fifth staff includes a double bar line and a key signature change to one flat. The sixth staff includes a double bar line and a key signature change to one sharp. The seventh staff includes a double bar line and a key signature change to one flat. The eighth staff includes a double bar line and a key signature change to one sharp. The ninth staff includes a double bar line and a key signature change to one flat. The tenth staff includes a double bar line and a key signature change to one sharp. The notation includes various rhythmic patterns, dynamic markings, and articulation symbols. The first staff begins with a double bar line and a key signature of one flat. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as accents (>) and breath marks (x). The second staff features a double bar line and a key signature change to one sharp. The third staff includes a double bar line and a key signature change to two sharps. The fourth staff includes a double bar line and a key signature change to two flats. The fifth staff includes a double bar line and a key signature change to one flat. The sixth staff includes a double bar line and a key signature change to one sharp. The seventh staff includes a double bar line and a key signature change to one flat. The eighth staff includes a double bar line and a key signature change to one sharp. The ninth staff includes a double bar line and a key signature change to one flat. The tenth staff includes a double bar line and a key signature change to one sharp. The notation includes various rhythmic patterns, dynamic markings, and articulation symbols.

Philly Joe Solo

The musical score for "Philly Joe Solo" consists of ten staves of music. The first staff shows a rhythmic pattern of eighth notes with accents and a repeat sign. The second staff begins with a treble clef and a 3/4 time signature, featuring a series of triplets of eighth notes with accents. The third staff continues with more triplets and accents, including some notes marked with an 'x'. The fourth staff shows a similar triplet pattern with accents and 'x' marks. The fifth and sixth staves continue the triplet pattern with accents and 'x' marks. The seventh staff shows a triplet pattern with accents and 'x' marks. The eighth staff features a triplet pattern with accents and 'x' marks, followed by a double bar line. The ninth staff shows a triplet pattern with accents and 'x' marks. The tenth staff concludes with a triplet pattern with accents and 'x' marks, followed by a double bar line and the text "R L L R L L".

Staff 1: Drum notation with triplets and foot patterns. The notation includes three triplet groups of eighth notes. Below the staff, the foot patterns are indicated as: R L R L R L R, L L R R L L, and L L R R L L.

Staff 2: Drum notation featuring eighth notes and rests. The foot patterns are indicated as: R R R R R.

Staff 3: Drum notation featuring eighth notes and rests.

Staff 4: Drum notation featuring eighth notes and rests.

Staff 5: Drum notation featuring eighth notes and rests.

Staff 6: Drum notation featuring triplets and eighth notes. The notation includes a series of triplet groups of eighth notes.

Staff 7: Drum notation featuring triplets and eighth notes. The notation includes a series of triplet groups of eighth notes.

Staff 8: Drum notation featuring eighth notes and rests.

Staff 9: Drum notation featuring eighth notes and rests.

Staff 10: Drum notation featuring eighth notes and rests. The notation includes a series of eighth notes and rests.

sfz

Philly Joe Solo

The musical score for "Philly Joe Solo" consists of ten staves of drum notation. The notation includes various rhythmic patterns, triplets, and dynamics. The first staff features a series of eighth notes with accents. The second staff introduces triplets and a dynamic marking of *p*. The third staff continues with triplets and accents. The fourth staff features a dynamic marking of *fp* and a crescendo. The fifth staff shows a series of eighth notes with accents. The sixth staff features a series of eighth notes with accents. The seventh staff includes triplets and accents. The eighth staff features a series of eighth notes with accents. The ninth staff includes triplets and accents. The tenth staff features a series of eighth notes with accents.

The image displays five staves of musical notation for drumsticks. The notation includes various rhythmic patterns, triplets, and accents. The first staff features a complex pattern with triplets and accents. The second staff shows a series of eighth notes with triplets. The third staff includes a pattern with 'x' marks, likely representing cymbal hits, and eighth notes. The fourth and fifth staves continue with rhythmic patterns and accents, ending with a double bar line and a repeat sign.

Phil Rudd.

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Philly Joe Solo

The musical score consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. It features a series of eighth notes with accents (>) and triplets (3). The second staff continues with similar rhythmic patterns, including triplets and accents. The third staff shows a mix of eighth notes and quarter notes with accents. The fourth and fifth staves feature more complex rhythmic patterns, including triplets and accents, with some notes marked with an 'x'.

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Ringo Starr

1 Beatle Beats

by Ed Breckenfeld

MUSIC KEY

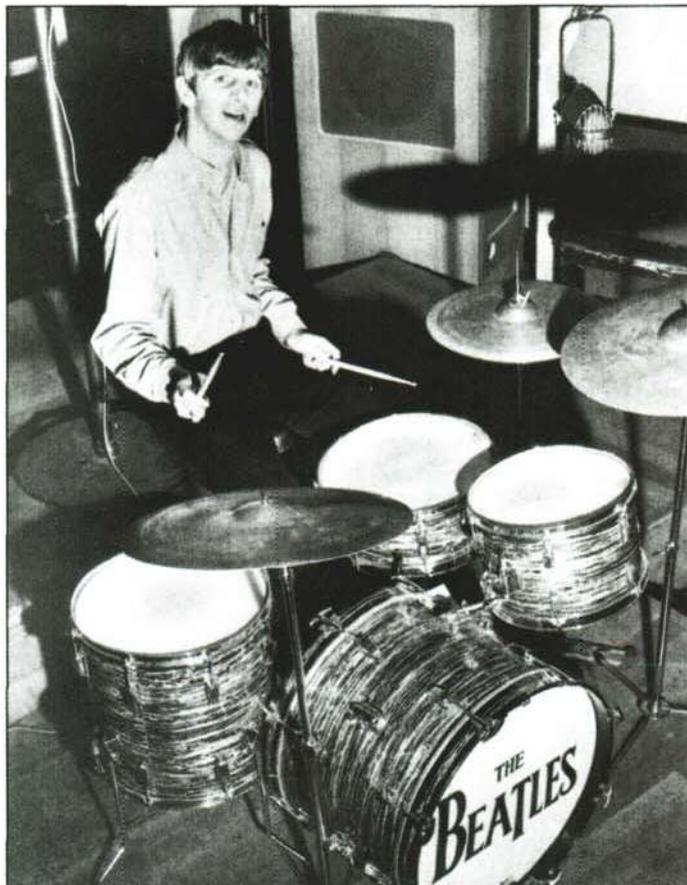
Open	○	R.C.	C.C.
H.H.	⊗	(Bell)	⊗
T.T.	⊗		
S.D.	⊗		
T.T.	⊗		
B.D.	⊗		
H.H. w/foot	⊗	Cross Sticks	Add'l Toms

More than thirty years after their breakup, the Beatles phenomenon continues. Their collection of chart-topping hits, *The Beatles 1*, is on its way to becoming the biggest-selling album of all time. New generations raised on rap music and "boy bands" are discovering the enduring appeal of the Fab Four. And part of that appeal is the drumming of Ringo Starr.

Ringo's drumming has always been controversial. Technical-minded detractors will point out that he didn't have the "chops" of many modern rock drummers, or couldn't do what contemporaries like Keith Moon and Ginger Baker could do. But Ringo was never one to put himself above the band. His strengths lie in creating the right drum part for the song, a classic approach that proved perfect for the writing of John Lennon, Paul McCartney, and George Harrison. This explains why the drumming on *The Beatles 1* sounds as fresh today as it did when the band was still together.

Many of Ringo's concepts are widely in use today by players who weren't born when these recordings were made. With unwavering groove, creatively musical ideas, and a marvelous sense of taste, Ringo set the prototype for the modern pop-rock drummer.

Let's go track by track through *The Beatles 1* to examine the essence of Ringo's style. We'll see how he refined his drumming—from the fast-tempo, high-energy early years (tracks 1-10), through his minimalism in the middle period (12-18), to the overdub experiments and loose, rambling feel of the later songs (19-27). Along the way there'll be classic grooves, interesting fills, and a few technically challenging surprises as well.



1) "Love Me Do"

The drumming on The Beatles' first single was done by session player Andy White. New to the band at the time, Ringo hadn't yet won producer George Martin's confidence.

2) "From Me To You"

On these early Beatles tracks, listen for Ringo's quirky, energetic fills. This one is from the end of the song's second bridge.

3) "She Loves You"

Here's one of the most famous opening fills and drum grooves of all time. Ringo's charging floor tom rhythm has certainly been used by every rock drummer since.

4) "I Want To Hold Your Hand"

The switch from loose hi-hats to tight into this song's bridge is a great dynamic moment.

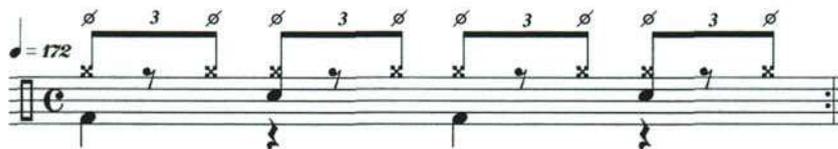


Another of Ringo's unusual fills shows up throughout the tune. Not an easy one to pull off at this tempo!

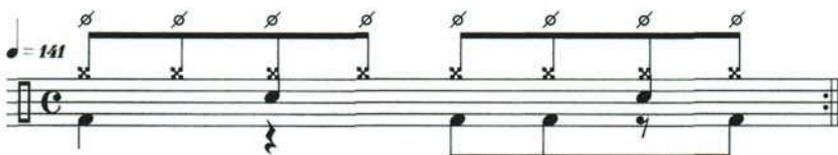


The sound of roaring loose hi-hats was Ringo's signature in the early Beatles years. Here are a couple of examples.

5) "Can't Buy Me Love"



6) "A Hard Day's Night"



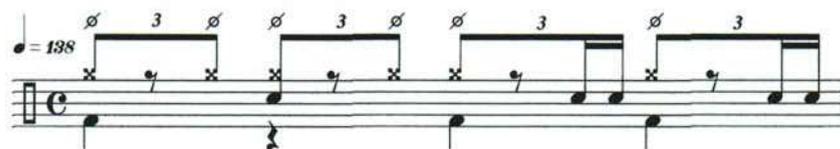
7) "I Feel Fine"

For this fast rocker, Ringo chooses a rumba beat, and somehow makes it work.



8) "Eight Days A Week"

Ringo could swing a shuffle with the best of them. Here he sets up the ending vocal tag.



9) "Ticket To Ride"

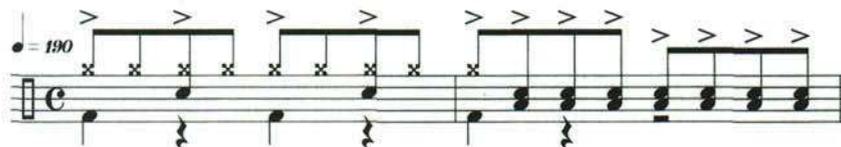
Another classic opening fill and groove, this beat is a perfect example of how to be creative *and* simple at the same time.



Beatle Beats

10) "Help!"

Ringo *slightly* swings the 8th notes on Lennon's uptempo rocker. Included is another fast two-handed unison fill.

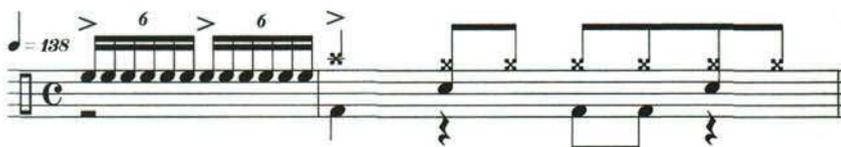


11) "Yesterday"

No drums.

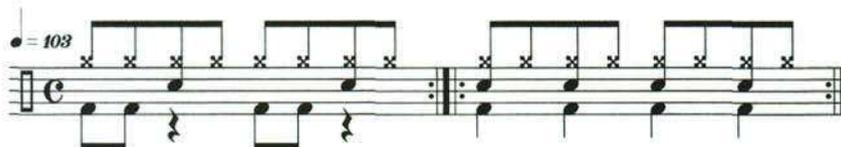
12) "Day Tripper"

Here's another opening fill showing that Ringo was no slouch on quick single-stroke rolls.



13) "We Can Work It Out"

No fills, no frills. The verse and chorus grooves here are the ultimate in tasteful simplicity.



14) "Paperback Writer"

By this time, Ringo was experimenting with leaving out parts of the traditional drum beat. Here, the stuttering bass and snare pattern (sans hi-hat) perfectly mirrors George Harrison's opening guitar riff.



15) "Yellow Submarine"

More minimalism—no snare drum in the verses of this one. Ringo answers the guitar chords with his bass drum pattern.



16) "Eleanor Rigby"

No drums.

17) "Penny Lane"

Yet another example of Ringo paring back sounds. The hi-hat doubles the snare drum backbeat.



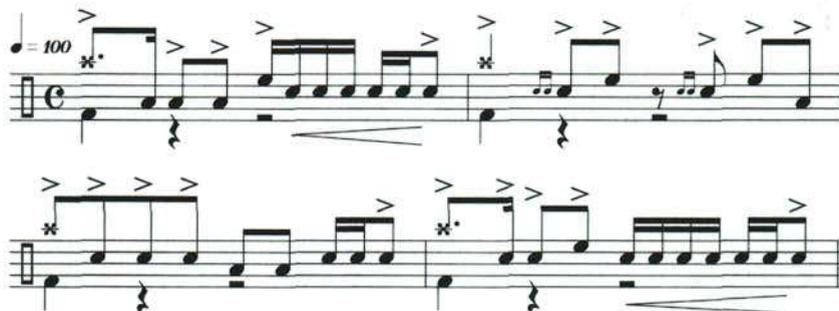
18) "All You Need Is Love"

Here's the ultimate in simplicity—straight quarter notes in the verse. When Ringo switches to the backbeat in the chorus, it lifts the song.



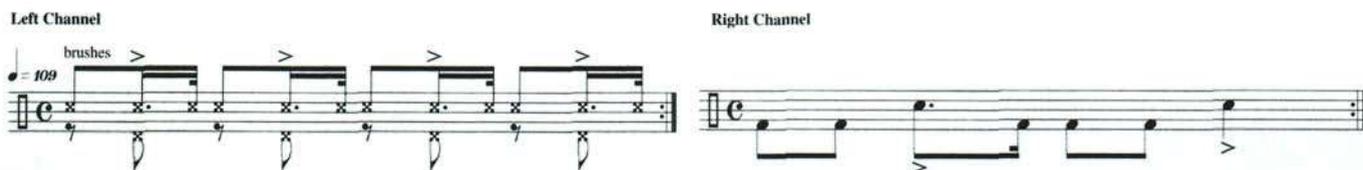
19) "Hello, Goodbye"

After the extended tom fills of "A Day In The Life" (from the *Sgt. Pepper's* album), Ringo began to stretch out more. Here's a four-bar drum break from the first bridge of this tune.



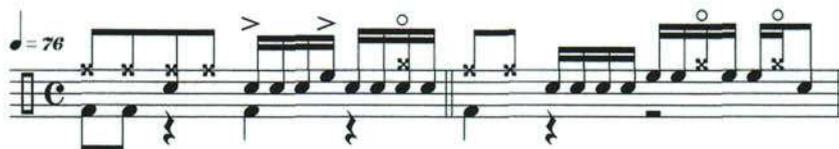
20) "Lady Madonna"

This one contains a double-tracked drum part, which can be clearly heard on the remastered stereo mix of *The Beatles 1*. In the left channel is a classic swing brush pattern in double-time. Ringo overdubs a rock backbeat groove in the right channel. The result is a compelling push/pull feel that drives the song.



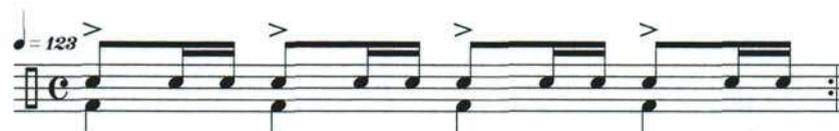
21) "Hey Jude"

The famous extended vamp at the end of this song is a great opportunity to study Ringo's unique fills. Here are just two.



22) "Get Back"

Another perfect choice for a groove on a charging tune.



Here's the beat in the bridge and the fill that leads into it.



26) "Let It Be"

Here's Ringo's entrance and groove in the second chorus of this ballad.



And here's an interesting use of toms (another overdub?) in the last verse drum beat.



27) "The Long And Winding Road"

The Beatles 1 closes with a dramatic McCartney ballad. Ringo provides a lighter counterpoint with some deft jazzy cymbal and snare work.



Obviously no one can put a time limit on the popularity of The Beatles. As long as new generations continue to discover these songs, drummers will be influenced by the classic work of Ringo Starr.



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Part 4: Ratamacues

by Osami Mizuno

This month we'll complete our study of master drummer/educator Alan Dawson's various technique-building exercises. The single, double, and triple ratamacue are three rudiments that

Dawson ingeniously worked into his teaching and practice routines. Mastering these exercises will do wonders for your hands. Let's take a look at how he developed them.

Here are the three basic ratamacues.

Single Ratamacue $\frac{2}{4}$ LLR L R L RRL R L R

Double Ratamacue $\frac{3}{4}$ LLR LLR L R L RRL RRL R L R

Triple Ratamacue $\frac{4}{4}$ LLR LLR LLR L R L RRL RRL RRL R L R

Here are two exercises that utilize all three ratamacue rudiments.

Exercise 1 (Single Melodic Line):

- Staff 1: LLR L R L RRL R L R LLR L R L RRL R L R (S.R. brackets)
- Staff 2: LLR LLR L R L RRL RRL R L R LLR LLR L R (D.R. brackets)
- Staff 3: L RRL RRL R L R LLR LLR LLR L R L (D.R. and T.R. brackets)
- Staff 4: LLR L R L RRL R L R LLR L R L RRL R L R LLR L R L RRL R L R (S.R. brackets)
- Staff 5: LLR LLR L R L RRL RRL R L R LLR LLR L R L RRL RRL R L R (D.R. brackets)
- Staff 6: LLR LLR LLR L R L RRL RRL RRL R L R LLR LLR LLR L R L (T.R. brackets)

Exercise 2 (Complex Pattern):

- Staff 1: LLR L R L RRL R L R LLR L R L RRL R L R LLR L R L RRL R L R (S.R. brackets)
- Staff 2: LLR LLR L R L RRL RRL R L R LLR LLR L R L RRL RRL R L R (D.R. brackets)
- Staff 3: LLR LLR LLR L R L RRL RRL RRL R L R LLR LLR LLR L R L (T.R. brackets)
- Staff 4: LLR L R L RRL R L R LLR L R L RRL R L R LLR L R L RRL R L R (S.R. brackets)
- Staff 5: LLR LLR L R L RRL RRL R L R LLR LLR L R L RRL RRL R L R (D.R. brackets)
- Staff 6: LLR LLR LLR L R L RRL RRL RRL R L R LLR LLR LLR L R L (T.R. brackets)

The following three "expanded" rudiments, devised by Alan, combine ratamacues with flams. Hence their names: single, double, and triple ratama flams.

Single Ratama Flam

LLR L R @L RRL R L @R

Double Ratama Flam

LLR L L R @L RRL RRL R L @R

Triple Ratama Flam

LLR LLR LLR L R @L RRL RRL RRL R L @R

LLR L R @L RRL R L @R LLR L R @L RRL R L @R

S.R. S.R. S.R. S.R.

LLR LLR L R @L RRL RRL R L @R LLR LLR L R @L

D.R. D.R. D.R.

@L RRL RRL R L @R LLR LLR LLR L R @L

L@R D.R. TR

LLR L R @L RRL R L @R LLR L R @L RRL R L @R LLR L R @L RRL R L @R

S.R. S.R. S.R. S.R. S.R. S.R.

LLR LLR L R @L RRL RRL R L @R LLR LLR L R @L RRL RRL R L @R

D.R. D.R. D.R. D.R.

LLR LLR LLR L R @L RRL RRL RRL R L @R LLR LLR LLR L R @L

TR TR TR

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The Stick-Shot

Revisiting A Forgotten But Cool Technique

by Frankie Palermo

MUSIC KEY

	Stick-Shot
S.D.	X
B.D.	X

The stick-shot is a technique that was often used by the great jazz and swing drummers of the 1930s, and that remained very popular through the 1960s. Basically it's created by positioning the tip of the left stick on the drumhead and striking the shoulder area of the left stick with the right stick (or vice versa). By varying the tip's location on the head, the downward pressure on the drumhead, and where the stick is struck, you can create some very interesting sounds. Using stick-shots combined with left and right strokes on the drumhead will create interesting sounds and add flash to your performance.

The following exercises should be practiced slowly at first. Take your time. Get used to the hand movement and the different sounds the stick-shot creates. Be sure to keep the tip of the left stick close to the drumhead for easy execution of the left-hand taps. Also, some of the exercises will feature the right stick "dancing" back and forth between the stick-shot and the drumhead, so stay relaxed and let the sticks flow.



Nicole Palermo

1

R L R L R L R L

2

R R L L R R L L

3

R L R R L R L L

4

R L L R L R R L

5

R R L R L L R L

6

R R R L R R R L

7

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

8

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

Rage Against The Machine's Brad Wilk

Renegades

by Ed Breckenfeld

MUSIC KEY

Semi-Open	∅	C.C.
H.H.	×	×
T.T.	○	○
S.D.	●	●
F.T.	●	●
B.D.	●	●

Ghost Note

All sounds made by guitar, bass, drums, and vocals" proclaim the liner notes of Rage's *Renegades*. On this tribute to their punk/hip-hop/rock roots, the LA quartet covers artists as diverse as Cypress Hill,

Devo, and Bruce Springsteen. Shunning the synths and sequencers of the original versions, Rage reconstructs each song in their own guitar-heavy style. Brad Wilk ties it all together with some slammin' organic drum grooves.

"Microphone Fiend"

The album opens with Brad's wonderful splashy hi-hat beat.

♩ = 90

R L R L R L

Tom-toms underscore the chant "Destroy all nations!" in the second verse.

Later in the song, a classic dance break-beat kicks in.

"Pistol Grip Pump"

The intro from this Volume 10 cut features ghost notes and well-placed hi-hat accents.

♩ = 94

"In My Eyes"

This Minor Threat tune is *Renegades'* pure punk track. Brad pumps up the energy on the shift to double time.

♩ = 160

More accents propel the groove under vocalist Zach de la Rocha's menacing rap.

"Renegades Of Funk"

Brad uses three separate drum patterns in this uptempo track. The first is pure hip-hop.

♩ = 124

"Street Fighting Man"

Brad's 16th-note hi-hat groove sets a frenetic pace for this reworked Rolling Stones anthem.

♩ = 132



Kristen Callahan



Right-Hand Lead Independence

Using Your Strong Hand To Build Grooves

by Michael Packer

MUSIC KEY

H.H. X R.C.
T.T. X
S.D. X
F.T. X
B.D. X
Add'l Toms

There are many exercises that concentrate on building independence. One such exercise is the right-hand lead concept. In this concept, the right (or lead) hand plays a rhythm that acts as a lead voice. The other hand fills in the rest of the subdivisions.

Typically, the bass drum then plays the main rhythm along with the right hand. This concept is often used when building independence in a jazz context.

Play this rhythm with your right hand. This will be our lead voice throughout the exercises.

1

Now fill in the remaining 16th notes with the left hand on the snare drum. Play them as ghost (soft) notes.

2

Play the same pattern as above, only now add accents on beats 2 and 4, which will bring out the backbeat. It's essential when building a groove to have a backbeat, which will help solidify the groove and make it feel good.

3

In keeping consistent with the right-hand lead concept, add the bass drum to all the right-hand notes.

4

Now we'll take out some of these bass drum notes. This helps the exercise sound and feel more like an actual groove.

5

This is the same pattern as exercise 5, but now we're orchestrating (moving) the right hand to the toms. This will add a more melodic quality to the groove.

6

Place the right hand on the ride cymbal and orchestrate the left hand to the toms.

7

Orchestrate both the right and left hands.

8

After completing this system, play these exercises as left-hand lead. You'll find that the written orchestrations will change, so have fun creating your own.

Michael Packer has performed with Steve Allen, Carl Anderson, J.J. Johnson, Nils Lofgren, Diane Reeves, Ben Vereen, and Free Flight.



The Sound Of Innovation



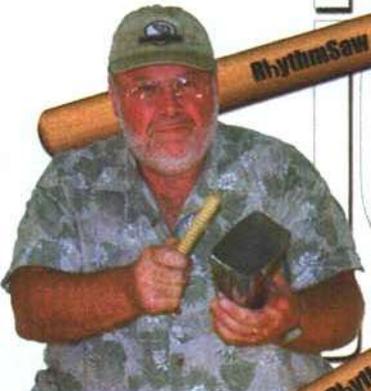
For The Next Generation



John McTigue III
(Brazililly/Vasser Clements)



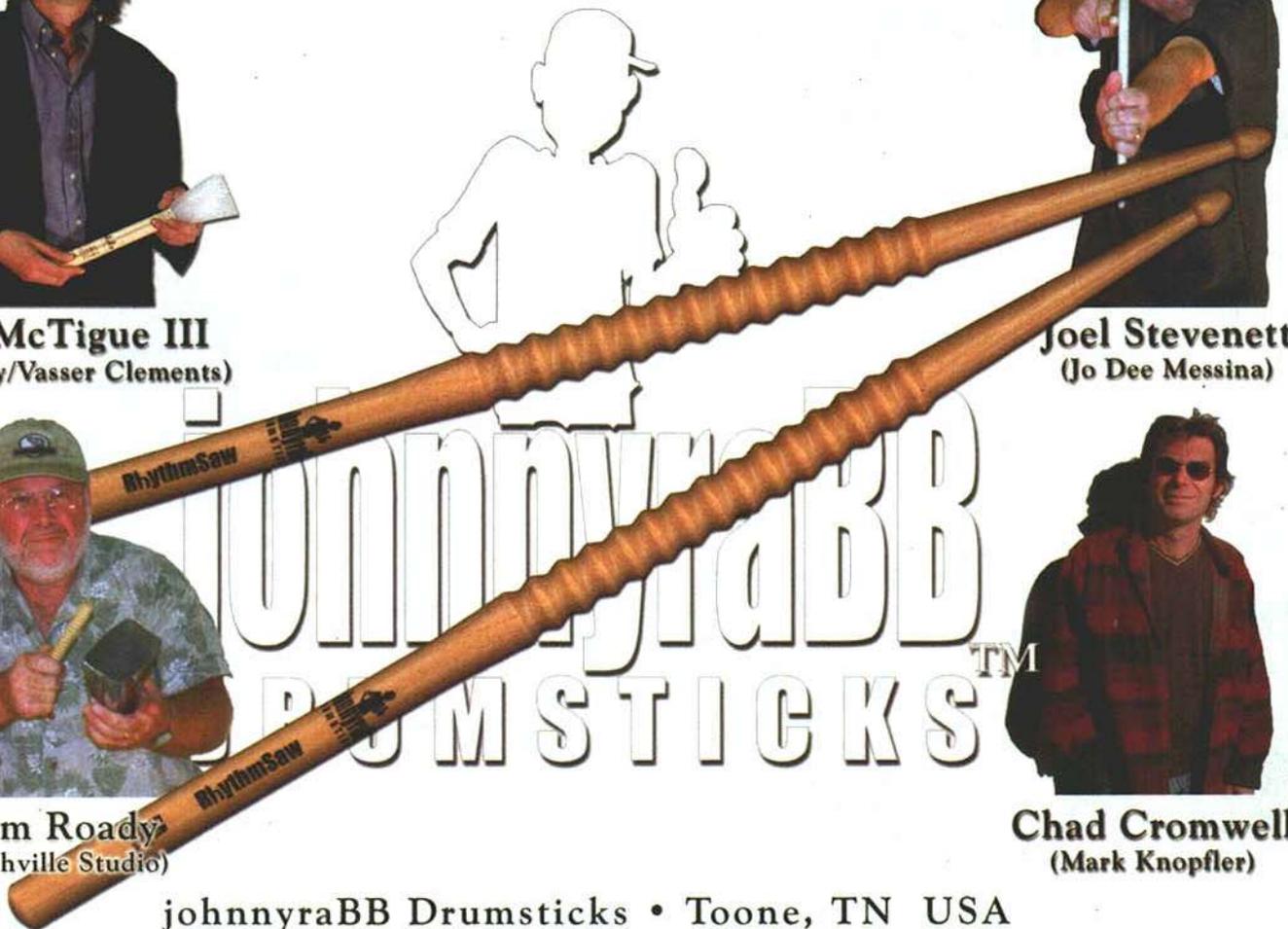
Joel Stevenett
(Jo Dee Messina)



Tom Roady
(Nashville Studio)



Chad Cromwell
(Mark Knopfler)



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RECORDINGS

poor **0** ratingscale **10** classic

7 Fear Factory *Digimortal*

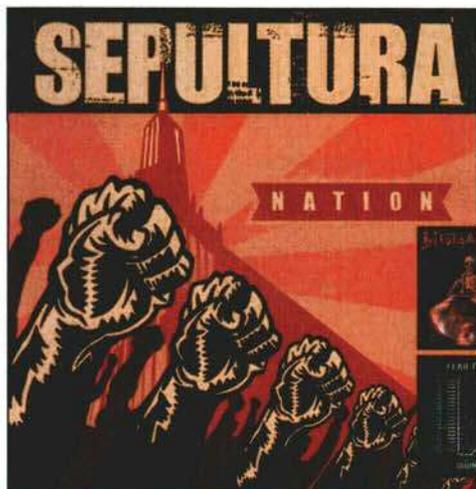
Raymond Herrera (dr). Burton C. Bell (vcl). Dino Cazares (gtr), Christian Olde Wolbers (bs)

7 Megadeth *The World Needs A Hero*

Jimmy DeGrasso (dr), Dave Mustaine (gtr. vcl), David Ellefson (bs), Al Pitrelli (gtr)

9 Sepultura *Nation*

Igor Cavalera (dr), Derrick Green (vcl), Andreas Kisser (gtr), Paulo Jr. (bs)



The double bass drumming attack by Raymond Herrera on Fear Factory's *Digimortal* is simply hard to believe. Because of the ultra-compressed drum sound and the sheer speed and relentlessness with which Herrera plays, it's inconceivable that some of this hasn't been programmed, or at least sweetened in the mix. No matter. Fear Factory offers distinct songs and melodies, and Herrera's approach to their high-tech metal is unique, intriguing, and ferocious. Ouch. (Roadrunner)

Some decidedly non-high-tech, old-school speed metal is offered by pioneers Megadeth on *The World Needs A Hero*.

Drummer Jimmy DeGrasso has a fantastic, live sound to go with his meat 'n' potatoes approach. In these days of Pro-Tools-induced ultra-production, it seems odd to actually hear the snares of a snare drum, as well as some cymbal tone. (But isn't that a good thing?) DeGrasso is a monster, with smooth, head-turning fills and plenty of finesse. Megadeth probably isn't the fastest group on the block anymore, but they're nonetheless staying true to their metal roots. Pump those fists. (Sanctuary/BMG)

Showing a striking imagination for such an in-your-face band, Brazilian thrashers Sepultura are innovators of the genre. Igor Cavalera has a huge but sharp sound, and he has the fills and speed and power on double bass to match anybody. Igor also uses Brazilian percussion to add a different voice to the onslaught. Indeed, the band even offers acoustic instruments and moody, low-key passages at times. But it's still Sepultura we're talking about, and that means phenomenal, inventive, scary-good metal. Be brave, and find out how rewarding ultra-hard music can be.

(Roadrunner)

7 Monster Magnet *God Says No*

Jon Kleiman (dr, vcl), Dave Wyndorf (vcl, gtr), Ed Mundell, Phil Caivano (gtr), Joe Calandra (bs)



In one corner, you have a plethora of generic-sounding rap-rock clones. In the other, Monster Magnet, who continue to whip out their thoroughly original brand of sonic high drama. Like 1998's acclaimed *Powertrip*, *God Says No* rawks with gusto. But it's more diverse than its predecessor. Perfectly complementing Dave Wyndorf's charismatic vocals and the band's massive riffs is the explosive yet tasteful drumming of Jon Kleiman. First he tackles a muscular 4/4 on the bombastic, somewhat psychedelic "Melt." Then he quickens the pace on "Heads Explode," his nimble chops blending feverishly with lurid keyboards and Wyndorf's ballsy/brainy crooning. Later, "Doomsday" recalls the beat of Bow Wow Wow's "I Want Candy," but its lush arrangement, robust guitar, and paranoid lyrics still make it monstrously signature. God's gotta dig this.

(A&M)

Jeff Perlah

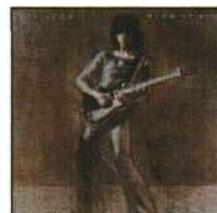
SIGNIFICANT REISSUES

9 Jeff Beck *Blow By Blow*

Richard Bailey (dr), Jeff Beck (gtr), Max Middleton (kybd), Phil Chenn (bs)

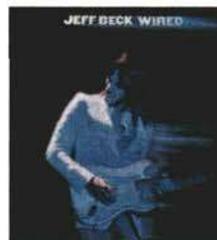
8 Jeff Beck *Wired*

Richard Bailey, Narada Michael Walden, Ed Greene, Jan Hammer (dr), Jeff Beck (gtr), Wilbur Bascomb (bs), Max Middleton, Jan Hammer (kybd)



Aroused by the insurgent fusion, reggae, and calypso of the early '70s, Jeff Beck went beyond genre categorizations on these two rock 'n' jazz

classics. Always a guitar sorcerer, Beck is elevated here by the clever musicians on *Blow By Blow* and compositional collaborators on *Wired*. Richard Bailey's original hybrid of Gadd and Cobham stickings inside a funky, Trinidadian groove makes *Blow By Blow* a feast of funk, jazz-rock, and island drum equations. He lays down a lethal groove on "You Know What I Mean" and "Constipated Duck," dances reggae rim work on "She's A Woman," and burns rudimental flesh on the Mahavishnu-inspired "Scatterbrain" and the super-sized shuffle of "Freeway Jam."



Wired blows it even more wide open, starting with Michael Walden's raging drum volcano on the proto-funk-metal of "Led Boots." Walden is titanicly demon-

strative on "Come Dancing," his huge drum sound, flying rolls, and garrulous groove a riot to behold. Later he rips off lush cymbal pedicures and snappy fusion-funk in "Sophie" and the time-twisting "Play With Me." Bailey is back for the uptempo "...Backstage Pass" and "Good Bye Pork Pie Hat," the former a puzzle of staccato bass drum accents and funky bell work. And keyboardist Jan Hammer is no slouch on the beat-reversing "Blue Wind."

Blow By Blow and *Wired* stand as great '70s jazz-rock recordings that recall fusion's musicality over its muscular bravado and ballyhoo. (Epic/Legacy)

Ken Micallef

7 Semisonic All About Chemistry

Jacob Slichter (dr, kybd, vcl), John Munson (bs, vcl, kybd), Dan Wilson (vcl, gtr)

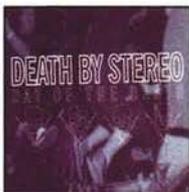


One of the hardest challenges a pop drummer faces is having to play simple yet tasty. On Minneapolis trio Semisonic's third record, *All About Chemistry*, drummer Jacob Slichter faces that challenge head-on. Maybe it's his understanding of writing and playing keyboards. (Jacob wrote the ballad "El Matador," and he arranges the string section on several tunes.) Jacob rocks just enough on the up-tempo "Bed," "Sunshine & Chocolate," and "Get A Grip." On "Follow" and "Act Naturally" (not the Beatles song), he sets up a crawling, loopy groove. Then he switches to a cool, slow tribal vibe for "She's Got My Number." And the mid-tempo ballad "One True Love" (co-written by singer Dan Wilson and Carole King, who also played piano and sang) showcases even more of Jacob's simple but effective playing. Nice job. (MCA)

Billy Amendola

6 Death By Stereo Day Of The Death

Tim Bender (dr), Eftrem Schulz (vcl), Jim Miner, Dan Palmer (gtr), Paul Miner (bs)



Death By Stereo proved themselves an independent hardcore machine to be reckoned with via extensive touring with some of punk's biggest names (7 Seconds, Good Riddance). That live power has translated well to their Epitaph debut, *Day Of The Death*. With drummer Tim Bender (formerly of One Eye Open and replacing original drummer Jarrod Alexander), Death By Stereo's hardcore punk rhythms exhibit skilled finesse without falling into the trap of excess. Bender is more conservative than Alexander, but his focused grooves and odd-metered kicks (some of which resemble a late-'70s Steve Gadd) are fun and innovative. They also shatter the monotony of much fast, intense punk rock—and go far to extinguish the lingering stereotype that punks can't display legitimate musicianship.

(Epitaph)

Waleed Rashidi

7 Los Straitjackets Damas Y Caballeros!

Jimmy Lester (dr), Eddie Angel, Danny Amis (gtr), Pete Curry (bs)



Hard-rocking, 21st-century surf with a sneer is Los Straitjackets' bag. They also put on a helluva show, as their first live LP illuminates. The priceless stage banter (in rapid-fire Spanish, with an intentionally awful accent) and rip-roaring cover of the *Titanic* theme (no kidding) are just icing on the cake. The rest of the record is packed with twangy guitar hooks and meaty 2 & 4 beats. Jimmy Lester perfects the profile of the slammin' surf drummer dude, kicking the energy up a big ol' notch and hanging ten on tidal waves of snare-drum strokes and tom bombast. If you can get these guys to play your beach party, your friends will worship you forever. (Cavalcade/YepRoc/www.yeproc.com)

Michael Parillo

6 Babatunde Lea March Of The Jazz Guerrillas

Babatunde Lea (dr, perc), Bill Summers, Munyungo Jackson (perc), Hilton Ruiz (pno), Alex Blake (bs), Richard Howell (tn sx, vcl), Angela Wellmen (fhn), others



The opening title track reveals the heart of Lea's sound. Over a simple repetitive riff, growing waves of rhythm and inspired ensemble soloing create a surge of visceral exuberance. It's this passionate earthiness that distinguishes Lea's accessible arrangements, mixing elements of late-'60s jazz, straight-ahead, and Afro-Caribbean rhythms. Influences from Lea's former bandleaders McCoy Tyner, Leon Thomas, and Pharoah Sanders are also apparent. As both an accomplished kitman and percussionist, Lea has a knack for drumset parts that complement percussion lines; they're never over-thick or interruptive. Alex Blake's super-fat bass bottom mates Lea's fine rhythm tracks in a way that's tight, but allows the sound to grow and grow. March on. (Ubiquity)

Jeff Potter

KICKIN' OUT THE NEW

8 The Living End Roll On



Warning: Oxygen tank not provided. We're kidding, of course, but **Trav Dempsey's** drumming on The Living End's *Roll On* will still leave

you gasping for breath. Dempsey sits so far ahead of the beat, you imagine the other bandmembers practically falling forward on their faces trying to keep up. The Living End play thinking man's punk, anchored by very sophisticated and creative drumming that transcends the one-dimensional stereotype of the genre. Most of the songs have multiple B sections, bridges, and choruses pulled together by the sheer brains and brawn of the drummer. (Reprise)

6 The Blue Meanies

The Post Wave



Bob Trondson makes The Blue Meanies' *The Post Wave* audibly intriguing. The drummer's lightning speed and power snare placement

add an element of excitement not always found in straightforward rock. Playing 2 & 4 can never be looked down on when played with the passion this drummer exudes. Trondson keeps it simple and real in the face of twisted vocals and whacked-out lyrics. (MCA)

7 True Love True Love



True Love's **Ray Kubian** is the sort of melody-driven drummer who always knows just what a song needs. With an innate sense of when to sit in the pocket and when to push, his playing maximizes the drama of the vocals. Keeping in that vein, his fills are just enough to complement the big harmonies that overflow from this self-titled debut. (Cropduster)

Fran Azzarto and Lisa Crouch

7 Mellow Another Mellow Spring

Pierre Begon-Lours (dr, programming), Julien Dixneuf (dr), Stephane Luginbuhl (kybd, programming, vcl), Patrick Woodcock (gtr, mand, th, kybd, vcl), Xavier Benoist (ac gtr), Alexis Assadourian (kybd), Georgina Baird-Smith (cello)



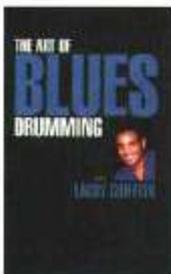
Buzzing and cryptic, "Shinda Shima," a kind of ode to Pink Floyd's early psychedelic forays, features a tight, over-the-top Latin cowbell/ride pattern that quickly dissipates into a simple, slow backbeat. While a good deal of Mellow's beats are courtesy of a machine, these creepy electronica tunes nonetheless glow, in part due to the intermingling of programmed beats with the drummers' wonderfully human Ringo-esque chops. Like a rhythmic "borg," to steal a phrase from *Star Trek*, the patterns are sometimes so intertwined it's hard to tell where the mechanized parts end and their flesh-and-blood counterparts begin. Within the context of Mellow's expansive astral musings (read: the Beatles' *Magical Mystery Tour*), the drums, whether live or processed, provide the most organic elements in this vast menagerie. (CyberOctave)

Will Romano

VIDEOS

6 The Art Of Blues Drumming by Larry Griffith

level: beginner to intermediate, \$32.99 (incl S&H)



Larry Griffith doesn't pretend to be a chops-meister here. Instead, he spends his time teaching and demonstrating concepts and beats that will make a drummer much better prepared to play a blues gig—or any other gig for that matter.

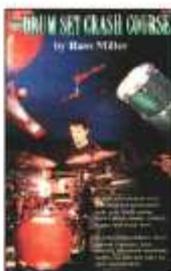
Griffith continuously stresses the importance of his "three Cs": conditioning, coordination, and control. Always upbeat and positive, he explains the triplet in simple terms, then shows how it's used in a slow blues. He discusses the Chicago and St. Louis shuffles, as well as the shifty 12/8 of the New Orleans Stroll, a groove Griffith claims a bandleader is guaranteed to call at some time during the night. He also covers the Flat Tire Shuffle (kind of like Whipper Layton's "Cold Shot" groove), the Boogie Beat played on the rims, and the Bo Diddley beat. Starting slowly with a metronome, he builds up the Mojo Beat to the proper fever pitch for the wailing harmonica solo.

This production, shot at the Northside Tavern in Atlanta, is definitely low-budget. The band sounds distorted at times, out of sync with the video at others. And the viewer is never treated to a view of the drummer's left hand or his feet during the live segments. But despite these shortcomings, interested musicians will still find much to make this a worthwhile purchase. (Hascom Communications, 1609 Timberland Road, Atlanta, GA 30345, www.people.ari.mediaone.net/bluzbeat)

Robin Tolleson

8 The Drum Set Crash Course by Russ Miller

level: beginner to intermediate, \$19.95



Russ Miller takes you through an astounding variety of drumming styles. He'll even have you playing rumbas, as opposed to *rumba*, at "society" gigs. Miller's unique prep system address technical challenges as they arise. Criticisms? You could brew coffee waiting for his count-ins to finish and pay off with a meager four-bar demonstration. Another thing, with all the talk of studio drumming, the pedal beater seems to be fluttering against the head. Might be a problem when close-miking. Miller's forte is clearly Weckl-ian fusion, but he does a great job on all other styles, such as metal and country train beats. His New Orleans is stiff, but he gets the point across—and hey, it's a crash course! Love the Yamaha drum sounds and the way Miller alters his setup to suit each style. (WarnerBros.)

T. Bruce Wittet

BUDDY REDUX

8 Buddy Rich

Keep The Customer Satisfied



The BR big band was like a powerful automobile. While some of the tunes on this reissue from 1970 sound a bit dated, they don't lose their impact, so think of this as a 1970 Ford Mustang with Buddy under the hood. Check out "Long Day's Journey," where the band works off a groove until midway through, when Buddy kicks everything into high gear with dramatic fills around the band. The title track features a solo with some great set work, while on "Winning The West" Buddy burns around a bass ostinato. "Groovin' Hard" does just that, and the fills at the height of "The Juicer Is Wild" will send you to the woodshed. Throughout, Rich's driving swing and impeccable chops are perfectly matched to the bright, powerful band. Nice car. (Pacific Jazz/Capitol)

Martin Patmos

10 The Buddy Rich Big Band Wham!



Forget about The Tonight Show Orchestra or Max Weinberg's bluesy stiff-necked swing. *This* is how a big band should sound, propelled not only by a master drummer, but a masterful bandleader. Pushing and pummeling his band with ease, all energy and explosive chops and clout, Buddy Rich is in his late '70s prime here, when his band included saxophonists Bob Mintzer and Steve Marcus, as well as excellent pianist Barry Kleiner. The Rich repertoire is typical for the period—"Time Out," "Time Check," "Cape Verdian Blues"—but also includes a brilliant arrangement of Miles' "So What," which seems to include references to the "Hawaii 5-0" theme. Ridiculous rudimental snare work enlivens "Bugle Call Rag," while Rich's brush work is absolutely remarkable in "Channel One Suite." With high-resolution digital mastering exposing every flam, drag, and bass drum bomb on this previously unreleased recording, *Wham!* is essential Buddy Rich, and an indispensable bit of drumming-music history. Wham bam! (Label M)

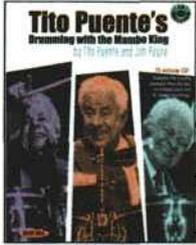
Ken Micallef

10 Tito Puente's Drumming

With The Mambo King

by Tito Puente and Jim Payne

level: beginner to intermediate, \$35 (with CD)



Last year's passing of the great Tito Puente left a vast and rich legacy. Fortunately, this volume reached completion in time to be included. A real gem, *Mambo King* presents The Big Picture. Useful for drumset as well as timbale players, the hefty 188-page text and 75-minute CD span everything from transcriptions of grooves, licks, and solos to audio bits of Puente casually discussing concepts. Also featured are the interrelationships of rhythm section instruments, solo concepts, band charts, and twelve prime recordings of Puente's orchestra. Historical highlights include an extensive career biography, a history of Afro-Cuban music, and a discography of "El Rey's" 117 (!) albums as a leader. The package ultimately gives readers a better understanding of Latin music's form and style. Compiled with TLC, this superb large volume is a fine tribute to a larger-than-life "king." (Hudson Music)

Jeff Potter

8 Drummer's Guide To Odd Meters by Ed Roscetti

level: intermediate to advanced, \$14.95 (with CD)



This book is for the drummer who's comfortable with the standard pop grooves—most of them in 4/4 time here in the Western world—and is ready for the paradigm shift that Roscetti proposes: thinking of 8th notes in groups of threes rather than twos. Roscetti has been teaching an odd-meters class at Musician's Institute for twenty years, so he has an idea of what he's talking about.

The author is out to show what a wealth of rhythm we miss out on in the West, and his teaching methods, which also cover composite meters and playing over the bar line, are fun and hands-on. First he creates a set of exercises for each of the eight time signatures he discusses, asking the drummer to tap an ostinato pattern with the feet while playing different patterns on a snare or hand drum, just to internalize the rhythms before applying them to the kit. Roscetti gives basic and increasingly advanced grooves in each meter, then asks the reader to write his own beats out in the workspace provided. His "Five Steps To Musicality"—technique, time, time feel, phrasing, and form—help cement the meters. And the CD, which features rhythm section tracks, ties it all together and promotes musical interplay. (Hal Leonard)

Robin Tolleson

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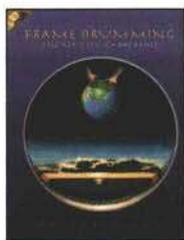
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8 Frame Drumming: Free Hand Style,

The Basics by Peter Fagiola

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Beginning frame drummers and experienced players alike should appreciate the knowledge these thirty-four musical lessons offer. Fagiola starts with how to hold the instrument, then discusses the different ways of producing sound out of the drum. He then introduces the notational system, and diagrams the different playing areas of the drum and their places on the musical staff.

There is also notation for the different parts of the hand that strike the head. As Fagiola progresses with exercises, he introduces the different strokes—Ta, Na, Dum, Tuh, and Kuh—and urges drummers to recite these beats as they're played, internalizing the rhythms. This book would be useful for the experienced drummer wanting to be versed in hand percussion, as well as the budding Layne Redmonds of the world. The CD features many of the rhythms performed on frame drums and other percussion instruments, within ensemble settings, which helps readers make sense of the rhythms in a musical context. (Hal Leonard)

Robin Tolleson

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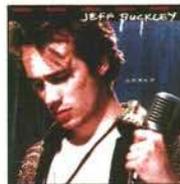
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EDITOR'S VAULT

8 Jeff Buckley Grace

Matt Johnson (dr, perc, vibes), Jeff Buckley (gtr, kybd, vd), Michael Tighe, Gary Lucas (gtr), Mick Grondahl (bs)



Jeff Buckley's 1994 major-label debut seems destined to be an album that people will talk about for the next thirty years. Buckley, who died while recording the follow-up to *Grace*, possessed a rare voice and superlative songwriting skills. But he had something else going for him that often goes unsaid:

He had one of the tightest bands around.

Grace was recorded with a live, soaring feel, and Matt Johnson's passionate drumming allows the songs to achieve the highs that have inspired Buckley's legions. Matt's sensitive, melodic use of toms on the title track is complemented by impulsive, powerful playing in the same song, and his performance on "Last Goodbye" is as solid a foundation for a song as one can find. The track "Eternal Life" is filled with raw energy and great chops, yet, despite the emotional over-spill of the vocals, the band never goes over the cliff into rock cliches. These players knew their dynamics and their limits.

Grace is not a perfect record, but it is a brilliant one. The album has a bit of a folk-goes-Zeppelin sound, and people have suggested that Buckley's voice was of the angels. Jeff's genius was augmented—enabled, even—by a band that knew how to find and express his inspired moments. That band and those moments conspired to create a legendary recording. (Columbia)

Ted Bonar



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from Sunday's show, including performances and interviews with **Mike D'Angelo, Akira Jimbo, Billy Ward, Hilary Jones and Vinnie Colaiuta & Karizma. Horacio Hernandez: Live at the Modern Drummer Festival 2000/Video** (65 minutes) presents the fiery "El Negro's" complete performance with an incredible band brought together exclusively for the event, including special guest percussionist **Marc Quiñones**.

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MODERN DRUMMER



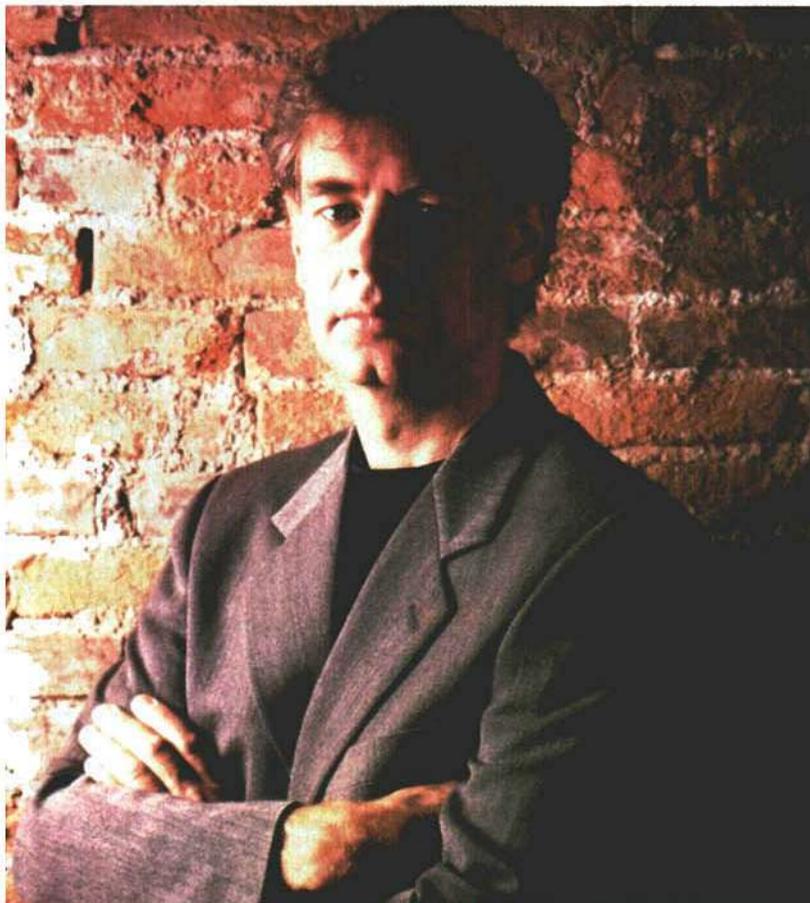
TM

Drummer: Bill Bruford

Studio: Livingston Studios, N. London, England

Label: Discipline Global Mobile

Artists: Earthworks (Bill Bruford: dr, Steve Hamilton: pno, Patrick Clahar: sx, Mark Hodgson: bs)



For *The Sound Of Surprise*, the veteran leader of the group Earthworks has once again emerged from the depths of electronic experimentation. For Bill Bruford, the light at the end of the tunnel has been the sparkle of Paiste Traditional cymbals blending with acoustic piano, horn, and upright bass.

"It's the sound of the classic jazz quartet, one of the first sounds that entered my bloodstream," Bruford relates. "The 'authorship' is transparent: You know exactly who is playing what. It's a simple audio terrain. Everybody knows what a drummer does and a pianist does, and you know it's not going to suddenly change into that MIDI thing."

Bruford's tricky charts, peppered with odd time signatures and abrupt changes in direction, flow seamlessly. Admits the composer, "We did have some trouble, though. The art is to *conceal the art*. We rehearsed draft one. I then turned out draft two on computer, rehearsed again, and took a second injection of suggestions. By that time, most of the guys could play it—but not with the fluency you would hope." Twenty-one British concerts ironed out any such problems.

Bill offers advice to drummers planning on recording CDs: "Drummers have a tendency to have a Latin tune, then a Beatles tune, then a jazz tune. I suggest that's a dangerous way to go. Instead, take one of the genres you love and push it further."

INSIDE SCOOP

Describing the recording process, Bruford says, "Each drum gets a mic' and then you just play the music. It's famously unscientific. As producer, I deal with people skills and compositional skills and *not* where you put the microphone. For that, I trust Mark Chamberlain, who is a good recording engineer. I do like to record the room ambiance with mic's located somewhere in the extremities of the room."

Don't assume that Bruford's ringy rimshot, ghost notes, and glissando/pitch bends are heightened by studio compression. Rather, it's all in his touch. Says Bill with a smile, "It seems that whatever snare drum I hit sounds the same anyway. The drums you hear are unedited and untouched-up."

Drums: Tama Starclassic in royal walnut finish. Snare drum was a Bill Bruford signature model 6x14 maple/birch or a Starclassic 6x14 maple. Toms were 9x10, 11x12, 12x13, and 16x16, bass drum was 16x18.

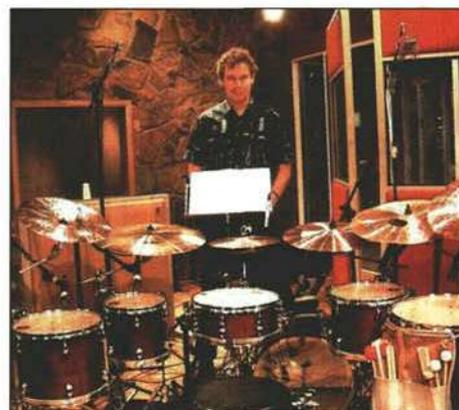
Cymbals: Paiste 18" Dimensions medium ride, 20" Traditional medium light ride, 20" Traditional Chinese (or 20" Sound Formula flat ride), 16" Traditional crash (or Sound Formula thin China), 13" Dimensions heavy hi-hats.

Hardware: Tama bass drum pedal (older model), Iron Cobra cable hi-hat with short cable.

Heads: Evans G1 Coated on snare, G1 Clear on toms, EQ3 on bass drum.

Sticks: Pro-Mark SDS Bill Bruford model in maple

Microphones: snare: Shure SM57, kick: AKG D112, hi-hat: Neumann KM84, toms: Shure SM57, cymbals: Neumann U89 matched pair. (Recorded onto 24-bit Otari Radar 2 system.)



Tuning & Approach: No muffling on toms, minimal on bass drum and snare. Occasional damping on Traditional China cymbal to soften spread.

For more information on Bill and his activities, check out his Web site at billbruford.co.uk.

T. Bruce Wittet

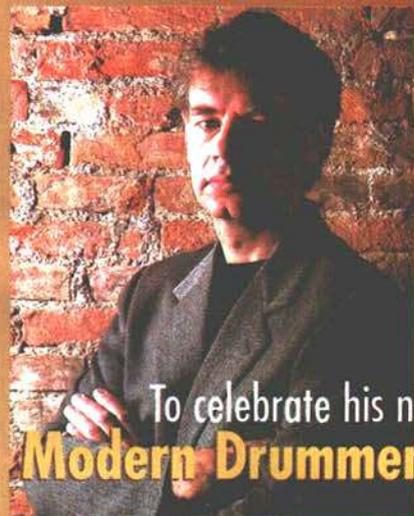


BILL BRUFORD

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- 2. Enter as often as you wish, but each entry must be mailed separately.
- 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 5/1/01 AND ENDS 08/31/01. POSTCARDS MUST BE POSTMARKED BY 8/31/01 AND RECEIVED BY 9/3/01. 5. Grand Prize Drawing: Prize winners will be selected by random drawing on September 10, 2001. Prize winners will be notified by phone on or about September 13, 2001, or by mail on or about September 20, 2001. 6. Employees and their immediate families of Modern Drummer Publications, Inc., Hoshino USA Inc., and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to residents of the US and Canada, 12 years of age or older. California residents under 18 may not participate. Void in FL and the province of Quebec, Canada and where prohibited by law. 9. One prize awarded per household per contest. 10. GRAND PRIZE - One (1) winner will win the following drums and drum hardware from the customized Starclassic

- Maple Drum Set pictured on this page which was used by Bill Bruford with the King Crimson band: one (1) 16" x 22" bass drum, one (1) 9" x 10" tom tom, one (1) 11" x 12" tom tom, one (1) 12" x 13" tom tom, one (1) 14" x 14" floor tom, one (1) 16" x 16" floor tom, one (1) 6 1/2" x 14" snare drum, (1) Tama Power Tower Rack System with clamps, cymbal attachments and stands, (1) Iron Cobra bass drum pedal. NOTE: cymbals, electronic percussion, microphones and related electronic accessories are NOT included. 11. Second Prize - Twenty (20) winners will each receive a copy of The Sounds of Surprise CD autographed by Bill Bruford. 12. Sponsored by Hoshino USA, Inc., 1726 Winchester Rd., Bensalem, PA 19020-0886 (215) 638-8670. 13. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, send a self-addressed, stamped envelope to: Tama Official Rules/Winners List, PO Box 886, Bensalem, PA 19020-0886. TOTAL VALUE: \$7,407. (Drums: \$5,109. Rack: \$1013. Cymbal Stands: \$676. Hi Hat stand: \$249.) TOTAL VALUE with CDs: \$7,767. (\$18. each)

Bass Drum Technique

Balance And Posture Are Key

by Ralph Humphrey

In the September 2000 issue of *MD*, senior editor Rick Van Horn responded to questions regarding bass drum technique and seat height. I'd like to take this opportunity to elaborate on Rick's responses.

Rick is right on when he suggests that one's posture and balance are best maintained when the upper leg is parallel to the floor—or at least at a slight downward angle. This allows for a comfortable seating position and minimizes the transfer of stress into the lower back. And yet many drummers sit either quite low or very high. Why?

Young players may not be aware of the damage that can be done to the body as a result of bad playing posture. A young body doesn't complain much, so the player can get away with bad body position—at least for a while. However, any motion that is constantly repeated eventually puts a strain on the part of the body that's involved—and that part *does* begin to complain. You'll end up with a variety of stress-related injuries, all of which could have been avoided—or at least minimized—by proper posture and seating position.

Ladies And Gentlemen, Be Seated

The proper seating position should place most (if not all) of your weight in the seat. The back should remain straight, but not arched. The player should sit in the middle or front-middle of the seat so that the upper leg clears the edge of the seat in order to prevent circulation to the legs being cut off. (Bicycle-style seats eliminate this problem.) It goes without saying



that the seat itself should be comfortable: firm and supportive, but not hard. A backrest is a great addition.

Your legs and feet should move freely, with no undue weight placed on them. Meanwhile, the upper torso should be able to move freely, without being "linked" to leg and foot motion. This allows for both halves of the body to function independently, which is a major issue for drummers.

Pedal Pushers

Any consideration of playing posture must also include the position of the pedals. Ideally, your legs should form a "V" shape, with the snare drum right in the middle. A leg position that puts one leg too far to one side (usually to accommodate a double pedal, or to fit a small rack tom onto the kit on the left side) reduces your ability to maintain a center of balance. This will adversely affect your comfort and playing ability.

A pedal angle that faces out too far creates an uncomfortable (and potentially damaging) torque on the knee area. And a pedal that's too far in front of the body pulls you away from a center of gravity.

Young players may not be aware of the damage that can be done to the body as a result of bad playing posture.

You should never have to "reach" for the pedal.

Naturally, your body size needs to be figured into the seating equation. A tall person must, of necessity, sit higher than someone shorter would. This means that the drums also need to come up proportionately. In addition, it's advantageous to have the upper legs below the rim of the snare drum, simply so they don't get hit as the snare is played. As far as cymbal placement goes, it's beneficial to have the cymbals low and close enough so that you don't have to extend too far in any direction to reach them. Again, maintaining the body's center of gravity is all-important.

Technique Talk

Regarding foot technique, it's important to consider that today's demands on a drummer require him or her to cover a variety of styles at a variety of volumes and tempos. The key is to find a "bread-and-butter" approach that serves all styles equally well.

Consider the traditional, time-honored heel-down technique. The muscle that is primarily used is the tibialis anterior,

which runs down the front of the lower leg. It works in conjunction with the calf muscle in the back of the lower leg. Most drummers can attest to the familiar muscle "burn" that occurs when these muscles are overworked.

The heel-down technique works fine for certain styles of music. It's especially good for controlling phrase nuances, and in situations when the use of the bass drum is less demanding.

Compare this with the more modern heel-up technique, in which the muscles used also include the entire upper leg. The first and most obvious benefit of this method is that you can play louder, with the power demanded by much of today's music. A less readily apparent benefit is the potential for great speed. By pivoting the foot at the ankle while the leg is up in a "ready" position, you can use a motion that is very similar to the motion of the wrist and/or fingers. With practice, it is possible to use the heel-up technique for every style of music, thus gaining plenty of power, speed, and control.

It is possible that playing with the heel-up technique can create balance issues. If



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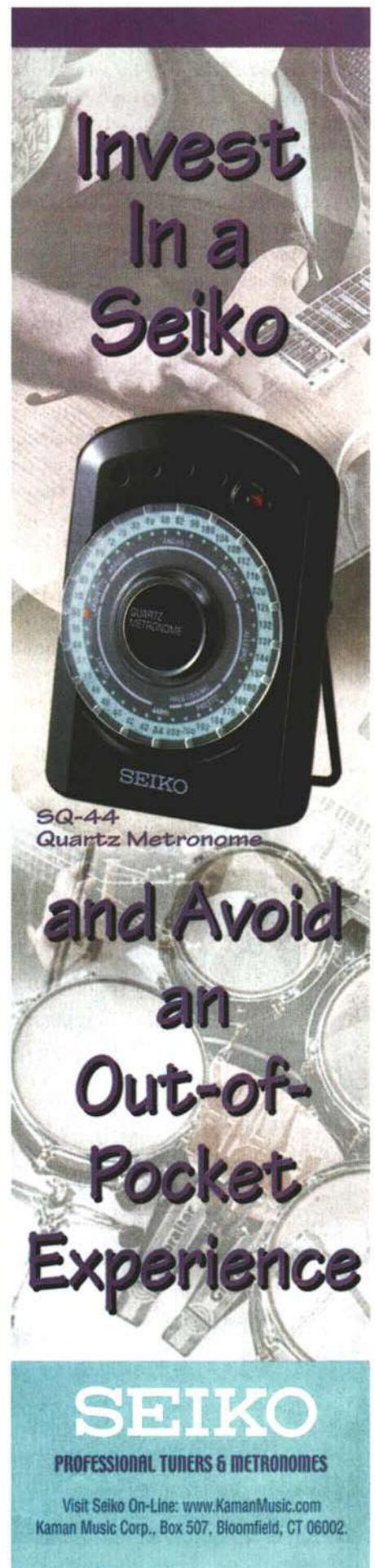
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you visualize your playing position, it's a sort of tripod. Your two legs form two legs of that tripod, while the seat forms the third leg. By using the advice stated previously, you can maintain a constant balance by placing most of the weight in the seat. This means that the hi-hat foot can also play in a heel-up position. A double-bass player will naturally want to use the same technique for each foot.

Sound System

When considering bass-drum technique, it's equally important to consider the *sound* of the bass drum. Listen to any recording of pop and rock music made in the past thirty years. It's apparent that the preferred recorded bass drum sound throughout that period is low, deep, fat, and with no sustain. Jazz drumming is an exception to this approach, and frequently features small, resonant, double-headed bass drums.

To achieve the recorded sound described above, it has been customary to pack the bass drum with blankets, pillows, or foam, and to either remove the front head completely or cut a large hole in it.

With this method, it's easy to "play into" the drum, leaving the beater against the head. Because there's no front head holding the air inside the bass drum, there's no resistance against the batter head.

I've played this way for years. It's a way of achieving a sound that the music and production methods demanded. But music changes. And as it does, so do the sounds that audiences, engineers, and producers want to hear. Achieving these "new" sounds may affect how one plays the instrument. Modern bass drum sounds are an excellent example.

Today, a desirable bass drum sound—especially in a live situation—calls for much less muffling and the use of two heads on the drum. The front head acts as a resonator, allowing for a bit of sustain and improved tone. But it also contains the air within the drum, making the batter head more resistant to beater impact. This, in turn, makes it very difficult to "bury" the beater into the head. The beater tends to bounce off the batter, resulting in multiple hits or a note that is not clean. The answer is to play "off of the head, allowing the beater to rebound in the same way

a stick rebounds off a snare or tom-tom. The resulting sound is large, fat, and clean.

Fortunately, we currently have a wide variety of tools to aid us in achieving sounds *and* developing new playing techniques. Drumhead manufacturers are well aware of the changes occurring in music, and have created a number of options to help drummers create new sounds. There are also dozens of bass drum beaters, each of which is designed to offer different playing response and acoustic performance. Today, control of the tone, sustain, *and feel* of the bass drum is largely a matter of intelligent and appropriate selection of these tools.

Ralph Humphrey is a highly respected performer, educator, and author. He has performed and recorded with Don Ellis, Frank Zappa, Al Jarreau, Wayne Shorter, Manhattan Transfer, and many others. Ralph is also the co-chairman of the drum program at the Los Angeles Music Academy.



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Blaine Barcus

Thirty-six-year-old Blaine Barcus grew up playing rock and pop in clubs, covering music by The Who, The Rolling Stones, The Police, and U2. He also loved funk and R&B. Early influences like Keith Moon and Stewart Copeland were later augmented by Vinnie Colaiuta, Shawn Pelton, Brian Macleod, and Kenny Aronoff.

In 1999 Blaine played percussion on *Time* by Atlanta rock band Third Day. That album received a Grammy nomination. More recently he's been touring with recording artist Mark Shultz, whose debut single, "He's My Son," hit #22 on the Billboard charts last year. The group

completed a twenty-five-city tour in fall of 2000, and another lengthy tour in spring of this year. When at home in Nashville, Blaine freelances in the studios and clubs and plays with an indie pop band called Ulysses. "It's all fun hooks and melodies," says Blaine. He performs on a Yamaha Maple Custom kit with Paiste cymbals.

"I'm fortunate to earn a living playing music," Blaine continues. "Chops are great, and I'm always working to improve as a player. But first and foremost drumming is about time and feel. The song has to groove.

"I love to hit people in the heart. My



goal is to be the best drummer I can be—always learning and growing. I'd like to do more studio work, and to play on a national-level arena tour."

Gonzalo Suarez



Gonzalo Suarez has his feet—and his drumming talents—firmly on the ground of two continents. Dividing his time between the music scenes of New York City and Caracas, Venezuela, Gonzalo is a session/touring drummer and clinician. As a teacher, he specializes in Afro-Cuban music. He also writes for the Latin American music maga-

zine *Musico Pro*.

At only twenty-four, Gonzalo has already developed a burgeoning career as a clinician throughout South America. A video of one of his clinics reveals a fluid, independent style that stresses Latin jazz feels with plenty of chops—including "El Negro"-style left-foot clave on cowbell. (Except that Gonzalo does it with his right foot. He's left-handed.)

As a session drummer, Gonzalo has worked with singer Sheila Brody (P-Funk All-Stars) and producers Louie Guzman and Rob Grenoble. He also recorded the background music for MTV's *Tom Green Show*. In terms of live work, he's played with Chubby Checker and European singer Anita Madigan, and he tours with the American techno band Proton Accelerator.

Gonzalo currently endorses Sabian cymbals, Vic Firth sticks, and Remo heads.

Chuck Fields



Nashville's Chuck Fields has been touring with rock, blues, jazz, and country artists for ten years. After obtaining a music degree from Memphis State, Chuck moved to "Music City," where he began working at Opryland Music Theme Park in a variety show. He left the park to tour with blues artist Mike Griffin, followed by three years touring Europe, Canada, and the US with Paul Brandt, Great Plains, Chris Cummings, and Shirley Meyers.

Spring of '99 found Chuck with country superstar Martina McBride. In the fall he toured with Grammy-nominated singer Allison Brown. In 2000 he joined Terri Clark in support of her *Fearless* album, and also recorded *More Storms Com'n'* with singer/songwriter Mark Selby. "Working with Mark has been a real treat, because he's such a good writer," says Chuck. "He wrote 'There's Your Trouble' for the Dixie Chicks and several songs for Kenny Wayne Shepherd." Chuck's work on Selby's album displays taste, great feel, and a deep groove—while a demo tape of his solo work reveals plenty of expressive, creative technique as well. He plays and endorses Pearl drums, Zildjian cymbals, and Aquarian drumheads.

Chuck's influences include Brian Blade, Vinnie Colaiuta, David Garibaldi, Omar Hakim, and Buddy Rich. "Of course my influences are more than just five people," he says. "I love any musician who is able to cross the musical lines without sacrificing the groove.

"I feel blessed that I'm able to play drums for a living," Chuck concludes. "My hopes for the future are to continue to do just that, and at the same time to develop into a better musician."

If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for or credited.) The bio sketch

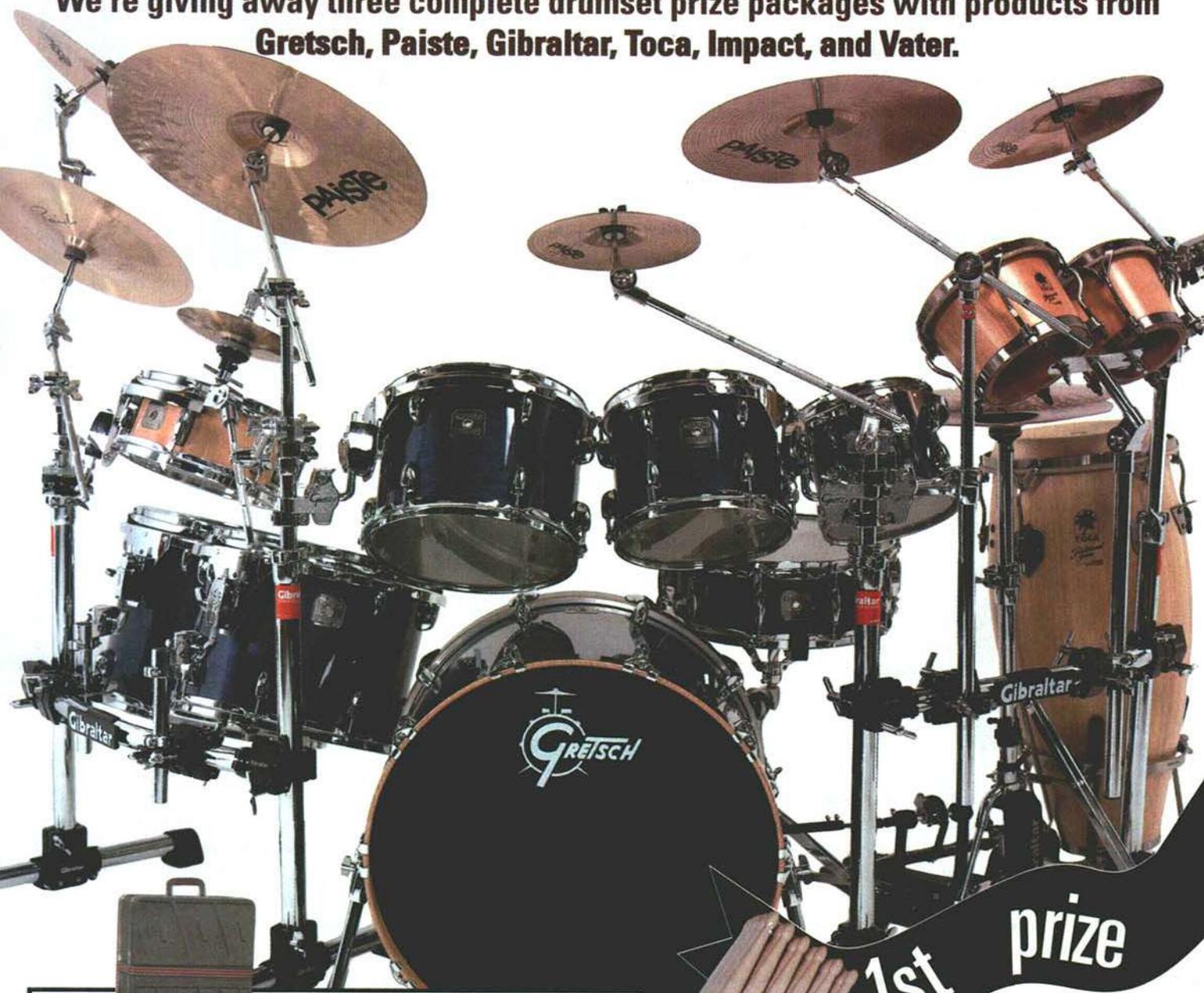
should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what

you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.



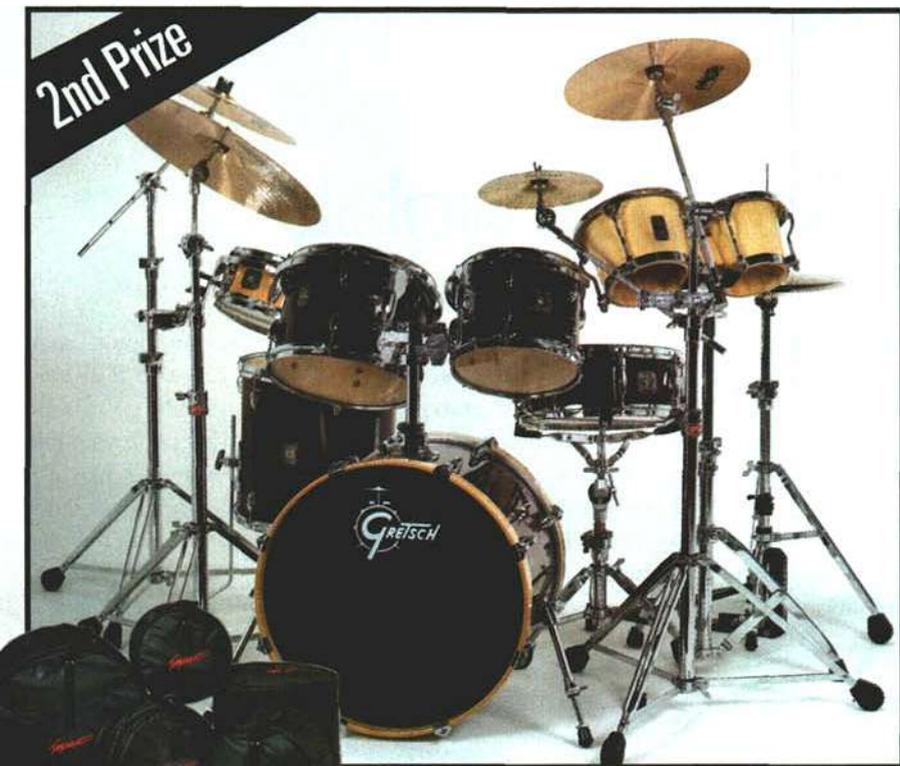
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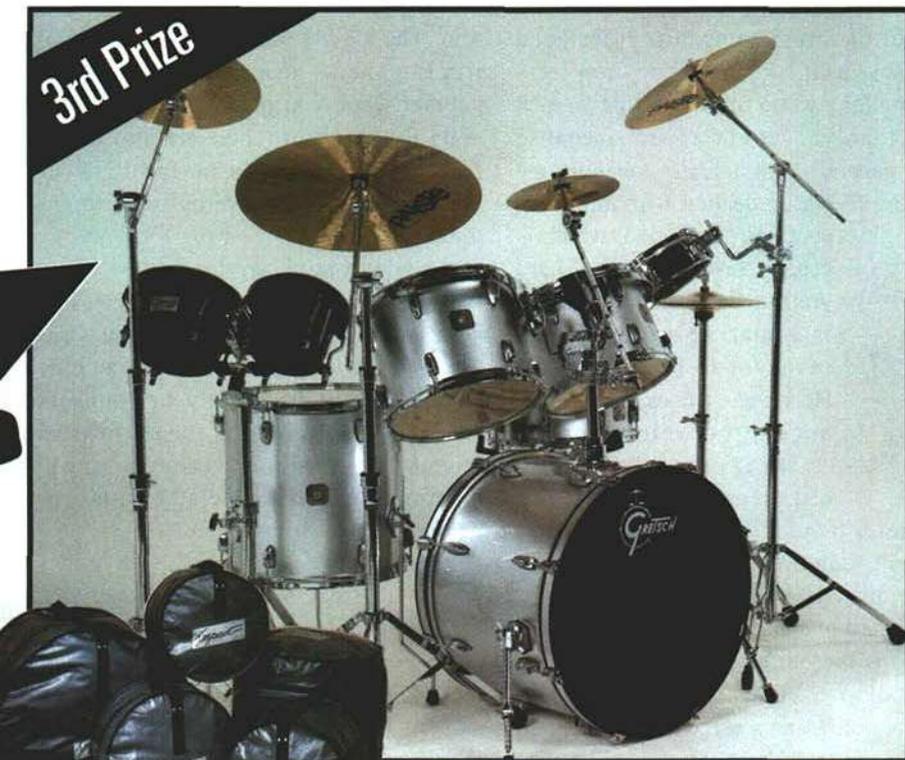
A seven-piece set of Gretsch Renown Maple Series drums in Deep Blue, plus a 5x12 auxiliary snare. This prize package also includes a set of Paiste Signature Series cymbals, Gibraltar hardware, Toca Traditional Series Natural Bongos and Conga, thirty-six pairs of Vater Sticks, and a complete set of Impact hard-shell cases!

2nd Prize



A five-piece set of Gretsch Catalina Elite drums in Ruby Red, plus a 5x10 auxiliary snare. This prize package also includes a set of Paiste Dimensions cymbals, Gibraltar hardware, Toca Elite Series Natural Bongos, twenty-four pairs of Vater sticks, and a complete set of Impact Signature drum bags.

3rd Prize



A five-piece set of Gretsch Catalina Stage Series drums in Silver Frost, a set of Paiste Alpha cymbals, Gibraltar hardware, Toca Players Series Black Fiberglass Bongos with stand and a 10" mini timbale, twelve pairs of Vater sticks, and a complete set of Impact Gray Vinyl drum bags.

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Consumer Disclosure

1. Two ways to enter: (a) call (900) 786-3786. Cost: 99¢ per call. You must call from the number where you wish to be notified. Or (b) send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, and telephone number to: Modern Drummer/Gretsch/Paiste Contest, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

2. Enter as often as you wish, but each entry must be phoned or mailed separately. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 5/1/01 AND ENDS 7/31/01. PHONE CALLS WILL BE ACCEPTED UNTIL 11:59 PM EDT 7/31/01. POSTCARDS MUST BE POSTMARKED BY 7/31/01 AND RECEIVED BY 8/3/01. 5. Winners will be selected by random drawing on August 13, 2001 and notified by phone on or about August 15, 2001. 6. Employees and their immediate families of Modern Drummer, Kaman Music, Gretsch, Paiste, Vater, Impact, and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to the residents of the US and Canada (except in Florida and the Province of Quebec), 12 years of age or older, provided that CALLERS UNDER THE AGE OF 18 OBTAIN PARENTAL OR GUARDIAN PERMISSION TO ENTER. California residents under 18 may not participate. Residents of MN, GA, LA, NJ, and Canada may enter by mail only. Void where prohibited by law. 9. One prize awarded per household per contest. 10. 1st prize: From Gretsch: Renown Maple Series seven-piece set in Deep Blue that includes: (1) 7x8 tom, (1) 8x10 tom, (1) 9x12 tom, (1) 11x14 tom, (1) 13x16 tom, (1) 18x22 bass drum, (1) 5x14 snare, and (1) 5x12 auxiliary snare. From Paiste: Paiste Signature Series cymbals include: (1) pair 13" hi-hats, (1) 14" crash, (1) 16" crash, (1) 18" crash, (1) 20" ride, (1) 18" China, and (1) 10" splash. From Gibraltar: (2) 250C Low Rider Side Racks, (1) 9707DL Dual Leg Hi-hat stand, (1) 9506 Ultra Adjust Snare stand, (1) Intruder II Double Pedal, and a full assortment of Gibraltar rack accessories. From Toca Percussion, (1) set of Traditional series Natural Bongos and a Traditional series Natural Conga with stand. From Vater Percussion: thirty-six pairs of the Vater drumsticks of your choice. From Impact: a complete set of Impact hard-shell cases, including seven drum cases, a 36" hardware case, and a 22" cymbal case. (No foam included in any of the cases.) Suggested retail value of 1st prize: \$9,267. 11. Second Prize: One (1) winner will receive a Gretsch Catalina Elite drumset in Ruby Red that includes: (1) 8x10 tom, (1) 9x12 tom, (1) 14x14 floor tom, (1) 16x20 bass drum, (1) 5x14 snare, and (1) 5x10 auxiliary snare. From Paiste: a set of Dimensions cymbals that includes (1) pair of 14" hi-hats, (1) 15" crash, (1) 17" crash, (1) 20" ride, and (1) 10" Splash. From Gibraltar Hardware: a complete set of Gibraltar 9500 series double-braced hardware. From Toca Percussion: (1) set of Elite Series natural Bongos with stand. From Vater Percussion: twenty-four pairs of the Vater sticks of your choice. From Impact: A complete set of six Impact Signature drum bags. Total value of 2nd prize: \$4,765. 12. 3rd Prize: Gretsch Catalina Stage Series Set in Silver Frost includes: (1) 9x12 tom, (1) 10x13 tom, (1) 16x16 floor tom, (1) 16x22 bass drum, and (1) 5x14 snare drum. A set of Paiste Alpha cymbals that includes: (1) pair of 14" hi-hats, (1) 16" crash, (1) 18" crash, (1) 20" ride, and (1) 10" splash. From Gibraltar Hardware: A complete set of Rock Series double-braced hardware. From Toca Percussion: (1) set of Players Series Black Fiberglass Bongos with stand and (1) 10" mini timbale. From Vater Percussion: twelve pairs of the Vater drumsticks of your choice. From Impact: A complete set of five Impact Gray Vinyl drum bags. Total value of 3rd prize: \$3,121. Total value of all prizes: \$16,400. 14. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Rd., Cedar Grove, NJ 07009, (973) 239-4140. 14. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, send a self-addressed, stamped envelope to: Modern Drummer Publications, Gretsch/Paiste Contest Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

Total value of this contest: \$17,150.

TLC For Your Drums And Cymbals

by Harold Howland

We drummers have things fairly easy compared to some other musicians. Our instruments are relatively simple to care for, with few things that can go wrong with them. But, like any other instrument, a well-cared-for drumset will pay you back with a great sound for many years. Let's look at some ways you can keep your baby sounding and looking sweet for the long haul.

The Finish

The biggest headache in equipment care is probably your drums' finish. No matter what type it is—natural wood, painted lacquer, plastic covering, chrome, fiberglass, or acrylic—the finish is the hardest feature to maintain and the easiest to destroy. For the fanatic, there are a number of polishes available at a local auto-supply store, and many of the drum companies offer good products as well.

Caring for a wood finish is actually much easier than you might expect, because you're generally not actually touching the wood itself. You're dealing with the clear-coat *over* the wood, which is usually several layers of hard urethane lacquer. This lacquer is remarkably strong and resistant to minor bumps. However, it does have a tendency to develop hairline cracks if exposed to sudden or extreme variations in temperature or humidity. You can avoid this problem by not leaving your drums in a hot vehicle all day, or in a cold one at night. It's also best to avoid direct sunlight.

Perhaps the easiest thing to use on the surface of your drums is a spray or liquid furniture polish and a soft cloth. Hang on to your old cotton T-shirts! My favorite polish is *Guardman*. It cleans and shines well, it doesn't mess up chrome hardware, and unlike your drumset after a week in a club, it smells good. *Pledge* or a similar product also works fine. I've used *Old English*

Lemon Oil, which is great on porous non-glossy surfaces, but it can also dull your chrome. Of course, you could go to a lot more trouble and rub a fine paste wax into the finish, but I'm not sure it's worth it considering how quickly drums get dusty and grimy in the workplace. I also find that *Windex* (or any store-brand glass cleaner) and a soft cloth do a fine job on undamaged chrome. Just do not use *Windex* on real wood, such as an oil-rubbed wood finish that does *not* have a clear-coat applied to it. It might also dull a clear acrylic shell, so check into available plastic polishes at local auto parts stores.

Bumps And Grinds

A common, preventable injury occurs to a mounted tom-tom when it's allowed to scrape up against the snare drum or floor tom. The simple prevention for this problem is not to let your drums crash into one another when you play. It only takes one night to ruin them. There are also bumper pads available from Beato to fit between the drums. (They secure by tying to your tom lugs.)

If you're careful carrying, setting up, and tearing down your drums, and you offer some gentle encouragement to your bandmates to show your instrument as much respect as they do theirs, your drums will remain beautiful much longer than *you* might! They'll also appreciate musically, emotionally, and financially with every passing year.

Basic Maintenance

Periodically, when you're changing heads or doing something else that requires taking your drum apart, check the screws and any other fixtures inside the shells that may have vibrated loose. Be sure everything is reasonably tight. Just don't damage the wood or strip the threads by applying too much torque.

Clean any dust, grit, or other debris from your tension rods. You might even want to

**A well-cared-for drumset
will pay you back with a great
sound for many years.**

soak them in something like *WD-40*. And dab a small amount of petroleum jelly or other light grease in your lug receivers. Of course, all other hardware items should also be kept properly lubricated with a light household oil.

Any major work, such as trueing a bearing edge or drilling holes, is best left to a professional. I'm amazed at the casual way some people suggest that drummers perform all sorts of delicate surgery on their instruments. Attempt this irreversible work only if you *truly* know what you're doing.

Cymbals

I've never believed in polishing cymbals. This may be something of a "jazz atti-

tude," but I like the darkening, mellowing effect, both tonally and visually, that cymbals acquire with age. I keep them dusted, and as soon as possible I wipe away any liquid that may have contacted them. I leave it at that.

However, many drummers prefer the look and sound of clean, shiny cymbals. There are several cymbal-cleaning products on the market for this purpose. Most of the major cymbal manufacturers offer their own, and there are also cleaners and polishes from such companies as Slo-Beat, Zyms, Trick Percussion, and Groove Juice. If you're into clean cymbals, try one or more of these until you find your favorite.

However you prefer your cymbals to look, you need to take great care in *handling* and *playing* them. Never put them on a stand that lacks a plastic sleeve over the tilter threads. Protect them from any nicks, bumps, or scrapes. Be especially careful setting up and tearing down amid your

oblivious bandmates. Never hit a cymbal with anything harder than wood or nylon, except perhaps for *light* tapping with the end of a brush or triangle beater, and then only on the top or bottom, not the edge. Most important of all, *don't overplay your cymbals*. If you're playing hard with big sticks, you need *heavier* cymbals that can take the punishment.

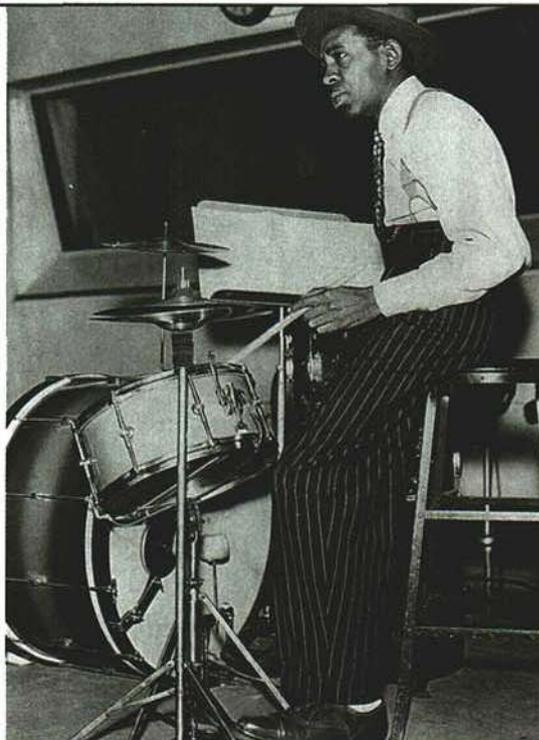
In regards to cymbal sleeves, there are sophisticated commercial versions available that work well. Some even offer anti-theft mechanisms. Drummers on a budget, however, may want to go to the plumbing department of a local hardware store and buy a package of coiled, 1/4" nylon tubing. The tubing comes in lengths of several feet, and you can custom-cut cymbal sleeves for years to come. If you can find hard plastic that resists abrasion, so much the better. I try to make my sleeves as lengthy as possible to give the cymbals plenty of free movement. Speaking of which, avoid over-tightening your hi-hat clutch. That's the easiest way to choke the sound *and* crack the top hi-hat cymbal.

Give your drums and cymbals the TLC they so richly deserve. In return, they'll give you years of visual and musical pleasure.



O'Neil Spencer

by Ron Spagnardi



Solidly rooted in the Sid Catlett school of drumming was O'Neil Spencer, a somewhat lesser-known player who nonetheless had a significant effect on the musicians he played with and the drummers who heard him.

Spencer was born in Cedarville, Ohio in 1909 and began his career with local bands in the Buffalo, New York area. In 1931, he joined up with The Mills Blue Rhythm Band, which later became The Lucky Millinder Orchestra. However, it wasn't until 1937—after he joined the popular John Kirby Sextet—that Spencer truly became an influential force on the jazz scene.

A first-class swing drummer and an exceptional stylist, Spencer was well-adapted to either a small group or big band environment. Along with being one of the finest show drummers who ever lived, he was also a superb brush player with a precise, powerful style that was quite capable of inspiring an entire band. Though never recognized as a flashy drummer, Spencer was a masterful player who performed on meticulously tuned drums in the tradition

of Jo Jones, Dave Tough, and Sid Catlett.

Though he became well-known primarily through his work with John Kirby, Spencer also recorded during the late '30s with numerous other groups, including those led by Red Allen, Sidney Bechet, Jimmie Noone, Johnny Dodds, Frankie Newton, Milt Hearth, and Lil Armstrong.

Buddy Rich remembered hearing O'Neil Spencer: "I first met Spence when he was at the Onyx with the Kirby band. With those brushes, he caught the feeling and pulse of a hip tap dancer. His sound was clean and perfect. I haven't heard too many guys play with the kind of depth and technique that Spence had. He could really make that little band move. He was great."

Spencer left the Kirby sextet in 1941 to work briefly with Louis Armstrong, but returned in '42. His career, however, was cut short when in 1943, he contracted tuberculosis. Spencer passed away the next year at the age of thirty-five.

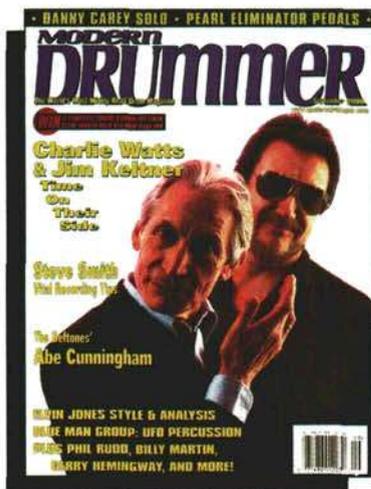
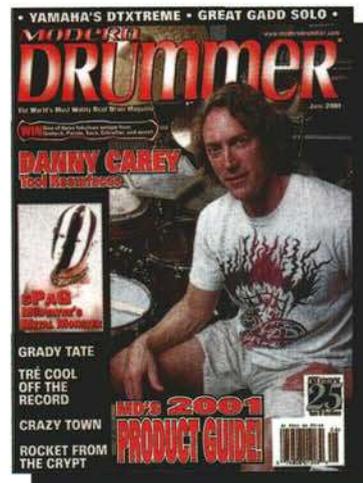
Excerpted from The Great Jazz Drummers, published by Modern Drummer Publications.

**"I learned about playing brushes from O'Neil Spencer."
—Buddy Rich**



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Led Zeppelin IV

John Bonham (dr), Jimmy Page (gtr), John Paul Jones (bs, kybd), Robert Plant (vcl)

Black Dog • Rock And Roll • The Battle Of Evermore • Stairway To Heaven • Misty Mountain Hop • Four Sticks • Going To California • When The Levee Breaks

The greatest rock 'n' roll album ever? Quite likely. But to appreciate the true wonder of *Led Zeppelin IV*, it might be best to think of it as the sexiest progressive rock album ever. By perfectly balancing Neanderthal abandon and meticulous yet wildly creative arrangements, Zep raised a bar in 1971 that has yet to be crossed when it comes to dealing with matters both above and below the waist.

Nearly every song here is a staple of classic rock radio. And for good reason. "Stairway To Heaven," with its fantastical lyrics, mellow A section/bombastic B, and God's own guitar solo, epitomizes The Grandeur Of Rock. "Black Dog," sultry and scary, is

the ultimate lead-off track. "Rock And Roll" turns dumb rock clichés into high art. And "Misty Mountain Hop" introduces soul to metal in a way we've only just begun to appreciate.

Then there's John Bonham. Boy...what's left to say about Bonzo? So heavy, yet so sophisticated, his genius (yes—look it up in Webster's) is all about choices: The intro to "Rock And Roll" is still baffling drummers—talk about rhythmic displacement. "Black Dog": Has a half-time approach ever worked so well? "Stairway": Those subtle bass drum flutters, remarkable restraint and timing. "When The Levee Breaks": You wanna fight? Just try and say that's not the heaviest groove ever.

EVER. And how about "Four Sticks." (Hint: The title is literal.) John's pulsing 8ths on the hi-hat, upbeatting the bass drum, and then laying this cool tribal tom thing on top. Heavens, the sound of his sticks clicking together is actually part of the rhythm—which, by the way, vacillates between 5/8 and 6/8.

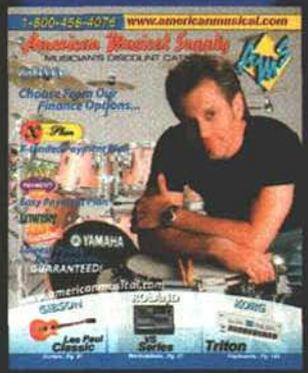
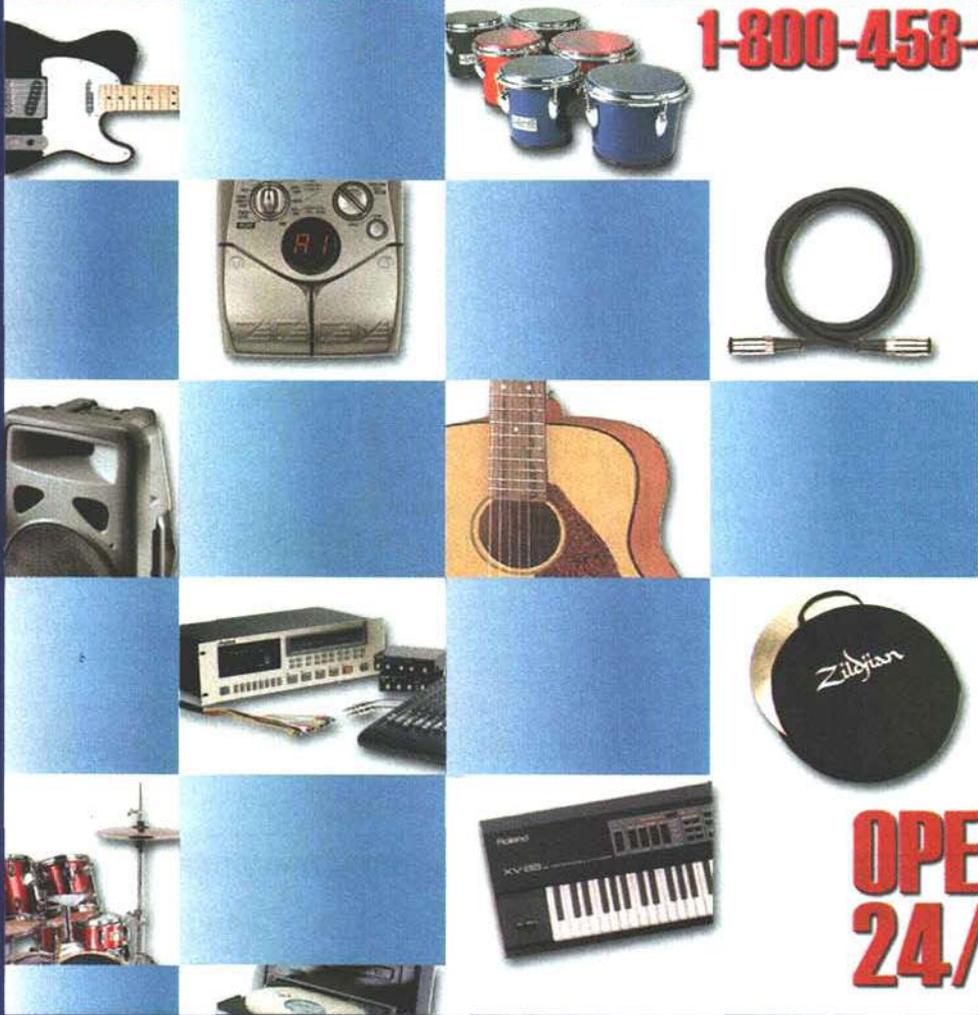
Zeppelin IV is one of the most sublime collections of rock songs—and performances—in history. And if you pay any kind of attention, you'll hear the sound of a band following its drummer. That's a true sign of talent. Dig deeper into *Led Zeppelin IV*, and you'll find a couple dozen more signs.

Adam Budofsky



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MD0701

Snare Drum Positioning

What's Your Angle?

by Steve Smith

Not long ago *Modern Drummer* sent me the following *Ask A Pro* question. Since my response turned out to be longer than that department allows, *MD* was kind enough to let me share it as a column. Let's start with the question.

Q Recently, I was fortunate enough to see you play live with Vital Information in Half Moon Bay, California. The performance inspired me to pick up your video, *Steve Smith, Part One*. It offered a wealth of information, and I'm continuing to tackle many of the exercises. Many thanks.

My question involves your snare setup. In the video, your snare is in a "traditional" position—fairly low and angled toward you. But at your recent live performance, it was mounted with the head sloping *away* from you and to your right. I'm curious about this change of approach. Does this angle provide you an advantage for certain fills?

Scott
via Internet



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What if?

And now, here's my response:

Thanks for coming to the gig, Scott, and for checking out the video. My answer to your question may be more info than you really need, but as I started thinking about the subject, the ideas started to flow!

I made the video you refer to over ten years ago. My playing has evolved quite a bit since then. Back then I was gripping my sticks toward the butt ends instead of the way I do now, which is more toward the middle of the stick. My teacher, Fred Gruber, pointed out how hard I was working to make each stroke when I held the sticks so far back, because they didn't rebound off of the drumhead at all. They just came to a stop, forcing me to start the next stroke from scratch. I had moved my grip back when I started playing in Journey so I could get more "throw" and a louder attack. I hadn't taken the time to really work on my technique in those days, so I took a shortcut that in the long run didn't serve me.

The way I hold the sticks now is actually

If you study djembe players from Africa, tabla players from India, and many Afro-Caribbean conga players, you'll see that they all angle their drums the same way. It's just a very natural way to play a drum.

very similar to how I held them when I first started playing, back in 1963. With this "new and improved" grip, the sticks rebound off of the head. They feel much lighter, and I have more control. And I can still play as loudly as I want.

As far as the angle of the snare drum is concerned, I find it interesting that you call having the drum tilted toward you "traditional." I call the way I have it tilted—which, as you say, is *away* from me—"traditional." It comes from the tradition of marching drummers with drums worn on slings and resting against the drummer's knee. The early swing

and bebop drummers incorporated this snare-drum angle into their drumkit setups.

I play "traditional" grip (as opposed to "matched" grip), and I sit over the drum more than I used to. As a result, when I let my arms relax, they're not parallel to the floor. My hands are lower than my elbows. If we think of the stick as an extension of the arm, then when the arms are at rest, the sticks will continue this downward angle. I accommodate my snare drum to that angle.

A drumstick also seems to rebound better off a head that is either flat or tilted away from you than if the drum is angled toward

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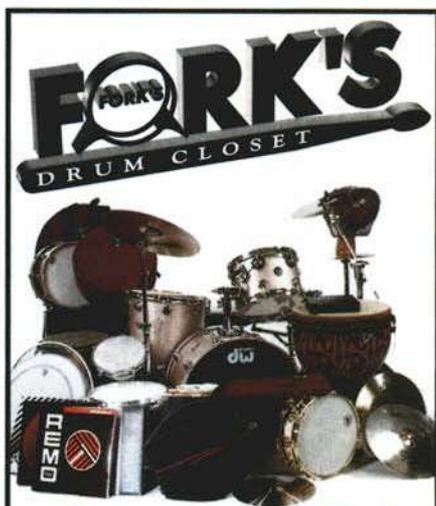
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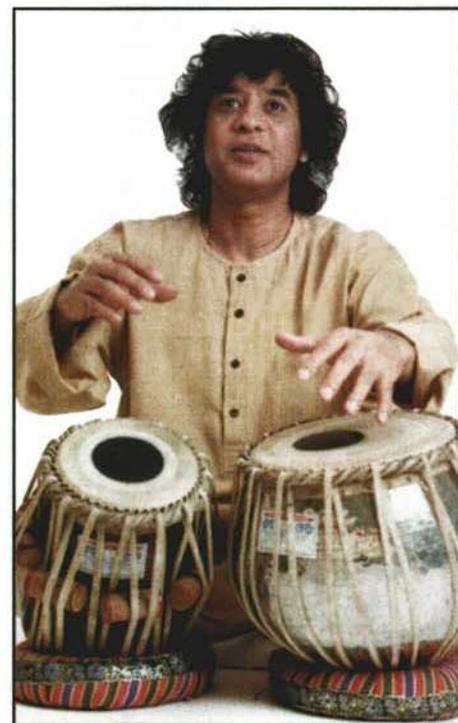
you. It must have something to do with the physics of gravity.

Check out some pictures of Baby Dodds, Gene Krupa, Buddy Rich, or Tony Williams, and you'll see them using this more "traditional" angle. Interestingly, if you study djembe players from Africa, tabla players from India, and many Afro-Caribbean conga players, you'll see that they all angle their drums the same way. It's just a very natural way to play a drum.

Angling a snare drum towards one's body



A tilted snare drum was common among the big band drummers of the 1930s and '40s, like the great Gene Krupa. A tilted playing surface is also natural for playing on various ethnic percussion instruments. Note the position of tabla master Zakir Hussain's drums.



came about as a result of drummers sitting lower (so that their arms were angled up) and using matched grip. These players were generally playing rock. They weren't using a lot of finesse or rebound, but instead were playing "through" the drum. By that I mean that the player perceives the point of impact—that point where the stick comes into contact with the head—as *below* the actual surface of the head. The *actual* point of impact is, of course, the surface of the head itself.

If you allow your sticks to rebound naturally from the *true* point of impact, then your drumhead won't get a big dent in the middle. Of course it will wear out and lose its resonance eventually, but it will last a long time. On the other hand, if you play

through the head, continuing your downward motion even after the stick has reached the surface of the head, that head is taking a real beating. And it isn't the only thing. Your sticks transfer the energy and shock of their collision with the head into your arm. Ouch! Hopefully the stick will break before your arm does, but by that time you'll probably have done some damage to both.

Try this experiment: Walk on a hard floor, banging your feet into the floor with every step. This is what happens when you play

through a drumhead. Now notice how you actually *do* walk, where you know where the surface of the floor is and you glide smoothly over it. Now visualize how a great dancer, like Fred Astaire or Gregory Hines, moves across a floor, and you'll get the idea of really playing off of the top of the drumhead.

Once you discover that the point of impact is really the surface of the head, and you allow your sticks to rebound once they touch it, you'll realize lots of benefits. You won't hurt yourself, your sticks and heads will last a *lot* longer, and you'll get a better sound out of the drum. I'm currently working on a new book (and eventually a video) in which I'll be demonstrating these ideas, along with many more.



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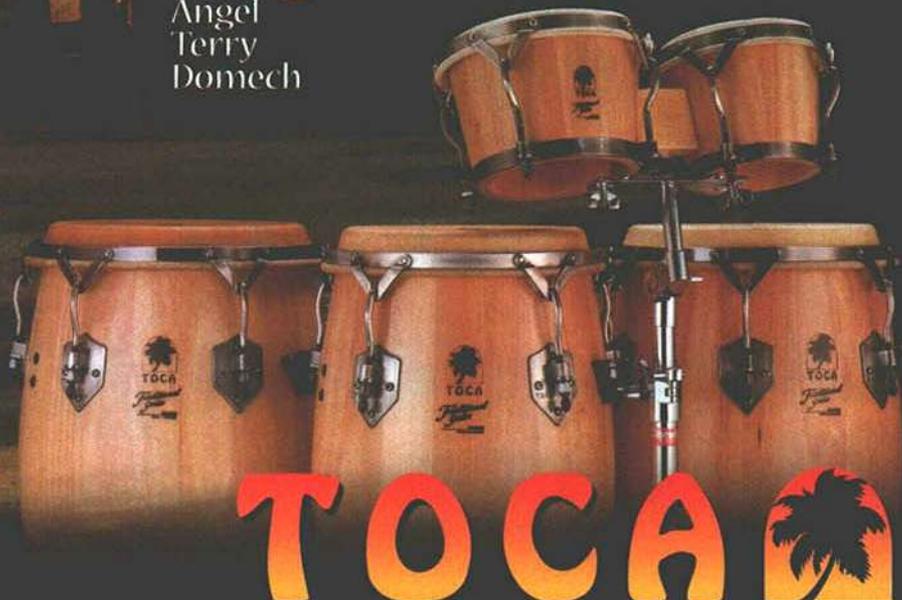
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George Gaber Tribute Concert

Over two dozen prominent drummers and percussionists recently performed a concert at the Bloomington campus of Indiana University to honor their former teacher, distinguished professor of percussion emeritus George Gaber. Titled "Field Of Drums," the event was held in celebration of Gaber's eighty-fifth birthday.

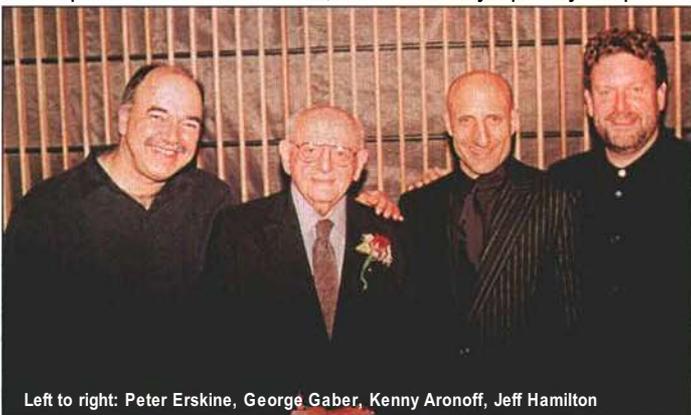
Among the participants were jazz drummers Peter Erskine (who served as music director for the event) and Jeff Hamilton, rock/studio drummer Kenny Aronoff, Mapex USA president Dick Marcus, Colorado Symphony timpanist

William Hill, Kalamazoo Symphony Orchestra principal percussionist Judy Moonert, Kiel Opera timpanist Dietmar Kauffmann, University of Maine percussion instructor Stuart Marrs, and State University of New York associate professor of percussion Kay Stonefelt.

The diverse program reflected Gaber's all-inclusive approach to percussion. During the 1960s and '70s, when the term "total percussion" generally implied only Western concert and symphonic percussion instruments, Gaber's curriculum also included drumset and hand percussion.

Aronoff's solo spot on the concert illustrated Gaber's open-minded attitude to all forms of music. Kenny began with a movement from Elliot Carter's "Eight Pieces For Four Timpani," one of the most challenging works in the classical percussion repertoire. Kenny opened up the middle of the solo for improvisation, moving to a drumset and developing rhythmic and melodic themes from the Carter piece into an explosive rock 'n' roll crescendo. He then reprised elements of the original composition on drumset before moving back to the timpani and concluding the piece. (Just to see Kenny in his black-on-black pinstripe suit ensemble was worth the price of admission!)

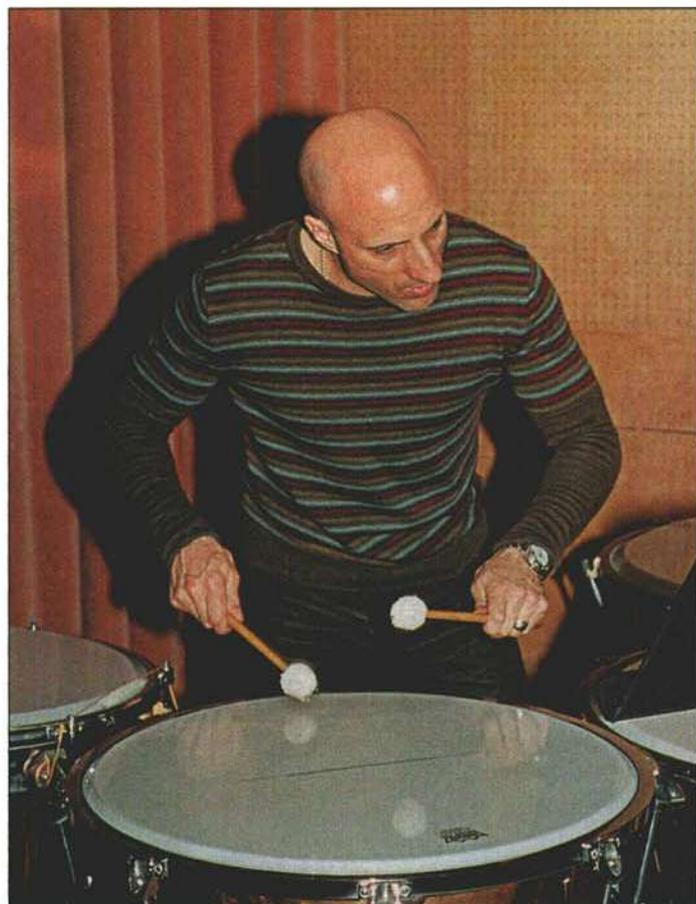
Among other highlights, the concert included Erskine's



Left to right: Peter Erskine, George Gaber, Kenny Aronoff, Jeff Hamilton



Peter Erskine rehearsing with shekere and surdo for "Brazilian Dances"



Kenny Aronoff rehearsing a movement from Elliot Carter's "Eight Pieces For Four Timpani"

solo drumset performance of "That Cigar" (composed in honor of a Gaber trademark). Jeff Hamilton did a solo performance of "Caravan," Jack Gilfooy performed a rendition of "Happy Birthday" on an African talking drum, Tom Toyama gave a solo vibraphone performance of "Green Dolphin Street," and Steve Hanna offered "Opus No. 1 For Conga Drum," composed by Gaber.

The climax of the evening was a superb performance of Edgard Varese's "Ionisation," conducted by Stuart Marrs, with Erskine and Aronoff among the thirteen percussionists. On the final piece—William Hill's "Brazilian Dances"—Gaber himself joined in at the end, jamming with his former students on a spirited samba.

After the concert, Peter Erskine said, "George Gaber's teaching philosophy always stressed musicality and tone in equal measure with a broader sense of what was important in life: responsibility to family, 'smelling the roses,' and honoring tradition while always being on the lookout for something modern and new. His love of music and mankind will stay with me forever. His sense of humor and compassion will guide me as I try to carry on the tradition of passing along some knowledge of drumming *and* life."

Rick Mattingly



Jeff Hamilton performing "Caravan" at the concert



Peter Erskine and Kenny Aronoff were among the thirteen percussionists performing "Ionisation."

INDY QUICKIES

International Music Press Awards

The second annual Music Industry Press Awards have been presented to outstanding musical products introduced during the past year. The awards were presented at the Frankfurt International Music Fair in March. Music magazines from around the world voted in various categories, depending on their editorial focus. Magazines voting for percussion products included *Modern Drummer*, *Batteur* (France), *Slagwerkkrant* (Holland), *Rhythm* (UK), *Sticks* (Germany), and several others.



The winners (per category) are: Acoustic Drumset: Sonor Delite Drums, Cymbals: Sabian HHX line, Hardware: Pearl PowerShifter Eliminator hi-hat, Drumsticks: johnnyraBB Webs, Drumheads: Evans EMAD bass drum system, Electronic drums: Roland Handsonic HPD-15, Hand percussion: Meinl Collection Series bongos, Small & Effect Percussion: Pearl Mini Ganzeiro, and Drum Microphone: Audio Technica Kit-Pak. *Modern Drummer* offers congratulations to all the winners.

Drummers In Need

Jazz legend **Billy Higgins** is on a waiting list for another liver transplant. He will not be able to work for some time. Donations can be made payable to Billy directly, and mailed to: Billy Higgins c/o Forest Farm Music & Art, PO Box 5816, Santa Barbara, CA 91150.

Former Shadowfax drummer **Stuart Nevitt** recently lost his home and everything in it to a fire. Donations can be made payable to Stuart directly, and mailed to: Stuart Nevitt c/o Pipeline Management, 269 Avenida Adobe, San Clemente, CA 92672.

Proceeds from the sale of a double CD celebrating the life of **Kevin Wilkinson** will go to the Green Indians Trust, a fund set up for his three children. Kevin died in July 1999, and was memorialized in the February 2000 *MD*. The CD showcases Kevin's drumming with artists including China Crisis, Fish, Simple Minds, Fairground Attraction, Robert Fripp, Howard Jones, Squeeze, and The Waterboys. UK residents can send a check or postal order (payable to Green Indians) for £14.99 plus £1 postage to Revolver Records, The Beehive, Prospect Hill, Swindon, Wiltshire, SN1 3JS, England. From the US, credit card orders can be made at (011) 441793 534095, or online at www.kevinwilkinson.com.



Modern Drummer editor/publisher Ron Spagnardi (right) congratulates John Sims on winning MD's 25th Anniversary drumkit

MD 25th Anniversary Drumkit Winner

Entry cards from drummers hoping to win MD's one-of-a-kind 25th Anniversary drumkit literally came in by the thousands. Boxes of cards filled an entire room in our office. But ultimately, there could be only one winner. So we closed our eyes, mixed up the cards, and pulled the winning entry. And that winner is John Sims of Spring Lake, New Jersey. Since Spring Lake isn't too far from MD's home base in Cedar Grove, on March 16 John came to our office to pick up

his kit in person. He went home with his vehicle groaning under the weight of all the custom drums, cymbals, heads, and sticks that made up this unique drumkit.

Modern Drummer offers congratulations to John, and says thanks to each of the participating manufacturers, and to each and every person who entered our 25th Anniversary giveaway. It's great to have so many people taking part in our anniversary celebration!

QUICK BEATS

TICO TORRES (BON JOVI)

What are some of your favorite grooves?

There are so many. Anything by Larrie Londin and Bernard Purdie come right to mind. I always liked the way Larrie would lead with his bass drum. It's so fat. His quarter notes are just enough behind the beat. He was amazing.

What have you been listening to lately?

I listen to a lot of the older stuff. I'm still learning from the classic players. Lately I've been listening to a lot of Cuban music.

When you first started playing, what records would you play along to?

I played mostly jazz for a lot of years—Tony Williams, Shelly Manne, Art Blakey, John Coltrane, and Miles Davis. Besides playing along to records, I was always out jamming and playing live with a lot of different bands.

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QUICK BEATS

JOHN TEMPESTA (ROB ZOMBIE)

What are some of your favorite grooves?

John Bonham on "Achilles Last Stand" (Led Zeppelin), Terry Bozzio on "Alaska" (UK Live), Simon Phillips on "Space Boogie" (Jeff Beck), Steve Gadd on "Aja" (Steely Dan), Tony Williams on "Red Alert," and Cozy Powell on "Stargazer."

Which recordings of yours best represent your playing?

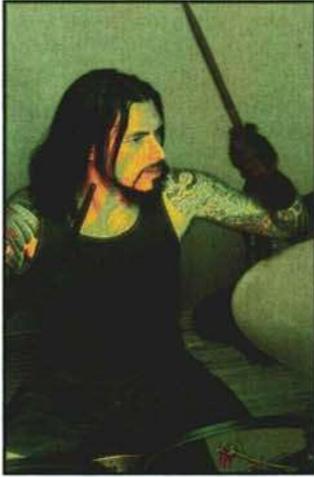
Low from Testament, *Astro Creep 2000* from White Zombie, *Hellbilly Deluxe* from Rob Zombie, and *Force Of Habit* from Exodus.

What have you been listening to lately?

Anthrax's *Sound Of White Noise*, Slayer's *South Of Heaven*, A Perfect Circle, and Big Wreck.

What's the best concert you ever attended?

Ozzy Osbourne and Motorhead at New York City's Palladium in 1981. It was one of the best days of my life. My friends and I went to the show early, heard the soundcheck, and met the band. They played two

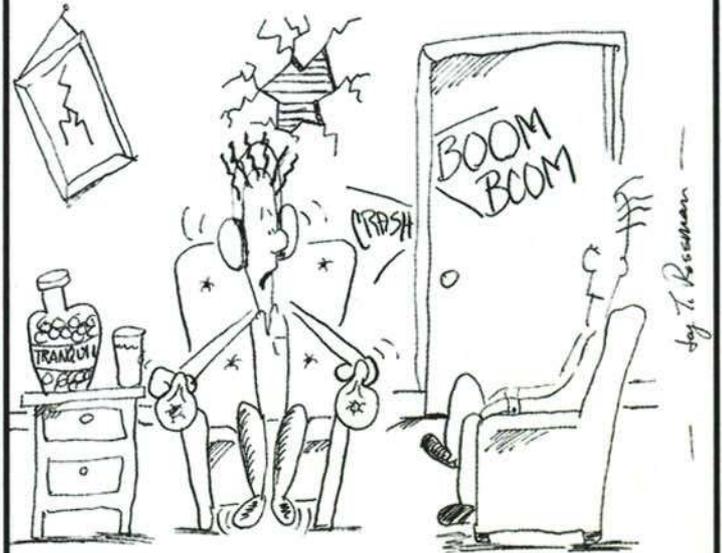


shows that night, and it was one of the most amazing performances ever!

Do you warm up before you play?

I play paradiddles, double-stroke rolls, and flamadiddles on my practice pad about an hour before a show. I also alternate them between my hands and feet.

DRUM KICKS



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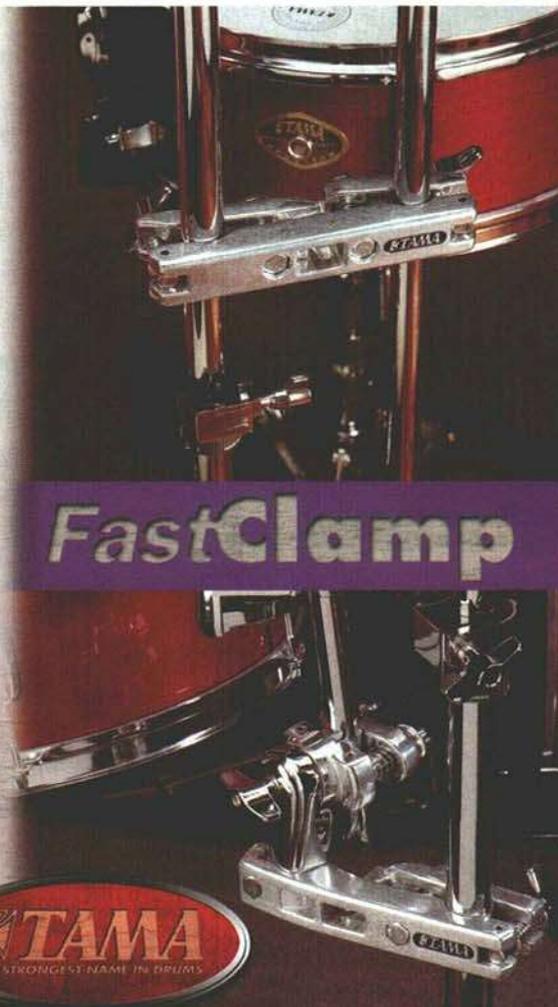
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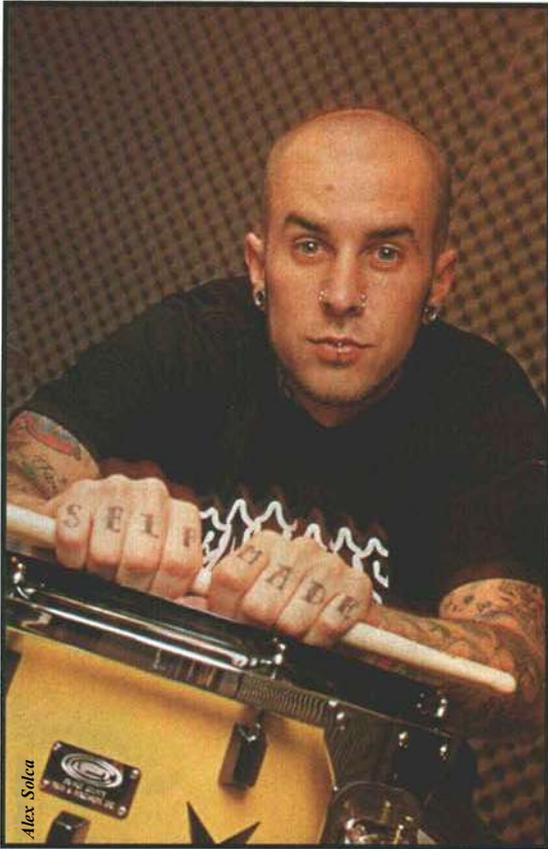
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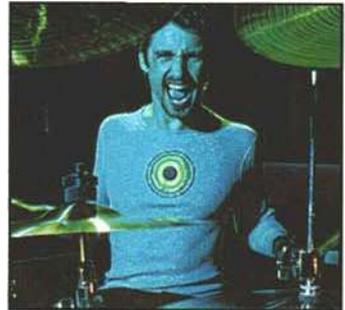
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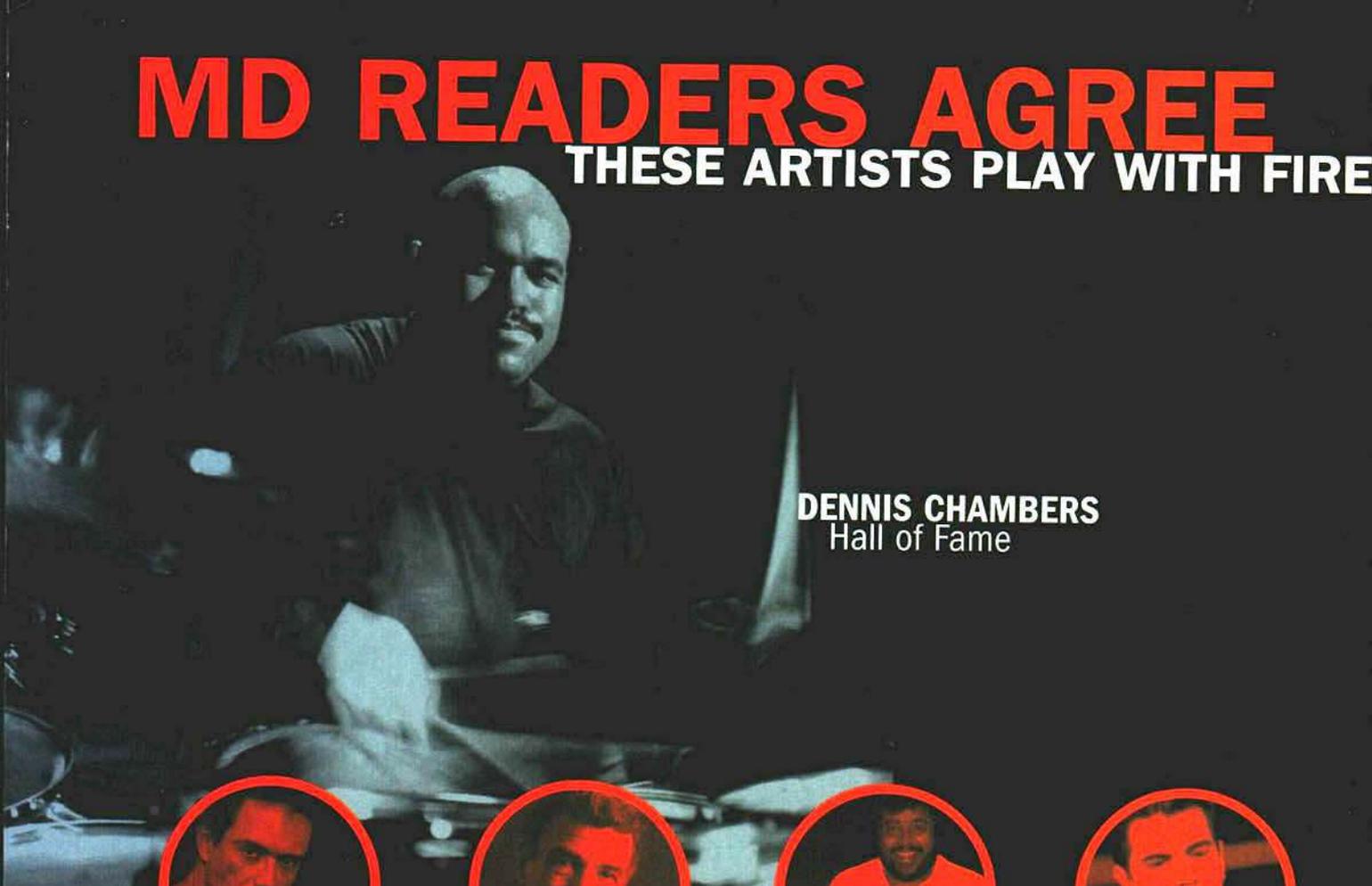
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