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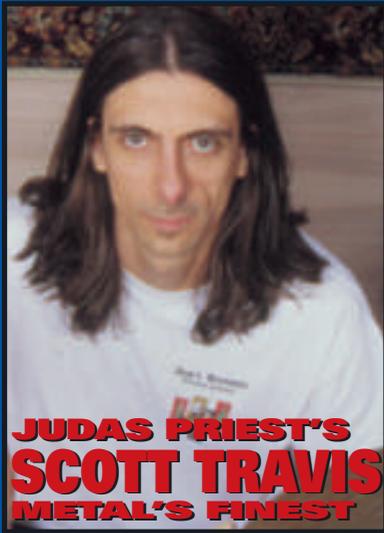
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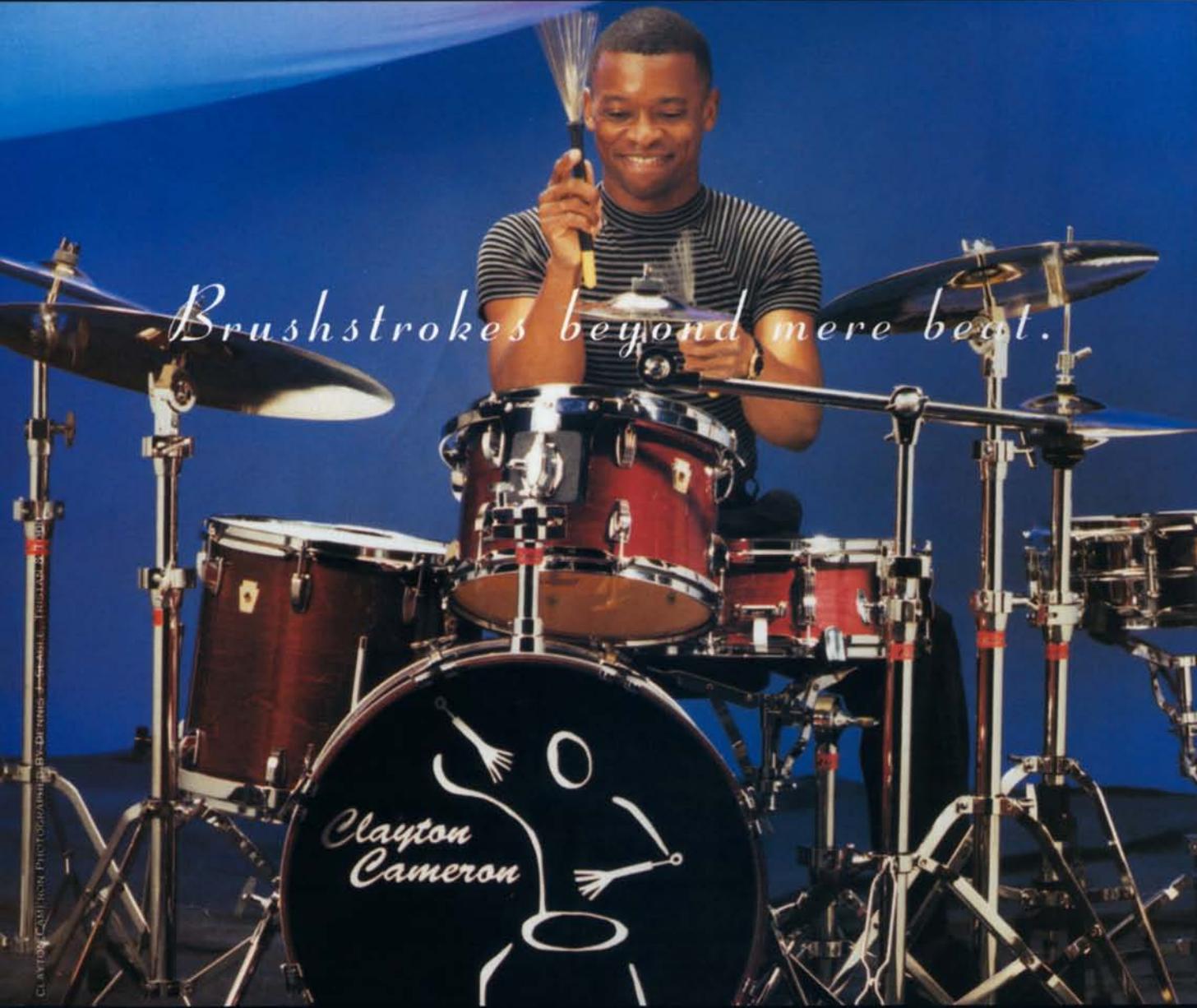
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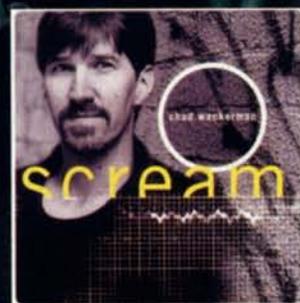
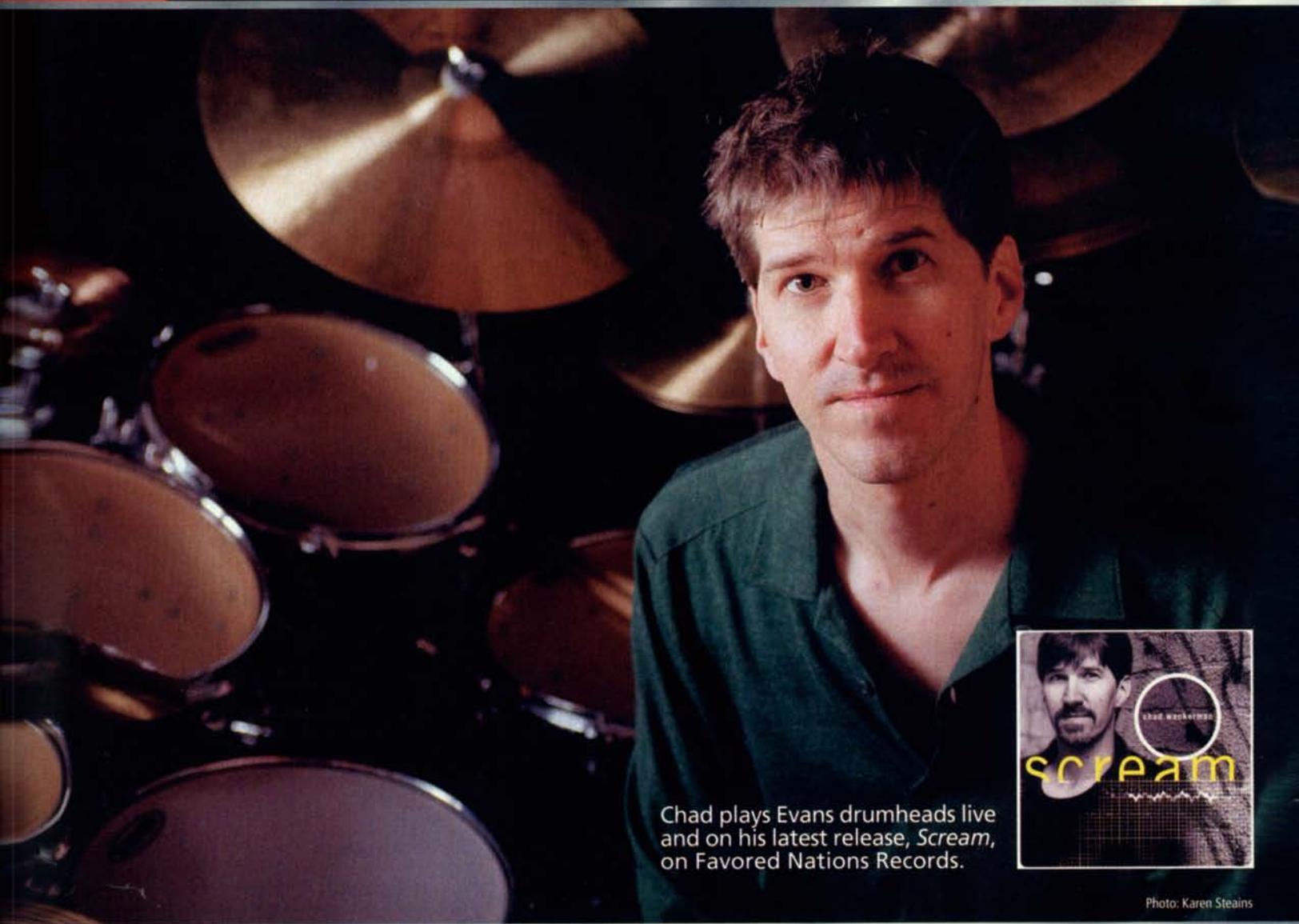
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Photo: Karen Steains



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Contents

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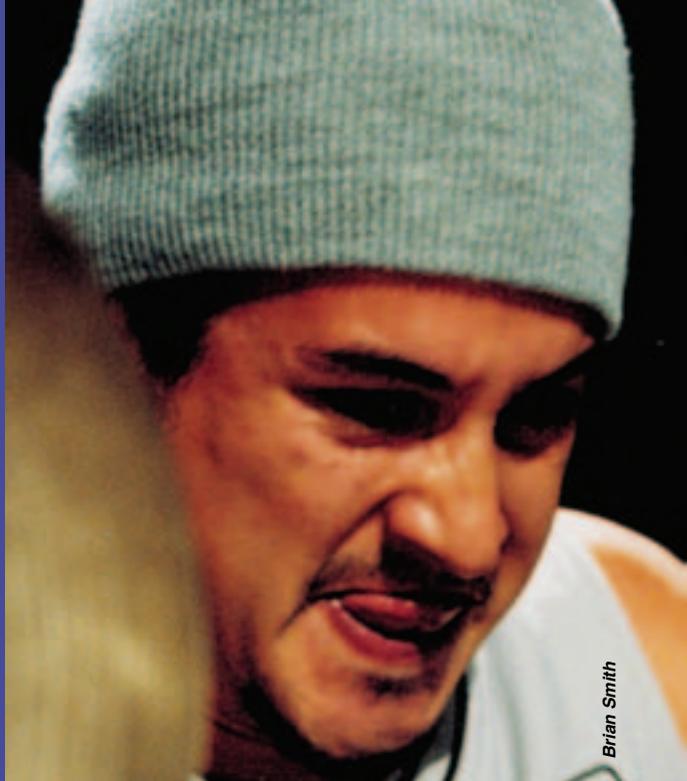
Cover photo by Brian Smith

JOSE PASILLAS OF INCUBUS

Challenging music, constant touring, and yes, *air drumming*, have helped turn Jose Pasillas into one of the hottest young players today.

by David John Farinella

58



Brian Smith

William Hames



JUDAS PRIEST'S SCOTT TRAVIS

Scott Travis is the finest drummer working in the metal scene today. So says anyone who's heard his wicked beats, twisted fills, and pummeling double bass work. Bow to the metal god!

by Mike Haid

70

Alex Solca



DAVE HOLLAND'S BILLY KILSON

Hard bop meets jazz-rock? Monsterman Kilson represents a new hybrid in jazz drumming.

by Ken Micallef

84



BRAZILIAN MASTER CLAUDIO SLON

Learn the secrets of the elusive South American feel from the cat who samba'd Sinatra, Hancock, and Jobim.

by Kevin Winard

98

UPDATE 22

Slayer's **Paul Bostaph**

Bush's **Robin Goodridge**

Moke's **Johnny Morgan**

Sandra Bernhard's **Denise Fraser**

Billy Ray Cyrus's **Steve French**

UP & COMING 28

DROWNING POOL'S

Mike Luce

With a penchant for playing for the song and focusing on the groove, Mike Luce is helping Drowning Pool bring hard rock back to the masses.

by David John Farinella

PERCUSSION TODAY 140

EAST MEETS JAZZ

When drumset giant Steve Smith says it's a tough gig, well, it *must* be a challenge. See how he matches wits with tabla virtuoso Sandip Burman.

by Michael Bettine

MD Giveaway 68

Win One Of Twelve Fabulous Prizes, Including Canopus Drums, Wuhan Cymbals, New Sound Stands, Beato Bags, And Accessories From Groove Juice And Grip Peddler

Education

108 Rock Charts

Alien Ant Farm's Mike Cosgrove:
"Smooth Criminal"
Transcribed by Joe Bergamini

114 Jazz Drummers' Workshop

Doubles Crossed
by John Riley

116 The Musical Drummer

Understanding The Language Of
Music, Part 5: Basic Chord Structure
by Ron Spagnardi

120 Rock 'N' Jazz Clinic

Rhythmic Perspectives:
Tips For Broadening Your Mind
by Gavin Harrison

122 Off The Record

Sum 41's Steve 32:
All Killer No Filler
by Ed Breckenfeld

130 First Person

The Healing Power Of Music
by Matthew Sumera

132 Health & Science

It May Not Be Carpal Tunnel
Syndrome!
by Jennie Hoeft

138 Shop Talk

A Practical Guide To Noise
Reduction, Part 3:
Hitting The Highs And Lows
by Mark Parsons

Departments



Page 124

4 An Editor's Overview

Lifting Each Other Up
by William F. Miller

6 Readers' Platform

12 Ask A Pro

Gregg Bissonette, Gregg Field,
and Denny Carmassi

14 It's Questionable

124 Critique

128 On The Move

144 Backbeats

Kodo Earth Day Celebration,
Badenya At Lincoln Center,
and more

148 Drum Market

Including Vintage Showcase

152 Drumkit Of The Month



Page 46

Equipment

38 New And Notable

44 Product Close-Up

Yamaha Beech Custom Absolute Drumkit
by Rick Long

46 Meinl Generation X Cymbals

by Billy Amendola

48 Ludwig Gig Lite Kit

by Chap Ostrander

49 Quick Looks: Remo Suede Drumheads

50 New Yamaha Stands And Hi-Hats

by Rick Van Horn

54 Electronic Review

Roland V-Club Electronic Drumkit
by Rick Long



Page 41



Lifting Each Other Up

I don't have to tell you, it's an upsetting time in our world. We've *all* been rocked by recent tragic events. Not surprisingly, most of my drummer friends have told me that they're just not inspired to play right now. You've probably been feeling the same way.

As for me, before September 11, I was trying to rebuild the technique in my right hand after an injury. (I covered all of the gory details in previous editorials and I'm not going to whine about it again, I promise.) But after all of the insanity, I didn't feel like playing either.

One of the things I've been doing to help refocus is going back to the exercises that I worked on years ago when I studied with Joe Morello. Just *thinking* about Joe, such a kind, giving man—with *beautiful* technique—inspires me. So I thought, Why not share one of his famous "Stone Killer" exercises to give us all a little motivational shot in the arm?



Play each line fifty times before moving to the next. Use a metronome. Stay relaxed. Don't worry about the speed—it'll come. Give this five to ten minutes a day for a month and your hands will be ripping.

Obviously, good technique won't chase away sad feelings, but channeling your energies in a positive way will help. Try it. And if *you* have any inspirational suggestions, please share them with me at billm@moderndrummer.com. I'll be sure to pass them along. Let's lift each other up.

Bill Miller

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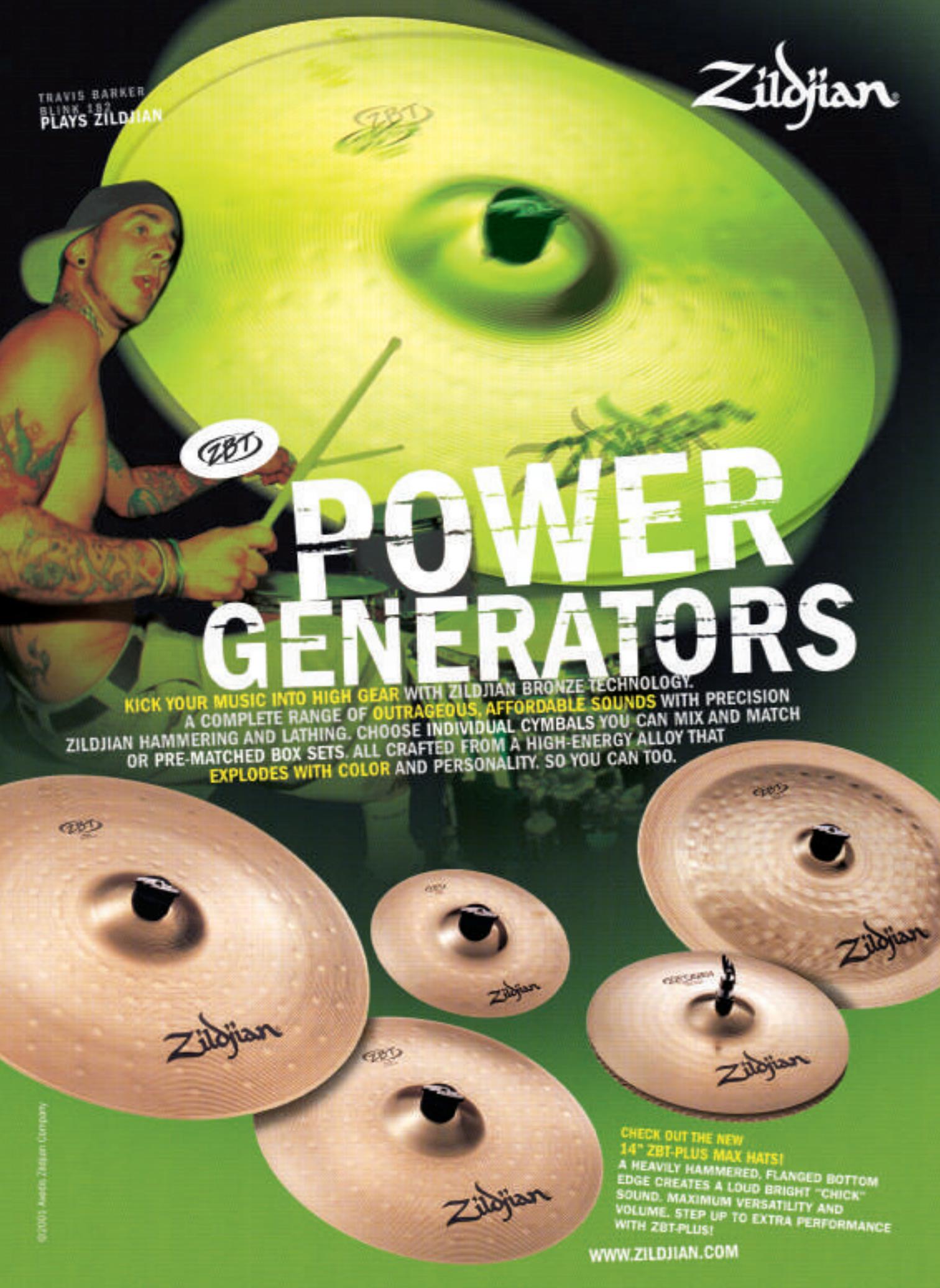
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VIC FIRTH

I thoroughly enjoyed Rick Mattingly's profile on Vic Firth. So much, in fact, that it led me to submit this request: Please feature more classical percussionists!

Classical percussionists are among the best musicians in our craft. We can all learn from their experiences, taste, and grace. Invite them to share their skills and techniques with us. Regardless of what style of music we play on our drumsets, there is wisdom to be learned from our brothers and sisters in the classical field.

Stuart McConaghy
West Haven, CT

It's gratifying to see Vic Firth recognized for all his musical accomplishments. As the percussion buyer for a large chain of musical instrument stores, I also have the pleasure of dealing with Vic in his "other" job. He's one of a rare breed who can open up to young and old alike. He can make you feel like a long-lost friend, just with a handshake. He's quick to offer a suggestion or tip that can provide beneficial results. And his wit and humor are second to none.

Vic has touched many within the percussion world, and he'll continue to be a

blessing to all he comes in contact with. Contrary to what Leo Durocher once said, nice guys *can* finish first.

Lew DiTommaso
Daddy's Junky Music Stores
via Internet

ERIC CARR

Thanks for the thoughtful article on Eric Carr in your November 2001 issue. I always felt that Eric was overshadowed by Peter Criss, and so didn't get his due.

When Eric replaced Peter in KISS, it took me a while to get used to the idea. Eric came from the Bonham school: big, loud drums. I was so used to Peter's tighter, single-bass approach that I didn't really get into Eric's playing till later on.

Eric was quite restrained on his first album with KISS (*The Elder*). It's almost as though Gene, Paul, and Ace wanted him to sound like Peter. But on the next album, *Creatures Of The Night*, Eric was allowed to show what he could do. And the opening drum fill on *Asylum's* "King Of The Mountain" is trademark Eric Carr: very quick double bass and tom work, coupled with a big, driving backbeat.

Eric made a major contribution to the music and the history of KISS, and he is still missed. God bless him.



Neil Zlozower

Patrick Handlovsky
via Internet

STEWART COPELAND



Ted Bonar's November cover story on Stewart Copeland's triumphant return to the drums was a thoroughly enjoyable read from beginning to end. Stewart was sort of a remote drum teacher to me while I was growing up. I learned how to properly flam by listening to "Driven To Tears" and "Message In A Bottle," and I learned how to play a triplet on the hi-hat by listening to "Deathwish" and "Walking On The Moon." And *all* of Stewart's work taught me how to play interesting fills that drive a song without cluttering it.

Stewart is also the only rock drummer I can think of who used electronic effects/digital delay in clever, musical ways. Just listen to *Regatta De Blanc* or *The Police Live*.

Stewart's drumkit was always uncon-

ventional and cool, his drumming was always full of creativity and power (while retaining that early punk looseness), and his personality always shined through in whatever he attempted. I'm so pleased that he decided it was time to return and prove yet again that his place in drum history is completely secure.

Joe Gorelick
New York, NY

People have been wondering why I hold Stewart in such high regard, and I haven't been able to justify it or do him justice till now. What a great and informative article!

I enjoyed hearing what other artists of today felt about Stewart's influences on them. (It made me want to check out *their* work.) However, most enjoyable were the insights into Stewart himself. I especially liked the "answer in twenty words or less" portion of the interview. I was glad to see that we both feel the same about *Synchronicity*: "Who cares?"

David Moscato
Ft. Myers, FL

Not only is Stewart's *drumming* unique, he also continues the legacy of great American *composers*, such as Charles Ives, George Gershwin, and Aaron Copland (with just a bit of Igor Stravinsky for that European influence). It was gratifying to see the "King Of Kinetic Ritual" receive some long-overdue recognition.

Dan Hoch
via Internet

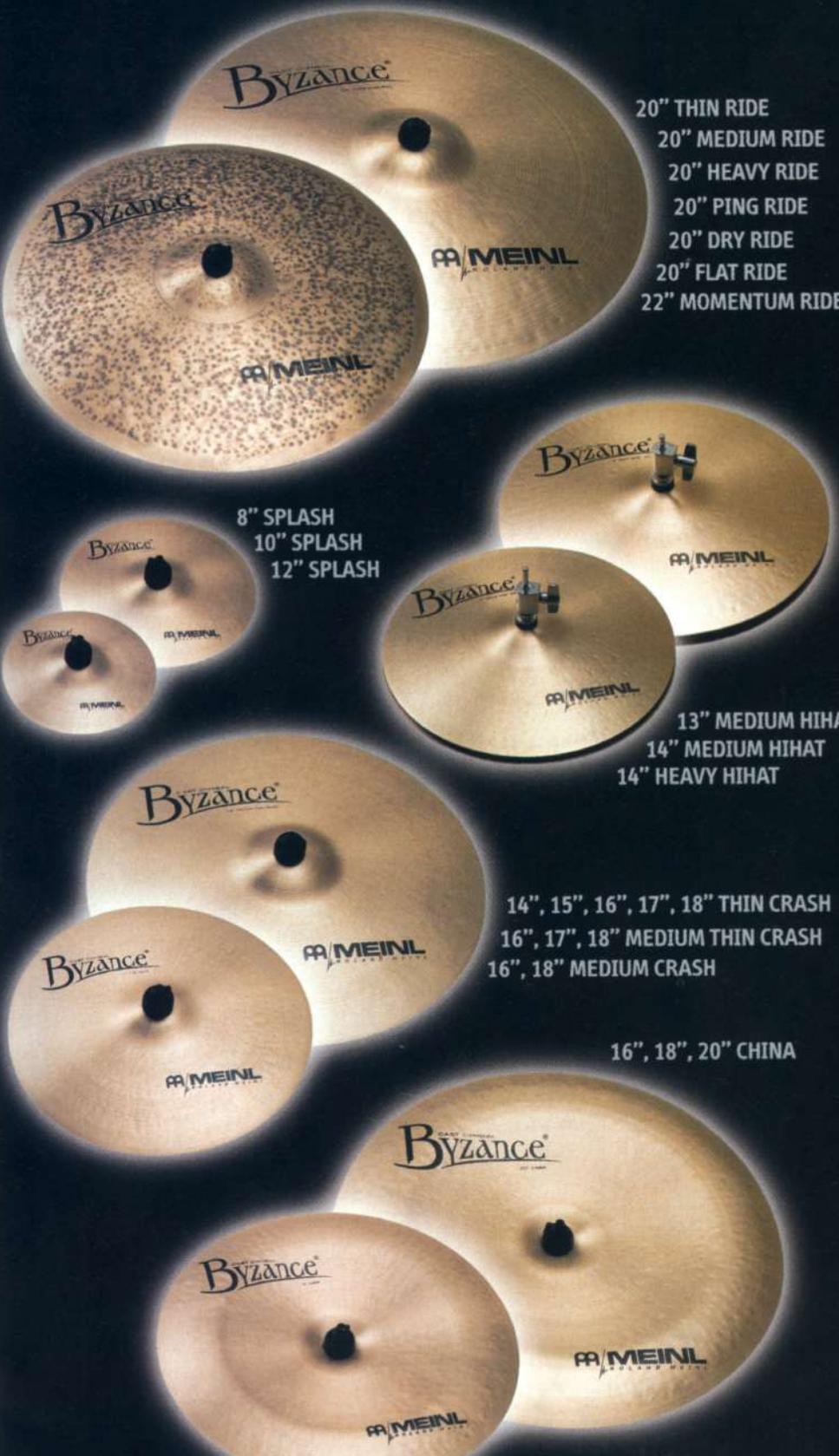
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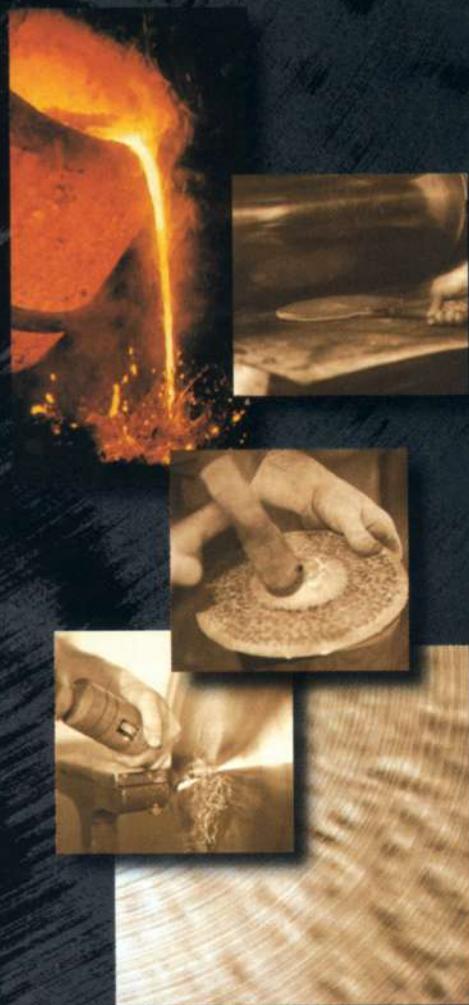
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York area), these amazing drummers “went on with the show” in the traditional manner. They paid tribute to the victims of evil, and demonstrated that through the expression of art, the human spirit can overcome the fear and anguish of war. I offer kudos to Dom and Jonathan. I’m happy to have been part of an event that everybody who attended called historic and unforgettable.

Gonzalo Farrugia
from Uruguay, via Internet

I recently attended a DW Five-Star Dealers clinic in Kansas City, featuring John Good and Billy Ward. It was refreshing to see the genuine passion these guys have for the drums. Both stayed late into the evening and made sure every question was answered. The clinic was scheduled shortly after the terrible events in New York and Washington, and I’m sure that air travel was a major headache. Still, John and Billy took the trouble to come to KC as scheduled. These guys were more than just good drummers. They went out of

their way to make sure everyone felt welcome, and that we all walked away with a new outlook on drumming.

Brad Orell
via Internet

SOME HE LIKES...SOME HE DOESN'T



The October 2002 *It's Questionable* department dedicated to vintage-drum inquiries was some of the most interesting reading I've ever enjoyed in *Modern Drummer*.

The fact that you receive so many such inquiries might indicate enough reader interest to warrant a monthly feature like this.

The space could easily be created by eliminating ink given to interviews in which drummers go on about themselves, with quotes such as, “I also play guitar, piano, accordion, clarinet, and bass, write lyrics, compose music, produce demo recordings in my new home studio, and

dance in the ballet.” Who gives a damn? I’m more interested in which heads they prefer in *drumming* situations.

Paul Lawrence
Julian, CA

BILLY'S CONCEPTS

Billy Ward's *Concepts* pieces are the most important articles in your magazine. They're doing more to ensure that we think as *musicians* than anything else I've read. Keep them coming.

Bill Bunkers
Oak Park, IL

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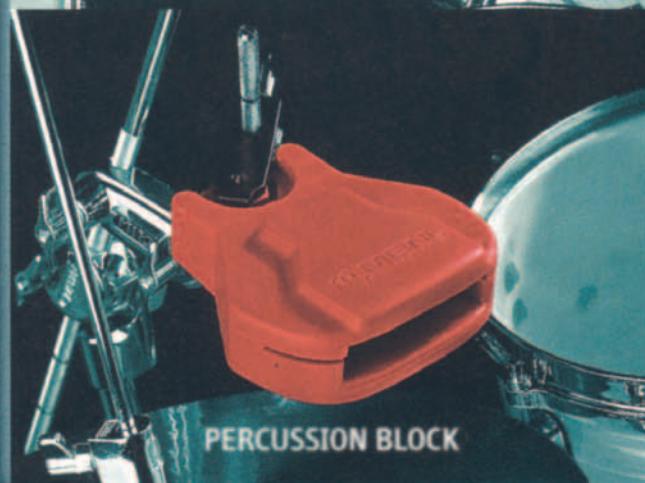
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Choosing Chinas With **Gregg Bissonette**



Q I'm one of the many drummers in search of the "perfect" cymbal sound. I've heard a few cymbals whose sound I love on various recordings. Among them is a China that you played on a Larry Carlton/Steve Lukather album called *No Substitutions*, recorded live in Osaka, Japan. Can you describe this fantastic-sounding cymbal?

Darren Ashford
via Internet

A Thanks for asking. That cymbal was an 18" Zildjian Oriental China. I also used a set of Zildjian Oriental Trash Hats (16" and 14") that were mounted with both cymbals upside down so that the 14" cymbal sat flush inside the bigger one. They were tightened down pretty tight to get a real short sound. That might also be what you're hearing as a "China" sound.

Gregg Field On Changing Sounds

Q I first heard you on Frank Sinatra's *Duets* CD, and I loved the sound of your cymbals and drums. When I heard you again on Vince Gill's *Breath Of Heaven*, your kit sounded very different. I know that you work with a pretty wide variety of artists. Do you change your kit depending on who you work with? If so, how and why?

Also, I have CDs on which you're listed as drummer and producer. How does being a producer influence your drumming? Is it difficult to do both?

Hideko Towada
Fukuoka, Japan

A Thanks for your kind words. There are really two answers to your first question. To begin with, I do alter my sound from project to project. I work in a wide variety of styles, and one drum or cymbal sound would not always be musically appropriate. For the Frank Sinatra *Duets* CD I wanted a very wide, open sound. The music was acoustic, with large brass, woodwind, and string sections. Drums that are too dry are difficult to blend with the rest of the orchestra.

For live acoustic performances I generally use a 20" or 22" Yamaha Maple Custom Absolute bass drum, with a Remo PowerStroke 3 batter and a clear Ambassador front head with no hole, and no dampening inside the drum. For recording the same kind of music, I'll use a 6" hole in the front head, and occasionally a little bit of dampening inside the drum (depending on the studio and the engineer). For live performance, a good rule of thumb is that the further away from the bass drum you are, the less tone you perceive. In a hall, for example, a double-headed bass drum with no hole works great. But in the studio, a microphone 6" from the drum will often reproduce too much tone and not enough attack, and may need a little help.

I mostly use 12", 13", 14", and 15" Maple Custom Absolute

toms, with coated Ambassador batters and clear Ambassadors on the bottoms. For live playing I generally tune them slightly higher and use no dampening whatsoever. For recording, I'll tune them a little lower and use a little dampening on the larger toms to control the attack-to-overtone ratio.

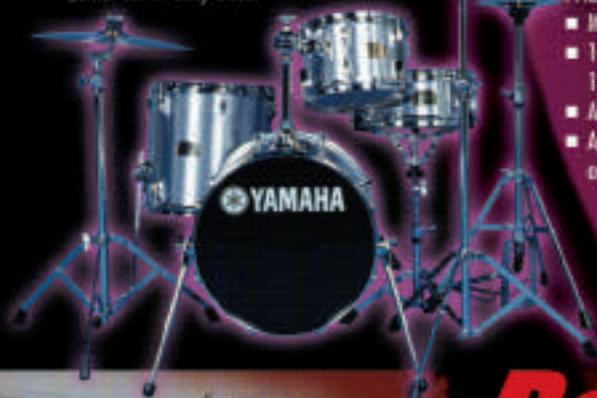


I prefer wood snare drums, and again, for live performance I prefer them wide open. In the studio I'll dampen the drum depending on what the music calls for. Vince Gill's *Breath Of Heaven* was also an orchestral recording. But Vince is a "contemporary country" artist, so I felt the need to bring a more contemporary drum sound and performance to the music. I used a lower tuning scheme and more dampening on all the drums except for the snare in order to achieve the results I desired. The *Duets* tuning would not have worked in that case.

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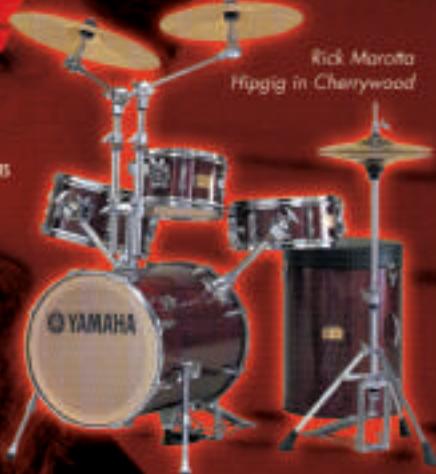
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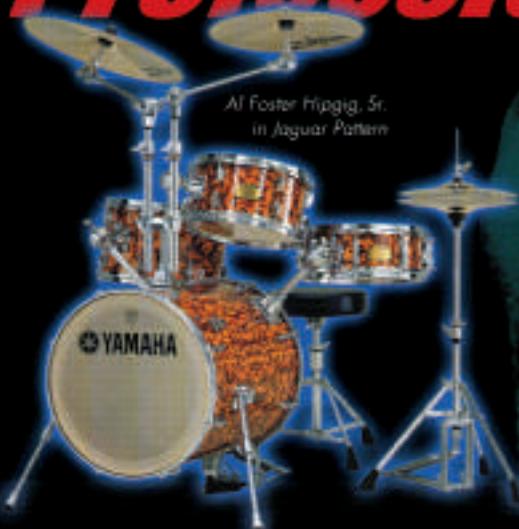
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YAMAHA
DRUMS

WHAT MANU, RICK AND AL PLAY

Gregg Field

rides. For jazz I've been favoring my 22" K Constantinople. I also use a 20" K Custom Dark and a 20" A Custom with three rivets that's great with brushes. I use 16" and 17" K Dark crashes that come up and down very quickly. And I keep coming back to my 14" A New Beat hi-hats for nearly everything. I've yet to find a situation in which they don't sound terrific.

Another tool not often discussed in terms of creating sound is stick choice. A great-sounding cymbal played with the wrong bead can sound terrible. Last year Vic Firth helped me design my signature stick. He recommended a change in the bead—which I originally resisted. But after trying his suggestion I found a significant improvement in the sound of my cymbals and drums. I now use that stick for the majority of my playing, but there are times when I use a different model to create different sounds. One example would be for a cross-stick across the rim: A heavier stick yields a more meaty sound. It would also be great for a contemporary backbeat, but it might be too intrusive in a jazz situation. Don't be afraid to experiment.

My second response to your first question is that I change my sounds because my taste is constantly evolving. I always want to

use the approach and sound that will make the music come alive. The more limited your palette, the less effective you will be. If I recorded *Duets* tomorrow, I'm sure it would sound different from the way it did a few years ago.

As for playing and producing, I enjoy it, but it can be tricky. One major challenge is to focus on what I need to play while still being aware of everything going on around me. I'm not only concerned with the performances, but also with making sure things are getting on tape the way I want them to. To help in this regard, I usually work with the same two engineers. The trust I have in them lets me put my focus elsewhere. And I usually have someone in the booth who lends an extra set of ears. I also try to listen to playback without distraction. Many times I've listened to things at home, only to find that there were problems I missed at the tracking session.

Producing has made me a much better musician, by teaching me to listen to music as a whole. My friend Andre Fischer, who is a fine drummer and producer, told me that drummers make great producers because they have to know everybody's part. Ain't it the truth!

Denny Carmassi's All Night Long Kit

Q I've been a big fan of yours since the Montrose days. For me, your playing on Sammy Hagar's *All Night Long* live album is a rock-drumming standard. Not only is your performance impeccable, your drum sound is one of the best I've heard. I know it has been a while since that recording was made, but do you recall what type of kit and tuning methods you were using? Also, how did you develop your great foot technique?

Roger Cardillo
Bayonne, New Jersey

A In those days I was a Ludwig endorser. So it could have been one of two kits: a red flamed kit that I played on the Montrose records (with a 16x26 bass drum), or a kit I received from Ludwig just before Sammy's *All Night Long* recording was made. That kit had a 16x24 bass drum; the other drums on both kits were 8x10 and 10x12 rack toms and 14x14 and 14x16 floor toms. Sammy seems to recall that it was the red flamed kit.

My philosophy regarding tuning is that each drum has its own characteristic and limitation. I spend a lot of time with my drums, using my ears and learning what each drum is capable of doing. As far as the drum sound on that particular record goes, I have to share the credit with the recording engineer. It was a live record-



ing, so I provided the sound, and he captured it on tape, using his microphones and his ears.

My foot technique is something I was blessed with, rather than something I developed. I know it sounds like an oversimplification, but honestly, it was something I was able to just *do*.

Repeat

Bar

A Classic Quote
From MD's Past

"We drummers are all in the same boat, 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."

Carter Beauford, July 2001



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.



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A Hole Too Small

Q I have a 20" A Zildjian cymbal from the late 1950s or early '60s. I got it used in 1962. The problem is that the hole is too small for today's cymbal stands. Is this unique to my cymbal, or common to cymbals of that era? And is there anything I can do to enlarge the hole so I can use the cymbal with modern stands?

Carl Uphegrove
via Internet

A It's not unusual to find an older cymbal with a hole that's too small for today's larger-diameter cymbal rods. Most tilter rods in the '50s and '60s were little more than 1/4" threaded bolts. The tilter rods today can sometimes be close to twice that diameter, especially when the thickness of a cymbal sleeve is added.

It's fairly easy to enlarge the hole in a

cymbal, but the job must be done carefully. It should be done on a drill press, on which the cymbal can be secured. (A hand-held drill is more likely to slip, risking scarring or cracking the cymbal.) The bell of the cymbal should be "backed up" by a block of wood into which the drill bit can penetrate after it has passed through the hole in the cymbal.

If you don't have access to a drill press, take the cymbal to a qualified drum-repair shop, or to a metal machine shop. In the latter case, explain to the machinist precisely what you need done, and stress the care required.

Joshua Weber
via Internet

Recycling Drumheads

Q Normally, used drumheads are tossed out. At the rate that a lot of drummers

change heads, the amount of "drum trash" that could potentially accumulate seems obvious. I love drumming, but I also believe in conservation, so I'm concerned about this situation. Are there any existing programs for recycling drumheads? If not, what might be done about recycling in the future?

A The question of drumhead recycling has been raised several times over the years. Unfortunately, there is no organized program that we're aware of. There are several problems involved. One is that the plastic film used to make heads is not recyclable. And while the aluminum hoops used in most heads would be recyclable, neighborhood recycling centers generally only accept aluminum in the form of soda cans. Industrial-use aluminum must be recycled through a scrap-metal recycler, and those businesses generally will only deal in quantity. Unless a drumshop or other location were willing to be a collection point for used heads, it might be difficult to accumulate enough aluminum hoops to interest a recycling business.

So the current potential for recycling heads boils down to whatever creative efforts individual drummers might make. And in that case, there is more potential in re-use than in recycling. For example, worn (but otherwise unbroken) heads make excellent bases under houseplants. Turn the head upside down, and it will trap water that may overflow when the plant is watered.

Some drummers use old heads to add rigidity to drum bags. Depending on the bag, it's usually possible to insert heads one or two inches larger in diameter than the drum the bag is designed to hold. An old head on each side of the drum, tucked firmly into the "lid" and the bottom of the bag, can beef up the structural integrity quite a bit.

Many drummers cut up old heads into muffling rings (for use on other drums) or into smaller squares for bass-drum impact

Putting Steve To Good Use

Q I recently saw Steve Gadd play with Eric Clapton at the Thomas & Mack Center in Las Vegas. In fact my main reason for going to the concert was to see Mr. Gadd. Although I enjoyed the show very much, I was wondering why Steve didn't get a spotlight feature. He seemed to play strictly time all night—no "Steve Gadd" fills. Why would Eric Clapton employ a drummer of Steve's caliber and then not utilize his talents?

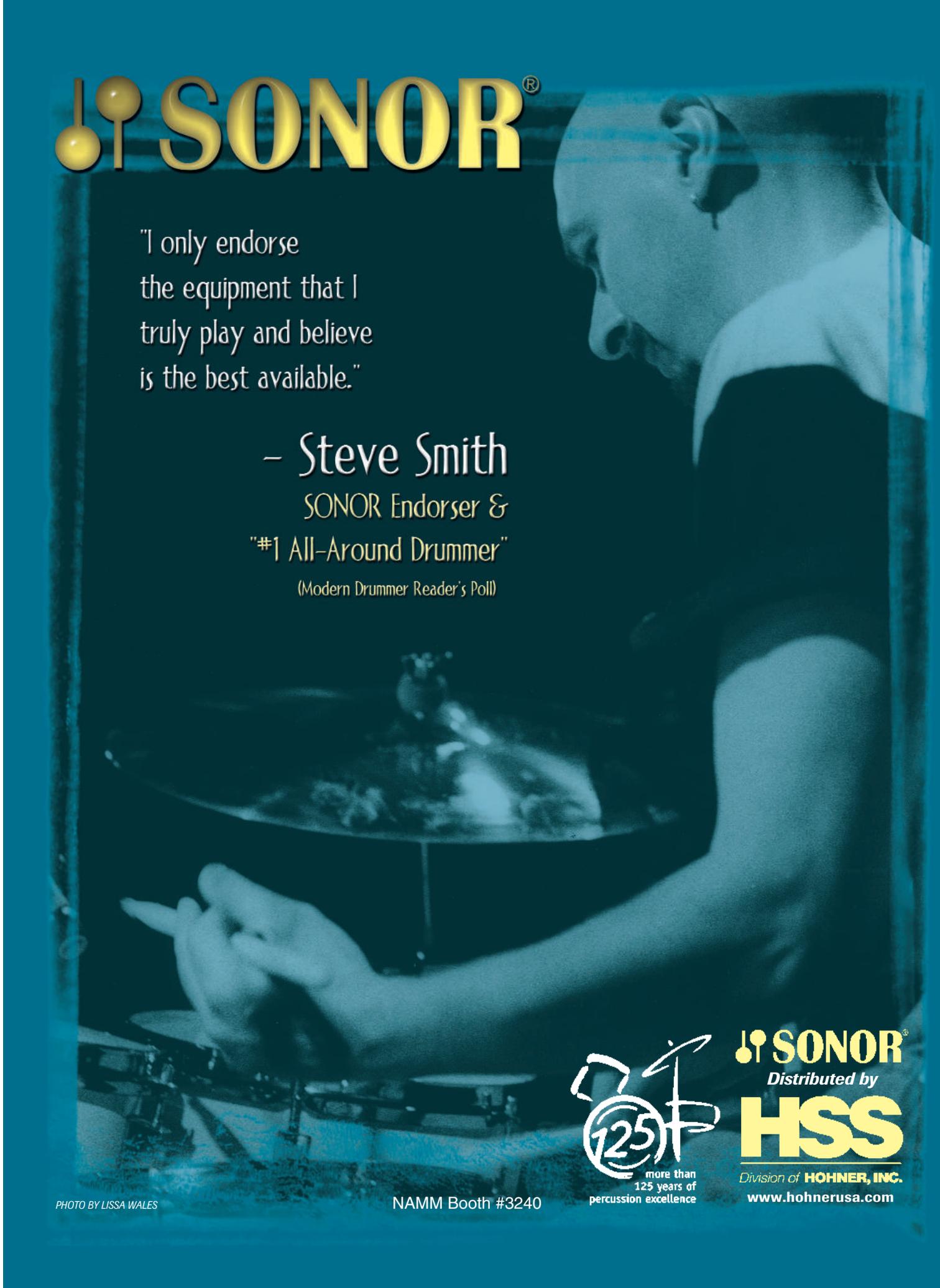
Dave Racine
via Internet

A It depends on what you define as "utilizing his talents." Eric's music doesn't require breakout fills or solos from his drummer. Rather, it requires a wide variety of grooves and feels. Eric has always employed drummers who have the ability to lay down the greatest possible feel, no matter what the individual style of the

song. Steve Gadd is as well known for his pocket and groove as for his fills and chops. Plus, Steve personifies the professionalism of a drummer who always knows exactly what—and what *not*—to play. That's why, despite the lack of fireworks, Steve is the perfect choice for the drum chair in Eric's band.



Steve Gadd: Playing great doesn't always mean playing a lot.



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pads. And we know of one drummer/sportsman who saved all his old drumheads to paint as bull's-eyes for archery targets!

Can A Cymbal Change Its Spots?

Q I have a 20" Paiste Signature Dry Ride. I was doing an outdoor event under a tent recently, and I cleaned my cymbals the night before with some Paiste cymbal cleaner. When I came back in the morning to do the gig, there were spots where a very brassy color was showing through. It was almost as if the finish was worn through. I left the drums covered overnight, so I don't think that had anything to do with it. I have only had this cymbal for a little over a year. Please help me if you can.

Jonathan Lowrance
Nashville, TN

A Paiste product specialist Andrew Shreve replies, "It's possible that your cleaning efforts might have removed a bit of the protective coating that we apply to our cymbals during the final stages of production. That coating allows us to protect

the cymbal from oxidation without sacrificing its sonic quality. The presence of oxidation indicates that some of the protective coating has been removed—either from cleaning the cymbal too aggressively or from general wear and tear over a long period of time.

"To ensure that your Paiste cymbals will maintain their beautiful appearance, wipe them off after every use with a 100% cotton cloth. By doing this on a consistent basis, you'll very seldom need to clean your cymbals. However, if you do feel it necessary to clean them, follow these instructions carefully:

1. Thoroughly soak your cymbal with lukewarm water.
2. Apply only Paiste cleaner to your cymbals, starting from outside of the cymbal and working your way towards the bell, going around the cymbal in the direction of the lathing.
3. After removing whatever rings you may have on your fingers, use your hand to very

gently rub the cleaner throughout the whole cymbal. Using your hand gives you the ability to accurately feel just how aggressively you are rubbing. If you choose not to use your hand, then use a 100% cotton cloth. Make sure that the cymbal is wet at all times. This dilutes the cleaner a bit and helps prevent any abrasion.

4. Immediately rinse off the cymbal to ensure that all of the cleaner has been removed.
5. Repeat the process on the other side.
6. Dry the cymbal off with a 100% cotton cloth.
7. Apply Pledge or any other furniture polish. (*Do not* use any lemon or citrus scented product.) This acts as a temporary coating and enhances the shine of your Paiste cymbal.
8. Rub the excess polish off with a 100% cotton cloth.

"If you follow these steps carefully, your cymbal will maintain its pure beauty."

Premier Artist Versus Resonators

Q Are the current Premier Artist Maple drums and the now-defunct Premier Resonator drums similar?

Rodney Green



Resonator

shell—also of birch. They featured long, high-tension lugs. Toms were available in standard and power sizes; bass drums were 16" depth. Toms had mounting brackets attached to their shells. No snare drum was available in the Resonator series.

"Artist drums feature 6-ply maple or 7-ply birch shells, fitted with small, low-mass single lugs. Toms are available in "quick sizes," bass drums are 16" and 18" in depth. ISO mounts are installed on all mounted toms. Snare drums are available



Artist Maple

via Internet

A Here's an answer provided by Premier's Joe Hibbs: "Resonator and Artist drums are two *totally* different lines. Resonators were made of birch, with an inner liner—a shell within a

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At Drum Workshop we know drummers don't just demand the best, they deserve it. Maybe that's why, whether they play to live or live to play, the world's drummers continue to make DW their choice. "The Drummer's Choice"®. It's been more than just our slogan for the past 30 years. It's been our mission.



A. since 1972.

Slayer's

PAUL BOSTAPH

Downsizing 4 SPEED

When one thinks of the quintessential Slayer drummer—whether it's Dave Lombardo, Jon Dette, or in recent years, Paul Bostaph—a mammoth drumkit is what one pictures him seated behind. But Paul Bostaph is about to change that notion. For the band's most recent effort, *God Hates Us All*, Bostaph decided to downsize. "I wanted to make the kit more playable for myself in terms of specific ideas I've had," he explains. "Although I like the different voices you can use, I don't feel the larger kit suits my style."

Not only has Bostaph eliminated a piece or two, he's also been a proponent of using shallower-depth toms for clarity's sake. "A long time ago," he recalls, "I started experimenting with smaller tom sizes as part of the trend. Instead of using the big, power sizes, I found that I could get a better tone out of the smaller sizes. They're not as muddy. Our music's so fast, it's better to get a nice, tight sound, and I'll usually get that out of a smaller drum."

Bostaph learned that changing his kit configuration has also given him a chance to rework his playing. "It's much more comfortable," he insists. "And only having two rack toms forces me to go down to the floor toms faster, so I use them more. I wanted to incorporate the floor toms more into my style anyway, so this has worked out great."

In addition to his setup, even minute details like head tension can swing Bostaph in or out of the groove. "I'm very particular about the feel of the drum," the drummer admits. "It can never be too loose for me, but it *can* be too tight, because the sticks bounce off the heads too much and it's too hard for me to control them. I'll find myself hanging onto the drumsticks rather than playing the drumset."

Paul's stick work can best be heard on the new album, though he insists his parts weren't set in stone before he began to track. "I don't try to write out all of my parts before I go in," Bostaph explains. "A lot of signature parts I'll do, but then there are some gray areas that I want to be exciting, and the only way to get that is to improvise. And that's when people go, 'What was *that*?' That's when all the woodshedding comes in."

Waleed Rashidi



Bush's
ROBIN GOODRIDGE
 Simple In The **Golden State**

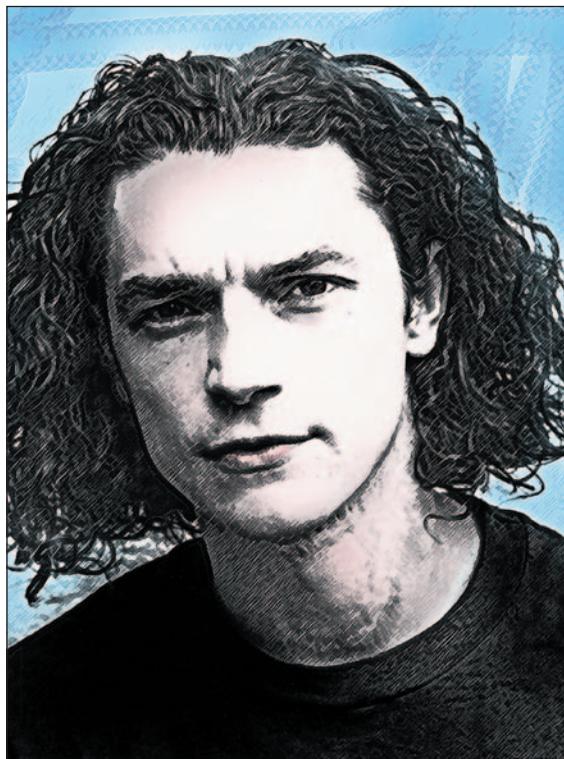
"I'm a straight-ahead player," admits Robin Goodridge of Bush. "You'll find very few extended fills or bizarre time signatures in our music. But I try to find new ways of playing basic rock music. One thing I'll do is move the backbeat. Sometimes I'll put it on 2 and not 4, or on the "&" of 4, but keep the kick where it is. It's simple stuff, but it's effective."

Goodridge speaks with enthusiasm as he talks about recording Bush's newest album, *Golden State*. "We recorded at Olympic Studio in London," he says, "and we got a big drum sound there. The place lent itself to a big 26" kick."

While the sound was big, the kit was small. "When I recorded, I removed the drums and cymbals that I wasn't using, leaving me with a basic four-piece kit," Goodridge says. The drummer adds that he does intend to add a few pieces when the band tours, so that he can play some of Bush's older songs. Included in that setup are sure to be Goodridge's two favorite snare drums—a bronze Tama and a wood DW. Robin says that sometimes he plays one snare for verses and one for choruses, or switches from song to song.

Goodridge and his bandmates have been playing together since 1992. While many drummers focus on their connection with the bass player, Goodridge says his playing is more tied to lead singer Gavin Rossdale. "Gavin and I try to lock in," Goodridge emphasizes. "I focus on his rhythm guitar and voice, and then we add bass and the other guitar. With the lyrics, I try to find the emphatic words and accent them without being too obvious, like playing a cymbal crash every time the word is said. But I try to find some way to emphasize it. I try to be as simple as possible, without being simplistic."

Harriet L. Schwartz



Moke's **Johnny Morgan** Under The Influence...Of Drums

South London rockers Moke are enjoying increased state-side visibility with their sophomore release, *Carnival*, due largely to the band's relentless touring. "It's been really good this time out," observes drummer Johnny Morgan. "More people seem to really be picking up on the record."

Moke's current single, "My Degeneration" (their answer to The Who's classic anthem, "My Generation") has been picked up by "more radio stations than ever," thanks to its engaging mix of radio-friendly melodic rock and blues, infused with a touch of funk.

Morgan's varied drumming influences show up all over *Carnival*, John Bonham being one of the most prominent. "When I

heard the drum solo at the end of 'Rock And Roll,' I was like, That's just brilliant, I want to do that!"

You can especially hear Bonham's imprint on the heavy progressive feel of Moke's "Fluicide." "For that tune I used the biggest hi-hats, drums, and sticks I could find. Then we put up two mic's in the room and just went for it, playing all the guitars live together and then putting the drums on. That was good fun!"

Morgan's knack for fluid transitions and energetic, '70s-style

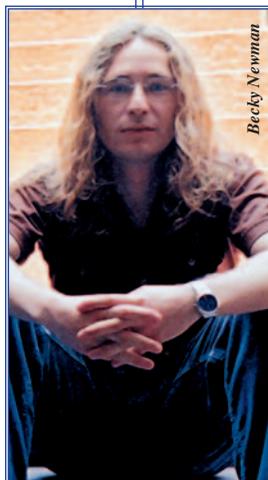
rolling fills are highlights of the songs "Slide" and "Screen."

"That comes from listening to Bernard Purdie and Billy Cobham," he confides. "I love those grace notes, snare rolls, and double strokes you can slip in just before the downbeat to give it a bit more 'oomph' before it goes into the next bar. 'Screen' comes from my practicing different paradiddles over a straight bass drum. I just come up with these different patterns, and I enjoy experimenting with different time signatures over a straight beat, which is

something that Bill Bruford does. He'll keep a pulse going but it'll have a phrase of seventeen over four. I love experimenting with that sort of thing."

Morgan's hip-hop background surfaces on the funky "Hanging Around." "Hip-hop and funk are very closely connected," the drummer says. "I was in a hip-hop/rock crossover band called Senser that used to play with sequencers and had a DJ." Here he cites an unexpected influence, Jaki Liebeckzeit of German rock experimentalists Can. "He was using a lot of almost hip-hop-like break beats, but in the early '70s. Obviously, I've picked up a lot of different styles along the way and tried to use them."

Gail Worley



Becky Newman

Denise Fraser

Perfecting Her



Gilligan Grooves

Denise Fraser's drumming career has involved some serious island-hopping. When last we spoke with her, she was on the island of Manhattan, playing for Sandra Bernhard's Broadway show at the Booth Theater. The success of that show led to a taped version that won raves when it aired on HBO.

When Sandra took a hiatus to have her daughter, Denise moved home to Los Angeles, where she soon found herself performing on another island.

Gilligan's Island.

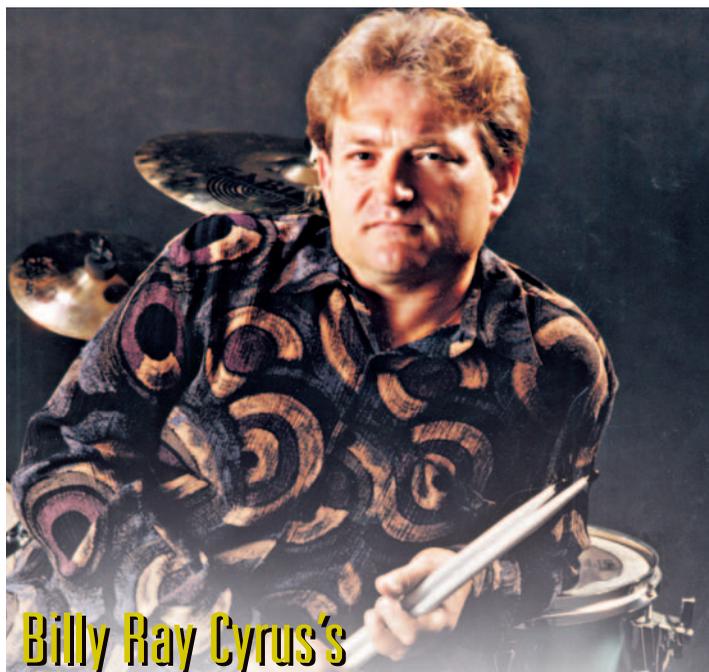
Yup, you read it right. The cherished '60s sitcom (still popular in reruns thirty-five years later) has been turned into a live musical show. *Gilligan's Island—The Musical* features a script by Sherwood Schwartz (who created the original TV show) and a score by former Wings guitarist Laurence Juber and his wife Hope.

"The show played at the Civic Arts Plaza in Thousand Oaks, just north of LA," explains Denise. "It's a real light-hearted production—quite a bit different from the harder-edged, more satirical material that Sandra does. I had a ball doing the drums and percussion, and we received very positive audience response."

Positive enough, in fact, to merit an original cast recording. "We went into Capitol recording studios on September 1 to record the album," says Denise. "That will get the show out to an even larger audience. If it proves one tenth as popular as the original TV version, who knows? I might be back on Broadway soon!"

Gilligan and his pals may be eternally stuck on their island, but Denise isn't. After recording the *Gilligan's Island* cast album, she accepted the percussion spot for a touring company of the hit R&B musical *Smokey Joe's Cafe*. Denise will play several western-US cities with the show through January.

Rick Van Horn



Billy Ray Cyrus's

STEVE FRENCH

Beating Drums . . . And Cancer

After a bout with cancer, Steve French is happily back in the saddle with country singer Billy Ray Cyrus. About a year ago French discovered a very small bump on his neck. Doctors said it was "nothing," but French continued to pursue an answer. Finally he had the lump removed, only to find out it was indeed cancerous. "It was nothing I could really see, but something I could *feel*," explains the forty-two-year-old.

French went through some tough times dealing with all of the therapy that followed. "I couldn't eat anything for months," he admits, "and I went from 182 pounds to 127. I missed a lot of shows with Billy. But there is a happy ending, because I went through the whole treatment and now I'm fine."

Cyrus held the job open for French while his drum tech, Billy Copeland, took over while he recuperated. "Other than the fact that he doesn't sing, he did a great job, and I'm so thankful for that. If Billy had to hire someone from the outside, it might have been harder for me to get my job back. Everything went as smoothly as possible."

French had been playing with Cyrus in the late '80s, back before

the singer got his record deal. Ironically, the drummer left Cyrus when he got signed, as French had just become a new dad and didn't want to miss the first few years of his son's life. "Everybody had told me that those first few years is when the child develops his whole personality," French says. "I thought, How can I be absent for that?"

Steve thought he had given up a big opportunity, but he kept in touch with Billy, even when the singer skyrocketed to stardom. "I always said lightning doesn't strike the same place twice, but in my situation it did, because in 1997 Billy asked me to re-join his band."

Although he has another four years to go to be officially pronounced cancer-free, French, who lives in West Virginia, says he's feeling very optimistic. "I've gotten my strength back, and my whole attitude about life is different. Music is a wonderful thing, but it's not the *only* thing. I have an eleven-year-old boy and I've been married twenty years. If it wasn't for my wife, I'm not sure I would have made it. She was right there every minute of it. I appreciate my life a whole lot more now."

Robyn Flans

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NEWS

Gregg Field produced and played on Patti Austin's tribute CD to Ella Fitzgerald, *ELLA!*

Marshall Goodman is on Long Beach Dub Allstars' latest Dreamworks record, *Wonders Of The World*. The band is currently doing several dates in support of the album.



Jonathan Mover recently finished his second solo outing, *Einstein Too*.

Zack Davis is on Student Rick's debut, *Soundtrack For A Generation*, on Victory Records. Zack is also the first artist ever to appear on the cover of Drums In The Wind's mail-order catalog.

Michael Harville is on Sugarbomb's RCA debut, *Bully*.

Kenneth Blevins is on John Hiatt's latest, *Tiki Bar Is Open*.

John Lewis has a new CD, *OutFits*, featuring his jazz trio. For more info check out www.heatrecords.com.



Porter's latest release, *Whiskey Hill*, features drummer **Robert Bonhomme** and percussionists **Stefan Monssen** (of Broadway's *The Lion King*), **Tom Rossi**, **Sekou Kouyate** (from Guinea, West Africa), and **Fuseni Kouyate** (from Mali, West Africa).



Chad Gracey is on the new Live disc, *V*.

Horacio "El Negro" Hernandez has been recording with Michel Camilo, Juan Carlos de Brumdo of Rock en Espanol, and Ramon Valle, as well as working on his own project. In addition, Negro's been doing lots of live work with Bill Summers and Los Hombres Calientes, Henry Threadgill, Hilario Duran, and Jack Bruce.

Steve Tobin is on tour with Dust To Dust.

Mike Botts has completed his first solo CD, *Adults Only*.

Nir Z is on John Mayer's *Rooms For Squares*.

Kenny Aronoff is on Alice Cooper's new CD, *Dragon Town*.



DRUM DATES

This month's important events in drumming history

Chick Webb was born on February 10, 1909.

On February 13, 1970, Black Sabbath (with **Bill Ward** on drums) releases their self-titled debut.

Baby Dodds passed away on February 14, 1959.

On February 2, 1978, Van Halen (with **Alex Van Halen**) signs to Warner Bros. Records.

Karen Carpenter passed away on February 4, 1983.

Eight days later, on February 10, their debut is released.



Tony Williams passed away on February 23, 1997.

On February 10, 1979, drummer and co-writer **Carmine Appice** joins the dance party when Rod Stewart's "Do Ya Think I'm Sexy" hits number-1 on the pop charts—where it will stay for one month.

On February 14, 1967, Aretha Franklin records her signature song, "Respect," at New York City's Atlantic Studios, with **Roger Hawkins** on drums.

On February 20, 1997, Phish (with **Jon Fishman**, of course) inspire ice cream makers Ben & Jerry to name a new flavor, "Phish Food," after the group.

Happy Birthday!

Hal Blaine
(February 5, 1929)

Mick Avory
(February 15, 1944)

Harvey Mason
(February 22, 1947)

Joe English
(February 7, 1949)

Nigel Olsson
(February 10, 1949)

Manny Elias
(February 21, 1953)

Gregg Field
(February 21, 1956)

Ron Welty
(February 1, 1971)

Johnny Rabb
(February 29, 1972)





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Drowning Pool's Mike

The Peninsula Hotel in Beverly Hills is the ultimate swanky joint. Five white-suited valets run around parking an impressive collection of Bentleys, Jaguars, Mercedes Benz's, and Rolls Royces, as an oversized water fountain sets a peaceful mood in the circular driveway. Five more bellhops open doors and welcome visitors into a foyer of freshly cut flowers and plush couches and chairs. And walking through it all is drummer Mike Luce, decked out in khaki cargo shorts, a black Mötley Crüe T-shirt, tats on his forearms, and ear piercings covering both lobes. He looks around, smiles, and then starts to laugh.

"Yeah, when we first got here, Sylvester Stallone was outside getting into his car," Luce starts to say before cracking up. "Man, we're in the wrong place. Just put me in a Motel 6 and give me a TV dinner, and I'm happy."

Given the strength of Drowning Pool's debut disc, *Sinner*, it doesn't look like Luce or his bandmates—singer Dave Williams, guitarist C.J. Pierce, and bassist Stevie Benton—will be eating too many TV dinners in the immediate future. Drowning Pool has jumped from Dallas, Texas hometown heros to Sevendust support act to major-label band to *Ozzfest* faves. Thanks in part to the smash hit "Bodies" and a ferocious live show, *Sinner* is screaming towards platinum status, and the band is front and center in hard rock's resurgence.

Luce, for one, is somewhat surprised. "We wanted to put out the album and earn our keep through touring," he says. "We felt that we were a strong live band. We thought the songs were good, but we felt like we would really need to get out and sell them live. Hopefully we're still doing that, but the album's acceptance has definitely exceeded our expectations."

This success is made all the sweeter considering Drowning Pool almost never came together. Indeed, had it not been for fate and a handful of rental-truck trips between Louisiana and Texas, the band's genesis would never have occurred.

Luce

Solid

Story by David John Farinella

Photos by Paul La Raia



It all starts with Luce, who grew up in New Orleans, where he met a young guitarist named C.J. Pierce. Before his junior year in high school, Luce's mother packed up a rental truck and moved the family to a rinky-dink town in Texas by the name of Farmersville. It was in that small town, which is about forty-five minutes northeast of Dallas, that Luce met bassist Stevie Benton. "I happen to believe that there was

with Pierce again. The two played in a couple of cover bands in New Orleans and with an eclectic jazz bassist, and thought about getting out of town.

"Stevie called me from Dallas and said he had a falling out with a drummer," Luce says. "He said he wanted me to move back to Dallas. At that point I had fallen away from music a little bit. I was still playing with C.J., though, and we'd jam whenever

we got there we set up a guitar, bass, and drumkit and got Stevie to play with us." A year later Dave Williams came into the fold. So after three moves, Luce finally found a band he could call his own.

Turns out it was the perfect band for a drummer who grew up playing along with KISS, Ratt, Mötley Crüe, and Cinderella records. In fact, he was an early KISS fanatic. "I'll show my age," he says with a smile. "I had all of their *8-tracks*, and that's all I listened to. Then I started getting their records and I'd be up in my room practicing to "Lick It Up," driving the neighbors crazy with the same beat."

Mike's brother gave him Mötley Crüe's *Theater Of Pain* and Ratt's *Invasion Of Your Privacy* as gifts for his fourteenth birthday. "They blew my mind and opened up a whole new road," Luce explains. "So I did the whole Columbia House thing where you order twenty-seven albums. I ordered everything from Metallica to Dio to Grim Reaper to Stryper to Black Sabbath. I start-

"I've found my spot in our music. I'm here to support and to groove."

no other reason for me to live there but to meet this guy and to be in a band with him," Luce says today. "I was only there for two years. We played in a garage band. But the day after graduation I moved back to New Orleans."

After the secondrental-truck trip between the two states, Luce hooked up

with Pierce again. The two played in a couple of cover bands in New Orleans and with an eclectic jazz bassist, and thought about getting out of town.

Stevie told Mike the band already had a guitarist. But Luce and Pierce had a plan. Cue moving truck *again*. "C.J. helped me move to Dallas," Luce explains, "and when



ed bringing them all in and practicing to them, thinking, ‘Ooo, what if one day....’”

Well, that day has arrived. Though he was excited at Drowning Pool’s record deal and early success, Mike wasn’t so sure he had a proper style. “I guess my style would be not knowing I have one,” he says. “I just play for the song. In fact, my whole focus is to complement the song, whether it’s throwing in a cool little lick here that works or not playing anything.”

Luce knows the band’s success rests in part on what Williams is singing. “I want to keep everybody’s heads and toes tapping,” Mike says. “I don’t want them to focus on what I’m doing. I want them to hear what he’s saying, or if there’s a cool harmony and I’m singing behind him, I want that to be the focus. If there’s a cool bass lick, I’ll try to accent it without being overbearing. I would hope that’s my style, playing totally for the song.”

One of the drummers that Luce points to

continued on page 34



Mike's Setup

Drums: DW Collectors Series in black

- velvet finish
- A.** 6½x14 snare
- B.** 9x12 tom
- C.** 11x14 tom
- D.** 13x16 floor tom
- E.** 16x18 floor tom
- F.** 18x22 bass drum

Cymbals: Paiste

- 1.** 14" Innovations Heavy hi-hats
- 2.** 16" Signature Full crash
- 3.** 18" Signature Full crash
- 4.** 20" Dimensions Power China
- 5.** 22" 3000 Heavy ride
- 6.** 20" Signature Power crash
- 7.** 17" Signature Fast crash
- 8.** 19" Rude crash

Electronics: Roland V-Drums with

- TD-10 module
- aa.** T-100 pad
- bb.** TD-7 bass drum pad

Hardware: DW 9000 series stands, DW 5000

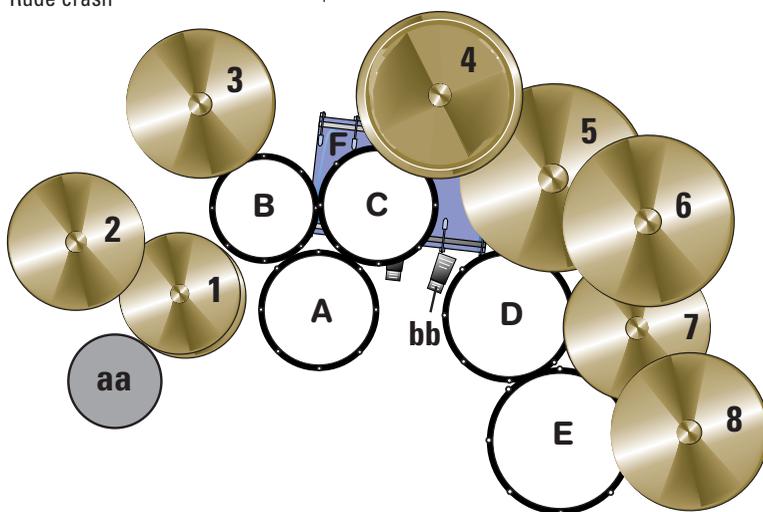
Turbo double pedal with wood beaters, Tama Iron Cobra hi-hat stand

Heads: Aquarian Satin with power dot on

snare batter (with Moon Gel for muffling), Classic Clear on bottom, PF-2s on tops of toms with Classic Clears on bottoms, Force-1 on bass drum batter (with as little muffling as possible)

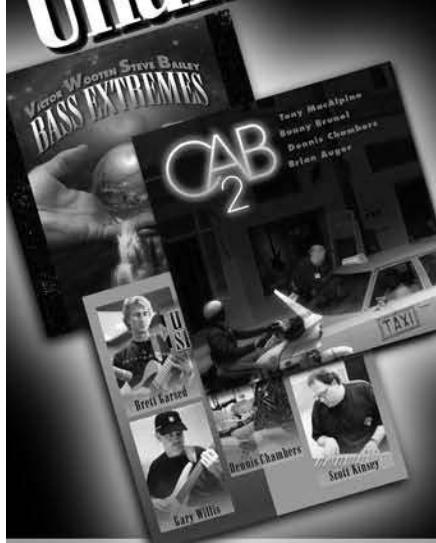
Sticks: Vic Firth American Classic Metal

model (hickory) with nylon tip



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Dennis Chambers



BASS EXTREMES 2 TC-4019 "Just Add Water" reunites bassists Steve Bailey and Victor Wooten (Bela Fleck and The Flecktones) with special guests John Patitucci (Chick Corea, Wayne Shorter) Anthony Jackson (Steely Dan, Al Dimeola), Billy Sheehan (Niacin, Mr. Big), Oteil Burbridge (Allman Brothers, Aquarium Rescue Unit). Bass Extremes once again brings together the top echelon of bassists in the world to create an incredible display of musicality and phenomenal bass chops.

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Luce Grooves

Here are the discs Mike listens to for inspiration.

Artist	Recording	Drummer
Mötley Crüe	Mötley Crüe	Tommy Lee
Mötley Crüe	Shout At The Devil	Tommy Lee
Tool	any	Danny Carey
Sevendust	Home	Morgan Rose
Pantera	Vulger Display Of Power	Vinnie Paul
KISS	Creatures Of The Night	Eric Carr
Van Halen	1984	Alex Van Halen
Led Zeppelin	IV	John Bonham
Testament	Low	John Tempesta
Alice In Chains	any	Sean Kinney

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Mike Luce

continued from page 31

as a recent influence is Morgan Rose of Sevendust, which isn't surprising since Sevendust gave Drowning Pool one of their first breaks. "I watch him and get a kink in my neck," he says of Rose. "I'm like, 'Dude, how do you do that?' He's such a nice guy, and so calm, but then he gets up on his drums and plays amazing stuff. Plus he does it while whipping his head and arms around and slinking back and forth on his throne. I was like, 'I have to go back to school, because this guy is too good.' But I dig his style—and I might have borrowed a few licks from him here and there. Sorry, Morgan."

Other drummers Luce cites are his *Ozzfest* compatriots, such as Mike Wengren of Disturbed and sPaG of Mudvayne. "I don't have a left foot like those guys," he says. "I can throw in some triplets on the double bass, but these guys are doing involved patterns. I'm kind of an old-school drummer, where it feels good to lay in the pocket, accent the song, lay off when the vocals are shining, and fill in when they're not."

Although Mike has always played with that song-first approach, it was a bit more challenging in the band's early days. Instead of the tight rock numbers found on *Sinner*, the band used to write eight-minute epics with titles such as "Transsexual Cross-Dressing Farmer's Daughter." "It was ridiculous," Luce says with a laugh. "You could have broken that song down and probably had six or seven songs out of it. So we made a dramatic change."

As the band's sound evolved from Tool-like proportions to a slightly more conventional rock sound, Luce's kit changed as well. Thanks to his early Tommy Lee fascination, the drummer started out playing a Pearl Export Pro kit, and even used that kit during the band's early tours. It wasn't the best sound, he admits. "Not that Pearl makes bad drums," Mike explains, "but everybody else we toured with had the top-of-the-line Pearl. I was touring with an Export kit and trying to get the best sound out of it that I could."

It wasn't an easy task, but Mike felt it was important. "You have to have a decent drum sound," Mike asserts. "Otherwise, what the hell are you going to layer everything else on top of? I'm not saying that

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wood I created!"**

Josh Freese's
H-220

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a perfect circle

Josh Freese, hailed as "The Bruce Lee of Drums", is one of the most sought-after and popular artists in today's drumming world with 100 plus albums under his belt. From A Perfect Circle to The Indigo Girls, Chris Cornell to The Vandals and Guns N' Roses to Devo, Josh is a drumming chameleon, covering it all from rock to punk to folk in the blink of an eye. Josh's drumming is flexible, adaptable and versatile, but his style and sound are uniquely his own.

When Josh was tossing and turning at night thinking about a design for his new "Players Design" model, he had one reoccurring thought in his mind... versatility. While Josh is constantly bouncing around from one session or tour to the next, he doesn't have time to fumble through his stick bag every time to change stick models. Which is exactly why Josh's design is perfect for him and any drummer in the same situation.

Josh Freese's H-220 comfortably measures out at .580" at the grip (between a 5A and 5B) and 16" in length. With a quick taper and heavy shoulder, it gives a bit more weight up top for a solid feel, great response and durability, yet is still sensitive enough for lighter playing. The H-220 tip is a slightly enlarged version of the Vater 5A tip, which provides a bit more volume and attack from drums and cymbals.

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- Josh Freese

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Mike Luce

because I'm a drummer. I just honestly think you have to start from that point."

When the band went to New York City to showcase, Luce wanted to move onto a Tama Starclassic kit, but there wasn't one available. Instead he played on a DW kit and fell in love. "I then started researching them and watched a video on how the drums are made," Mike says. "I thought the dedication to quality that the people at the company had was just sick. Of course, the drums are made in America, and I'm all about that." So Mike bought a set. He made some subtle changes to his kit too, dropping the second kick but keeping the two rack toms and two floor toms.

As for cymbals, Luce is all about looking for the right ones. "I try to vary up my cymbals," he says. "The technology gets better and better every year, and the manufacturers are coming out with so many new lines. To me, not checking out the different stuff coming out would be selling yourself—and your music—short."

Stick-wise, Luce stuck with the brand that Tommy Lee used for years—Vic Firth. "I've played their sticks for as long as I can

remember," Mike says. Though he was playing Firth's American Classic Rock model, he had to look for something different for recording purposes. "In one spot in 'Sermon,'" Mike recounts, "they would break every time. So I asked the people at the company about that and they said that there's another stick they make that's a little heavier and longer. I've used their American Classic Metal model ever since."

Another change Luce made was adding a few electronic drums to his live kit. "I love samples," he enthuses. "Some of the sounds are very cool." Mike uses a combination of Roland V-Drum snare and bass drum pads set up within his acoustic kit.

In the studio, Luce experimented liberally with drums and cymbals to capture the right vibe. "I was a snare whore," he says with a smile. Of course, he had some help from Ross Garfield, "The Drum Doctor," who brought in snares by Tama, Slingerland, and DW to add to a Gretsch setup. "We did the same thing with the cymbals," Mike adds. "We'd just play the song a couple of times, and if it sounded like we needed a bigger, heavier crash or

ride cymbal, we'd try something else. We had a lot to choose from. That really helped us get the best sounds for the songs on tape."

It was during those studio sessions that Drowning Pool further trimmed the songs and refined their sound and parts. Luce thanks producer Jay Baumgardner in the album's liner notes for putting him "N-DA-POCKET" and for helping him to focus on the song. "At first my parts were a little bass-drum heavy," Mike admits. "Jay helped me to focus on what was needed and to leave the extraneous stuff out. He really helped a tremendous amount. I think he made me a better drummer."

Looking back, Luce can see how the studio sessions and the live dates have helped him behind the kit. Indeed, his style of playing for the song and focusing on Williams' singing and the bass and guitar parts is now second-nature. "I've found my spot in our music," Mike says. "I'm here to support and to groove." By the looks of things, it's obviously working.



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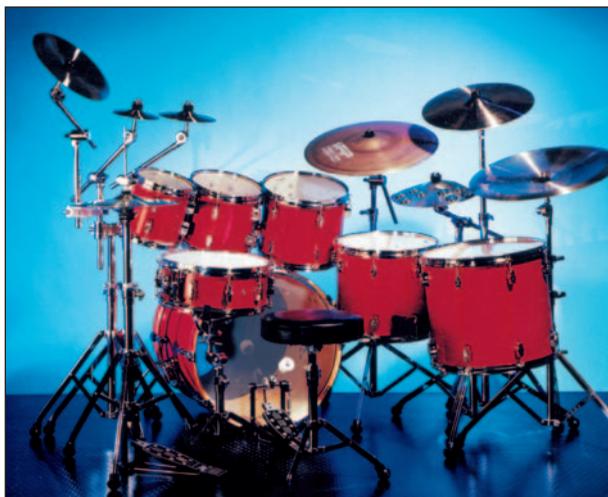
New Sonor Force 3001 Snare Drums And Drumkit Colors



Add-on snare drums are always fun. Sonor's new Force 3001 5x10 and 5x12 snares let you join in the merriment easily, because each drum comes with Sonor's Prism clamp. This clamp allows you to mount the drum either in the conventional manner, or by attaching it to a cymbal stand. The drums feature 9-ply maple and basswood shells and 2.3-mm Power Hoops.

And if you're ready for a whole new kit with a whole new look, the Force 3001 mid-priced series now comes in Red Maple and Honey Maple. Along with adding colors, Sonor has now added a free DT 210 drum throne to all Force 3001 kits.

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ScanBeat Ergonomic Bass Drum And Hi-Hat Pedals

At first glance the ScanBeat pedals look a little...*unusual*. But consider this: Inventor/manufacturer Soren Bloch's inspiration came from the use of drumsticks. As he puts it, "When using sticks, the wrist and fingers do the work, not the whole arm. So why move the whole leg to operate pedals? Why not let the foot and toes do the work?"

According to Soren, "The Scanbeat's design aligns the pedal's pivot point with the ankle, thereby eliminating leg movement and subsequent fatigue. Less 'body mass' is involved while playing, so speed and feel are increased. The pedals feature very low friction, due to their numerous precision ball bearings. Control is further improved by a one-piece footboard and a solid front linkage."

Single and double (left and right) bass drum pedals are available, as is a hi-hat. Upgrading from single to double bass drum models is an option. The hi-hat is an existing manufacturer's unit modified with the ScanBeat concept.

Most ScanBeat pedal parts are machined from solid and extruded aluminum. The shafts, pedal supports, and most bolts are fashioned from stainless steel. The adjustable side panels are anodized in one of two color schemes, or clear-coated. Custom colors are available. Single bass drum pedals are priced at \$625; double pedals go for \$1,295. Hi-hat prices are being established. The pedals are available from the manufacturer: Scan-Bloc Trading & Mfg.

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To further sweeten the appeal of their ultra-affordable YD series drumkits, Yamaha now includes a 20" ride cymbal and 14" hi-hats from Zildjian, at no additional charge. Five-piece drumkits will now be available as complete drum-and-cymbal packages.

YD drums feature 9-ply mahogany shells (made by the same Air-Seal System used for Yamaha's professional series), mahogany bass drum hoops with matching inlay, Remo tom and snare heads with PowerStroke-type bass drum heads, springless-design lug casings, and professional-quality hardware. Prices range from \$929 to \$949, depending on drum configuration.

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🌐 www.yamahadrum.com.

Mapex M And V Series Upgrades

Mid-priced drums keep getting better, and Mapex has joined the movement by fitting their M series kits with ITS (Isolated Tom System) mounts as a standard feature. The system is said to enhance the drum's resonance and projection by eliminating contact between tom brackets and drumshells and allowing full, active shell motion.

Mapex has also upgraded their entry-level V series with the addition of Remo heads and the inclusion of matched inlays on all bass drum hoops.

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C&C uses 100% maple shells on all toms and bass drums. Snare drums are available in maple and several exotic woods. Kits are sold in three price brackets, depending on covering and lug choices. "The Casino" offers over 180 Pionite (counter-top-style) finishes and die-cast lugs, at \$450 per drum. "The Royale" offers a choice of Pionite or one-, two-, or three-tone plastic finishes, as well as a choice of die-cast or tube lugs, at \$500 per drum. "The Custom Club" includes choice of finish (including lacquer and mosaic) and choice of tube, die-cast, or C&C Button lugs, at \$550 and up per drum. (All per-drum prices are for a four-piece or larger kit.) The Button lug is a patented two-piece, self-adjusting design that uses no springs or retaining clips. Made of aircraft-grade aluminum, it can be powder-coated in a variety of colors.

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Weekenders, small-clubbers, and subway travelers rejoice! Ludwig now offers the LT126CS Flat Base Cymbal Stand. It offers the compactness and light weight of the venerable '60s-era 1400 stand (still in many a trap case around the world), but with features you expect from a cymbal stand today. The three-stage stand weighs only 3.8 pounds, collapses to 22½" for pack-up, and extends to 54½" for use. It has a pro-style ratchet tilter system and a nylon cymbal seat with large felt washers. Height adjustments are made by offset T-handle collar clamps; nylon inserts eliminate metal-to-metal contact. The stand is recommended for ride cymbals up to 20" and splashes and crashes up to 17". It lists for \$55.

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

And What's More



▶ **TAMA** has added a new Sterling Sparkle finish to its Starclassic Performer EFX series. The birch series now includes four wrapped finishes, along with nine painted finishes in the standard Performer series. A basic five-piece EFX kit lists for \$2,399.99. 📞 (215) 638-8670, 🌐 www.tama.com.

The **2002 DRUM PEOPLE** calendar features large black & white photos of top drummers like Gregg Bissonette, JoJo Mayer, Rene Creemers, Rodney Holmes, and eleven others. The date section has large spaces for noting important appointments, rehearsals, concerts, and the like. The calendar is available for \$20 (US) or 20 Euros (including postage) directly from Drum People 2002, Heinz Kronberger, An den 6 Bäumchen 14, 53721 Siegburg, Germany. 📞 Tel/fax: 011 02241 60855, email: heinzkronberger@aol.com, 🌐 www.drumpeople.de.



▶ **MEINL's** Byzance and Amun cymbals now come in individual cymbal bags (from 8" to 22" in size). Each zippered bag features a clear plastic front and a tear-proof nylon back. These individual bags are designed to prevent metal-to-metal contact when several cymbals are carried in a traditional cymbal bag. They also enable a working drummer to select only a few favorite cymbals for small gigs or sessions without having to take a larger bag. 📞 (305) 418-4520, 🌐 www.meinl.de.

A new line of carbon fiber snare drums has been introduced by **SPAUN DRUM COMPANY**. Available in 5x14, 6x14, 6½x14, 5x13, and 6x13 sizes, each drum features Spaun's solid brass lugs, double 45° bearing edges, Nickel Piston Drive strainer, and 2.3 mm triple-flanged super hoops. According to the company, the carbon fiber drums have the "crack" of a metal drum with the "meat" of a wood drum, with great projection. Prices range from \$675 to \$795. 📞 (909) 971-7761, 🌐 www.spaundrums.com.



▶ **ZILDJIAN** now offers "new and improved" drummers gloves made of soft cabretta leather for durability and grip comfort. They're reinforced in the fulcrum, palm, and thumb, and they're vented on the back side. A reduced "skirt" around the wrist provides greater flexibility and reduces playing resistance, and a smaller hook & loop closure tapers around the top of the hand instead of on the wrist, allowing for a lightweight and resistance-free feel. Gloves are available in three sizes at \$29.95 per pair.

In other Zildjian news, the company has released its new Drumstick And Mallet catalog. It features information on all Zildjian sticks and related products, along with descriptions of the company's manufacturing processes and philosophies. 📞 (781) 871-2200, 🌐 www.zildjian.com.



▶ Conga drums made of Ohio red oak are hand-crafted by drum maker **RUSITO** for "a rich, warm sound." Each shell is finished with tungsten polyurethane on the outside and sealed with a durowax on the inside. The sealant protects the wood from moisture without interfering with the quality of the sound. Hardware is all powder-coated, cold-rolled steel. The color was developed to blend with the natural grain and color of the red oak. The bottom of each drum is reinforced and rubberized for stability and skid resistance. And each drumhead is shaved to a consistent thickness "to enhance the warm tones, deep bass sounds, and sharp, cutting slaps." 📞 (614) 428-1231, 🌐 www.members.aol.com/rusitodrums/index.htm.



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Well, actually there's a third item you might like to know:

No other pedal comes with a free hardshell carrying case.

And if you want to know all the Iron Cobra features (such as the new Iron Cobra improvements, for instance), why not visit our website at www.tama.com?



Free Case

Precision instruments should be treated like precision instruments. Only Iron Cobra comes with a free hardshell carrying case.



Plenty!

JOEL ROSENBLATT
(SPYRO GYRA)

DAVE LOMBARDO
(FANTAMOS)

"I wear huge boots when I play and I've actually broken footboards. But I beat the %\$#& out of the Iron Cobra night after night and I've had no problems at all."

AL PAHANISH

KENNY ARONOFF

JOEY WARONKER
(REM)

JOHN TEMPESTA
(ROB ZOMBIE)

TAYLOR HAWKINS
(FOO FIGHTERS)

"With other double pedals I've always had a problem balancing the left foot with the right—they never quite feel the same. But the balance on the Iron Cobra is just really nice."

DEAN BUTTERWORTH

FRANK BEARD
(ZZ TOP)

RODNEY HOLMES

STEWART COPELAND
(OYSTERHEAD)

MIKE MALININ
(GOO GOO DOLLS)

"This is a very precise pedal with an action that is light as well as very smooth. The Iron Cobra splendidly combines the durability of a heavy pedal with a light pedal's feel and finesse."

SIMON PHILLIPS

RICHARD LILES
(3 DOORS DOWN)

MORGAN ROSE
(SEVENDUST)

STEFANIE EULINBERG
(KID ROCK)

DAVID SILVERIA
(KORN)

"Other pedals sometimes stumble. They're not always able to articulate what you want to play. But whether I'm using Iron Cobra single or double pedals, every beat I play comes across exactly as I intended."

JOHN BLACKWELL (PRINCE)

TIM ALEXANDER

RAYFORD GRIFFIN

PAUL BOSTAPH
(SLAYER)

JOHN DOLMAYAN
(SYSTEM OF A DOWN)

"They're the only pedals that handle the speed I play and take my punishment night after night. You can get Iron Cobra to conform to any playing style whether it's heel up or heel down."

JOEY JORDISON (SLIPKNOT)



Yamaha Beech Custom Absolute Drumkit

A Middle Ground In Drum Sound

HITS

unique "compromise" of sound characteristics

excellent bass drum attack

MISSES

floor tom legs require a drumkey to adjust height

limited front-to-back adjustment of rack toms

by Rick Long

For quite some time, maple and birch have been the reigning woods of choice for drumkits. Their co-rule has been amicable, since maple drums tended to be used for live work while birch had the studio sound. Now we're learning that other types of wood have unique tone qualities that can be used effectively for producing drums. Such is the case with Yamaha's Beech Custom Absolute series. We were sent a six-piece White Marine Pearl kit for review. Let's check it out.

Special Shells

Shell thickness on Beech Custom Absolute drums is a bit different from that of some other drum lines. Usually, the number of plies in a drum shell is the same as its thickness in millimeters. Thus, 6-ply shells are usually 6 mm thick—and, in fact, the 8" and 10" Beech Custom Absolute toms are made that way. But snare drums and 12" through 16" toms have 6-ply, 7.5-mm shells, while the 8-ply bass drum is 10 mm thick. There are no reinforcement hoops inside the shells. The seam on each shell is angled, which spreads the physical strain of the seam across a larger area and helps prevent separation of exposed plies.



Functional Features

The toms feature Yamaha's YESS mounts for enhanced resonance. Ball & socket tom arms are used for positioning flexibility. The ball & socket mechanism also lets you turn the drum upside down to tune the bottom head without taking it off the mount, which is very convenient. However, the YESS mount and short rack-tom arms can limit front-to-back tom positioning.

The floor toms use traditional legs, making them easy to position. Unfortunately, the mounting brackets require a drumkey to adjust leg height. Wing nuts would be easier.

Regardless of wood type, all drums in Yamaha's Absolute series use a small chromed lug casing that's attached to the shell with only one bolt. The bolt goes through the shell fairly far down from the rim, which should promote the shell's ability to absorb energy from the head. The lugs have a nylon insert that prevents tension rods from working loose during heavy playing. All hoops are 2.3-mm triple-flanged steel (except the wood hoops on the bass drum).

Beech Custom Absolute kits can be ordered with several hardware options. The hardware supplied with our review kit was from Yamaha's heavy-duty double-braced 800 series. That line is well designed and time-tested, having been a standard for many years. It's terrific stuff.

Beech Sounds

Now for the key factor: the sound. Let me set the stage by saying that the bass drum comes with a Remo PowerStroke 4 on the batter side and an Ebony PowerStroke 3 Yamaha logo head on the front. The snare is supplied with a coated Ambassador batter head and an Ambassador snare head. The toms are fitted with clear Emperors on the batter side and clear Ambassadors on the resonant side.

The snare has strong mid-range tones, owing partly to its 7" depth and partly to the beech wood. There is certainly enough high-end crack to get this drum heard out in front, but its full-bodied frequencies are what give it unique character.

The toms have a clarity of pitch that makes them easy to tune. (A pitch bend effect is also easy to achieve.) Predictably, the beech drums have a bit less sustain than maple drums with same-size shells and the same head configuration, but more sustain than similar birch drums. They also have some of the dark character of birch combined with an attack approaching that of maple. It's a distinctive combination. The toms also had good dynamic range, responding equally well when played softly or when pounded heavily.

While the other drums were impressive, the bass drum really

got my attention with its deep, cannon-like sound. As with the toms, it produced a clear fundamental note that was very pleasing to hear. Even when muffled down to shorten the sustain, the drum didn't lose its powerful punch or its clarity. Part of the performance character of a bass drum is the way a drummer physically feels that drum's low frequencies from behind the kit. This is what I'm talking about when I say that the Beech Custom Absolute bass drum just "feels good."



Yamaha puts five air holes in the bass drum shell. This design allows plenty of air to escape from the drum, so the drum has lots of attack, even without a hole in the front head. Actually, our review drum had an off-center hole in the front head, which I found somewhat surprising given the extra venting in the shell. But even considering the effect of this hole, the drum still had much more punch than most.

Looks Do Count

Seven finishes are available for the Beech Custom Absolute. Four are unique to the line: Earth, See-Thru Violet, Royal Metallic Blue, and White Marine Pearl. But three are also available in the Maple Custom

Absolute and Birch Custom Absolute lines: Vintage, Cherry Wood, and Solid Black. Yamaha takes care to ensure that these finishes actually match between the different lines. This would have been easy to manage with wrapped coverings, but achieving it with natural finishes over different wood types is pretty impressive.

The availability of matching finishes presents an interesting acoustic option. Just in case an all-beech, all-maple, or all-birch kit isn't precisely to your musical taste, you can order any combination of Absolute drums you can think of (beech bass drum, birch toms & snare...maple snare, beech bass & toms...and so forth). This would give your kit—and you—a truly custom sound.

On The Beech

The use of beech in drum construction broadens the choices of tones available to players. If you've been having trouble deciding between maple and birch for your next kit because neither gives you exactly what you "hear" in your head, the Beech Custom Absolute kit may well offer what you're seeking. It might just be the best of both worlds.

THE NUMBERS

Configuration: 18x22 bass drum, 9x10 and 10x12 rack toms, 14x14 and 16x16 floor toms, and 7x14 snare. 100% beech shells are 6-ply, except for 8-ply bass drum. Standard 800-series hardware package includes snare stand, boom cymbal stand, straight cymbal stand, hi-hat stand, chain-drive pedal, and TH-945 double tom holder.

List Price: \$4,855

(714) 522-9011, www.yamahadrum.com



Meinl Generation X Cymbals

The Rabb Pack On The Attack

HITS

different sonic variations and options

ride cymbal can be used as primary cymbal

Rabb Pack includes free cymbal bag and Drumbal

MISSES

ride, crash, and hi-hats not sold separately

by Billy Amendola

Drum 'n' bass, techno, dance, and hip-hop are not just the domain of electronic drummers anymore. More and more acoustic drumset players are incorporating these sounds into their repertoire. One of the leaders in this field is drummer Johnny Rabb. I'm sure by now you're familiar with Johnny from his drumsticks, videos, and books. Recently he teamed with Meinl to design a new and exciting cymbal series called Generation X. The cymbals come in a package called The Rabb Pack. Even the carton they come in is hip, with jump-out graphics and a nifty handle for easy carrying. But what I really appreciated was the free Meinl cymbal bag the cymbals were packed in.

The Rabb Pack includes an 18" nickelsilver Safari ride cymbal, a pair of 12" nickelsilver Safari hi-hats, and a 16" nickelsilver Safari crash. Each of these models comes with an 8" brass splash to be used as an effect. (More on that later.) And as an added extra bonus, the pack also includes *my* favorite item: an 8" Drumbal. (Along with a 10" sibling, the Drumbal is the only Generation X model sold separately.)

18" Safari Ride

This cymbal can be used as your primary ride-cymbal. Its sound leans toward the dark side, with plenty of stick articulation. However, there is no bell, so the cymbal's projection is limited.

This leads us to the 8" brass splash that comes with *all* the cymbals in the package. This cymbal features "rippled" edges for air to move through, thus creating unique sound waves and effects. It comes with a screw to replace the wing nut on your cymbal stand. (Unfortunately, it doesn't fit on *every* cymbal stand, but your standard wing nut should provide the same service.) By placing the 8" brass splash atop the ride, you get a sizzle effect from the vibration of the smaller cymbal against the larger one. (Instant sizzle ride.) To change the effect, you simply loosen or tighten the wing nut.

This will press the smaller cymbal against the larger one to different degrees, creating some unique sounds. It turned my one ride cymbal into many ride cymbals.



12" Safari Hi-Hats

The hi-hats also come with an 8" brass cymbal, and the same rules apply. You can use the hats with or without the 8" splash. The bottom hi-hat contains jingles, which add a tambourine type of effect. I personally would have preferred a few more jingles; at times I thought the jingle effect got lost.

I found the Safari hats a bit too trashy to use as the main hi-hats in my acoustic setup. But more and more drummers are adding a second set of hats to their kits, and I'd certainly recommend checking these out for that purpose. And when I applied them to my electronic setup, they *really* came alive, blending right in with some of my non-traditional-sounding kits.

16" Safari Crash

The Safari Crash has a quick decay, so it's perfect for adding white-noise effects. This comes in handy when you're playing along to loops or programmed beats. Again, I liked the way it sounded when I added it to my electronic setup. It gave me an "almost" real-sounding cymbal to combine with my electronic ones. And of course I had the option to get different sounds by adding the 8" splash.

The Drumbal

The Drumbal is a very cool little cymbal with a holding knob on top so that you can grab it easily to lift it on and off your snare (or *any* drum, for that matter). I discovered so many different ways to use this little cymbal that I spent hours playing



around with it. You can lay the Drumbal on any drum, then hit the drumhead to the side of the cymbal for one effect. Or you can strike the cymbal as it lies on top of the drum, creating a white noise type of sound. I especially enjoyed holding the Drumbal in my left hand and using it to hit the snare on 2 and 4.

The Drumbal allowed me to create some very interesting new sounds and beats, with what seemed like endless possibilities. *Every* drummer should get his or her hands on one of these. I can't wait to get to the studio to start recording with it.

Pack 'Em Up

Meinl's Generation X cymbal line was developed primarily for electronic-oriented music. But please don't limit yourself. These cymbals can be used in *any* style of music. It all comes down to what appeals to you. You can add the Rabb Pack to your "normal" cymbal setup for additional effects to your acoustic kit. It's also great for drummers looking to add "real cymbals" to their electronic setups. And it's perfect for drummers mixing both acoustic *and* electronics. If you're interested in different sounds from your cymbals for *any* reason, you

should check out the Rabb Pack. And for fun, cool effects, and creative inspiration, get your hands on the Drumbal.

THE NUMBERS

Rabb Pack: \$499 (includes 18" Safari ride, 16" Safari crash, 12" Safari Hats, [all nickelsilver], three 8" brass splashes, and 8" Drumbal)

8" Drumbal (sold separately): \$54.90
10" Drumbal (sold separately): \$59.90

☎ (305) 418-4520,

✉ goMeinl@aol.com.



Ludwig Gig Lite Kit

Professional Sound In A Pint-Sized Package

HITS

compact kit has versatile acoustic range

light hardware reduces strain on moving and setup

MISSES

bass drum lacks depth with supplied head

memory locks needed on bass drum spurs

by Chap Ostrander

Ludwig's newest offering in their Classic Birch line is the Gig Lite kit. Designed to be a diminutive drumset that embodies a large sound, it's the latest entry in the percussion industry's current mini-kit race. Let's see how it stacks up.

Little Kit, Big Sound

The petite Gig Lite kit comes fitted with Ludwig's Weather Master drumheads. The drums feature 45° bearing edges with a slight radius on the outer edge. The bass drum hoops are wood, with a black lacquer finish. There's also a thoughtful rubber insert for the bass pedal attachment. Other features include mini lugs and double silver Keystone badges.

I was a little concerned when I first saw the 3x13 snare, thinking that it might only sound like a piccolo. And you certainly *could* crank it to the heavens. But it can also be tuned down effectively to a medium tension to keep you happy in differing styles of music—say from high jazz to mid-range rock. The 13" head diameter allowed me to execute rimclicks comfortably.

The toms were warm and full. They lost a bit of resonance when mounted on the tom holders, but they still had lots of ring and depth, with fine stick definition and overtones that filled out the sound.



The bass drum had lots of punch, but I was unhappy with its lack of depth. Part of the problem was the heavy-weight, single-ply Ludwig batter head. When I replaced that head (and the felt muffling strip) with a Remo PowerStroke 3 batter, the drum produced more lows. The sound was pleasing, and filled whatever space I played in. Out of curiosity, I installed a Bear Percussion Studio head on the bass, and the change was dramatic. The drum had even more punch and lows, although the overall resonance and projection was reduced somewhat.

What's The Hold-Up?

I was immediately impressed with the hardware. The snare stand was solid, the hi-hat stand was quiet, the bass pedal was fully adjustable (including an adjustment for hoop thickness), and the cymbal stands stayed where I put them.

There were teeth in the snare and cymbal tilters, which can sometimes prevent "perfect" positioning. Even so, I didn't have a problem placing things where I wanted them. The tom hardware utilized a nylon ball. The mounts on the toms featured thick nylon gaskets that seemed to act as isolation mounts.

I appreciated that the weight of the hardware is in keeping with the design philosophy of the kit. Personally, I don't need double-braced stands that will ultimately require me to wear a

back brace. My only concern was the lack of memory locks on the bass drum spurs. The mounts on the drum allowed for them, and I'd use them if given the chance. I'm told by Ludwig that such locks are under consideration. Also to be released shortly is a soft, padded gig bag for the entire kit.

A Kit For Some Seasons

Would you play a set like this to headline at the Garden or open for The Stones? I think not. Most likely you'll be using it in a pit somewhere, or on a small club stage or recording session, or in any setting where space is at a premium. As the owner of a vintage RIMS Headset, I appreciate the value of a drumkit that can fit into tight spaces and still produce a pleasing sound. It's also a plus that you can move it without having to buy a mini-van. The Ludwig Gig Lite gives you all of that.

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

THE NUMBERS

Configuration: 8x20 bass drum, 5x10 and 6x13 suspended toms, and 3x13 snare drum. 7-ply, 7-mm birch and Italian poplar shells. Available in Silver Sparkle finish only. Hardware includes 800 Series single-braced hi-hat stand, straight and mini-boom cymbal stands, and bass drum pedal, 600 Series snare stand, and standard and add-on single tom holders.

Prices: Outfit with stands, **\$1,800**. Outfit without stands (includes tom mount and holder), **\$1,450**.

Quick Looks

Remo Suede Drumheads

Remo's new Suede series might just be the most versatile line of drumheads the veteran manufacturer has ever created. The heads are produced using technology that Remo says "offers advanced sound and performance characteristics, with the resonance of clear heads, the warmth of coated heads, and the depth of Renaissance and FiberSkyn heads."

Guess what? They're right!

Suede heads are made of a satiny, semi-transparent film mounted on Remo's familiar aluminum hoops. We tested 10", 12", 14", and 16" sizes in single-ply Ambassador and twin-ply Emperor weights. Interestingly, the heads didn't need much seating before being tuned, and they produced much less epoxy crackling than is usual for Remo heads.

In terms of tuning range, consistent feel, and tone, the Suede heads passed all our tests with flying colors. Every size we tested produced excellent tone quality in every tuning range. There wasn't really much variation in overall tone between the

Ambassador and Emperor models, other than the fact that the Emperor's thickness made its tonality a bit darker. Both models were equally punchy. It also seemed to me that the Suede heads produced greater stick response ("bounce") than the clear or coated Ambassadors or Emperors did.

These heads should be well received in a studio/recording environment, since unwanted overtones are minimal to the point of being almost nonexistent. But even in a "live" situation the Suede heads project well in every tuning range. Their only limitation might be when it comes to playing brushes. The Suede playing surface is satiny-smooth, so it doesn't offer much resistance for brush playing. If you play with brushes a lot, you'd probably want to stick to a coated head for your snare drum. Otherwise, this line effectively bridges the gap between clear and coated heads, and offers some excellent characteristics all its own.



Suede Diplomat-, Ambassador-, and Emperor-weight batters are available from 6" (\$15.50) to 18" (\$28). A 20" Ambassador batter is available at \$37.50. Ambassador and Emperor bass drum heads range from 18" (\$41) to 40" (\$90.50). (661) 294-5600, www.remo.com.



New Yamaha Stands And Hi-Hats

Good Things Can Get Better

HITS

improvements and upgrades throughout the line

HS1100 hi-hat stand offers totally innovative support system

prices of many models have been reduced

Text by Rick Van Horn
Photos by Jim Esposito

New 800 series stands include the CS845 cymbal boom stand, the SS840 snare stand (with its centered basket tilter), and the CS840 cymbal stand.

Ya gotta love a company that's willing to totally revamp an already successful product line. Yamaha has taken input from drummers "in the field," added their own innovative ideas, and come up with a completely new line of drum and cymbal stands. We were sent stands from the 700, 800, and 900 professional series. (The entry-level 600 series has also been reworked.)

Cymbal Stands And Booms

The massive, large-toothed tilters that heretofore topped Yamaha cymbal stands have been reduced in size and converted to fine-toothed, offset models. The nice thing about offset tilters is that you can fold them back parallel to the stand to prevent damage during pack-up, and then find their original spot easily at the next setup. Smaller wingnuts, tilter sleeves, and felts also make access to cymbal bells a little more convenient.

Another cool change is the use of "unified diameter" center pipes. This means that the upper assemblies of all 700, 800, and 900 series stands (except the CS925 monster counterweighted boom stand) can fit into other Yamaha stands and holders for greater setup flexibility. Pipe sections on *all* stands are secured by a nylon bushing/steel nut assembly that holds each section even when only lightly tightened. You don't have to risk stripping the wing bolt in order to lock in the stand height.

CS745, CS845, and CS945 cymbal boom stands have a new precision-gear boom tilter mechanism, engraved with the original Yamaha "tuning fork" logo. The short boom arm is secured by a wing bolt *and* a memory lock on the arm itself. (Yay!) And if you don't need the memory lock—or the boom, for that matter—the boom arm can disappear into the stand tubing to create a straight stand (or to make pack-up easier).

The height range of 700, 800, and 900 series stands and booms varies by only three centimeters. The major difference between them is their tripods. The CS740 stand and CS745 boom stand have single-braced legs with a wide spread. These stands would be great for weekenders, semi-pros, or anyone who needs strength and stability without a lot of extra weight.

The 800 and 900 series stands are definitely in the heavy-duty (and heavy weight) category. The 800 models have "crimped" double-braced legs that can fold down almost flat; the 900 series legs are two parallel beams that connect a little higher on the stand shaft. This design offers a higher center of gravity to support larger, heavier cymbals.



Snare Stands

The SS840 snare stand utilizes a non-toothed tilter that provides infinite tilt adjustment. The tilter is “reversed,” so it keeps the center of the drum in line with the stand instead of offsetting it. This gives the drum/stand combination a smaller “footprint” for more convenient placement on the kit. It also centers the balance of the drum against impact, preventing bouncing or tipping.

At first glance, the four-armed basket on the SS940 might seem like overkill. (I’ve yet to see a three-armed stand drop a drum.) However, snare drums with outboard strainers or snare guards can be difficult to position in a three-armed basket. A four-arm design, allows both sides of a bulky snare mechanism to more easily rest between the snare arms. And once the drum is in the basket, the stand’s ball & socket basket adjustment allows infinite positioning, which is very convenient.

Hi-Hats

We were sent three hi-hats to try. What they have in common is a footboard with a larger surface area than on previous models. It’s slotted for traction, and features the Yamaha “tuning fork” logo at the toe point.

At first, the HS740 appears to be a garden-variety, medium-duty model with a single-braced tripod. But the tripod’s pedal-side legs open to a 150° spread, creating lots of clearance on either side of the pedal. And since the tripod rotates, that clearance can be increased on one side or the other. This is an extremely convenient feature in a hi-hat that’s likely to appeal,

weight- and price-wise, to younger players getting into double-bass playing. Spring tension is adjustable in eleven increments, offering a wide range of playing feels.

The HS1000 and HS1100 hi-hats are new from the ground up. Each offers a different support base, and the HS1100 has a unique toggle link system. Otherwise their features are identical. And nifty features they are, too. Let’s look at them first.

Starting with the clutch, the traditional “nuts” that hold the top and bottom cymbals in place have been transformed into drumkey-tightened clamps. Once you thread these babies on and lock the clamps, it should be virtually impossible for the cymbals to go out of adjustment, let alone for the bottom cymbal to drop off.

The bottom cymbal support (or “cup”) is hard rubber rather than felt, to avoid any muffling effect on the cymbal. The bottom cymbal tilter screw features an oversized locking nut that holds securely and is easy to adjust with one’s fingertips. And the entire upper section of the hi-hat is secured in the lower half using a memory clamp that fits into a plastic receiver. That receiver also provides a handy drumkey clip—an important feature, considering the number of drumkey adjustments on the hi-hat itself.

The spring tension mechanism is a dial-controlled model that permits a wide range of tension adjustment, from very firm to almost sloppy loose. Interestingly, the design features a spring that pushes, rather than pulls. This puts less stress on the spring, which should boost its durability and eliminate the “stretch fatigue” that can happen over time.



The CS740 cymbal stand, HS740 hi-hat, and CS745 cymbal boom stand offer lighter-weight, single-braced tripods.



The SS940 snare stand has a four-armed basket to accommodate outboard snare strainers. The CS940’s high center of gravity makes it a good choice for mounting heavy cymbals.

At the base of the shaft is a footboard-angle adjustment. This is a nice feature in terms of tailoring the pedal for playing comfort. But perhaps even more valuable is the opportunity it affords to match the angle of the hi-hat pedal to that of adjacent pedals. It's hard to move your foot smoothly between a hi-hat and a left bass drum pedal when one of the pedals is half an inch higher at the toe than the other. Yamaha's angle adjustment lets you correct that problem without appreciably affecting the action of the hi-hat. Cool!

Both the HS1000 and the HS1100 are equipped with the same new footboard as described for the HS740. But they also feature a non-skid rubber pad under the heel plate. Removing the pad exposes a hook-and-loop strip, which helps secure the pedal on carpeted surfaces.

The HS1000 features a direct-pull linkage system that's smooth and quiet. The HS1100 employs a toggle link system that affects the action in a couple of ways. Mechanically, it makes things even smoother, and it prevents the noisy "jolt" that can occur when you remove your foot from the pedal suddenly. From a physics standpoint, the linkage makes the pedal feel a little lighter at the top of the stroke, then more like a standard direct-link system as the pedal is depressed further. For me, this translated as a quicker, more fluid playing response, with less force needed from my foot. That would most likely contribute to less playing fatigue on a long gig.

The legs of the new models are tipped with big rubber feet for traction on hard surfaces. Within each foot is a spring-loaded retractable spike, which is secured with a drumkey-operated bolt. These spikes work well (in conjunction with the spikes on the pedal base itself) to prevent any movement on a carpeted surface.

Speaking of legs, the HS1000 is a two-legged model, with double-braced legs that can rotate to provide lots of clearance to the left or right of the pedal. The pedal assembly itself provides the third point of support. Although new to Yamaha, this is a time-tested design that works well.



The HS1000 features a rotating two-legged design.

The HS1100, on the other hand, is a totally new approach to hi-hat support. It features what Yamaha calls T-legs, which are two double-braced legs that extend 90° to the left and right of a single rotating leg coming off of the hi-hat shaft. This design not only makes the

placement of other pedals easier, it also allows more space for other stand legs. And talk about secure.... I was actually able to rotate the T-base completely to the left, with the legs virtually parallel with the pedal, and still play the hi-hat with no worries about it tipping over.

Both the HS1000 and HS1100 are heavy, so they might add quite a bit of weight to your trap case or bag. With that in mind, Yamaha sells them with their own carrying bag, complete with a soft felt cloth to wrap them in. One more thing to carry, true—but lots easier on the back come pack-up time.



The innovative T-Leg design of the HS1100 provides tremendous clearance around the base of the hi-hat.

Bottom Line

I applaud all of Yamaha's hardware improvements. The revamped stands offer excellent choices of weight, features, and performance capabilities. And perhaps even more appealing, most of them are priced *lower* than the models they're replacing. Meanwhile, the totally new HS1100 hi-hat is particularly innovative and exciting. Good job! 📞 (714) 522-9011, 🌐 yamahadrums.com.

THE NUMBERS

Snare Stands

SS840 (heavy weight, center/offset tilter, double-braced legs)	\$110
SS940 (heavy weight, ball & socket tilter, four arms, double-braced legs)	\$160

Cymbal Stands

CS-740 (medium weight, single-braced legs)	\$105
CS-840 (heavy weight, crimped double-braced legs)	\$120
CS-940 (heavy weight, straight double-braced legs)	\$140
CS-745 boom (medium weight, single-braced)	\$115
CS-845 boom (heavy weight, crimped double-braced legs)	\$135
CS-945 boom (heavy weight, straight double-braced legs)	\$155
All cymbal stands feature offset tilters	

Hi-Hat Stands

HS-740 (medium weight, chain-linked, incremental tension adjustment, single-braced legs)	\$165
HS1000 (heavy weight, chain-linked, infinite tension adjustment, two-leg design, double-braced legs)	\$240
HS1100 (heavy weight, toggle-linked, infinite tension adjustment, T-Bar leg design, double-braced legs)	\$260

All hi-hat stands feature rotating legs/leg systems



What you hear is the sound of tradition being pummelled into submission.

Tony Fagenson
Eve 6



If you think they look different than any other drum you've seen, just wait till you hear them. Peavey's patented radial bridge system not only gives these drums their distinctive look, it also produces the best sounding drum you can buy. This revolutionary design removes mounting hardware stresses from the drum shell, allowing it to vibrate more freely, like the soundboard on a violin. The result is a rich, resonant tone with a lower pitch than conventional drums. Just ask Tony Fagenson of Eve 6 - he's sold on that Peavey sound. And once you've played our Radial Pro Drums, you'll know what the future of drum technology sounds like too.



Roland V-Club Electronic Drumkit

A Great Way To Get Wired

HITS

excellent sound quality at a low price

V-Drums and V-Cymbals can be added later

full 16-channel General MIDI capability

MISSES

no individual outputs

no data wheel

by Rick Long

Roland's new V-Club set represents their "entry-level" package for electronic drummers. The aim of this kit is to provide high-quality sounds and expandability so that drummers can get into electronic percussion without having to spend the high-end dollars required by a V-Drum kit.

I very recently reviewed Roland's top-of-the-line V-Session kit [November 2001 *MD*]. Considering how knocked out I was with that kit, I didn't figure to be too impressed by a five-piece rubber-pad kit with two cymbals and a pared-down module. But after taking the V-Club for a test run, I must admit I was pleasantly surprised.

Setup

The V-Club is based on the new TD-6 Percussion Sound Module and includes the new PD-6 rubber drum pads and new CY-6 dual-trigger cymbal pads with choke capa-

bilities. The rubber-surfaced mono drum pads are typical of pads in this genre. What makes the kit interesting is that the inputs on the TD-6 module are all dual-mono inputs that will accept mesh-head V-Drum pads if and when you're ready to upgrade. In the meantime, you can use the dual-mono capabilities of tom inputs 2 and 3 to put two PD-6s into each. That way, you can increase the number of toms on the kit to five.

The V-Club ships with a KD-7 kick trigger. This is a "knob-type" floor trigger, rather than an upright pad. The design has been used with previous Roland kits, but this one seems to trigger much more accurately. A second KD-7 can be piggybacked onto the first one to accommodate double bass playing.

I've heard drummers complain about the fact that you have to use an inverted beater to play a KD-7. But after playing one for a while, I discovered that the way the beater ball hangs forward tends to add weight and power. This makes the pedal stroke easier to accomplish, and seems to make the timing of the strokes more positive. I never thought I'd like this arrangement, but I must admit that I do.

The new CY-6 cymbals are two-zone rubber-surfaced pads that respond well. The TD-6 has an extra crash cymbal input so you can add a second crash by just buying another CY-6.

Sounds

I'll admit it: I rarely like the presets in an electronic drumkit. Presets are usually someone else's idea of what sounds good, and not mine. This is where I got my first surprise with the V-Club. Of the ninety-nine

available presets, there were quite a few that I liked right out of the box. Granted, for special kits (like Latin setups) I have my preferred instru-



ments. But for general-purpose rock, country, jazz, and blues kits, I found several presets that were in ready-to-go shape.

Like most drummers, I consider the snare drum the signature sound of a kit. And I usually have to tweak snare drum patches to get them into what I consider a usable sound. But as I scrolled through the 195 snare drum patches in the TD-6, I had trouble finding one I *didn't* like. To make things even nicer, the TD-6 is set up so that the snare patches brighten up as you increase the power of your stroke. It's as if you're getting a rimshot sound when you play harder. This makes it easy to get a ghost note with a soft snare sound, and then catch a rimshot sound just by hitting harder. If you upgrade to a V-Drum pad (which has a rim trigger), you can even get a cross-stick sound by using a technique similar to that used with an acoustic drum. (Just make sure that both ends of the stick are on the rim so that the head doesn't trigger the snare patch accidentally.)

Tom sounds on the TD-6 are also impressive. There are multiple types of acoustic woods to choose from (maple toms, birch toms, and so forth), with tones that include "pitch bend" and other common tunings. Also present is a wide range of electronic sounds from Roland's past drum boxes.

The kick patches are much like those found in Roland's more expensive electronic drum products. "Acoustic" kick sounds have a variety of patches that range from large, wide-open bass drums to tight, pointed thuds. Electronic kicks appear to be from other well-known Roland modules. These will help you get the right sound for that '80s cover band.

While not as impressive as those on the V-Session kit, the cymbal sounds on the V-Club are acceptable. (This is to be expected, given the cost difference.) The cymbal pads respond very well—even allowing you to accomplish a nice crescendo roll. The ride has bow and edge areas that provide good response from the pad and good tone from the module. The hi-hat tones were also impressive, though I did miss the two-zone capabilities of higher-end hi-hat pads.

Songs

"Songs" in a drum module usually mean patterns of only a few bars. While there are some of these in the TD-6, there are also about 100 songs that range from fifteen or so bars up to nearly fifty bars. These are interesting tunes that stimulate you to play along



and try new things. Styles range from basic rock to ska and even acid-funk. It's enough to keep you in your practice room for quite some time.

What helps the songs is that the TD-6 module includes the full General MIDI (GM) sound set. If you're looking for a cost-effective MIDI drum module for any purpose, the TD-6 should receive strong consideration. General MIDI files with a GM System ON message will switch the module into GM mode. This can be done manually inside the TD-6 if necessary. Roland is known for having fine samples in their sound modules, and the TD-6 doesn't skimp in this area.

However, there are a few places where Roland *has* cut costs. The most obvious of these is the lack of a data wheel on the TD-6. You have to use the large Increment/Decrement buttons to move between kits or to adjust parameters. This isn't terrible, but after getting used to data wheels on other modules, I miss that easy twist of the wrist to make kit changes. You can speed the process up a bit by holding down the shift key and pressing the Increment/Decrement buttons. This moves the data in increments of ten. You can also hold down the Increment or Decrement button, then hold down another of the two buttons to make the data scroll faster.

Also missing is the option to use multiple outputs. There are only two outputs, allowing you to run the total kit in stereo or in mono, but not on an individual-pad basis. Multiple outputs and the ability to control individual pad volumes with sliders instead of internal settings are very handy features in professional recording or live situations. But these things cost money, and let's remember that the V-Club is an entry-level unit targeted at electronic novices.

Another cost-saving feature is the MDS-6BK rack. The rack is made of aluminum tubing with a ribbed surface that works well at keeping rack clamps from slipping. Although very lightweight, the aluminum rack proved to be more than adequately strong.

Stepping Up

While the V-Club kit is aimed at entry-level players, its upgrade potential will make it an option for semi-pro players who want to get started in electronics at a reasonable

cost. For example, you can instantly install V-Drum mesh-head pads in place of the V-Club's rubber pads. This will give you improved playing feel and quieter stick response. (Bear in mind, however, that you won't have all the neat, icon-based editing that the pro-level TD-10 module offers.)

You can upgrade from the V-Club cymbal pads to the larger V-Cymbal crash (CY-14C) for improved playing response. The sonic parameters would remain the same. The V-Cymbal hi-hat pad would also be an improvement, since using a PD-6 pad for the hi-hat means that you only have a one-zone hi-hat pad on a stock V-Club Set. The hi-hat controller pedal is the same as that on the V-Session kit, so there's no need for an upgrade there.

The V-Cymbal ride (CY-15R) would also feel more realistic than a V-Club cymbal pad. But you won't be able to utilize its three-zone ride capability with the TD-6 module. That feature is only available with a TD-10 module that has been upgraded with the TDW-1 expansion board.

Summing Up

The V-Club's features make it a great way to get into the electronic drumming game. It would be a terrific practice tool for use at home. Beyond that, it offers everything required of a workable, semi-pro gigging kit (except, perhaps, for multiple outputs). The pads and cymbals can be readily upgraded to the V-Drum/V-Cymbal line for improved playing comfort, if desired. But the sounds are already first-rate, and that's what matters more than anything else in an electronic drumkit.

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THE NUMBERS

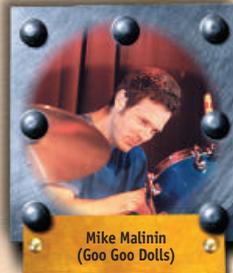
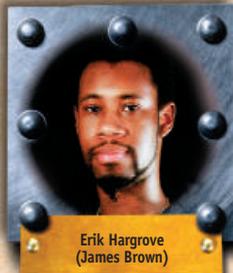
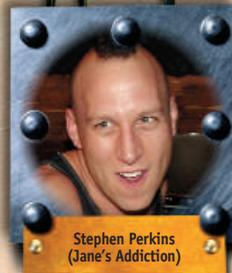
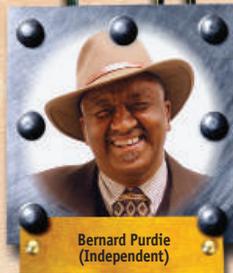
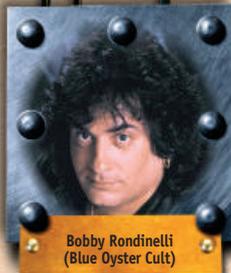
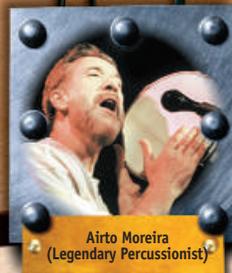
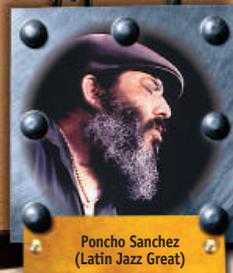
Configuration: Five PD-6 8½" rubber drum pads, two CY-6 12" dual-trigger cymbal pads with "choke" capabilities, FD-6 hi-hat pedal, KD-7 kick drum trigger (and special reverse beater), MDS-6BK rack, and all necessary cables

Module features: 64-voice polyphony, 1,024 high-quality drum sounds, 262 backing sounds, 99 kits, and a six-part sequencer. Nine trigger inputs can accommodate up to eleven pads and cymbals, including mesh-head V-pads.

List price: \$1,495



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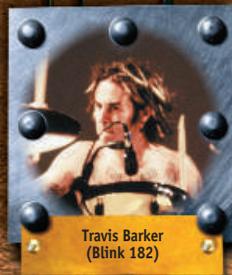
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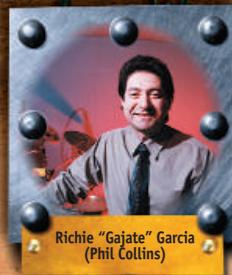
DIX



Travis Barker
(Blink 182)



Johnny Rabb
(Clinician)



Richie "Gajate" Garcia
(Phil Collins)



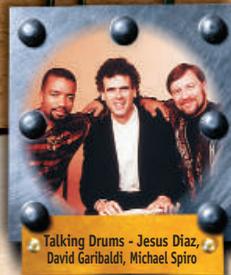
Vicki Randle
(Tonight Show Band)



Herman Matthews III
(Kenny Loggins)



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AUDIX
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FOR A DEALER NEAR YOU CALL:



Jose Pasillas

Of Incubus

Breaking Down Borders

Story by David John Farinella • Photos by Brian Smith

Somewhere in the Pasillas family home there is a video of then-eight-year-old Jose playing air drums. “I was playing to Prince,” recalls Jose with a laugh. “I’m doing everything: grooving, hitting all the fills.... I guess I was destined to be a drummer.”

A couple years after mastering the art of air-drum rudiments, Pasillas started eavesdropping on one of his neighbors, original Guns N’ Roses drummer Steven Adler. “When I was thirteen I would hear him playing at three in the morning in his supposedly soundproof room,” Pasillas reports. “He’d wake up the entire neighborhood. Everybody would be irate, except me. I would sit up and think about how cool it must be to be a drummer. That was just another experience that turned me on to the drums.”

Now it’s Jose’s time to turn other drummers onto the instrument. In the past couple of years, Incubus has won over a legion of fans with their intriguing, style-hopping, grooving rock/pop/funk/rap style. And at the center of the sound is Pasillas, one of the brightest young drum stars to emerge in recent memory. This guy can play, and just a quick listen to the band’s latest chart-topping disc, *Morning View*, proves it.



How did this young phenom develop? It may be unconventional, but Pasillas says that playing air drums along to his favorite tracks as a kid really helped him when he finally hopped on a real kit. Jose didn't own an actual set of drums until he was fifteen. "But when I sat down the first time," he insists, "I could play a beat. I was able to distinguish all the hi-hat parts from the cymbal and tom parts."

The drumkit came courtesy of one of his best friends, future Incubus bandmate Mike

Einzigler. "My parents went away for the weekend, and Mike brought over his stepdad's old drumkit that he never used," remembered Pasillas. "I never returned it."

Pasillas and guitarist Einziger were joined in short order by bassist Dirk Lance (a.k.a. Alex Katunich) and singer Brandon Boyd. Along with DJ Chris Killmore, who joined the band in 1998, this lineup would become Incubus. And today, while the members are only in their mid-twenties, they've been playing music together for over a decade and have released three

albums and a pair of EPs.

Their 1999 release, *Make Yourself*, sent Incubus screaming towards the spotlight based on the success of the singles "Stellar," "Pardon Me," and "Drive." In 2001, the band's third album, *Morning View*, hit record store shelves, and the band spent much of that year playing headline shows to packed houses.

Yet Incubus is not a band that's played the formula game to become successful. Over the course of their three major-label releases, each member has pushed the other



to grow and expand his repertoire. Indeed, during live shows Incubus slides from big rock choruses to drum 'n' bass-like verses to prog-rock jams to an acoustic singer/songwriter vibe. "That's us," Pasillas states. "We don't fit into any one category, we encompass everything. We can play with any band. We can play with Pantera and play heavy stuff. We can play with 311 with our in-between stuff, and we can probably play with The Dave Matthews Band and play our fusiony stuff. We can acclimate. We're good at that."

Finding that range took some time, though Pasillas didn't learn by taking many lessons. "I took one lesson," he admits. "My teacher was showing me rudiments. Unfortunately, I didn't have the patience for it at the time. I already knew how to play beats and I knew how to get around the kit pretty well. So going from that and stripping back down seemed like a waste of time. I know it wasn't the smartest decision. I was a fifteen-year-old kid who had a lot of energy. I just focused on playing and practicing on my own."

Pasillas would throw on a pair of head-

phones and play along for hours to a wide variety of bands, such as The Police, Led Zeppelin, and Rush. "Basically every band that I listened to were my teachers," he says. "I carefully picked out the drum parts, for better or worse, and tried to emulate them." That practice continues to this day. When Pasillas sheds drum 'n' bass grooves, he plays along to recordings by artists such as Roni Size and Talvin Singh.

As Jose and his Incubus mates were learning how to play their instruments and write songs, the band got off to a

Mint Kit

Drums: Drum Workshop in mint metallic finish

- A. 4x8 tom
- B. 5x14 Edge snare
- C. 5x10 tom
- D. 6x12 tom
- E. 13x16 floor tom
- F. 16x18 floor tom
- G. 18x20 bass drum

Cymbals: Sabian

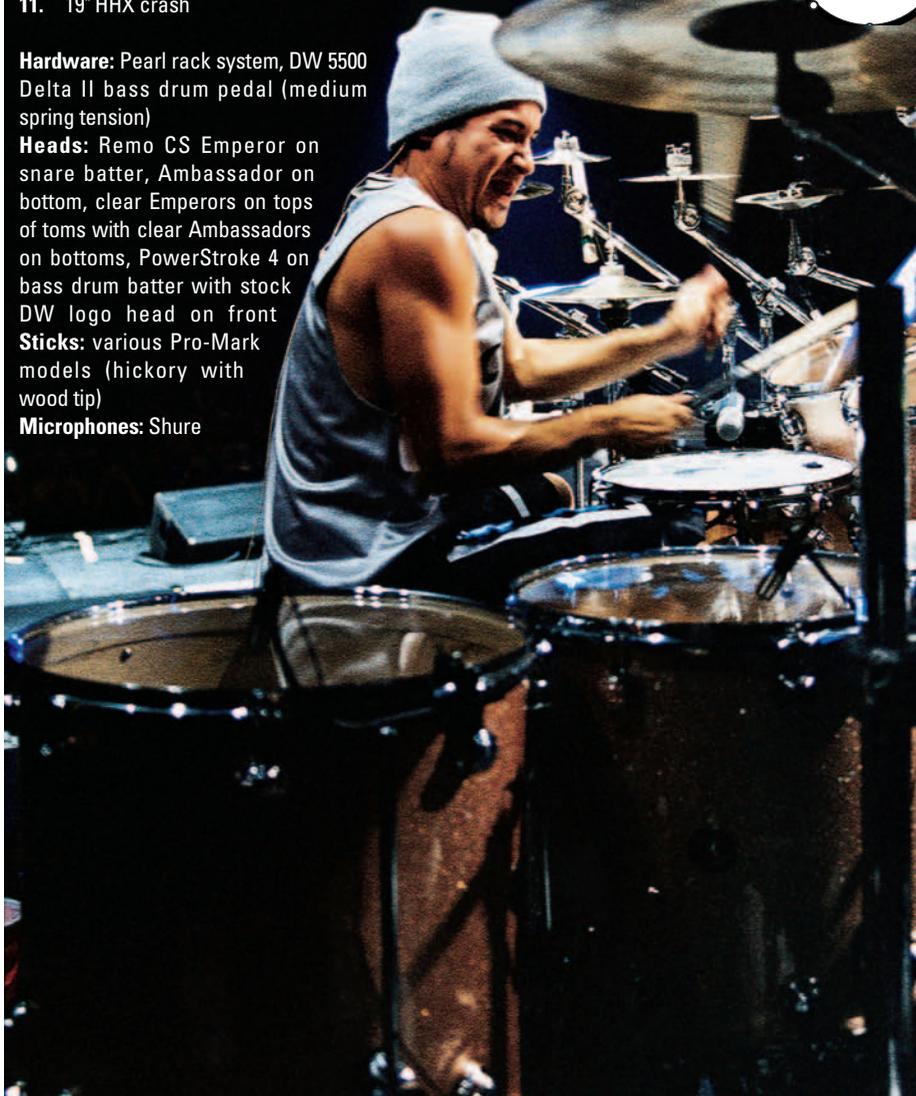
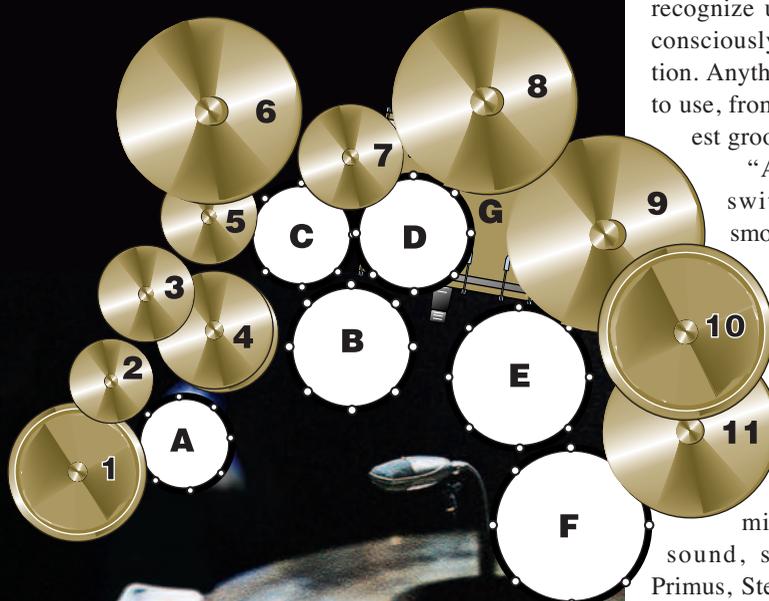
- 1. 14" AAX China
- 2. 6" HH splash
- 3. 8" HH splash
- 4. 13" AAX hi-hats
- 5. 8" bell
- 6. 20" AAX Studio crash/ride
- 7. 10" HH splash
- 8. 20" HHX crash/ride
- 9. 21" HH Dry Bell ride
- 10. 19" AAXtreme China
- 11. 19" HHX crash

Hardware: Pearl rack system, DW 5500 Delta II bass drum pedal (medium spring tension)

Heads: Remo CS Emperor on snare batter, Ambassador on bottom, clear Emperors on tops of toms with clear Ambassadors on bottoms, PowerStroke 4 on bass drum batter with stock DW logo head on front

Sticks: various Pro-Mark models (hickory with wood tip)

Microphones: Shure



slow start. But eventually they began to stand out from the crowd. "We always had our own thing, and it was really cool," the drummer says. "People would recognize us for that. We weren't really consciously working on a certain direction. Anything we liked we weren't afraid to use, from the heaviest riff to the funkiest groove."

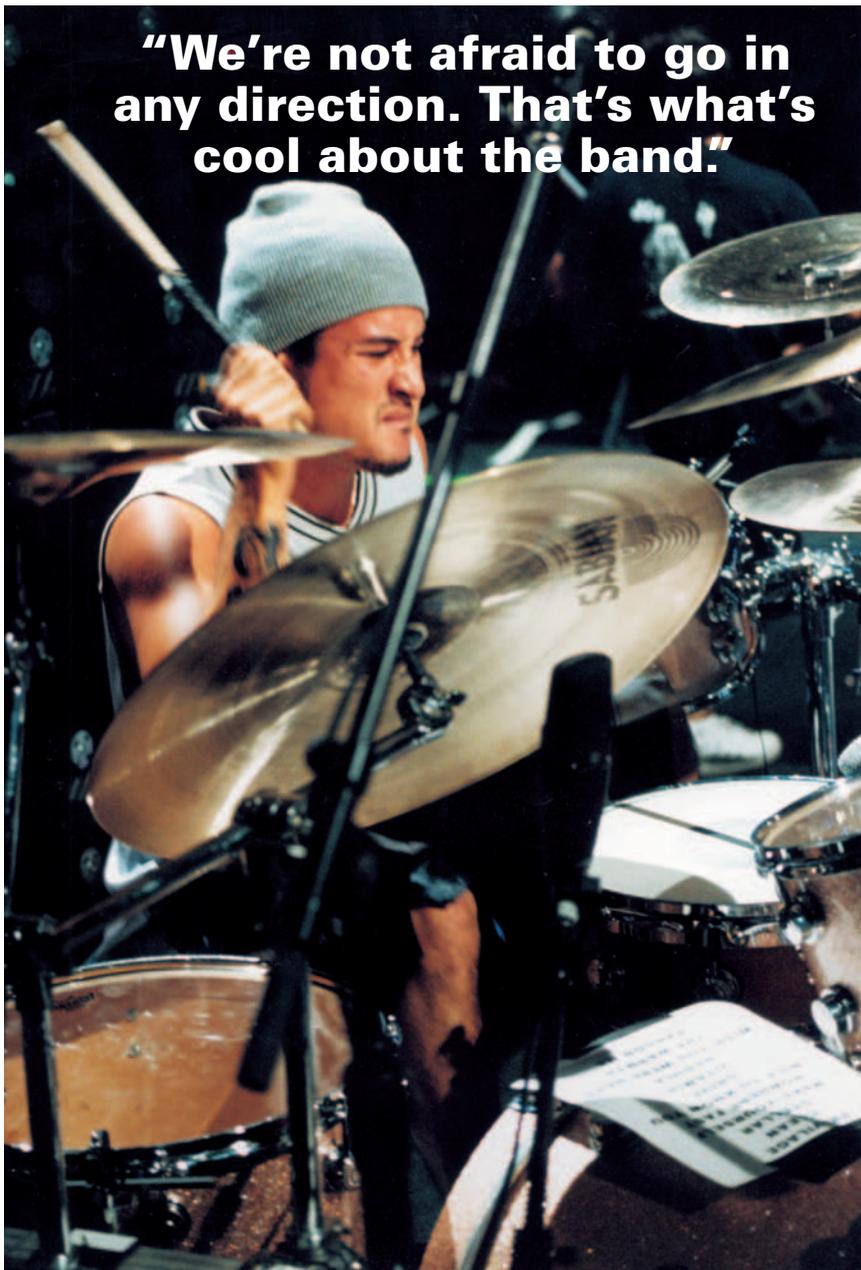
"After ten years of molding, switching things around, and smoothing the edges, it's the same sort of vibe," Pasillas admits. "We're not afraid to go in any direction. Every album is different. That's what's cool about the band."

From the beginning Pasillas has brought in a tremendous variety of drumming influences to the Incubus sound, such as Tim Alexander of Primus, Stewart Copeland of The Police, Led Zeppelin's John Bonham, and Neil Peart of Rush. Even more so, Jose's love of early punk bands like FIREHOSE and The Minutemen, both featuring drummer George Hurley, are evident in his early playing. "I grew up skateboarding before I started playing drums," Pasillas recalls, "and at that point The Minutemen were my favorite band. I loved the way George Hurley played. I went to a lot of their concerts, and he had the coolest drum setups, with like twenty splash cymbals. He'd do a solo on just the splashes! He's probably why I have such a large kit."

Jose might have an expansive kit now, but the kit that he "borrowed" from Einziger's step-dad back in the day was a CB 700. After the band won a battle of the bands contest in the San Fernando Valley, they decided Pasillas needed a new drumkit. "So I got a little Premier jazz kit," he says, "which was really cool. That was my first real drumkit. I bought decent stands and cymbals. That was the next level for me, and having something professional to play really inspired me."

But that wouldn't be the last time Pasillas would change his kit. "I always switch things around to challenge myself so I don't stagnate," he explains. "When we recorded *S.C.I.E.N.C.E.* I had three

"We're not afraid to go in any direction. That's what's cool about the band."



rack toms and a floor tom. When we recorded *Make Yourself* I went to 8" and 10" rack toms, a 16" floor, and a big 18" tom set up to my left. This time around, when we were writing *Morning View*, I set up my three rack toms again—8", 10", 12"—and 16" and 18" floor toms."

For the recent *Morning View* tour, Pasillas moved the 8" tom to the left of his hi-hat for another twist. "When we're doing some mellower stuff," he says, "where everything's at a low volume, that little tom has kind of a cool high-pitched sound that works really well within the groove. I like to have a wide range of sounds, from very high to very

low."

The left-of-hi-hat area is going to be a bit more crowded once Jose places a snare drum over there as well. "I play a lot of songs where I do drum breaks—the drum 'n' bass-type verses that merge into big rock choruses," he explains. "I have a 12" snare that really has that drum 'n' bass sound. I'm thinking about adding it to the left so that when I'm playing that stuff live I can more accurately do what I did on the record."

During the recording of *Morning View* Pasillas played three or four different snares, though his favorite is a DW Edge 5x14. "It's super heavy and really thick,"

he explains. "But if you crank it up it's got an amazing crack. You can hear it on the record."

In terms of technique, Pasillas says he doesn't consider himself a very heavy bass drum player. "I play heel up," he says, "which gives me a little more power. But for the most part I'm not digging into the drum. I incorporate a lot of double strokes on the bass drum, so I want to play off the head as much as I can."

As for playing fast around the kit, Pasillas again employs finesse over power. "Instead of slamming down into the drums when I play fast," he says, "I try not to have a lot of tension. That slows you down." These are both things Jose learned while watching other drummers.

"I watched a lot of drummers when I was coming up," he confirms. "I went to a lot of concerts, and I studied. I'd check out the way other drummers would set up their kits, how they got their ideas across, and just how they played. Then I'd try to adapt the things that I liked to the way I play."

Perhaps the most appropriate example of the Pasillas "watch and experiment" theory is his cymbal play. Jose rides his crashes and adds bits of splash for color. As for his live setup, the drummer admits with a laugh, "I like to have something there for me to hit wherever I turn. I have a lot of cymbals—small and large—so I can have as much color available to me as possible. Of course, when you have a lot to choose from, you have to do it tastefully."

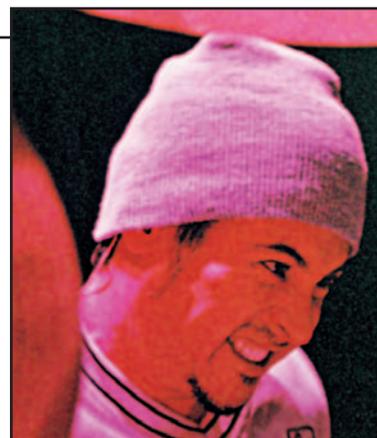
Playing on the road, especially during their early days, was a learning experience for Pasillas, and it took a lot of conditioning. "It was kind of tiring for us because we didn't have the stamina," he explains. "Luckily we were only playing thirty minutes a night. But that's the thing you grow into when you condition and build your stamina."

Touring also opened Jose's eyes to something he didn't expect. "We got better at playing our songs," he says, "but my chops diminished. When you're an opening act, you don't actually play that much. There's no soundcheck to stretch out in, and the gigs are short. I would practice a lot before a tour, but then not

Morning Music

These are the discs that Jose listens to most for inspiration.

Artist	Recording	Drummer
The Police	Live	Stewart Copeland
Soundgarden	Superunknown	Matt Cameron
Rush	Moving Pictures	Neil Peart
Led Zeppelin	III	John Bonham
Talvin Singh	Anokha	none
Pink Floyd	The Dark Side Of The Moon	Nick Mason
Foo Fighters	There Is Nothing Left To Lose	Dave Grohl, Taylor Hawkins



improve as much as I'd like once we'd be on the road."

These days that's not a problem, since the band is playing headline dates and having soundchecks where they can play a bit and rehearse. Pasillas and the rest of the band also enjoy stretching out during a show. "We have songs where we'll extend the middle for five to ten minutes," he admits. "That might seem completely self-indulgent, but it keeps us creative, it keeps us thinking, and it keeps us from being stagnant. I love the risk

involved, too. Sometimes it works, sometimes it doesn't. But when it does, it's really cool."

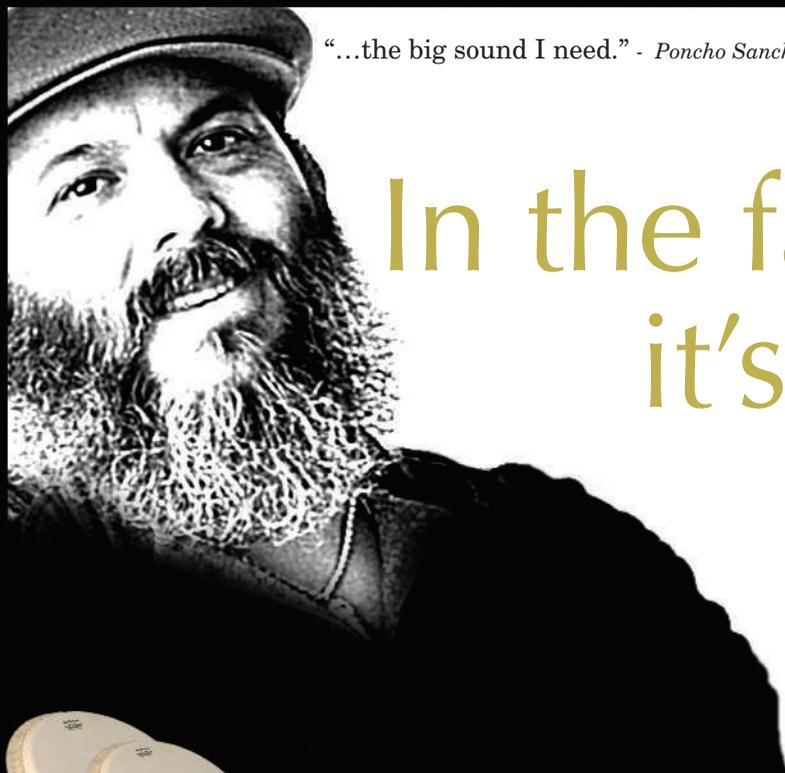
Incubus takes that same experimental approach while writing music for new albums. "We usually write as a band," Pasillas explains. "We sit in a room and jam out." For the *Morning View* sessions, guitarist Einziger wrote a dozen guitar riffs and gave them to each member before they went in to record. "We went into the studio with those riffs and worked together to turn them into songs.

But that's how we work best as a group."

The band's major-label debut, *S.C.I.E.N.C.E.*, was the first time Incubus had a chance to exclusively write music for a time. "We had eight weeks to write the music," Pasillas says, "so we wrote fourteen songs. It was cool for us, because we had a lot of ideas and it was a pretty compressed amount of time. The circumstances weren't ideal—we were working in a dingy little rehearsal room—but at that time we didn't care. We were playing music for a living. It

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was a good time and we learned a lot. Every session that we've done has been a major learning experience."

Even after the *S.C.I.E.N.C.E.* tour, Pasillas didn't come into the *Make Yourself* sessions exceedingly confident. "I'm always insecure about my playing," he reveals. "I see so many good drummers, and it's hard for me to put myself on that level. Though when I hear our records completed, I feel pretty good about what I do."

The *Make Yourself* sessions were challenging. "It's always a difficult process," Pasillas admits, "because there are five people to please and it's hard for us to gel *all* the time." There were some bumps in the road, but in the end, Pasillas reckons, "We made a really cool album."

By that time Incubus had added a DJ to the mix, which was a new challenge to the parts Jose was playing live. "DJ Kill can basically do anything with his turntables," Pasillas explains. "We have a part in the set where he makes a beat on his turntables, and he and I mimic each other back and forth. Then we go into it together.

If I'm playing a beat, Kill will scratch over it, and then we'll try to outdo each other. He's another instrument in the band, so I'm listening to him and we're playing off of each other."

Incubus singer Brandon Boyd also adds to the band's percussive attack, picking up a djembe during the shows and playing all the percussion on the band's releases. Boyd and Pasillas learned to play together a long time ago. "We used to play hand drums in drum circles when we were hippies going to Dead concerts," Pasillas jokes. "But it's the same sort of thing, bouncing off rhythms and just kind of transforming rhythms as we go."

Boyd has seen Pasillas change both behind the kit and as a person. "He was very shy when we were growing up," the singer says. "But then he slowly came out of his shell. He's one of the most vibrant personalities that I've ever met in my life. As for his drumming, he plays very busy, but he does it in a very tasteful way. All of our musical tastes are different, but they all sort of meet in the middle, and Jose has been able to harness

the coolest parts from the music that we all listen to."

Boyd laughs and then adds, "The hardest thing in the world for Jose to do is play slowly. If we write a song that's fast, he's like, 'Alright.' But part of our evolution has been to strip away our parts and become less cluttered. It's been really amazing watching him evolve as a drummer, because he's taken the best aspects of that sort of busy style that he used to have and harnessed them. He hasn't caged his style, but he's found a way to make it work perfectly in the songs."

Not only has the band stripped down, they now experiment more with odd rhythms and meters. According to Jose, "That's become an area that we're very interested in exploring. You can hear some of it on the new record. I really love the challenge of odd meters and phrases and trying to come up with parts that are musical within that setting."

For the most part, Pasillas reports that he doesn't write odd parts for the band, he writes *with* the band. "As far as the rhythms go," he says, "we'll jam on ideas and see

"...I have finally found my sound." - Raul Rekow, Santana, on *FiberSkyn*® 3

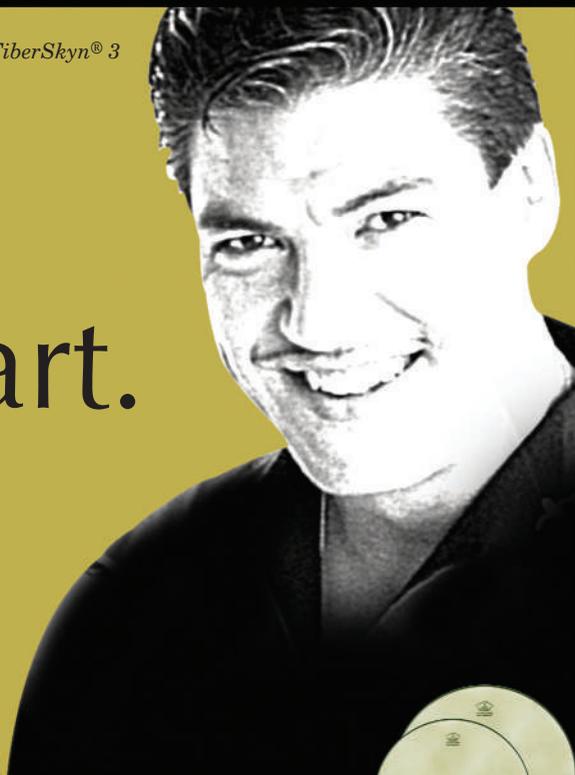
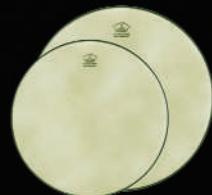
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Jose Pasillas

where they go or how far we can take them. Sometimes we'll be playing something that's straight, and we'll say, What if we add a beat at the end of this phrase just to twist it? Sometimes an idea like that will pop up and we'll go with it."

The other area of interest for the band lately is drum 'n' bass. It's a feel that they explored a bit on *Morning View*, especially on the song "Nice To Know You." "It has a drum 'n' bass kind of verse that moves into a big chorus, and then there's a trippy sort of Led Zeppelin break-down in the bridge," Pasillas explains. "I'm not a very mechanical player, where every note is the same. I play more with feeling, and I get my body into it. I don't play that fast stuff like a machine. But I happen to like the way that sounds, rather than playing it absolutely perfectly."

Fans of Incubus might notice that Pasillas takes a shoeless approach, kicking them off as he walks to his kit. "I feel the pedal a little better without wearing

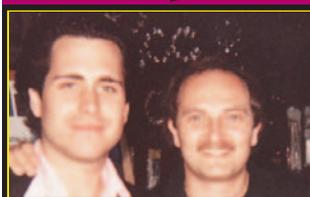
shoes," he explains. "As I said before, I'm not really a hard kicker, so having every little bit of sensitivity is better for me. I've been playing this way for maybe five or six years. When I play with shoes on, I can't feel the pedal."

Jose recently discovered the Grip Peddler, a pedal-gripping pad that attaches to the footboard. "It's this foamy type of pad that has little divots in it so your foot doesn't slip," he says. "I sweat a lot, but the Grip Peddler really helps the friction."

One other unusual point about Pasillas is his stage positioning: He plays sideways, facing DJ Killmore across the stage rather than the audience. Jose laughs while explaining why. "Most drummers are hidden in the back, but I'm up there all exposed. I actually picked this up from seeing Jon Fishman of Phish. I've had a lot of compliments from other drummers, musicians, and fans about it because they can see what I'm doing. I think I'm a little vain, too."



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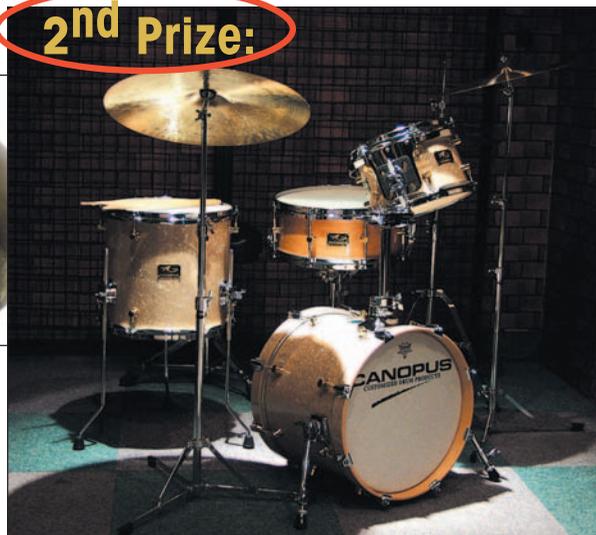
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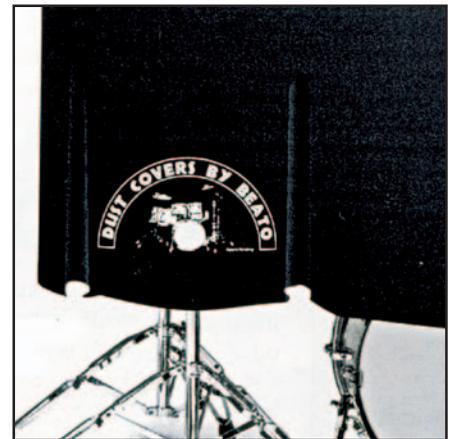
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3rd Prize:



Ten winners will each receive a set of Canopus Bolt Tight lug washers, two Canopus snare wire sets, a tuning key holder, a Beato Bumper Pad and dust cover, six bottles of Groove Juice Cymbal Cleaner and Shell Shine, and a set of Grip Peddler bass drum and hi-hat pad 4-packs.

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Judas Priest's

SCOTT TRAVIS

METAL GOD

by Mike Haid

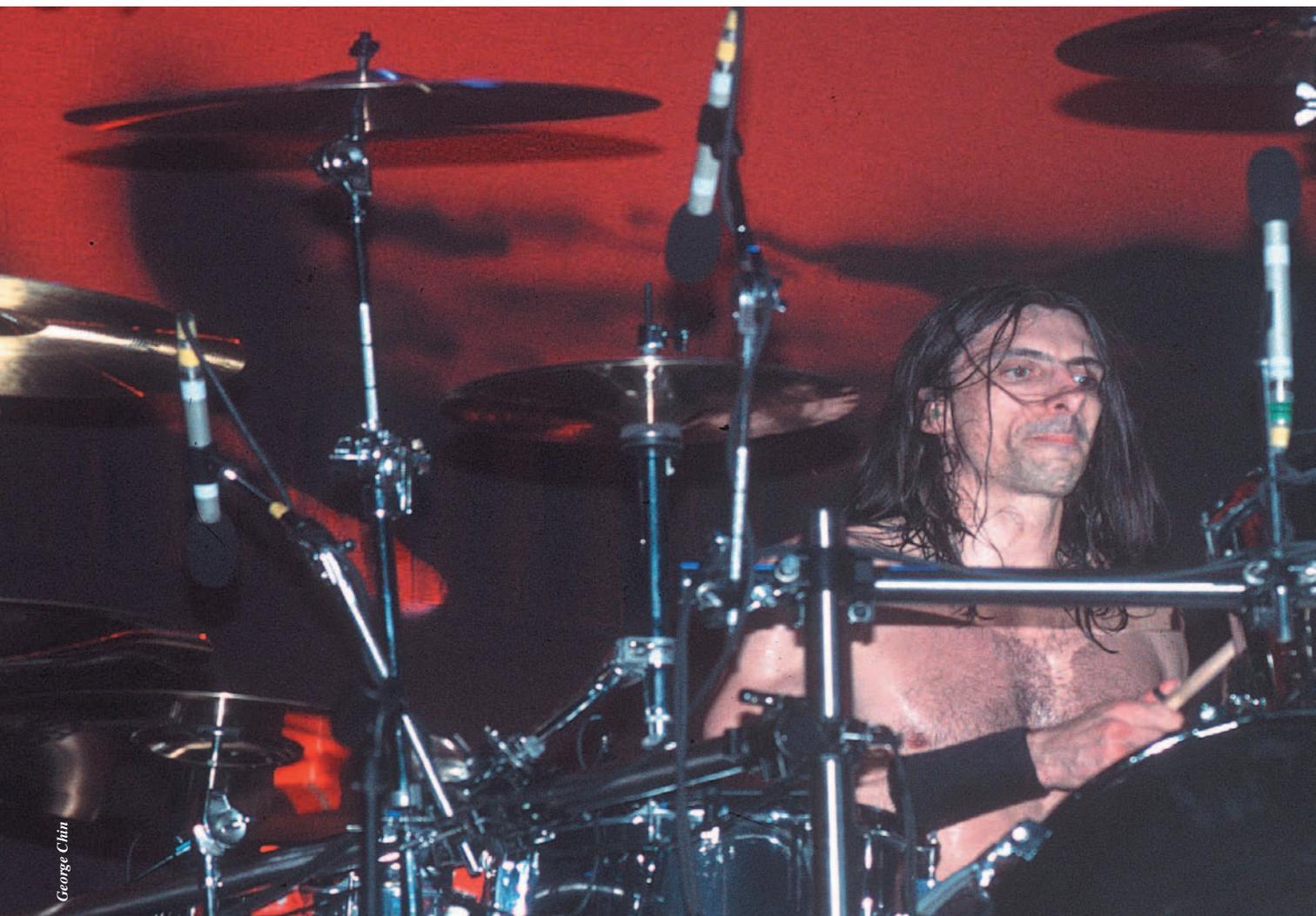
Can you imagine what it would be like to get the opportunity to audition for one of your all-time favorite bands, be flown overseas to audition—and get the gig? Then, on the first recording, you get to play a drum intro (on the opening track no less) that would go down in history as one of the coolest drum riffs in heavy metal. Or how about this: You discover a singer in a local cover band, you get that singer an audition, and he ends up replacing one of the strongest vocalists in the history of heavy metal!

Welcome to the world of Scott Travis. Scott has had the distinction of holding down the drum chair for heavy metal icons Judas Priest for over ten years. His exciting, rock-solid double bass drumming awakened the sleeping metal giants with a fresh new sound that propelled Priest into a new generation of metal music.

Along with his work in Priest, Travis has continued recording with one of the strongest (and most underrated) rock groups to come out of Los Angeles, Racer X. The group's last two releases are nothing shy of brilliant, featuring strong material and top-notch musicianship—yet the group is still unsigned to a major label.

With a new Judas Priest release, *Demolition*, and a new Racer X release, *Super Heroes*, Scott Travis is sounding stronger than ever, unleashing some of the heaviest and most creative grooves of the new metal millennium.





George Chin

MD: On *Demolition*, it sounds as though the band is going for a more modern metal approach in the songwriting department. There's not as much fast double bass stuff as in the past. Was that intentional?

Scott: Guitarist Glenn Tipton wrote most of the material for the new record. So he'll either take the credit for its success—or the blame if traditional Priest fans don't like it.

I don't think that it was really a conscious effort to sound "modern." It wasn't discussed at all. If I stand back and make myself objective, I would have to say that Priest is in a tough situation. Because if they do a "traditional heavy metal" Priest album, then they're likely to get a response that they sound dated or they're stuck in the '80s. On the other hand, if they try to sound too modern, then people will say that they're trying to jump on the bandwagon of the new metal sound. So I can see that the band is in a quandary as to which way they should go musically.

At the end of the day, a good song is a

good song. I'm not saying that *Demolition* does, or doesn't have them. But whether it's heavy metal or any other style of music, either you've got good songs or you don't. So the new record should really be judged on the merits of the quality of its songs.

MD: Your drum intro on the title track of the *Painkiller* release made a huge statement that the band had injected vibrant new blood into their music. They were smart to add a powerful new drummer with a modern metal sound and serious chops.

Scott: I've heard that statement many times regarding the fact that Priest sounded like they had new life when they released *Painkiller*. I take that as a huge compliment, and I never get tired of hearing it. As far as the intro to "Painkiller," I was very lucky to have gotten that riff on the album, because the song was already written when I joined the band. I was in the studio warming up by playing some of the licks and exercises that I created. The band heard me and asked what I was playing. They thought it would be killer

if I could add it to the intro of that song.

As a drummer, it's difficult to come up with an intro to a song that fits the music and flows with the song. Any drummer can do a flurry of licks and all of a sudden go into a song. But if it doesn't fit the tempo and structure of the music, it just sounds out of place. So it was cool that the intro of "Painkiller" made it onto the record and that it was also the first song on the record. It's been very cool to have a trademark like that.

MD: Did they express to you when you joined the band what they were looking for in a drummer?

Scott: They knew what they were looking for, which was a drummer who could inject some new blood into the band. They started looking for drummers and my name came up. Rob Halford was already familiar with Racer X because he and Racer X vocalist Jeff Martin were friends. They would keep in touch with what was going on in each band. I was sitting in my apartment in Sherman Oaks, California, and Jeff called



me from out of the blue and said, “Guess who’s looking for a drummer?”

So I sent them a couple of the Racer X CDs—*Second Heat* and the first live album. They flew me over to Spain, where they were staying at the time, to audition. This was in October of '89. They rented a drumkit and held auditions in an old house that used to be a sugar mill. They had given me three songs that they wanted me to play for the audition, as well as parts for some of the new *Painkiller* material. It was a pretty easy audition for me because I was already a Priest fan and very familiar with their older material from playing the tunes in cover bands.

I was a big fan of Priest when Les Binks was their drummer, with albums like *Stained Class* and *Hell Bent For Leather*. When they hired Dave Holland, they certainly had huge success as a band, but the music got a bit too commercial for my taste.

MD: Has the band asked you to emulate the licks of any of the past Priest drummers?

Scott: Not at all. I didn't know if they were going to want that when I joined. I had always heard horror stories of bands wanting you to play every song just like the record. But none of that has ever been mentioned. On the other hand, as I was growing up, I always tried to play the songs like the drummer had played them on the record. I always thought, Who am I to change what an artist has written? If the song is good enough for us to want to cover, then I should play it like it was written. So when we play some of the old Priest material I play a lot of Dave Holland's parts and Les Binks' parts the way they played them on the records. I think the fans expect that as well.

MD: You mentioned people jumping ship. Speaking of that, what were the reasons for the Rob Halford/Judas Priest breakup?

Scott: Honestly, I was sort of out of the loop on the whole thing because I was living on the East Coast, Rob was living in Phoenix, and the rest of the band was living in England. I've heard both sides of the story.

From what I understand, Rob notified the band that he wanted to do a solo record, which, from what I heard, the rest of the band was fine with. Then certain things were said between the managers and agents.

From my point of view, there seemed to be a lack of communication, because no one physically sat down together and discussed things. I'm sure that from the band's perspective they were hurt, because they had such a long history with Rob. When you're in a band for any length of time, it becomes a family. I think the band was upset about the way Rob left the band, in such an impersonal way. Then things seemed to escalate out of control with nasty things being said between the parties. Officially, Rob did leave. Many people would still like to see him back in the band, and that may happen one day. But the band certainly did not fire Rob or kick him out.

MD: What was it like working with Halford?

Scott: Rob was a great guy to work with. It's unfortunate that *Painkiller* was the only Judas Priest album that I got to work with him on. I have very fond memories of working on that record with him. I'm still very proud of that recording. He and I also did the *Fight* project together.

MD: How did you end up doing that project?

Scott: Rob called me after he left Priest. At that time, Priest was in limbo for about eighteen months. They didn't know if they were going to retire or keep the band together and look for a new singer. So Rob called and asked if I'd be interested in doing his solo project. Priest didn't have a problem with me doing *Fight*, because they weren't doing anything at the time, and they couldn't ask me to just sit around and not play. They knew I wanted to play drums and I wanted to work. I think they also thought it was a good idea for me to work with Rob in hopes that we would both come back to Priest at some point.

MD: How difficult was it to work through the changes between Halford leaving and new singer “Ripper” Owens joining the band?

Scott: Once the band decided to stay together and look for a singer, it came together quickly.

MD: I've heard a lot of different stories about how the band discovered “Ripper” Owens. Can you set the record straight?

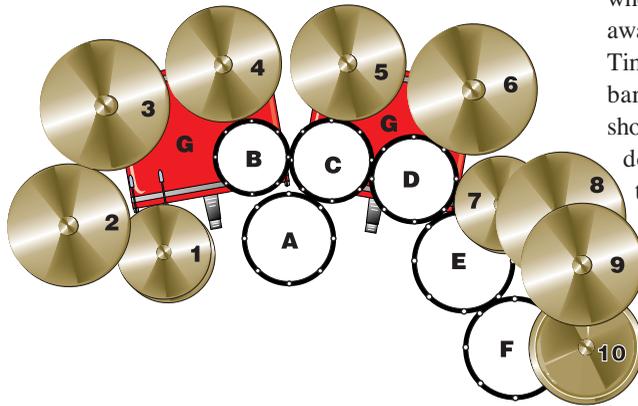
Scott's Kit

Drums: Tama Artstar Custom in titanium silver finish

- A. 5 1/2x14 Starclassic maple snare
- B. 8x10 tom
- C. 8x12 tom
- D. 10x13 tom
- E. 15x16 floor tom
- F. 16x16 floor tom
- G. 18x24 bass drum

Cymbals: Paiste Signature Series

- 1. 14" Sound Edge hi-hats
- 2. 19" Power crash
- 3. 20" Full crash
- 4. 18" Power crash
- 5. 18" Power crash
- 6. 20" Full crash
- 7. 14" Sound Edge hi-hats
- 8. 20" Heavy Bell ride
- 9. 19" Power crash
- 10. 18" Heavy China



Hardware: All Tama, including an HH905 hi-hat stand and HP900P Iron Cobra bass drum pedals

Heads: Remo coated Ambassador on snare batter, clear Pinstripes on tops of toms with clear Ambassadors underneath, PowerStroke 4 on bass drum batters

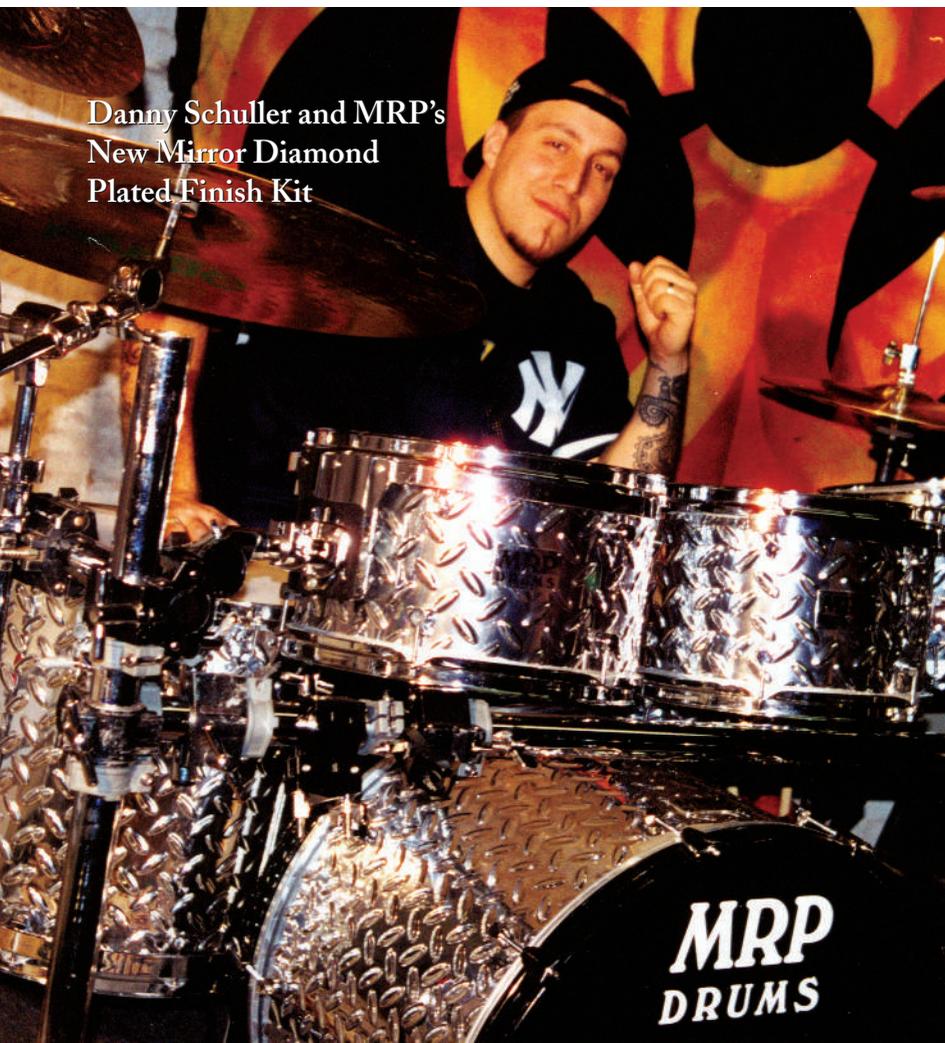
Scott: Certainly. In fact, there's a movie that came out recently called *Rock Star* with Mark Wahlberg and Jennifer Aniston that is based on the story of Tim "Ripper"

Owens. When he first joined Priest, the *New York Times* did a story on how he went from an unknown singer in a cover band to a rock star with Judas Priest. George Clooney's

production company read the story and decided to do an adaptation of the story and "Hollywood it up" a little. The end result is the movie *Rock Star*.

Originally Tim was in a Judas Priest cover band called British Steel. I went to see them when they came to my area, and he blew me away. I sat in with the band, and afterwards Tim gave me a low-budget videotape of the band that a fan had made at one of their shows. This was at the time when Priest was deciding whether to retire or get back together. So a few months later Priest flew me over to England to start auditioning singers. I brought the video of Tim with me and played it for them. After watching a bit of the tape, they couldn't believe that Tim was really singing the parts. I told them that I had seen him and he really *was* singing those parts. Right then they had me call him up at his mom's house in Ohio.

So I called Tim and told him that I was sitting in the studio in England with Judas Priest, and that they just watched his video but didn't believe that he's really singing the parts on the tape. He said to have them fly him over and he'd be glad to audition for them. So they flew him over to England a



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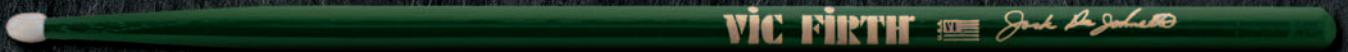
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Scott Travis

couple days later. They had taken the classic Priest song "Victim Of Changes" and removed the original vocal track so he could sing over the music. Tim started into the song and about halfway through they

coax me into doing those types of intros, because it makes it look like I'm trying to show off. It was just something that came about in the studio, there was no intention to open the record with it.

It was a great thing to play some groove-oriented songs on *Painkiller*, especially "Touch Of Evil." With Racer X, I was pretty much known as a speed-metal drummer. So joining Judas Priest and getting to play more

"While some people may think of me as a guy who plays a lot of notes, I create my parts from a rock 'n' roll perspective. It's all about providing a solid feel."

stopped the tape and told him that he had the gig. The rest is history. They never ended up auditioning anybody else.

MD: So you're basically responsible for Tim getting the gig?

Scott: Not basically, definitely. [laughs]

MD: Let's talk about the new *Demolition* release. You kick off the first tune, "Machine Man," in the same manner that you started the "Painkiller" track, with a flurry of kick/tom combinations and a blazing double bass groove.

Scott: I don't know why they keep doing that. I think they're trying to exploit me! I had no idea they were going to put "Machine Man" on as the first song. The order of the songs is never preconceived. I had suggested an intro to the song, and it seemed to work pretty well. Most of the time the band has to

MD: Beyond "Machine Man," the rest of the new release is pretty straight-forward rock grooves with single kick patterns. You have one of the strongest grooves in heavy metal, and you always play exactly what the song needs, nothing more and nothing less. How did you develop your sense of groove and playing for the song?

Scott: As a musician, you listen to what is presented to you and try to accompany the music at hand. While some people may think of me as a guy who at times plays a lot of notes, I create my parts from a rock 'n' roll perspective. To me, it's all about providing a solid feel. Like it or not, we are the time-keepers. I like to think of it like the drummer is the hub of a wheel and the rest of the band are the spokes. So the faster or slower we go, the rest of the wheel is going to follow.

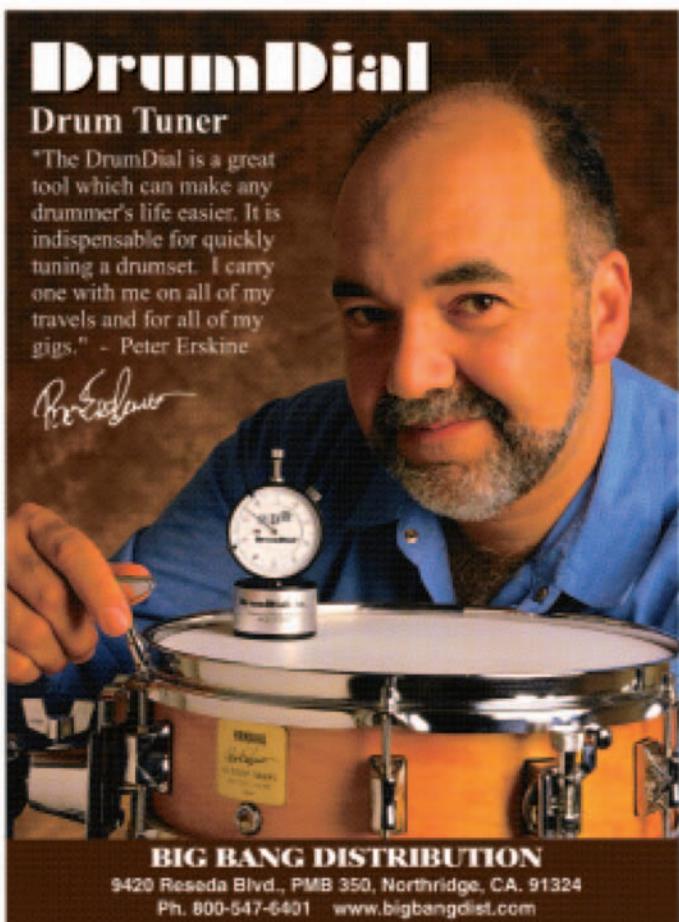
groove-oriented songs gave me the chance to show that I could also groove hard. Racer X was a more technically oriented band; the rest of the guys were graduates of the Musicians Institute in Hollywood—so everyone else thought that I was a graduate of PIT.

MD: Who are some of your favorite "groove" drummers?

Scott: I love AC/DC. If you listen to Phil Rudd, you can learn so much about the groove. He's one of the masters of the rock groove and plays exactly what needs to be played. Ringo was also another great drummer who played creative parts that fit the songs perfectly.

MD: Are you self-taught?

Scott: Yes, I'm totally self-taught. I tried to take a lesson once. There was a song from

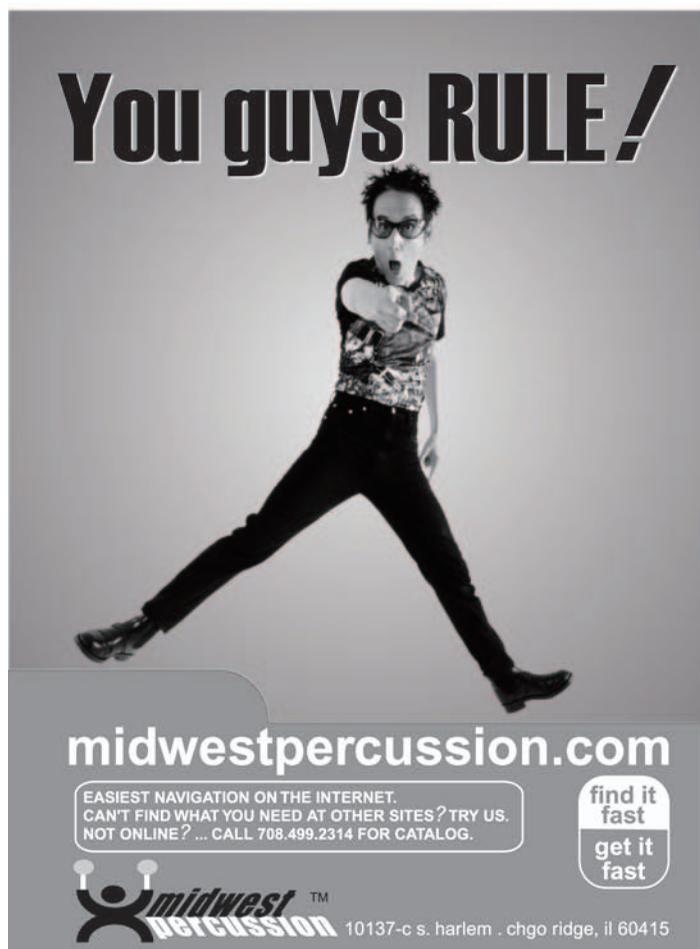


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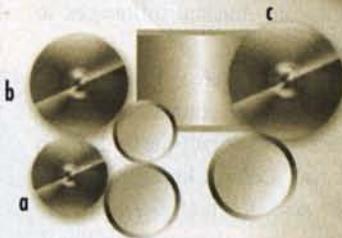
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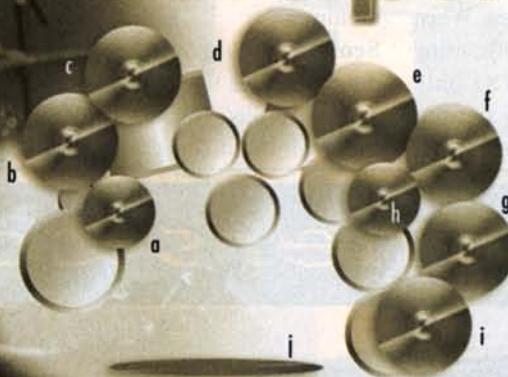
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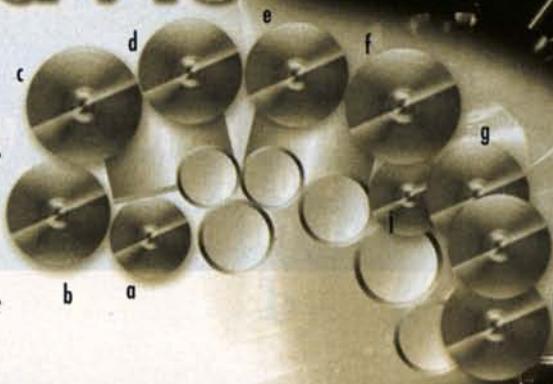
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Scott Travis

the first Aerosmith record that I wanted to learn because there was a riff that Joey Kramer was playing that I couldn't figure out. It was some sort of a four-note pattern around the kit. So this local teacher that was very popular in the area came over to my house and gave me some exercises, like paradiddles and stuff like that. I asked him if he could show me how to play the Aerosmith riff, and he couldn't do it. At that point I decided to just learn things on my own.

I also tried joining the school band, but at that point I already had a huge Neil Peart-size drumkit at home and I was practicing to records. Then I would go to school and have to play these boring exercises on practice pads. So I ended up dropping out of that as well. But looking back, I would suggest that all musicians take lessons and learn to read music. Unfortunately I don't read music.

MD: Do you, or have you ever, practiced with a click track of some sort?

Scott: No. I get asked that quite often. When I started to play drums in the late '70s, using a click track was unheard of. The only metronome that I knew of was the old mechanical one with the counterweight that

slides up and down. I developed my time from playing along with records. Back then, I would intentionally play along with some of the dance records of that era, which probably used drum machines, just to work on my time. I've never owned a metronome.

MD: Who were your musical influences in your learning years?

Scott: John Bonham, Alex Van Halen, Tommy Aldridge, and of course Neil Peart. Seeing Neil Peart for the first time with Rush just blew me away. I didn't know who they were, or who he was. I actually went to see Kansas, and Rush was the opening band. Just watching the roadies bring his huge chrome kit out on stage gave me the impression that something serious was about to happen. I had never seen a kit like that before. They were touring in support of their *All The World's A Stage* album. The very next day I went out and bought that double live album. I still own it!

MD: Is Neil Peart your most influential drummer?

Scott: Not so much for his double bass drumming. He uses double bass mostly for occasional fills. Tommy Aldridge would use them more in the context of a groove

throughout the song. A great example is the killer tune "Hammerhead," which I think is one of the more well-known tracks he played with Pat Travers. Another guy who was very influential to my playing is Ian Paice from Deep Purple. These guys are my all-time favorites, and I still listen to them today in awe.

The other important thing to note with these guys is that they played in great bands that wrote great songs. That means everything to me as a drummer. These guys seemed to be tailor-made for those bands, and they played parts that really helped make the songs great.

MD: How much time do you spend working on double bass technique?

Scott: Not a lot. But I still enjoy just sitting down and playing and working on things that I'll never use. Drummers will ask me what exercises I recommend for double bass, and I like to suggest that they try playing things with their left foot that they would normally play with their right. Led Zeppelin songs are good for that. I would never attempt to use my left foot as my primary foot in a live situation, but as an exercise, it's a great way to strengthen it. Sometimes I'll

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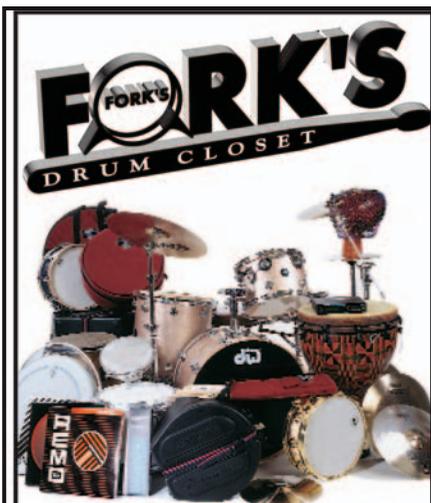
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Scott Travis

play grooves using my left foot for ten or fifteen minutes. Then when I go back to playing regular double bass patterns, I'm amazed at how much stronger my left foot feels.

MD: Do you lead with your right foot on your double bass patterns?

Scott: Most of the time I lead with the right foot, but over the past couple years I've discovered that certain fills work better when I lead with my left. In fact, certain fills *won't* work unless I lead with my left foot, especially fills that fall in the middle of a double bass groove. I can't come out of it and keep the groove happening unless I lead the fill with my left foot.

MD: Do you incorporate double strokes into your double bass drum technique, or create single- and double-stroke patterns like Virgil Donati might do?

Scott: No, but I've seen Virgil do that on video. That guy is from another planet. After watching him I thought I would sit down at my kit and give it a try, thinking, "How hard can it be?" After trying to do it for a few minutes I realized how difficult it really is. I don't use double strokes on my bass drums.

I played a tune called "Scarified" on the Racer X release *Second Heat*, which was the

first recording that I ever played on. It's an instrumental tune that I do a drum intro on. That song isn't as well-known as "Painkiller" because Racer X doesn't have as large an audience as Judas Priest, but it's a song that drummers still tell me is one that they consider a difficult intro to learn.

MD: You always end up with great-sounding drum tracks. How involved are you in tuning the drums and getting the drum sounds when you record?

Scott: I appreciate your comments and I'm proud to say that I've never had a drum tech in the studio on any record that I've done. First off, I've never been able to *afford* a drum tech in the studio, so I've always changed my own heads and tuned my drums myself. Also, with each project that you record, you depend on the engineer and/or producer to make things sound good. They can make or break you.

I've often said that the drummer's best friend in a live situation is the sound man. You can be the greatest drummer in the world with the best-sounding kit, but if it's not miked properly and processed correctly to sound great through the PA, then everything is lost. I've been blessed by working



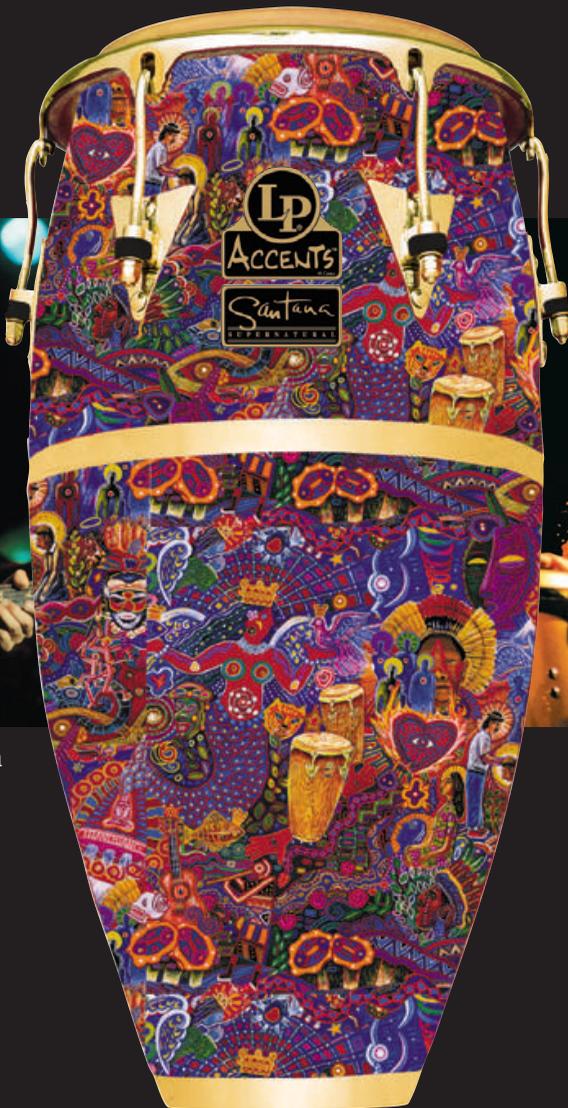
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In today's recording environment, it's easy to simply sample the drum sounds and over-process them to get them to sound huge. But I prefer a good live drum sound. There are times when some sampling is added to my sound. The reason that adding sampled sounds to the acoustic sound is so popular in metal music is because, with the detuned guitars and the really fast music, you've only got so much space frequency-wise to get the sound in there. As much as I

would like to be an acoustic drum purist and only use acoustic sounds, you just can't compete with the other electric sounds in metal music and get the sound that's needed on the recording.

MD: Do you have a particular sampling unit or triggering source that you like to use to achieve your sound?

Scott: Judas Priest owns a ddrum unit that we use live. At times we'll combine that with the acoustic sound. The sound tech determines how much of the acoustic or electronic sound will be added to the mix. I

never go out and try to tell the sound guy what he should do. They're good at what they do, that's why we hire them. I usually just show them what we have to work with and let them do what they need to do for the best possible sound.

In the studio, there are usually other avenues that you can take to get good drum sounds without adding sampled sounds. Racer X has never used sampled sounds on any of our recordings.

MD: Do you use the same kit with Racer X that you do with Judas Priest?

Scott: It's basically the same kit. My setup has changed a little over the years. I used to use three rack toms with Racer X, and that was the same setup I used when I joined Judas Priest. Then I went to two rack toms, but now I'm back to using three. I've been very fortunate to be associated with Tama drums since 1987, when I first joined Racer X. They've been great people to work with all these years.

On *Technical Difficulties* and *Super Heroes*, we recorded the drums at guitarist Paul Gilbert's studio in Las Vegas. He owns a set of Tama Starclassic drums. So I use the same setup of drums with both bands, just different kits. On the Judas Priest recordings *Jugulator* and *Demolition*, I used the chrome Tama Grandstar kit that I've had for about ten years. I used a white Grandstar kit, which was the first kit that I got from Tama, to record *Painkiller* and the first three Racer X releases.

MD: Do you have a particular tuning process that works for you?

Scott: I just tune by what sounds good to my ears. It's a very subjective thing for every drummer. I know when the heads have lost their tone and need to be changed. When I'm recording, I usually change my tom heads every day and the snare head twice a day. I tune my heads as deep as possible without their "waffling" or sounding flappy.

MD: What would you do if there came a time to choose between staying with Judas Priest or going with Racer X, if that band was picked up by a major label?

Scott: That's a good question. Maybe it's a good thing that *Technical Difficulties* and *Super Heroes* didn't get picked up by a major, because I would have had to make that decision. I've been fortunate to do both projects with no major conflicts. I hope that I never have to make that decision.



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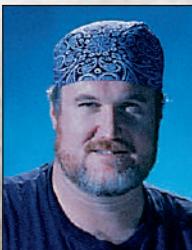
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★★★ Dave Holland's

Billy Kilson

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Story by Ken Micallef • Photos by Alex Solca

At a 1999 Birdland performance with The Dave Holland Quintet, Billy Kilson led band and audience in a rousing chorus of drum worship. Holland, one of jazz's most celebrated bassists and composers, has played with all the innovators, from Tony and Elvin to Jack DeJohnette and Billy Higgins. So you can bet he knows a great drummer when he hears one.

At Birdland, Holland was the ringleader, grinning madly as Kilson smoked the supple music like a tornado blowing through a Kansas wheat field. With every Kilson cymbal explosion, Holland would push for more. With every Kilson round-the-kit volley, Holland would accent his bass in gleeful approval. And the crowd loved it.

Where some might have viewed that performance as sophisticated jazz gone mad with the linear rhythms and caustic dynamics of

jazz-rock, Holland's Quintet explores music that covers a wide range of influences. The same can be said for DC's own Billy Kilson, a drummer who has played in almost every style imaginable—and who's done so with a verifiable eloquence that would make a less creative and determined drummer more a liability than an asset. A lover of Frankie Dunlop and Elvin as well as Lenny White and Steve Gadd, Kilson's drumming lies at the intersection where hard bop and jazz-rock cross paths.

On first listen, whether it's Dave Holland's *Not For Nothin'*, Tim Hagans' *Animation Imagination*, or Bob James' *Joined At The Hip*, Kilson sounds like he's coming directly from the old schools of Billy Cobham, Lenny White, or even Eric Gravatt. His linear sticking and ambidextrous technique enable him to be everywhere at once: keeping the groove pliant

and exciting, chasing down tenor sax man Chris Potter's serpentine solos, and commenting at every turn with Chambers-esque blinding cymbal flurries and tom-smashing squalls.

But as you delve deeper, you hear Kilson also swinging with a deft touch and playing with a rare grace. He conjures up African rhythms that are lithe and subtle. With Hagans, Kilson storms over drum 'n' bass and avant-rock grooves with scorching intensity. He can be found playing standards and originals with underrated pianist/composer Donald Brown. Then you'll find him playing R&B with Diane Reeves and Freddie Jackson, and smooth jazz with Bob James and Kirk Whalum. And through it all, Kilson maintains a swinging dance-like quality that makes his drumming a treat for players and listeners alike.



A versatile drummer whose BK Groove solo album reveals his own compositions and programming,

thirty-nine-year-old Kilson is also one of the more determined and persevering musicians this journalist has met. Picking up the drums late—at the age of sixteen—Kilson packed more practice time into twelve years than most of us could muster in twenty.

While he studied with mentor Alan Dawson, played weddings, worked at a phone company, and kept books for a beauty salon, Kilson would not be deterred from his dreams. Not only did he succeed (though he maintains he is a work in progress), Kilson's drumming and career continue to blossom.

MD: Your drumming on Dave Holland's recent records and in concert is powerful and fast, yet also very graceful. You have a dance-like quality in your playing as well. You stop and start on a dime, and you seem so in control at all times. What's the key?

Billy: I think the key is having the control. For me that comes from studying with Alan Dawson and working with *Stick Control*. The physical part of it is having a good grasp of the rudiments. The *mental* side of it is having confidence. Not that I'm not nervous now, but I have more confidence than when I first began working with Dave Holland in what I'm attempting to execute. That's why it's perceived that I'm able to stop on a so-called dime. But Dave has allowed me to have so much freedom; if I make a mistake it's cool with him and the other guys. That gives me a lot of confidence.

MD: Integrating what you play within the music must take a *lot* of confidence.

Billy: Absolutely. I have this mental Rolodex I keep in my head, this file of many drummers that I've done so much



homework on. There's a lot more work to do, but I use it instantaneously. If someone is soloing in a certain style, I'll try to adapt to that style with the most authenticity I can muster. If Dave or Chris Potter change their style in the middle of a solo, I will respond. Sometimes within one phrase our vibraphonist Steve Nelson will refer to Milt Jackson, Bobby Hutcherson, or Roy Ayers, so I'll be running through my Rolodex of drummers who played with those guys.

MD: What types of things do you take from these different drummers?

Billy: When I listen to drummers, I don't pay much attention to how they solo. I'm more interested in *why* they've responded in a certain way. I learned drummers' solos because I loved how they responded to the band. A drum solo record would probably turn me off; I would probably rather listen to a duet or a drummer in an orchestra. I want to hear how the drummer is reacting.

MD: Who are some of those drummers?

Billy: From Baby Dodds to Steve Gadd. No kidding, I have at least three CDs featuring each drummer that's played within that period. I went to Berklee, and afterwards I spent a lot of time practicing. But I also worked at the phone company for a long time. I used to be bitter about it, but I'm not any more because I realize that I put that time to good use. I spent all of my free time honing my skills, building my library of music, listening to drummers, and just doing my homework.

MD: I hear a lot of old-school Lenny White in your playing. Was he a big influence?

Billy: Lenny White is the reason I play, actually. I remember a friend let me hear Lenny's album *Struttin*. It made so much sense. It was funk-oriented, but he was doing things on the drums that I didn't hear R&B drummers do. *Struttin* was set up all around the drums; I had never heard music like that before. That's in my heart, no doubt, and I got a chance to tell Lenny that in 1993, when I was working with Steps Ahead.

MD: When I saw you with Holland at Birdland, he seemed to be pushing you at every turn to play more. Where do you and he hook up in the groove? These are not traditional dotted jazz rhythms.

Billy: Dave never told me how to play. He just told me to bring what I got because, as



Kilson's Holland Kit

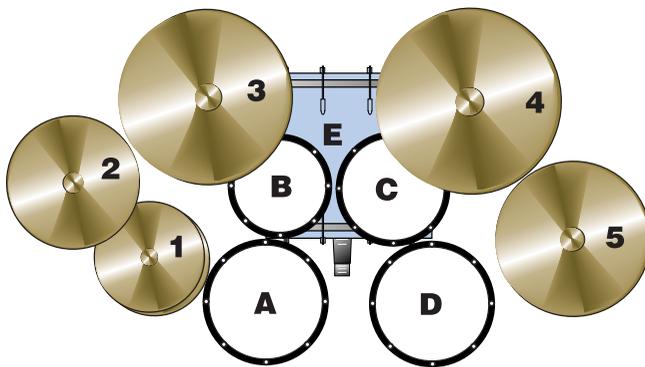
Drums: DW

- A. 5 1/2x14 wood snare
- B. 10x10 tom
- C. 10x12 tom
- D. 14x14 floor tom
- E. 18x20 bass drum

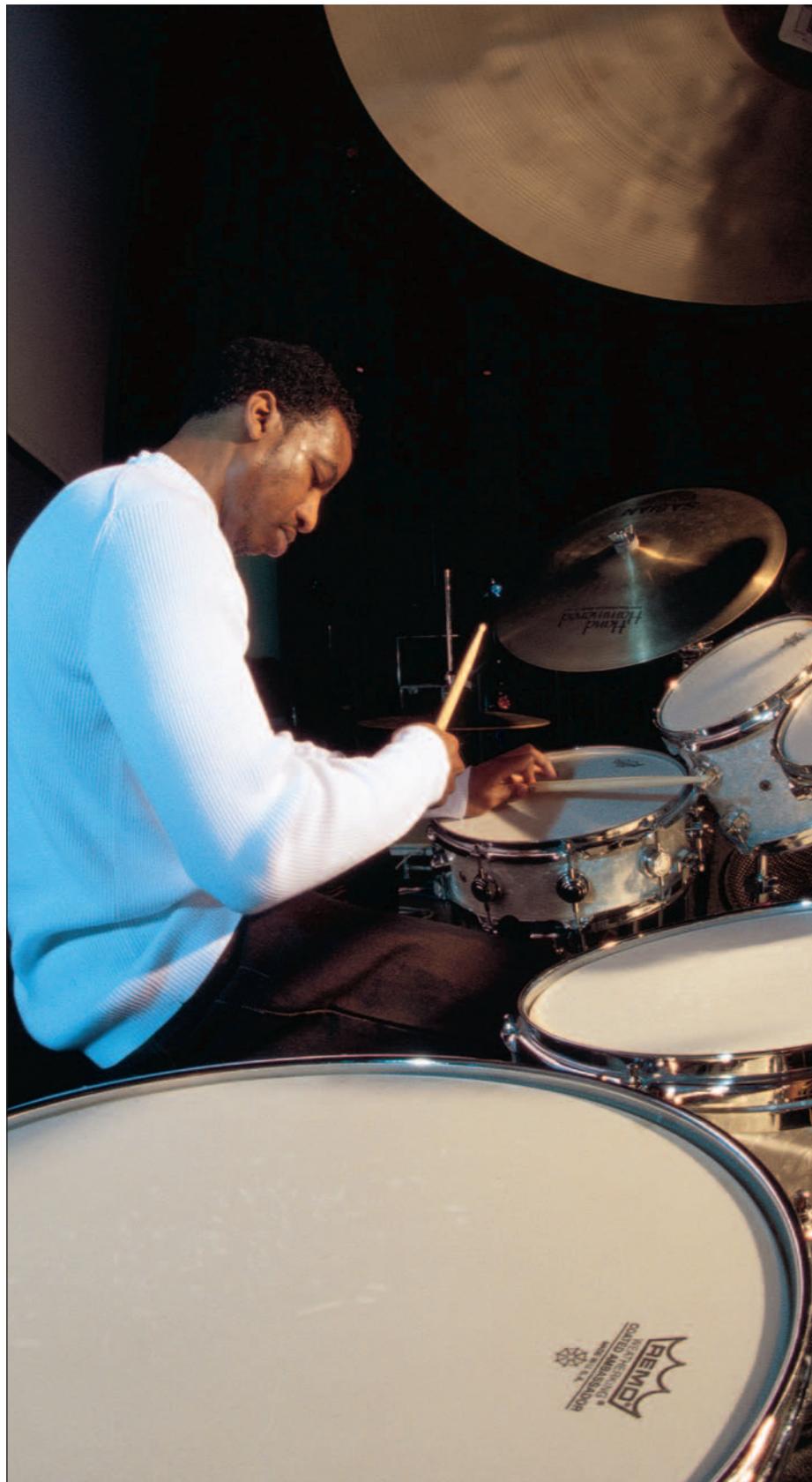
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he said, "I love the way you play." We've had some conceptual conversations. If we're playing a particular tune, he might say he's hearing more of a half-time concept—like "The Balance," on *Points Of View*. I wasn't hearing the pulse in that way at first.

MD: On "Kruger Park," from your album *BK Groove*, and even on Bob James' *Joined At The Hip*, you play rhythms and shadings that are very African-sounding. You always seem to be expanding on a reference point.

Billy: Again, that goes back to my Rolodex. I'm responding rhythmically to just how I feel at that time.

MD: On "Dingwalls," from your album, the linear pattern you play sounds so natural, even though the tune is in an odd meter. What do you focus on when you're playing odd meters?

Billy: Alan taught me that when you're playing odd meters you should never try to count them. You should try to sing the bass line. In that tune, which actually is a tribute to Alan, there isn't any bass. But to play that one I sing my own bass line in my head. That's my center, so that frees me up.

As far as the feel goes, I try to make everything I play—no matter how complex—feel danceable. The groove aspect is very important to me. If a person can't pat their foot, then I'm not doing my job. Music, no matter what it is, should make you feel good. If I can't feel that then I shouldn't play it.

MD: Many of the so-called fusion drummers lack that dance feel.

Billy: There's a cerebral aspect to my playing—there are a lot of things I'm thinking about. But honestly, most of it is visceral. It's about the feel and how the music is moving me.

MD: Did Dawson discuss that dance-like quality?

Billy: Not really, but I do remember that he told me to not lose that part of my playing. Kids used to make fun of me 'cause I would always move my body when I played the drums. I saw a video of myself; it looked like I was having a conniption fit. Seeing my body motion made me think that I should focus on a martial art, so as to have

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Billy Kilson



better control over what I'm doing. I've been practicing Kung Fu for some time, and it's helped me to relax when I'm drumming.

MD: On your song "Bears Café" [from *BK Groove*], it sounds like some of the patterns you play must have you leading at different times with both hands. Are you ambidextrous?

Billy: Everyone says that about me, but I dunno. I played a lot of sports growing up, which helped me to understand Alan's concept that there is no strong hand. Alan has this rudimental thing that he called "The Ritual." The Ritual is a medley of rudiments

he created. It comprises eighty some-odd rudiments with various stickings. Some are traditional, some nontraditional. Working on it has helped things like making my left foot as strong as my right, and the same with the hands. My ability to lead with either hand is attributable to Alan Dawson. I thank the master for that.

MD: When did you study at Berklee?

Billy: I was there from '80 to '85. But I studied with Alan outside of Berklee in '83.

MD: So being ambidextrous must help enable power and speed.

Billy: I'm sure. And my having some kind of

athletic ability gave Alan the tools to help me define my skills. I actually broke my left arm when I was ten, and once it healed my basketball coach had me focus on that arm. I've always noticed that my left arm was stronger than it was before I broke it. Alan thought that it helped me to do more things with my left arm and hand.

MD: Often with your drumming, you're playing the rhythm and the melody at once. You're playing the rhythm but also referring to what the other musicians are playing.

Billy: That's funny, because the drum aspects come from Alan Dawson. But when you talk about melody, you're getting into Ahmad Jamal's teaching; that was grad school for me. I played with him for a year, and he taught me how to be a musician. Hearing the melody and playing off of it was what Ahmad was all about. Before that I was just a drummer. But that gig with him was on-the-job training. He demands that you respond musically, not rhythmically.

MD: Do you have any basic guidelines that you can offer young drummers when trying to differentiate between playing jazz and rock, or funk?

Billy: Absolutely. When you're playing

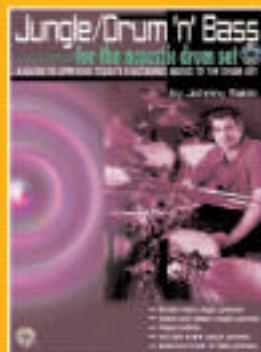


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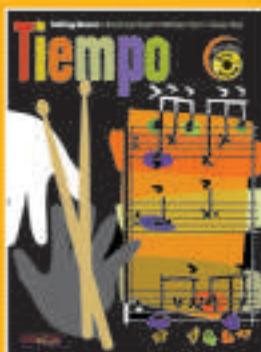


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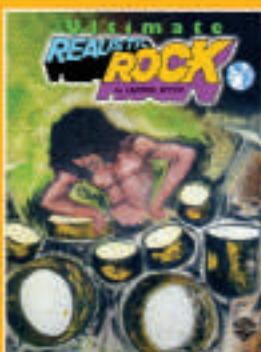
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Billy Kilson

jazz, the beat is on top. But with funk, the beat is behind. Also, jazz is about the ride cymbal, funk is about the bass drum. These are generalizations, but they hold true and can get you started.

MD: And now there are styles like drum 'n' bass to contend with. Some of the songs on Hagans' *Animation Imagination* are drum 'n' bass-oriented.

Billy: I wasn't even familiar with drum 'n' bass until we started working on that CD. Tim just told me to play something that fit with what they were doing. I was fortunate that what I came up with worked. Physically, it was quite demanding because it's unrelenting and fast. It called for a lot of endurance.

MD: On the Hagans records, are you actually trying to sound like a loop?

Billy: For sure. The tune might call for that. That's part of my being able to switch gears. Playing with Bob James on *Joined At The Hip* really allowed me switch to more funk grooves. To me, it's all about providing whatever the music calls for.

MD: You sound like you've spent a lot of time on individual things.

Billy: When I worked at the phone company

Hip Tracks

These are the recordings that Billy says best represent his playing.

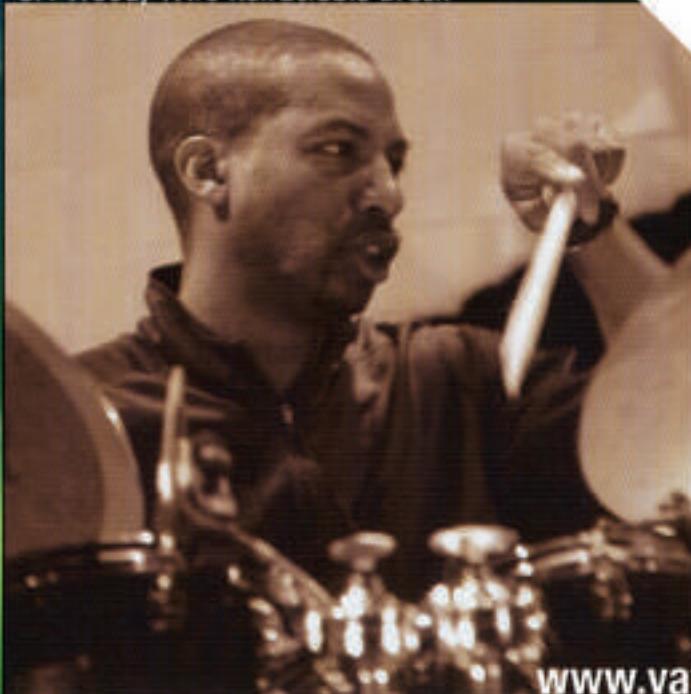
Artist	Recording
Bob James & Kirk Whalum	Joined At The Hip
Dave Holland Quintet	Points Of View
Dave Holland Quintet	Prime Directive
Tim Hagans	Audible Architecture
Tim Hagans	Animation Imagination
Carla Cook	Dem Bones
Donald Brown	At This Point In My Life
BK Groove	While U R Sleepin

And these are the ones he listens to for inspiration.

Artist	Recording	Drummer
Clifford Brown & Max Roach	More Study In Brown	Max Roach
Miles Davis	Milestones	Philly Joe Jones
Return To Forever	Romantic Warrior	Lenny White
Miles Davis	Kind Of Blue	Jimmy Cobb
John Coltrane	A Love Supreme	Elvin Jones
Miles Davis	Nefertiti	Tony Williams
Thelonious Monk	Monk's Dream	Frankie Dunlop
Art Blakey & The Jazz Messengers	Indestructible	Art Blakey
Stanley Clarke	Journey To Love	Steve Gadd
Booker Ervin	Freedom & Space Sessions	Alan Dawson
Louis Armstrong	Live At Symphony Hall	Big Sid Catlett
John Coltrane	To The Beat Of A Different Drum	Roy Haynes
Lenny White	Struttin'	Lenny White
Lifetime	Believe It	Tony Williams
Sergei Rachmaninoff	24 Preludes	Vladimir Ashkenazy (piano)

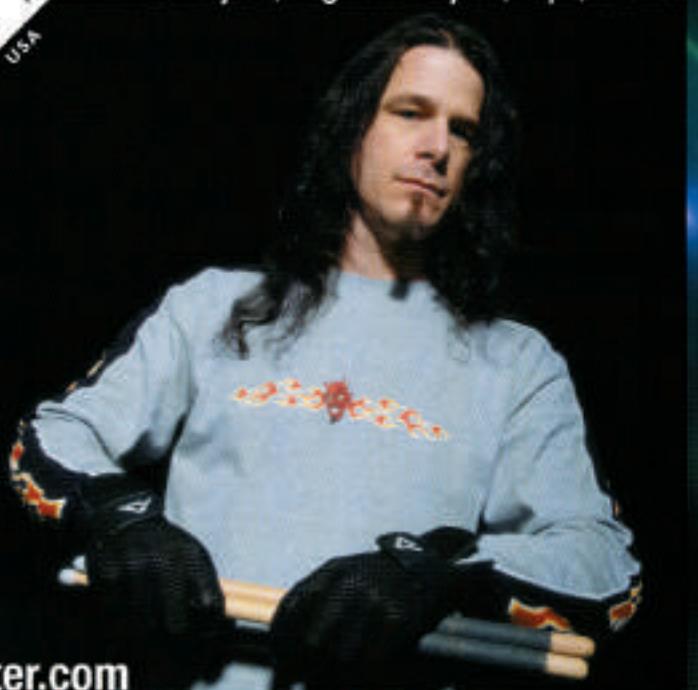
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Billy Kilson

after Berklee, I would spend weeks on just the ride cymbal. It would be me playing along to Jimmy Cobb on Miles' *Kind Of Blue* all day. I love Cobb's ride cymbal playing. When I did "Zone B" on my record, I was thinking of his ride cymbal work—and that's a funk tune. But after working on my ride cymbal for weeks, then I would focus on just my snare drum. I would play the ride with the snare and just one rack tom. No bass drum. I wanted to develop a personal relationship with each of the drums.

MD: What types of things would you practice on each individual piece of gear?

Billy: I worked on Alan's exercises that he had for interpreting *Syncopation*. I also practiced along with records, like Philly Joe's solo on "Two Bass Hit" from Miles' *Milestones*. Whatever he did, I would try to do with just a rack tom. Then I would do the same thing with the second tom, then the floor tom. I would do the same thing with the snare and the hat and exclude everything else. And this type of thing, where I was focusing on one piece of gear, but more importantly, focusing on another drummer, became a big part of my development. I

really wanted to get inside of these players so they would become a part of my playing. I want them to play me; I don't want to play them.

MD: What kind of exercises did you do for your basic snare drum technique?

Billy: For my hands, I use the pad. I don't have a drumset at home. I go to the city to practice that. I still work out with Alan's *Ritual* and *Stick Control*.

MD: Do you focus on certain things for speed?

Billy: No. Alan would always say that speed isn't important, clarity is. I focus on clarity more than anything else. Inarticulate speech is worthless.

MD: From Tim Hagans to Bob James to Dave Holland, how do you tune your drums for each gig?

Billy: I'm so happy with Drum Workshop. These are the first drums I've found that respond well to any style. I might tweak the snare and bass drums a little, but that's about it. I use the same drums with Dave that I use with Bob and Larry Carlton. I might change snares with Dave, and on my CD I changed the snare drum on every track. And I might change the tonality of the

bass drum with Dave. Otherwise, the drums stay the same. With Dave I do tune within the key of the tune in each song. If I play a tom and it sounds like it doesn't fit the song, it drives me crazy.

MD: You were born in DC. But what first got you interested in drumming?

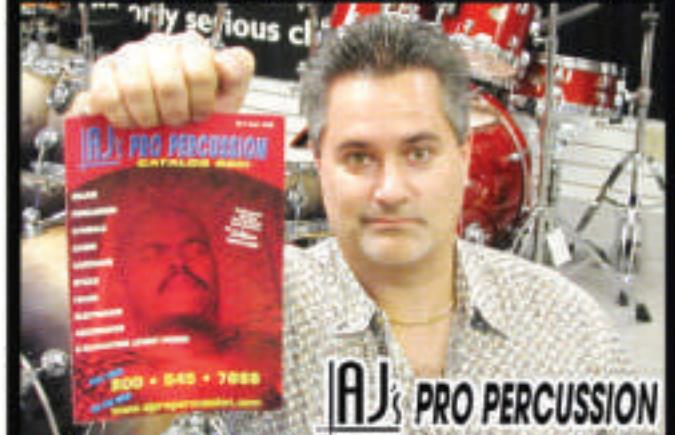
Billy: Parliament Funkadelic. I loved that band. Before that I was beating on everything. Eventually my mom bought me a set of Reuter drums. They were an off-brand, student model. I was so embarrassed at Berklee because those were the drums I had there my first year.

I had gone to Shenandoah Conservatory in Virginia the year before Berklee. My teacher there told me I should go to Berklee in Boston because I had potential. But when I got there, monster players like Gene Jackson, Jeff Watts, and Marvin "Smitty" Smith were already there. I was in the rookie clique. They were always cool, but I had no idea of the language they were speaking on the drums.

MD: What did you do after Berklee?

Billy: Well, by then I was married with a baby and didn't have any gigs, so I opted for a day gig, which is when I worked for the

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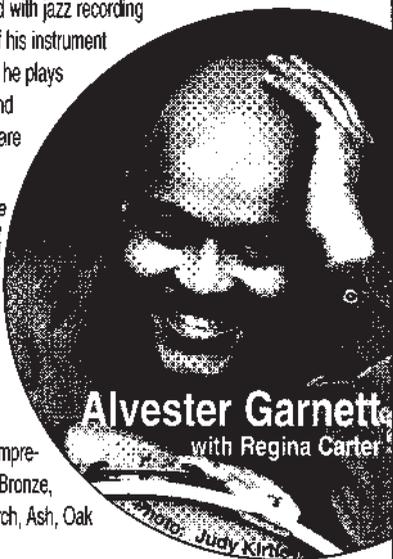


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Billy Kilson

phone company. I did that for three and a half years.

When I worked at the phone company I would sit in the stairwell on my lunch hour and practice my lessons with brushes. And I would practice on my fifteen-minute breaks. Even with being a father, I wasn't going to be denied my dream. It's my spiritual belief that I'm here for a reason, and that's to make music. Nothing will deter me from that.

MD: There must have been times of great discouragement.

Billy: Of course. I would do wedding gigs in Boston and I'd only take a cymbal and a snare drum as a form of protest. And man, when Alan Dawson heard I did that he was angry. He wouldn't tolerate that. But he became the focus of my determination. He kept me grounded. Eventually I got my first real gig, with Walter Davis. Then Donald Brown gave me a chance. I had no history. My history was the phone company.

MD: When did things pick up?

Billy: In '88 I worked with Donald Byrd. Then in '89 I worked with Ahmad Jamal. I

then met Diane Reeves in California and worked with her, and that's when I felt I could quit my day gig. She did a lot of festivals and she had a strong record out then, *Better Days*, so she was well known. I got a lot of exposure. I met George Duke and got some more connections. I worked with Alex Bugnon, Najee, and then I toured with George Duke in '91. I still wasn't recording yet. My first recording was with Diane Reeves for *I Remember*.

MD: What was that like?

Billy: Not as nerve-racking as I thought it would be. It was recorded at Mad Hatter, Chick Corea's studio, so I was a little kid. Following that, I recorded with By All Means, Billy Childs, and Mark Whitfield. Then that led to the *Malcolm X* soundtrack. Then I worked for Bob James, Steps Ahead, Greg Osby, Marcus Roberts, Angela Bofill, and Bob Belden. All through this time I was still with Diane Reeves. Then the last three years I've worked with Bill Evans, Mike Stern, Christian McBride, Benny Green, Donald Brown, Tim Hagans, Larry Carlton, Kirk

Whalum, and Dave Holland. And I just finished doing Al Jarreau's record.

MD: You play so many diverse gigs, so many drummers would love to have your life. What do you tell the drummers who want to play with Marcus Roberts, Angela Bofill, and Dave Holland?

Billy: You have to keep an open mind. Be open to all kinds of music. Be objective, not subjective. That's the key to being diverse in any business. You have to have an open mind. I love Radiohead. Their music is insane, but cool. The biggest effect on me recently came from hearing the Rachmaninoff Preludes performed by Vladimir Ashkenazy. I flipped out at that stuff. It might sound crazy, but I think my drumming comes from that Rachmaninoff influence.

MD: What's been your best live performance so far?

Billy: It hasn't happened yet. I'm still learning. If one day I'm able to play *almost* as good as my teacher, Alan Dawson, then I'll feel like I'm doing pretty good. But I'm still his student and always will be.



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- Gina Schock (Go-Go's)
- Rikki Rockett (Poison)
- Bryan Hitt (REO Speedwagon)
- Billy "Thunder" Mason (Tim McGraw)
- Scott Savage (Jaci Velasquez)

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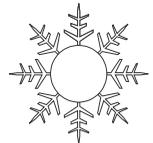


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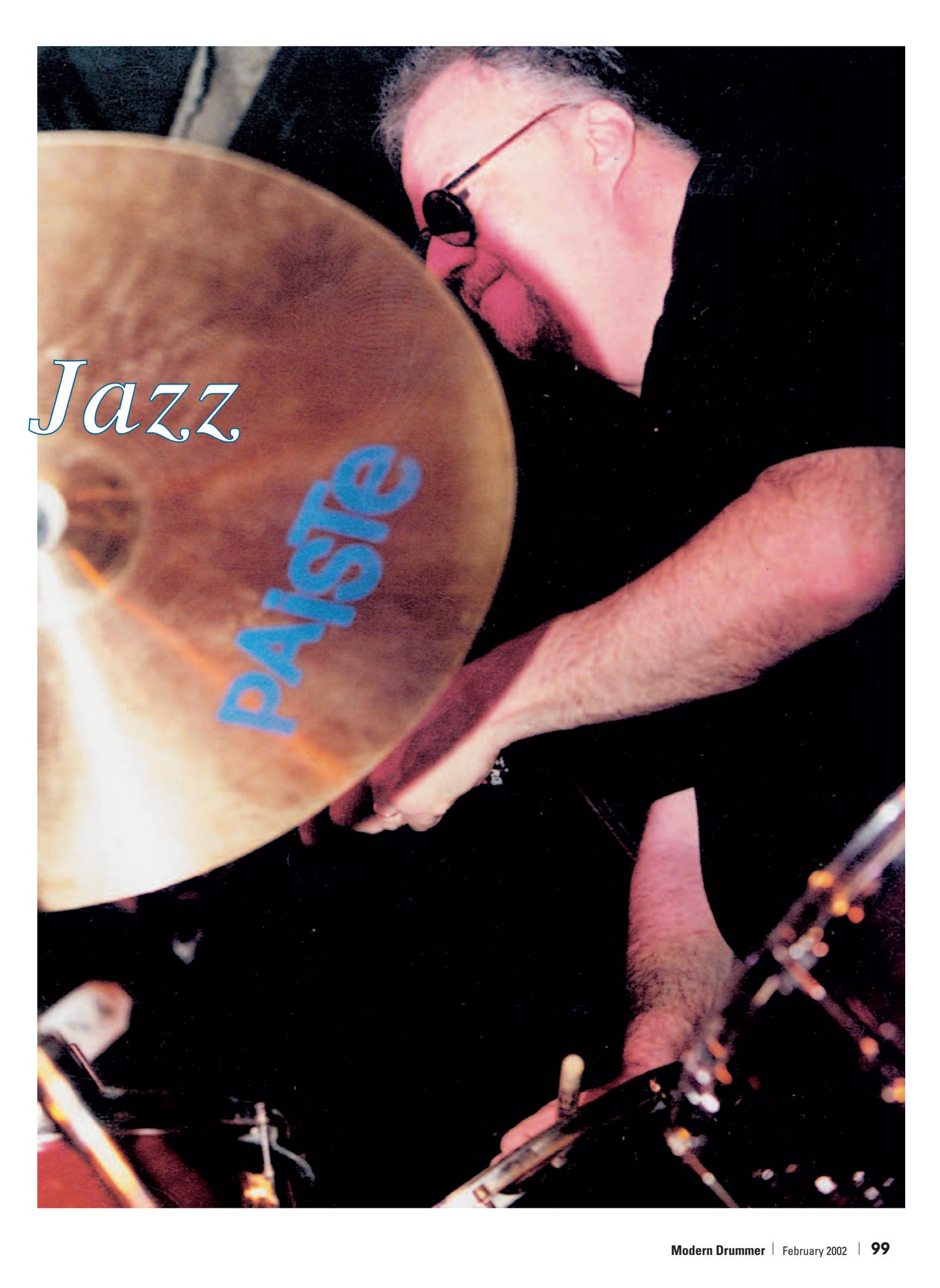
by Kevin Winard

Claudio Slon may not be a household name among drummers, but chances are you've heard him on record at some time or another. The artists he's worked with are a who's who of Brazilian, jazz, and popular music. In his thirty-plus year career, giants like Frank Sinatra, Herbie Hancock, Sergio Mendes, Ivan Lins, Herbie Mann, Hermeto Pascoal, Dave Grusin, Astrud Gilberto, Joe Pass, Billy Eckstine, Stan Getz, Barry White, Benny Golson, Lee Ritenour, The Jacksons, Clare Fischer, and Antonio Carlos Jobim have hired him for his magic.

Slon's style is fluid, grooving, and always musical. He has influenced *numerous* Brazilian drummers. In fact, if you ever have the chance to ask a Brazilian musician about him, he'll simply say that Claudio is the best. You'll undoubtedly also hear, "He has the greatest feel of them all!"

Claudio is one of those players who, when you watch him, doesn't look like he's moving at all. But when you close your eyes, you're amazed at the sounds and grooves that are coming out. And for some reason, when Claudio plays you can't stop moving your body—or smiling. No question, this is a master of the drums. The feel, the time, and the dynamics are all so deep that you wish the song he's playing will never end.

Claudio was born in Buenos Aires, Argentina and then raised in São Paulo, Brazil. After living in Los Angeles for thirty years, he now resides in Denver, Colorado. Claudio's a humble man who always puts the music first, and he always imparts insightful perspective on music, business, and life. During a recent trip to the mile-high city I had the opportunity to sit with the famed drummer, have dinner (he cooks a *mean* black beans and rice), and talk about his incredible career.



Jazz

MD: How did you get introduced to music?

Claudio: Through my parents. My father was the concertmaster for the São Paulo Philharmonic for about thirty years, and my mother was a classical ballet dancer/choreographer. I grew up with my parents always practicing and rehearsing. We listened to classical music all the time. Later on I started listening to jazz. When I told my parents that I wanted to be a jazz drummer, they almost died. They said that, at the very least, I should be a classical percussionist.

So I studied for about two years learning how to read and play classical music. I played with the Philharmonic orchestra for about a year and a half. My father was very happy. But then I said, "Are you happy now? Okay, then that's it, I quit." I then became a nightclub jazz drummer.

MD: Do you feel that your classical background helps you musically?

Claudio: It does, because when I would play in a symphony environment, I would learn so much from the conductors about music. One time a conductor stopped the orchestra during a rehearsal and told the flute player that if he wasn't carrying the melody and couldn't hear the melody, then he was playing too loudly. Without my noticing it at the time, that served to develop my style of playing. Even today, without thinking, if I can't hear someone who's taking a solo, I immediately play softer. It doesn't matter if it's a problem with the PA or whatever. I adjust accordingly. You also learn by watching a conductor—how he mixes the orchestra in a live performance, which parts to bring out, and which parts to shade.

MD: Was your first introduction to the drumset in the form of jazz or Brazilian music?

Claudio: Jazz. It was much later that I was introduced to Brazilian music. I started playing in a big band. I was forced to play Brazilian with a big band, which is much harder than a small group. I really had to learn how to play it in a hurry.

When I first started doing that gig, the leader, the bass player, and I would play jazz when the big band would take a break. He had another drummer at the time who played the Brazilian music with the big band. When the big band would play I would watch and listen to the drummer to

see what he was doing. When he left, I took over.

Years ago, all of the Brazilian drummers would criticize me, saying, "He's not a Brazilian drummer, he's just a jazz drummer." And the jazz drummers would say, "What are you doing playing Brazilian? There are millions of guys who can play Brazilian." So I got it from both sides. After that, most of the jobs that I was called for were Brazilian.

MD: Who were some of your influences growing up?

Claudio: I started with the obvious ones—Buddy Rich and Gene Krupa. Then I listened to Joe Morello, Shelly Manne, Elvin Jones, and Jack DeJohnette. And of course, I loved all of the big band drummers, like Don Lamond, Irv Cottler, Mel Lewis, and Sonny Payne. I really admired how they would carry a band.

MD: I always loved the recordings you made with Walter Wanderley. How did that association come about?

Claudio: Walter had a manager who recommended me. Walter was a typical nightclub musician, the type of guy who would play in very obscure places even if his records were selling well. His manager told

him that he needed to play with younger people, and he told him about me. Walter knew of me only as a jazz drummer, but he said he'd check me out.

I went to the nightclub where he was playing and sat in. The funny thing is that it clicked. It wasn't necessarily because I was a good samba drummer, but somehow the way he played clicked with my way of playing. He liked it, and I started doing gigs and recording with him.

One day in 1967 Walter told me that he had a person who wanted to take us to New York to record for the legendary jazz producer Creed Taylor. Walter was worried that, because I was married and had a daughter, it might be a problem for me to go. I told him my family completely understood that I had to follow my career. So off to New York we went. I was thrilled, as any jazz drummer was at that time, to come to New York.

We recorded for Creed Taylor on the Verve label. For me it was a dream because I had all of the records that he produced. I got there and he was a very nice, simple guy. On the third day in New York a limo came to pick us up and drove us to New Jersey to record at Rudy Van Gelder's stu-

Claudio's Kit



This is the setup that he uses on small jazz gigs.

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dio. His studio was a church that he had renovated. There wasn't any physical separation, but he used very directional mic's with no baffling. I was used to the Brazilian style of recording where they

only jazz, but also middle-of-the-road and pop. So the label released the album, which was called *Rainforest*.

We then were playing in Santa Monica at a club called P.J.'s, and people from the

Then, out of the blue, I got a call from Jobim and he told me he was doing a record with Frank Sinatra in Los Angeles. He said that he needed me right away and to get out of any commitments that I had. I spoke to Bola and he understood that it was Jobim and Sinatra and that I *had* to go.

MD: Tell me about that session with Sinatra.

Claudio: It was great. Eumir Deodato was the arranger, and it was the cream of the crop of studio musicians. Ray Brown was on bass, and of course Jobim on piano.

MD: Were you nervous?

Claudio: I wasn't nervous at all. I was introduced to Sinatra; we shook hands, he was a very nice man. It wasn't until we began rehearsing and I put on my headphones and began to hear Sinatra sing that it hit me. Then I had to fight very hard not to get nervous. But I told myself that I was there to play drums with "The Man," and after a couple of seconds I was fine.

Sinatra had amazing ears. On one take he stopped the orchestra and said that there was a wrong note in one of the trombone parts. They checked the score and, sure enough, the copyist had made a mistake. But the session went very smoothly, and it was a real pleasure.

MD: And this session turned out to be the *Sinatra & Company* album. You were on a television special with him as well, correct?

Claudio: Yes. Jobim called me again to do this TV special. It was with Sinatra, Ella Fitzgerald, and Jobim. I played on the Jobim segment. It was taped, and now it's been released on the series *A Man And His Music*. Nelson Riddle was conducting. Unfortunately, the orchestra was pretty much off-camera, but at times you could see my bass drum. I would tell my kids, "Look, there I am. That's me!" [laughs]

MD: During this era of recording, musicians didn't always get credited for all of the work they had done. An example of this would be Hal Blaine.

Claudio: That's correct. For example, another album that I did with Jobim was *Wave*. They wrote the credits listing Bobby Rosengarden, Dom Um Romao, and myself all playing drums. But I was the drummer on that album and they played percussion. Even to this day people ask me which tracks I recorded.

MD: Was that the original recording of the

Primal Roots

These are the recordings that Claudio says best represent his playing.

Artist	Recording
Antonio Carlos Jobim	Wave
Frank Sinatra	Sinatra & Company
Joe Pass	Tudo Bem
Dori Caymmi	Kicking Cans
Edu Lobo	Sergio Mendes Presents Lobo
Sergio Mendes & Brazil '66	Primal Roots

practically tied you up with recording techniques. At Rudy's studio it was like a concert. He was a strict, very exact person. "Don't touch! Don't do that!" But it was a fantastic experience. It was recorded all on two tracks.

The trio was Walter on organ, Jose Marino on bass, and me on drums. We recorded a lot of songs, because Walter didn't do long solos. It was very much a pop approach. For that session we had a lot of favorites from the Brazilian perspective, but Creed thought that the single should be "Summer Samba" on side A and "Call Me" on side B.

During that time, when you made a record, you released a single first, and if that hit you'd release the album. We said to ourselves that Creed didn't know what Brazilian music was about. But we figured, What the heck, we're here, let's see what happens. So the single was released. We then went to Los Angeles, where there was a cocktail party to promote the group, and everybody started coming up to us asking, "How does it feel having a hit?" We said it felt great—but we weren't familiar with the word. Then they told us it was a huge hit and that it was crossing over. What does "crossing over" mean? We had no idea. Well, the single was playing all over the country on all sorts of radio stations—

William Morris Agency came to check us out for possible representation. We started to get cocky at that time, and when we went to record our second album for Creed, we told *him* what we were going to play. The album turned out to be *Cheganca*.

Creed thought that our new approach was too aggressive and that we should follow the success of the first album. He liked the album musically, but he knew that it wouldn't be as successful as the first. And he was right. Success went to our heads. We then recorded with Astrud Gilberto. I was with the trio for three more years and recorded a total of four albums.

MD: What was Walter like as a leader?

Claudio: He was okay, but was very frustrated because he could not have been a great success like Sergio Mendes. When Sergio had his hit with "Mas Que Nada," he knew how to market himself and his sound to continue or enhance his success. Walter didn't.

MD: When did you first meet Antonio Carlos Jobim?

Claudio: We met briefly back in Brazil. Right after working with Walter I began working with the Brazilian guitarist Bola Sete in San Francisco, with Sebastian Neto on bass. Bola was a great guy to work for. We rented a house in Sausalito and had a fantastic time.

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song "Wave"?

Claudio: Yes. That was the first time it was recorded.

MD: It's amazing to think about all of the drummers who play casuals and have to play that song. What was that session like?

Claudio: It was a very interesting session in that we recorded it in New York with just Jobim on guitar, Ron Carter on bass, and me on drums. Jobim was an excellent pianist, but he played what I call "composer's guitar"—just enough to show his songs to other musicians. His time on that instrument was sometimes not very steady. Claus Ogerman was conducting the three of us without an orchestra. I would read the charts and imagine that I was playing with a full orchestra.

MD: That's an interesting point that you made regarding Jobim's time on guitar. Say you're doing a session and some of the players are not that solid. How do you deal with that?

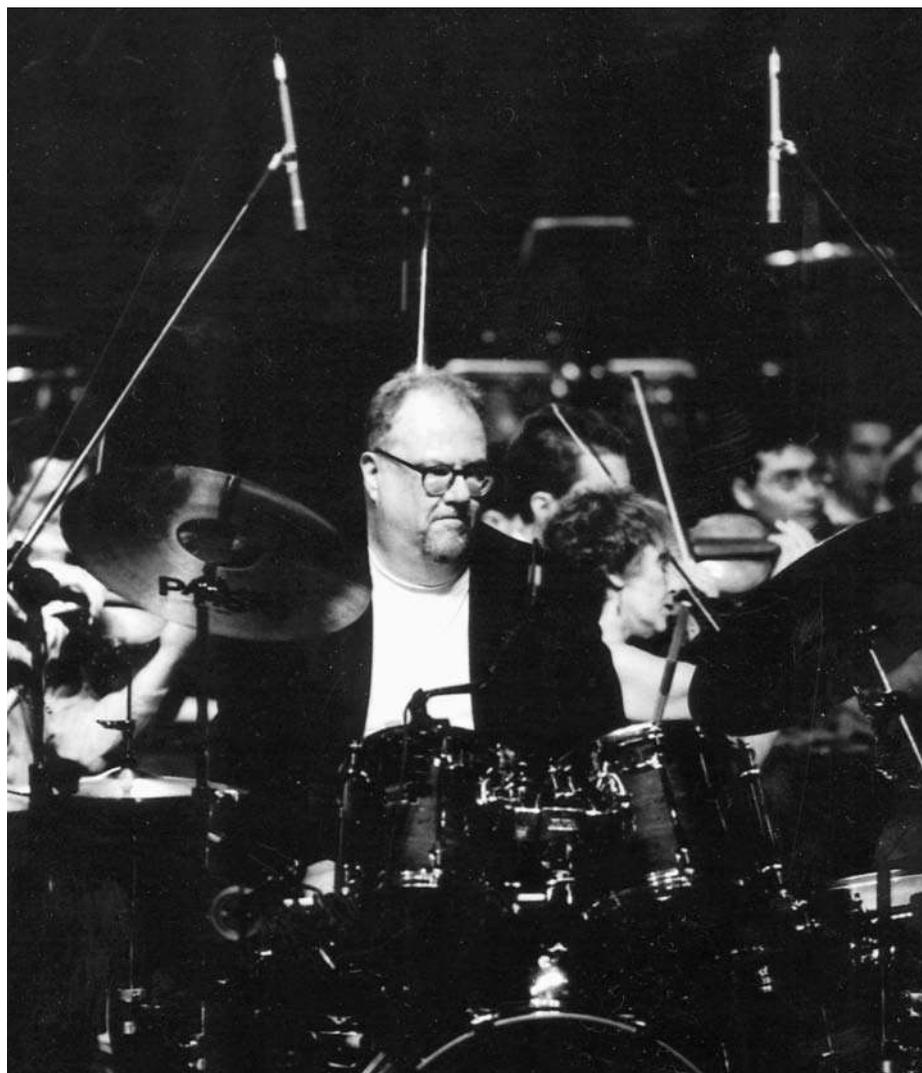
Claudio: You just have to block it out and focus on the time. But it does take away

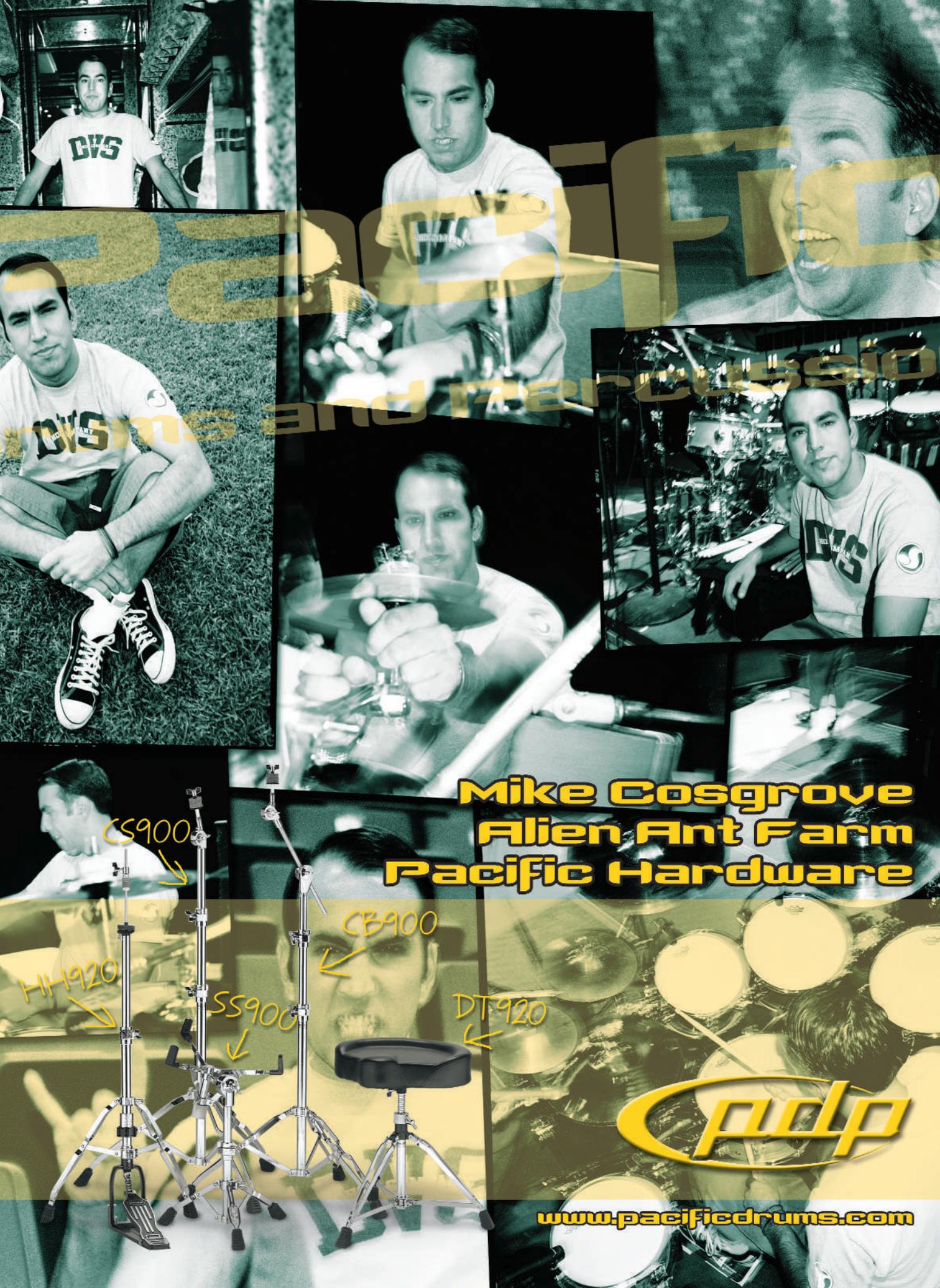
from the music. Nobody should think while they play. To think while you play is the death of the feel. Thinking is okay for something else, but not for music.

MD: Let's talk technically for a moment. I notice that when you play your bass drum on a samba, you have a rolling feel rather than a straight 16th-note feel. Is this a conscious decision in order to emulate the feel of the surdo, and if so, is it something that comes naturally, or did you have to work on it?

Claudio: It was something that came naturally. And yes, it is about emulating the feel of the surdo. Everything in samba is surdo-based. If you play the bass drum like a drum machine, it takes away from the feel.

First of all, I hate when bass players try to duplicate all of those 16th notes by doubling what the bass drum is doing. Many bass players play like that. I think it should be much more fluid. So I always tell bass players to just play like they were playing in





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two. It flows more. If you're playing bossa nova, then the bass drum is not that important. Sometimes I just play quarter notes because it should be a much lighter approach. Bossa nova is about the guitar and vocals. It's like a ballad. On bossa nova I play flat-footed, but for samba I play heel up, depending upon the volume.

MD: You have incredible control of dynamics. How does one learn to play with such feel and yet so softly?

Claudio: That's the importance of having respect for what's going on around you musically. That also goes back to the classical influence that we talked about earlier. If you respect the music, you'll

try to put the drums at a level where you think they should be. The problem with a lot of young drummers is that they feel when they're onstage that they're not being noticed—they have to do something. They feel uncomfortable and that they need to call attention to themselves. When they go to a concert and see a flashy drummer getting all of the applause, they want that as well. But that is not music.

MD: Getting back to your career, how did you meet Sergio Mendes?

Claudio: I knew him in Brazil. When I arrived in Los Angeles with Walter Wanderley, the Brazilian consulate was throwing a party in our honor. Sergio and his band were playing at the party. It's kind of a funny story, because at that time we were the stars, and when Sergio came up to me to say hello, I kind of answered very casually. I was pretty cocky at that time because of our success.

Then with Walter, our careers went up and then back down. Sergio's career went up and stayed up. And I didn't see Sergio for a long time after that incident. But many years later I was over at [bassist] Sebastian Neto's house, and [percussionist] Rubens Bassini was there as well. They told me that Dom Um Romao was leaving Sergio's band and that Sergio was interested in checking me out.

I went to Sergio's house and played with him and his band, Brazil '66. I had listened to his records, so I was familiar with his music. After a while the entire band went into the kitchen to talk about my playing. I sat there by myself waiting for their "verdict." Sergio came out and said that they were doing a record and asked if I wanted to do it.

At this point I wasn't told that I was a member of the group, they just wanted me for the recording. So we did the record. Then he asked me to be in the group, and I signed a three-year contract. Sometime after that he came up to me and asked if I remembered that party with Walter. I said of course, and then he really let me have it. We had a great laugh over that and became great friends. I worked with him for almost nine years.

Everybody told me that he was very hard to work for, but I never had a problem. If you were professional, knew your parts, and did your job, then everything was okay. When I did my first concert with Sergio, I approached it very much like a recording

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Claudio Slon

session. You know, very precise, very controlled. He called me in after the show and told me that I had to play with more energy and not like I was in a studio. The next show I gave him what he wanted, and everything was fine after that.

MD: How many albums did you record with him?

Claudio: Counting the albums I did with him in Japan, fifteen.

MD: The album *Primal Roots* is considered a classic. What was the concept for that album, and how was it recorded?

Claudio: Sergio always recorded very precisely. Everything was worked out before we got to the studio. With *Primal Roots* he took a completely different approach. He had just finished building a studio in the back of his house, and he hired an engineer from A&M to come in and record us. In addition to the regular band, he brought in Clare Fischer on keyboards and Tom Scott on sax.

Sergio just let the tape roll. There were some basic ideas worked out, but we improvised from there. The whole thing was stream-of-consciousness. Everything was live except for the vocal parts. It was great, but I remember on one of the tracks the engineer

accidentally erased my bass drum. I had to go in and play just the bass drum part, which was not a lot of fun, but it had to be done.

I have to say that I think that record was the most musical album that we recorded. It didn't sell as well as his other albums, but musicians still come up and say that they love it.

MD: The albums you made with Dori Caymmi are so musical. I especially love his version of "Brasil" on the album *Kicking Cans*.

Claudio: Dori is one of a kind. He utilizes influences from the northeast of Brazil and jazz, and is very aware of percussion and drums. He never rehearses before an album because he wants the interpretations to be fresh. His approach is to not do the obvious musically. Sometimes instead of starting a tune on 1, he might start it on 2.

For that session Dori brought in Herbie Hancock on piano as a guest soloist. I remember the bass player looking at the chart and going, "Oh my God, what have I gotten myself into?" Even though this song is a standard, Dori had reharmonized every chord. It was very dissonant with a lot of harmonic tension. Even Herbie was having

some trouble in the beginning. I thought that if *these* guys were having trouble, I better look at the chart. I ended up not playing the bass drum at all for that song. I used a mallet on the floor tom and played the snare with the other hand using a stick. But it was a great record to do because on some tracks we had Dave Grusin, John Patitucci, and Branford Marsalis. It's a very interesting album, and I think that out of all the records I have recorded, it is my favorite.

MD: If a drummer wanted to learn Brazilian rhythms, what would you recommend?

Claudio: First of all, listen to as many different Brazilian albums as you can, because there are many rhythms from Brazil besides samba and bossa nova. There are some great books out there to get you started. You have to use a combination of listening and reading, just as if you were studying arranging.

When I was growing up in Brazil, when we received a new jazz album it was a big party. Back then American jazz albums weren't readily available, so it was a special event. It was also very difficult to get drum equipment, because we didn't have an import/export agreement with America. I think that we valued the music more for this

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MD: Who are some of the Brazilian drummers who've caught your attention?

Claudio: Robertinho Silva, who played with Milton Nascimento, is a wonderful player. There are amazing Brazilian drummers in New York. I love Paulo Braga, who played with Jobim. Duduka Da Fonseca, who wrote a very good Brazilian book, is a fine player. Then there are some amazing American drummers here who have taken the Brazilian thing to different levels. I heard a group from France, Sixun, who had a drummer, Paco Sery, who I think is originally from Africa. He is a monster.

MD: Why did you move to the Denver area?

Claudio: In 1993, Los Angeles had a very big earthquake. Because of that, my wife wasn't comfortable living there anymore. We moved to Scottsdale, Arizona for a couple of years, but there wasn't enough going on for me musically. We then moved to Orlando to be with our daughter, because she was very sick. We brought her to Denver because it was here that they had the best hospital for lung disease. Unfortunately

she passed away last year, but my wife and I enjoyed the change of seasons and the scenery, so we decided to stay.

MD: Has it been a difficult transition musically?

Claudio: Yes, because in LA you have maybe a hundred fifty musicians on each instrument who are fantastic, whereas here you may have two or three. And those two or three are so busy that they can't find the time to rehearse or get together to work on new things. It can be frustrating at times. But my wife and I love the quality of life here. Plus a couple of months ago I got together with an excellent guitarist from Boulder named Mitchell Long, and we're getting ready to record.

MD: Is there anybody in your career who you'd like to have recorded or toured with?

Claudio: Milton Nascimento. I really love his music. There are many other people too—Oscar Peterson, Dave Brubeck.... I did miss a lot of opportunities because I was young and foolish.

A long time ago Jim Keltner called me one day. He had heard the song "After Midnight" that I had recorded with Sergio, which was in 7/4. He liked what I played,

and he invited me to play at a jam session that he was putting on at Village Records. I played some percussion, and we became good friends. Then one day he told me he wanted to talk to John Lennon about using me. I told Jim that this was way above my head. I thought of myself as a Brazilian drummer, not a rock drummer. I told Jim not to even mention my name to John. I lacked the confidence. Today, I would take an offer like that in a second.

That's another thing I would tell young players: "Don't ever do that!" If you get called, take the gig. If you get fired, at least you can say that you tried. When you get older and think about mistakes like that, it gets very depressing. [laughs]

MD: Do you have any other advice for young drummers wishing to make a career in this business?

Claudio: Don't ever be influenced by applause. Just play for the music. Don't worry about being flashy. Don't get frustrated if you're not the most important part of the band in terms of the show, because you are the most important part *musically*.



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Alien Ant Farm's Mike Cosgrove "Smooth Criminal"

Transcribed by Joe Bergamini

MUSIC KEY	
Open	○
H.H.	⊗
T.T.	⊙
S.D.	⊗
F.T.	⊙
B.D.	⊗
Add'l T.T.	
	China Splash
	R.C.

This month's *Rock Charts* features Alien Ant Farm's remake of Michael Jackson's "Smooth Criminal." This tune has all the makings of a great cover. It respects—even celebrates—the original. (AAF clearly loves Michael!) But they add their own flavor and arrangement to create something entirely new.

Drummer Mike Cosgrove kicks this version into high gear with extremely driving, funky, powerful, and syncopated playing. Some of Cosgrove's concepts, such as his mixed 32nd-note fills at the end of the tune, require a little more than the average rock "bag of tricks." So take this one to your teacher for extra help if it gives you trouble.

The groove of the song features a very strong accent on the "&" of beat 4, which appears in all sections of the song, usually at the end of every second bar. It's very important to listen to the track a

few times before playing along, since Cosgrove adds many inflections that are impossible to notate.

Since the splash cymbal plays an important part in the drum arrangement, it's notated with its own symbol (as is the Chinese cymbal). The chorus of the tune (letter C) features a somewhat intricate ride cymbal pattern that plays around the accents on the bass drum.

After you piece together some of the parts of this arrangement, go back and listen to Mike play it again. He really makes it groove.

A note on accents: For the most part, the accents written are for hi-hat parts. All of the notated non-ghosted snare and tom notes can be assumed to be loud/accented notes.



musical score for the first section of a drum solo. It consists of four systems of two staves each. The first system begins with a dynamic marking of *f* (forte) and a common time signature (C). The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, along with rests and accents. The second system contains a circled cross symbol. The third system is labeled "A1" and features a circled plus sign. The fourth system concludes with a circled plus sign and a circled cross symbol.

B1

musical score for section B1, consisting of two systems of two staves each. This section continues the complex rhythmic patterns, featuring a mix of eighth and sixteenth notes with various rests and accents.

C1

musical score for section C1, consisting of two systems of two staves each. This section introduces a different rhythmic texture with more frequent note values, including eighth and sixteenth notes, and includes accents and rests.

Alien Ant Farm

The first system of music consists of two staves. The top staff contains a series of eighth notes with various rhythmic markings, including plus signs (+) and circles with crosses (⊗). The bottom staff shows a bass line with eighth notes and rests.

A2

The second system, labeled A2, consists of two staves. The top staff features eighth notes with accents (>) and plus signs (+). The bottom staff continues the bass line with eighth notes and rests.

B2

The third system, labeled B2, consists of two staves. The top staff has eighth notes with plus signs (+) and circles with crosses (⊗). The bottom staff shows the bass line with eighth notes and rests.

C2

The fourth system, labeled C2, consists of two staves. The top staff features eighth notes with accents (>) and plus signs (+). The bottom staff continues the bass line with eighth notes and rests.

This page of drum notation is organized into several systems, each consisting of a top staff for the snare drum and a bottom staff for the bass drum. The notation includes a variety of rhythmic patterns, such as eighth-note runs, sixteenth-note triplets, and complex syncopated rhythms. Key features include:

- Articulation:** Numerous accents (>) and dynamic markings (>>) are used throughout to indicate emphasis and volume.
- Special Symbols:** Symbols like a circled plus sign (+) and a circled asterisk (*) are used to denote specific techniques or effects.
- Triplet Markings:** The number '3' is placed above certain groups of notes to indicate triplet rhythms.
- Staff Labels:** The label 'C3' is positioned at the beginning of the fifth system.
- Complex Patterns:** The notation features dense sixteenth-note passages and intricate syncopated rhythms that challenge the drummer's coordination.

Alien Ant Farm

Musical score for Alien Ant Farm, featuring two staves of music with various notes, rests, and dynamic markings.



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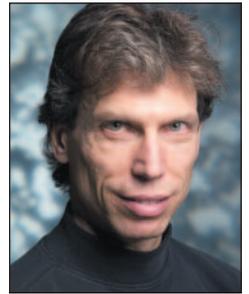
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Doubles Crossed

by John Riley

MUSIC KEY

T.T.
 S.D.
 F.T.

In my last column, “Bar Hopping” (December ’01 *MD*), we looked at ways to expand on the comping ideas in my book *The Art Of Bop Drumming*. Here I’d like to give you some new ways to treat the cross-sticking patterns on page 60 of that book’s sequel, *Beyond Bop Drumming*.

As originally written, these exercises are great for developing fluid movements and melodic phrases around the drums. For the best results, I recommend playing each measure very slowly at first. Be sure to remain relaxed—keep your shoulders down and your hands and forearms low. Gradually increase the tempo, but don’t alter your relaxed “form.” Here’s the first measure from page 60.

1

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

Below are some variations on these ideas that will show you other melodic and rhythmic possibilities. First, increase the density of the phrase by converting each stroke into a double stroke.

2

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

The second measure from page 60 moves around the drums more than the first measure. Executing the first four notes might be a little tricky, but you don’t really need crossovers to play them. Try playing the rights in the center of each tom and the lefts inside, towards the rim, so that the hands move parallel to each other rather than the right hand crossing over the left.

3

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

Here is the same phrase “doubled up.”

4

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

These phrases also sound good when you incorporate displaced doubles.

5

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

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

The example at the bottom of page 60 shows how these phrases can be played in 3/4, creating phrases in 3/4.

6

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

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

The 3/4 phrases can also be doubled up.

7

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

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

Longer across-the-barline phrases can be created by combining these triplet and 16th-note cross-sticking ideas.

8

RLRL etc.

Experiment by adding doubles to this longer phrase. You should also apply these new treatments to the rest of the material on page 60.

When practicing, remember to remain physically relaxed. At the same time you must push in order to grow as a musician. The best results come from consistent, "conscious" practice. Build up new material by starting very slowly, thereby allowing your brain and muscles the time necessary to fully understand what you're asking of them. Good luck.

John Riley's impressive career includes work with such artists as John Scofield, Mike Stern, Woody Herman, and Stan Getz. He has also written two critically acclaimed books, The Art Of Bop Drumming and Beyond Bop Drumming, published by Manhattan Music.



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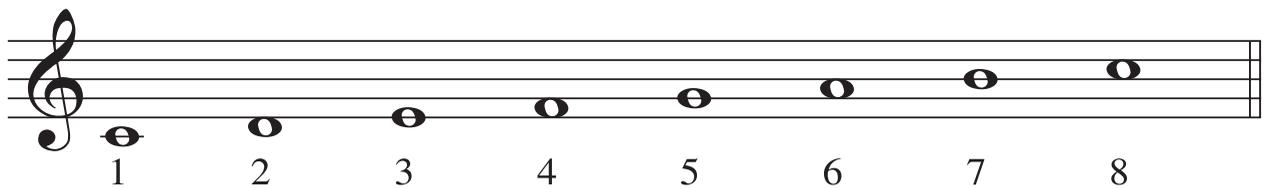
Understanding The Language Of Music

Part 5: Basic Chord Structure

by Ron Spagnardi

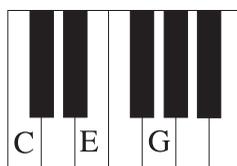
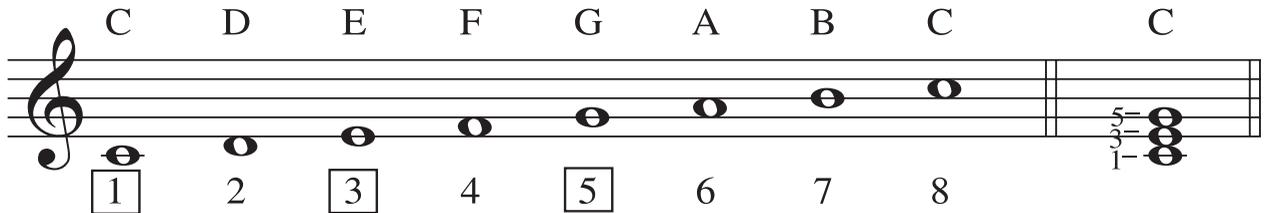
Last month we learned about key signatures and the twelve major scales. This month you'll see why scales are the *foundation* of chord structure.

A chord can be defined as three or more notes played simultaneously, in harmony with one another. The most basic chord consists of three notes and is called a triad. Triads are built by stacking three notes from a scale. Look at the C major scale below.

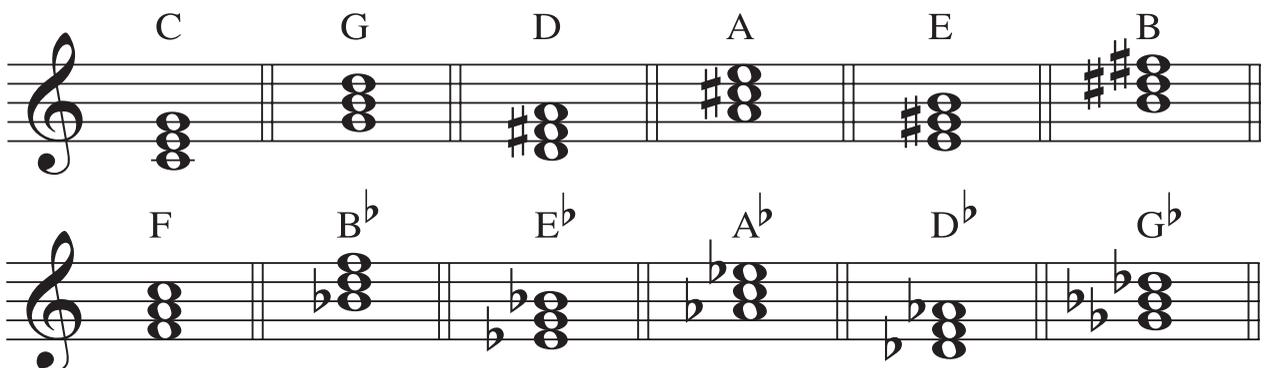


Major Triads

To build a C major triad, we use the *first* degree of the scale, C (also called the root), the *third* degree (E), and the *fifth* degree (G). The three notes played together make up a C major triad.



In the next example you'll find the major triads in all twelve keys, each one built on the root, third, and fifth of its scale. Practice and learn them all.



Minor Triads

There are three primary triad alterations, each of which produces a different tonal quality. The first is a minor triad. To build a minor triad, *lower the third* degree of the scale by a half step, leaving the root and fifth the same. The E now becomes an E \flat . The symbol for a C minor triad can be either Cm or C $^-$.

Below you'll find the minor triads in all twelve keys, each one built on the root, lowered third, and fifth of the scale.

Augmented Triads

To build an augmented triad, *raise the fifth* degree of the scale by a half step, leaving the root and third the same. The G now becomes a G \sharp . The symbol for a C augmented triad can be C $^+$ or C $_{Aug}$.

Here are the augmented triads in all twelve keys. (In the B augmented chord, you'll see an "x" indicated before the top note. This symbol is referred to as a double sharp, and means that the note is raised by two half steps. In this particular case the F would be raised to a G.)

Diminished Triads

Our final alteration is called "diminished." To build a diminished triad, lower the third *and* the fifth degree of the scale by a half step. The E now becomes E^b and the G becomes G^b. The symbol for a C diminished triad is either Cdim or C^o.

Here are the diminished triads in all twelve keys. Try them all on your keyboard. (You'll notice that within the last four chords there are notes that have two flat signs in front of them. Those notes are to be lowered by two half steps.)

Spend this month practicing and learning the four types of triads (major, minor, augmented, and diminished) in every key. Next month, we'll learn how triads can be played in several positions, known as *inversions*. See you then.





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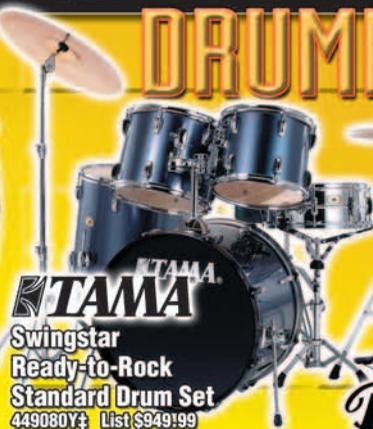
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Rhythmic Perspectives

Tips For Broadening Your Mind

by Gavin Harrison

MUSIC KEY

H.H.	X
S.D.	●
B.D.	●

Some of you may know about my book *Rhythmic Illusions* and the concepts that evolved in it. Here I'd like to introduce you to some new concepts, which are taken from my latest book, *Rhythmic Perspectives*. These ideas

follow those from the first book as challenges for the development of the rhythmic mind.

Rhythmic Fragmentation

"Rhythmic fragmentation" builds on the concept of "beat displacement." It takes the concept further by actually "displacing the displacements." I'll explain this concept shortly, but suffice it to say that this will generate even more creative possibilities for rhythmic composition.

To get started, let's begin with a basic groove. (I'm sure you have many of your own beats similar to this one.)

Main Rhythm

Now we'll begin the process by doing some basic displacement. Here's the main rhythm again, but now we're displacing the start by one 16th note later in the pattern.

Fragment 1

Here's the same main rhythm again, but this time starting on the third 16th note of our main pattern.

Fragment 2

And lastly, here's the rhythm displaced by starting on the fourth 16th note. (Of course, you can continue this up to fifteen displacements of the main rhythm, but this will be enough for now.)

Fragment 3

As you see, what we've done here is simply move the starting point of the main rhythm and begin it on the second, third, or fourth 16th note, which is just standard displacement. Now for the next step, if we think of these displacements as *fragments* (which is how I labeled them), we can edit between them any way we wish. This creates all sorts of rhythmic possibilities.

Let's do some basic editing. If we start the main pattern on beat 1, and then interrupt it with Fragment 1 on beat 2, it produces this new rhythm.

Displaced Fragment 1

For the next example, let's again begin with the main pattern on beat 1, and then interrupt it with Fragment 2 beginning on the 16th note *before* beat 3.

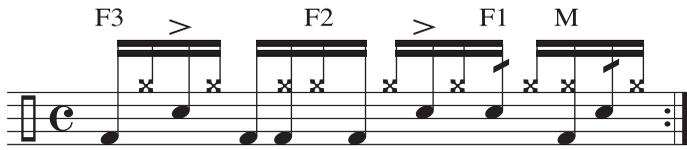
Displaced Fragment 2

Now that you've got the idea, here are some more examples.

Displaced Fragment 3

Displaced Fragment 4

Displaced Fragment 5



As you can see, the potential for creating useful new patterns within any given style are enormous—and this was only using *three* fragments of our main rhythm. I could probably fill up another ten pages just with displaced fragments of this one main pattern—but I want *you* to try this idea with your own rhythms and imagination.

Gavin Harrison is a freelance drummer based in London. He has worked with Lisa Stansfield, Incognito, Paul Young, Level 42, Iggy Pop, Artful Dodger, Lewis Taylor, Dave Stewart, and his own band, Sanity & Gravity. You can find more information regarding Gavin at his Web site: www.drumset.demon.co.uk.

This article is a specially prepared excerpt taken from the book Rhythmic Perspectives by Gavin Harrison, published by Warner Bros. Publications, Inc. Used with permission.



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The image shows the product box for the Turkish Moderate Series cymbal set. The box is blue and features images of the cymbals. Text on the box includes 'TURKISH', 'Moderate Series', 'High Quality Cymbal Set', and 'ENCLOSED FREE CELEBRAL BAG'. A list of features is provided at the bottom.

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Sum 41's
Stevo 32
All Killer No Filler



by Ed Breckenfeld



MUSIC KEY

Semi-Open H.H. C.C.

Open O

H.H. X

T.T. X

S.D. X

F.T. X

B.D. X

Add'l T.T.

A few short years after forming in high school, Sum 41 has gone platinum with their first full-length album, *All Killer No Filler*. Although they may have been raised on Iron Maiden and Judas Priest, this Canadian quartet is pure twenty-first-century

punk/pop. Drummer Stevo 32 (a.k.a. Steve Jocz) is a worthy successor to speed demons like Tré Cool and Chad Sexton. Check the tempo on some of these licks.

“Nothing On My Back”

Early in this tune, a half-time tom groove sets the mood.

In the bridge, Steve returns to the toms for a syncopated solo break.

“Never Wake Up”

Break out the hardcore!

“Fat Lip”

This driving funk pattern supports the guitar hook from the album’s first single.

When the song shifts to double time, Steve kicks in the afterburners.

“Handle This”

Here’s a great intro fill using flams and bass drum.

“Heart Attack”

Late in the album, on the last verse of this tune, Steve pulls out a cool double-handed 16th-note hi-hat beat with a half-time feel.

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RECORDINGS

KICKIN' OUT THE NEW

★ Llama Close To The Silence (MCA)



Still in their teens, Llama has verve beyond their years. On the band's MCA debut, *Close To The Silence*, drummer **Neil Mason**

focuses on laying down a solid pop-song foundation, refusing to be distracted by all the drums and cymbals at his disposal. Maturity and confidence mark his approach to playing, which, given his age and the decidedly pop nature of the material, is remarkable. Less assured drummers might go in the opposite direction, overpowering vocals and sending songs off-track.

★ Smartbomb Yeah. Well, Anyway (Razor & Tie)



Smartbomb's energy source is undoubtedly drummer **Derrick Decker**. Powerful and versatile, on *Yeah. Well, Anyway* Decker

displays a huge repertoire of drum flourishes and a great sense of dynamics. He also knows how to swing, and he's showy in *positive* ways. He's got great chops, too. Not a moment passes without a jaw-dropping commentary. Superbly recorded drum sounds elevate his considerable skills into the stratosphere.

★ Geggy Tah Into The Oh (Virgin)



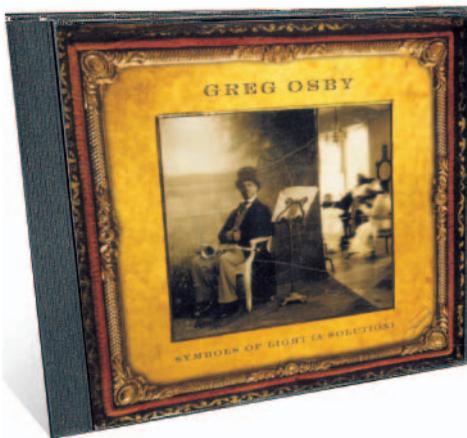
Oh so slick, Geggy Tah and its roster of drummers and programmers has crafted a sleekly enjoyable percussive performance on *Into The Oh*. Anchored in the machine, yet organically rhythmic, drummers **James Gadson** and **Cyril Atef** accentuate the airy drum programming with abundance of acoustic sounds. This world R&B approach incorporates classic dance grooves without straying too far from their musical territory.

Fran Azzarto and Lisa Crouch

★ Greg Osby Symbols Of Light (A Solution) (Blue Note)

Marlon Browden (dr, perc), Greg Osby (sx), Jason Moran (pno), Scott Colley (bs), Marlene Rice-Shaw, Christian Howes (vln), Judith Insell-Stack (vla), Nioka Workman (cello)

On this fascinating union of jazz and string quartets, Osby the iconoclast again offers a welcome alternative to the retro jazz crowd. Most jazz experiments with strings leave them sounding oddly extraneous. But Osby's arrangements make the strings integral, equal partners. As the instruments weave, merge, and trade roles, a gorgeously rich texture emerges. Osby's soloing soars above and through the amalgam with imaginative, playful daring. Drummer Marlon Browden rises to the unusual challenge. With little traditional "comping" to depend on, he responds with a gritty, swirling pulse. There's plenty of tricky interplay between quartets, yet Browden manages to propel and interact without cluttering the thick texture. It's a fresh, surprising sound with a strange, shadowy beauty. **Jeff Potter**



★ Ringo Starr And His All Starr Band The Anthology... So Far (Koch/Eagle)

Ringo Starr, Zak Starkey, Jim Keltner, Levon Helm, Simon Kirke (dr), Jack Bruce, Timothy B. Schmidt, Rick Danko, John Entwistle (bs, vcl), Billy Preston, Felix Cavaliere, Gary Brooker, Burton Cummings, Dr. John (kybd, vcl), Joe Walsh, Mark Farner, Todd Rundgren, Dave Edmunds, Eric Carmen, Randy Bachman, Peter Frampton, Nils Lofgren (gtr, vcl), Clarence Clemons, Timmy Cappello, Mark Rivera (sx, vcl, perc)

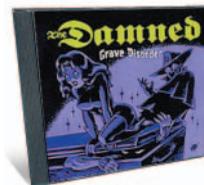
"I wanted to play the drums, be the front man on occasion, and perform with a lot of old pals." So says Ringo. And this is exactly what he does with "a little help from his friends" on this forty-eight-song, three-CD collection of greatest hits from twelve years' worth of All Starr tours. If you've never been to one of Ringo's shows, this is your chance to join the party. *The Anthology... So Far* highlights a little something for everyone who digs classic rock music. Ringo shares drum duties throughout this box set, and it's a blast hearing him rocking on what's almost a jukebox of the past forty years. Todd Rundgren's track sums up the feeling of this CD the best: "I don't wanna work, I just wanna bang on the drum all day." A good-time release of the highest order. See ya at the party! **Billy Amendola**



★ The Damned Grave Disorder (Nitro)

Pinch (dr), Dave Vanian (vcl), Captain Sensible (gtr), Patricia Morrison (bs), Monty Oxy Moron (kybd)

These days even the gnarliest of punk bands suffer at the hands of uptight Pro Tools engineers. That's why the exquisitely real *Grave Disorder*, a major comeback album (it's been fourteen years!) by the kings of British goth/punk, couldn't have come at a better time. *Grave Disorder* also reminds what sets The Damned apart from their peers: great songs, stellar musicianship, and incisive lyrics. Founding members Vanian and Sensible ensure that the original magic is intact, though absent is long-time drummer Rat Scabies. Ex-English Dogs/Janus Stark skinsman Pinch lacks perhaps an ounce of Rat's personality (to be fair, who doesn't?), but nonetheless gets the job done with panache, attacking his toms with ferocity, nailing the changes like Thor, avoiding repetition, and experimenting with sounds. Welcome back, friends, you've been missed. **Adam Budofsky**



rating scale

poor

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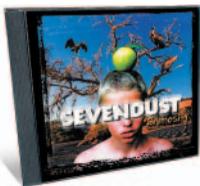
9

10

classic

8r Sevendust *Animosi* (TVT)

Morgan Rose (dr, vcl), Lajon Witherspoon (vcl), John Connolly (gtr), Clint Lowery (gtr, vcl), Vince Hornsby (bs)



With producer Ben Grosse in the control room, Sevendust's *Animosi* is by far the band's most commercial (read: safest) venture yet. But this doesn't mean the quintet has diluted their sound down to sappy pop rock. Present are plenty of aggressive moments to whet any hard rock appetite. But *Animosi* is carefully assembled so as to not drown one in chunky sludge. Drummer Morgan Rose drives each song without slipping into the realm of the excessive, using his double kick only when necessary, and building plenty of breathing room into each song for the rest of the band to work with. On "Christmas Day," check out his tasteful tribal tom intro and his calm groove—nothing technically groundbreaking, but intelligent and well-orchestrated. Rose has already proven his technical ability on past Sevendust material; *Animosi* is his chance to shine without blinding the listener. **Waleed Rashidi**

7r Jack Bruce *Shadows In The Air* (Sanctuary)

Robbie Ameen, Horacio "El Negro" Hernandez (dr), Richie Flores (perc), Jack Bruce (bs, vcl, pno), Vernon Reid, Eric Clapton, Gary Moore (gtr), Dr. John, Bernie Worrell (kybd)



Innovative former Cream songwriter/bassist/vocalist Jack Bruce is still shaking things up, and in these simmering Latin and Cuban rhythm tracks he gives free rein to a cadre of New York musicians. Cream war-horses "White Room" and "Sunshine Of Your Love" are reworked with flashes of subtle Latin spice, but elsewhere drummers Robbie Ameen and Horacio Hernandez are given total freedom. Ameen is the anchor here, while Hernandez blows amazing flurries of sparks overhead. But the two drummers think as one throughout. On the galloping "Dancing On Air," they play bubbling counter-rhythms, while "Dark Heart" finds them exploring slower beats with nervy intensity. A lesson in slow burn, Afro-Cuban style. **Ken Micallef**

9r Emperor *Prometheus: The Discipline Of Fire & Demise* (Candlelight)

Trym (dr), Ihsahn (vcl, kybd, gtr, bs), Samoth (gtr)



Early in their career, Norway's Emperor ignited a storm of controversy when drummer Faust was convicted of stabbing a gay man to death. But Emperor trudged onward with new drummer Trym on *Anthems To The Welkin At Dusk* and *IX Equilibrium*, works that redefined the diabolical black metal genre with weighty, mega-dimensional arrangements. On *Prometheus: The Discipline Of Fire & Demise*, the group goes absolutely bonkers with manic orchestration and, more than ever, prog-metal complexities. On songs like "The Prophet," "The Tongue Of Fire," and the mesmerizing "In The Wordless Chamber," Trym whips up a crazed cauldron of patterns, balances enormous force with delicate flourishes, and complements stunning guitar/keyboard interplay with unforgettable skill. *Prometheus* is Emperor's last album, and it's a grand finale indeed. **Jeff Perlah**

7r Small Brown Bike *Dead Reckoning* (No Idea)

Dan Jaquint (dr), Ben Reed (bs), Mike Reed (gtr, vcl), Scott Flaster (gtr)



Small Brown Bike is a band to look out for, combining energetic punk roots with interesting songwriting, tempo shifts, and varying textures. Dan Jaquint's playing helps establish all of this, pushing the melodic, distorted guitars to just the right spot in every song. Check out "More Of Less," where an angst-filled build-up gives way to a short, slow release at the close. And Jaquint has some nice chops too, featuring ballistic fills and a refreshing foot that reminds us how much can be done with a single bass drum at the louder/angrier end of the music spectrum. Listen to the stand-out track "Vacuum" or "Sleeping Weather," for instance. With their raw sound, high energy, and interesting material, Small Brown Bike should have a nice road ahead. **Martin Patmos**

WHAT IN THE WORLD

The World Music Network has recently set its 20/20 vision on the music of Mozambique and Brazil, highlighting the broad and deep well of percussive sounds and rhythms found in these two diverse countries.

8r V/A *The Rough Guide To Samba*



Since the founding of the first samba school in 1928, samba remains a fervent musical style and tradition that began as the Indians, Europeans, and Africans interacted. This amazing collection showcases the different "voices" of samba, including some live tracks. A lavish booklet enhances the potpourri of sounds.

8r V/A *The Rough Guide To Marrabenta Mozambique*



"Marrabenta" comes from the Portuguese word "rebrantar" (to burst), as in, dancing until we burst! The music is still changing as young players have taken to the task. Guitar-driven, with pulsating drums and percussion, and lively vocals, this CD will make you move! As a Rough Guide trademark, an in-depth booklet carries you from tune to tune.

7r Eyuphuro *Yellela*



Eyuphuro ("Whirlwind") is one of the top marrabenta bands today. (They're included in the Rough Guide compilation.) The 6/8 rhythms roll on, led by master percussionist **Mussa Abdala**; the other "rhythm" percussionists, Belarmino Rita Godeiros and Jorge Cossa, join the hypnotic guitar and bass and free-flowing vocals, who sing of love, family, fidelity, and Africa today. A beautifully recorded and packaged CD.

David Licht

INDIE IMPROV

Ulu S/T



Ulu are into old school funk improv, very heavily influenced by early '70s Herbie Hancock. Sophisticated lines, hip-hop asides, and interesting forays take the music to another level, and drummer **David Hoffman** resists the urge to busy it up, adding subtle but sure direction.

Check out the limber pocket on "The Grape." Hoffman's playing is as much influenced by Crusaders as avant-garde jazz, with hints of reggae. "Braintree" is Dead-like in that the jam band drops it down and builds something new. The results here are pointed and edgy, and the quintet leaves space to breathe. (www.catapultrecords.com)



Om Trio Live



Om Trio presents a postcard from their seemingly unending tour on *Live*. Drummer **Ilya Stemkovsky**

plays hard, heavy, and intense from the opening thirteen-minute "Hippopotamus." He's not in any hurry, letting the big kick talk loud, laying it down on the marathon "Clydedogg." Om sounds at times like The Ramsey Lewis Trio, at others like MMW. A three-minute splice of the drummer's composition "Phobophobe" brings to mind both Sly Stone and Tony Banks (Genesis), and it allows Ilya to show super finesse and all



sorts of polyrhythmic sleight of hand. The drummer is so far back off the beat as to elicit a howl or two. These guys are in it for the playing. (Slimtrim, www.omtrio.com)

Robin Tolleson

Fugazi *The Argument* (Dischord)

Brendan Canty (dr), Jerry Busher (dr, perc), Ian MacKaye, Guy Picciotto (gtr, vcl), Joe Lally (bs, vcl)

Look elsewhere for quantized beats and Pro Tools perfection; *The Argument* is the rough-hewn product of tortured inspiration. Of course, Fugazi has always heightened its impact with well-thought-out, unpredictable arrangements. *The Argument*, which tempers the D.C. band's moody punk-influenced rock with several hypnotic, mellow songs, takes that concept to euphoric levels. There's a surprise at every turn, be it an eerie piano line, an acoustic guitar, or a (no fooling) Beatlesque harmony. Brendan Canty, a fountain of powerful beats and wrist-flicking fills, has never sounded more relaxed or confident. When the volume comes down, he shows a cool, light touch. And Jerry Busher's percussion adds a poppy sheen to a few songs, while his occasional kit drumming reinforces Canty's already sturdy foundation.



Michael Parillo

Sense Field *Tonight And Forever* (Netzwerk)

Rob Pfeiffer (dr), Jon Bunch (vcl), Chris Evenson (gtr), Rodney Sellars (gtr, vcl), John Stockberger (bs)

Sense Field succeeds in achieving a balance between songs with hooks and ones with brute attitude. A distinct '60s vibe arises long before the fifth track, "Beatles Song," in which Rob Pfeiffer does the required four to the bar with the snare drum. In "Weight Of The World," Pfeiffer invokes a crunchy, tube mic' sound, seemingly due to an adjustment in his tuning—very tasteful. He's got this great dotted feel going, and then, around the 1:50 mark, he does a roundhouse fill—simple as dirt and absolutely appropriate. Elsewhere he displays cleverness without sounding like a dabbler—for example, in "Waiting For Something," with its glockenspiel-sounding intro and power rock chorus with dropped beat.



T. Bruce Wittet

Mofro *Blackwater* (www.fogcityrecords.com)

George Sluppick (dr, perc), John "JJ" Grey (vcl, gtr, hrm), Daryl Hance (gtr, dobro), Fabrice Quentin (bs), Nathan Shepherd (kybd, sx)

Mofro lay down a tasty southern soul groove smothered in syrupy vocals—but the rhythm section is this band's gravy. Drummer George Sluppick never veers from the pocket of his soul/swamp/New Orleans beats, and Fabrice Quentin's bass leaves holes big enough to drive an 18-wheeler through. Sluppick is a creative and versatile drummer with a great feel. He shows off a mastery of New Orleans rhythms when he eases second-line and Meters-style stuff into their Florida swamp sound. The band comes out of the gate strong with "Blackwater," a drawn-out drawl that dissipates in piano and harmonica burbling over fuzz bass and drums. Sluppick breaks into some inspired fills in the final bars to close this well-produced gem.



Linda Pitmon

Dom Um Romão *Lake Of Perseverance* (JSR)

Dom Um Romão (dr, perc), Luciano Alves, Paula Faour, Ricardo Bomba, Eumir Deodato (kybd), Jorge Pescara (bs), Ithamara Koorax (vcl), Jose Carlos Ramos (sx, fl), others

Many listeners will resort to playing this CD with the "program" button beneath their thumbs, while others will revel in the wild stylistic leaps. *Lake Of Perseverance* seesaws between well-worn jazz standards and hybrid "acid jazz" attempts at crossing Brazilian jazz with various dance club forms, including house and trip-hop. The problem is not that the THWUB-THWUB-THWUB of the dancehall sound may cause jazz purists to dive for cover. Rather, the less-than-fascinating programming buries the wonderful individualism of a brilliant percussionist/drummer. It's telling that the most exciting, personal cuts are the title track, written by Romão, and a spontaneous drum and vocal duet. The man's got an original "voice." Let him be heard! **Jeff Potter**



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by **Russ Miller** (Warner Bros.)

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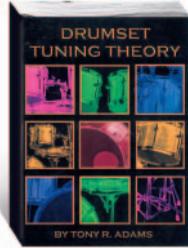
Russ Miller presents a logical course of independence study here: Players graduate from two limbs, to three, to four, while tuning in to the internal dynamics of their playing. Miller starts with linear hand-to-hand figures, playing consistent flows of notes with different limbs, then adding accents in different places. He lines up the limbs, sizing up each one's dynamic relationship to the whole.

When he gets to three limbs, Miller discusses "muscle memory," the body's ability to recall small movements. The author puts this concept in terms of "faking out the brain" to order limbs to do different groove/time/rhythms without having to concentrate on three things at once. Each idea has highlighted "developmental ideas" and "exercise tracks" that help make hand-foot transitions feel more natural. The odd groupings and bass drum leads are synapse openers, and Miller's emphasis on articulating phrases makes them sound all the more musical. And that's really the point.

Robin Tolleson

Drumset Tuning Theory by **Tony R. Adams** (Two One Publishing)

level: all, \$26.95 + shipping and handling



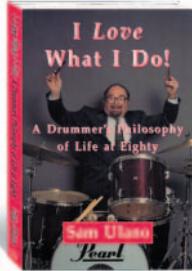
Bearing edges, chamfer cuts, getting it "true"—these are some of the things you'll learn about in Tony Adams' informative book. Not only will you learn how to tune, but how to pick a shell in the first place, because, as the author explains, a drum with a bearing edge out of true will never tune properly. Adams tells how to find a drum's fundamental, the frequency at which the shell vibrates. He talks about "culling" a head before you buy it, tapping it to listen for its fundamental pitch. Adams also gives tuning interval suggestions for different-sized kits, drumhead recommendations, and troubleshooting tips to help remedy lug rattle, overly loud snare ringing, and other problems. I'm sure the author would lose his lunch if he

knew how I have tuned "on the run" in the past. But I took his advice, stripping all the hardware off my practice-room kit and tuning from scratch—and I'm definitely enjoying the results. This basic course in tuning is absolutely as important as learning the basics of music theory. (www.tadrums.com, [888] 966-5403)

Robin Tolleson

I Love What I Do! A Drummer's Philosophy Of Life At Eighty by **Sam Ulano** (Enhancement Books)

level: all, \$14.95



If you're looking to improve your four-way independence or increase the speed of your pataflafas, this book is completely wrong for you. While Ulano gives us tips on how to practice more effectively and become a better drummer (one chapter proclaims, "Study only with people who know how to teach"), the thrust of this uplifting tome is not in making you a perfect beat box, but in helping you take care of yourself physically, mentally, and spiritually. You're probably thinking, "Yeah, right, what's this old guy gonna teach me?" Well, just read his simple, down-to-earth style, and you'll be clued in. Unlike works written by self-proclaimed self-help gurus, this book motivates without being too preachy or promoting gimmicky exercises or contrived catch phrases. What's more, Ulano isn't writing this to be loved, but to bring to the surface the conventional wisdom we sometimes bury in our everyday busy lives. Regardless of your level of skill or experience, you'll surely find something of meaning in these pages.

Will Romano

VIDEOS

Accelerate Your Drumming by **Larry Finn** (Berklee Press/Rittor Music Videos)

level: beginner to intermediate, \$24.95



Veteran funk drummer and Berklee instructor Larry Finn is a good choice to host the drummer's side of this series. (There are also "Accelerate" videos for bassists, guitarists, and keyboardists.) Finn has a dry, workmanlike attitude; he's not in it for laughs. What he does is present a good general course for growth. Finn starts with hand development exercises, but always emphasizes an understanding of the musical application behind the patterns. He encourages students to learn the drum rudiments, and includes exercises based on them, such as single-double-triplet-roll and inverted-paradiddle exercises. Finn keeps it simple, working mostly with hi-hat, snare, and kick, and he emphasizes achieving good feel as he gets into basic and then advanced grooves. The author also explains the basic songo beat, the "funky mambo," the "ah of 2 funk beat," and several funky shuffles, including the "LA style syncopated shuffle" popularized by Jeff Porcaro.

Robin Tolleson

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Joe Mitchell



Forty-two-year-old Joe Mitchell has had a checkered career in his thirty years as a drummer. Back in the 1980s he was a member of Holy Terror, a speed metal band on Roadracer Records. "We were an international touring band," says Joe. "Our first CD, *Terror And Submission*, was released in 1987, followed by *Mind Wars* in '88. We disbanded due to internal problems before fulfilling our five-record deal. But the experience was great, because it pushed my drumming skills into new areas and made me rise to a higher level."

The 1990s saw Joe playing with Seattle band Shark Chum. "We played hardcore x-rated bar-b-cue music," says Joe. "Very amusing. We recorded two CDs and toured quite a bit. It was an intense, chaotic band that left a trail of dropped jaws wherever we hammered down."

Joe's current project is another Seattle group, a punk/hardcore outfit called Playland. Besides playing local gigs and short tours, they've just released their second CD, *Turnup The Suck* (www.playlandmusic.com). Its seven tracks display Joe's speed, aggressive style, and colorful chops. "We wrote, played, engineered, recorded, and did the layout for the CD ourselves," says Joe. "We have no label or management at the moment, so we all do what we can."

"I'm committed to refining my ability on the drums," Joe continues. "I've worked hard at it all my life, and I still do. Once you build up a little technique, your momentum can be unstoppable. Even though I've never really made a living playing drums, I do have recordings that I'm proud of, and I'm still out there doing what I love. That's gold to me!"

Bob Walker



"I expected my musical style and taste to mellow as I got older," muses Ohio drummer Bob Walker. "But I'm forty-three now, and if anything, our music has more punch, edge,

and versatility than ever before."

"Our music" refers to Bob's current project, a duo with long-time collaborator and multi-instrumentalist Howard Fencel called Boho Zen. Their self-produced CD, *60-Watt Rock*, was recently released on mp3.com (at Boho Zen) and through www.yourband.com. "There's a wide range of styles," says Bob, "from straight 4/4 rock, to burners, to swing. I hope people will find the songs to be provocative and fun. Recording them was a sheer delight."

Apparently it was a drumming delight, too, since Bob's playing on the CD is solid, tasteful, and always appropriate to the style of the tune. Besides performing on Rogers acoustic drums, Zildjian and Sabian cymbals, a Roland TD-5 electronic kit, and a variety of percussion instruments, Bob also contributed lead vocals to half the songs. He and Howard hope to augment the band with additional members and to start playing live soon.

"I've been playing since I was eleven years old," says Bob, laughing. "And I'm just getting started."

Mike Orris

Mike Orris's *On The Move* submission was short and sweet. "I'm sixteen and in my junior year of high school in Sparks, Nevada," he told us. "I've been playing diligently for seven years. My favorite playing styles include technical hardcore metal and jazz fusion. Some of my influ-



ences are Billy Cobham, Buddy Rich, Neil Peart, Dennis Chambers, Akira Jimbo, Terry Bozzio, Chris Pennie, and Thomas Haake."

Mike is currently playing in a hardcore metal band called Existence (existenceband@aol.com). He says they play mostly

in clubs in California's Bay Area. A demo video of Mike with his band reveals him to possess a powerful yet fluid style, with tons of speed and a good grasp of interesting phrasing. He plays DW drums and Sabian cymbals.

Mike states his musical goals with characteristic brevity, saying simply, "I want to be heard and respected as a player."



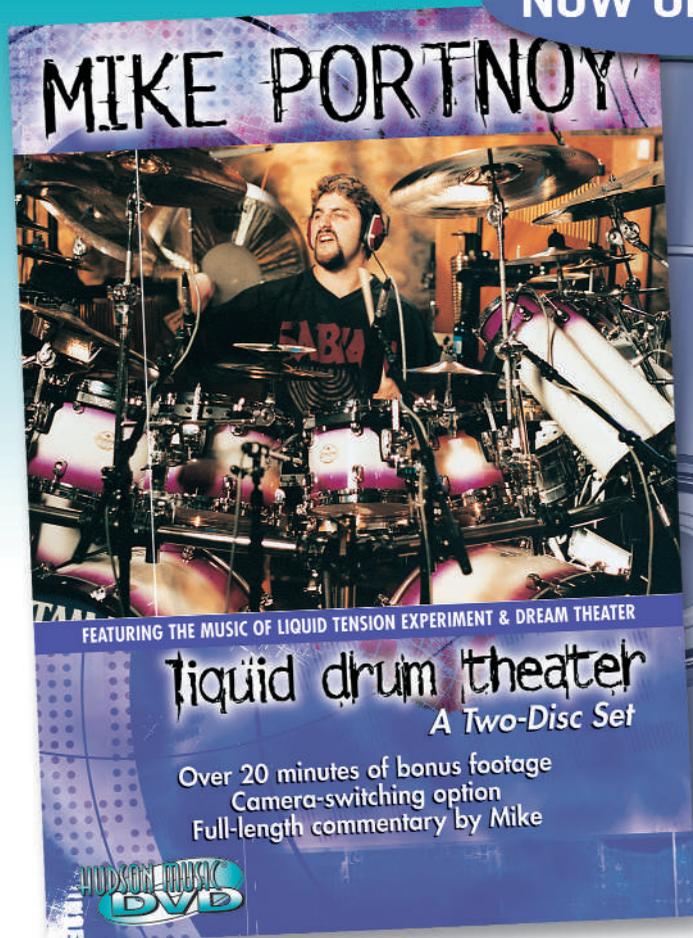
If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid 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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Disc Two focuses on the music of Dream Theater. Mike performs eleven songs/segments from the "Falling Into Infinity" and "Scenes From A Memory" CDs and isolates the drum parts from each song. He discusses playing in odd-time signatures, developing double bass technique, soloing, and more. Includes exclusive live footage of Dream Theater from their 1998 World Tour.



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The Healing Power Of Music

by Matthew Sumera

I recently had the opportunity to see Elvin Jones perform with his quintet at a jazz club in St. Paul, Minnesota. It was a performance that reaffirmed my belief in the essential beauty and goodness of this world.

The night began inauspiciously. Elvin was scheduled to appear at 9:00 P.M. But it wasn't until 10:15 that the seventy-four-year-old drummer slowly walked onto the stage. I was shocked at how tired and aged he looked. For some reason, until that moment it had never occurred to me that legends get old.

I felt sad. I also felt guilty. I had brought along a fellow drummer who was unfamiliar with Elvin's work. The cover charge was a bit steep, and frankly, Elvin just didn't look capable of performing at the level that I had promised. For me it was no loss; I had been waiting for years to see the greatest drummer of all time. But I was concerned for my friend, who had to get up early to go to work the next day.

My apprehension only grew when Elvin took the microphone to introduce the band and the tunes they were going to play—entirely forgetting the name of one of the songs. His voice was wobbly and barely audible. After the announcements, he made his way behind his set (with a little assistance), sat down, and began to play.

There are moments in life that burn into your consciousness. Moments of such profound clarity that you truly—if briefly—understand the fundamental nature of existence. A first kiss...the birth of a child...a ray of light illuminating the sky in just the perfect way. Elvin Jones lifting his sticks and laying them into his drums will forever be one of those moments to me.

He started with a simple fill: just some pickup notes to kick things off. The band began to play, and the music swelled. Elvin's face beamed. He was ageless. Clusters of sounds floated from his set. There was an eerie inner logic to what he played. Tempos fluctuated, yet remained constant. Time signatures became irrelevant, yet were always there. Lightness and weight, circularity and linearity existed simultaneously. Toms alternately thundered and whispered. Cymbals crashed and then sighed.

The band rode Elvin's wave, darting in and out of his rhythms, first pointing in one direction, then quickly heading in another. The music transcended notation; the musicians played in the realm of raw emotion. I began to smile, then I looked around. It was clear that everyone in the room, including my friend, was as enraptured as I was.

The next ninety minutes passed in seconds, but they will remain with me forever. Elvin's artistry, passion, and genius transcended all physical frailty. His consciousness poured forth with beauty and courage. He welcomed a room of strangers into his world and shared with them the core of his soul. He created immediate and eternal intimacy, and all who were present clearly responded to his call. At the show's end, people stood and screamed. We had shared an epiphany. Time stood still.

On September 11, 2001, time also stood still. For several awful minutes, we were under attack. With the rest of the world, I watched in horror as the Pentagon and the World Trade Center were hit by hijacked

I watched the news coverage for days.

**Then I shut off the television, turned on my stereo,
and listened to Elvin Jones play drums.**

airplanes full of innocent citizens. In the aftermath of the tragedy, we all struggled to make sense of the senseless, and to grasp the enormity of the situation.

I watched the news coverage for days as the story unfolded. And then, on the fourth day, I shut off the television, turned on my stereo, and listened to Elvin Jones play drums. I listened to John Coltrane's *A Love Supreme*. I listened to *Ascension*. I listened to Larry Young's *Unity*, Sonny Rollins' *A Night At The Village Vanguard*, and Sonny Sharrock's *Ask The Ages*. My mind traveled back to that night in St. Paul.

I listened to as much Elvin as I could in the following days and weeks. I had an insatiable need to hear the majesty of drums made holy. I didn't listen to avoid the situation; there was no possible way of doing that. I didn't listen out of fear of the uncertainty, or with hatred or malice. I felt none of that. Instead, I listened with sorrow and with pain. I listened with love and awe at the beauty of which we are capable. And ultimately, I listened for one simple reason: If evil is represented by the act of destruction, then surely the reverse must hold true.

Good—indeed the greatest good—is personified by the act of creation.

That is what music can and should do. The moment of creation...of discovery...of inspiration that changes the ordinary into the extraordinary—that's the essence of music played glowingly. Elvin Jones turns drums and cymbals into thunder and lightning, sheets of rain and glimmers of sun, the calm and the storm coalesced into one. To do that in front of an audience is an intimate act of love. There were no strangers in that club in St. Paul. There existed no strife, no competition, and no anger. There was only a community of musical believers, honoring the sanctity of sound and the ministry of Elvin Jones.

As we begin to put our lives back together and re-establish our daily routines, remember this: Music can transcend adversity and help to make you whole again. Music can heal. It will never replace our loss; nothing ever could. Embrace your sorrow and let it wash over you. But when you're ready to move on, turn towards the sacred sound.

I've listened to a lot more than just Elvin

in the past weeks. I've also listened to Bob Dylan, Fela Kuti, Miles Davis, Charles Mingus, and Nusrat Fateh Ali Khan. I've cleansed myself with Black Flag's *Damaged* and with *The Velvet Underground & Nico*. I've listened to Monk's silence and to Cecil Taylor's blocks of sound. And perhaps most importantly of all, I've gotten together with friends, and I've played my drums. I believe that this is what all of us can and must do.

Give blood absolutely. Give money if you can. Give of your time and energy. But remember to give of your talents as well. Musicians are the storytellers, the modern-day oral historians. We have the ability to communicate a different message, to reframe the story, and to retell it as our own.

I ask of you all: Go out and create that sacred sound. Pick up your sticks, breathe, and play your drums. Generate that intimacy, that freedom, and that community. That is your special gift to the world. You have the power to heal.

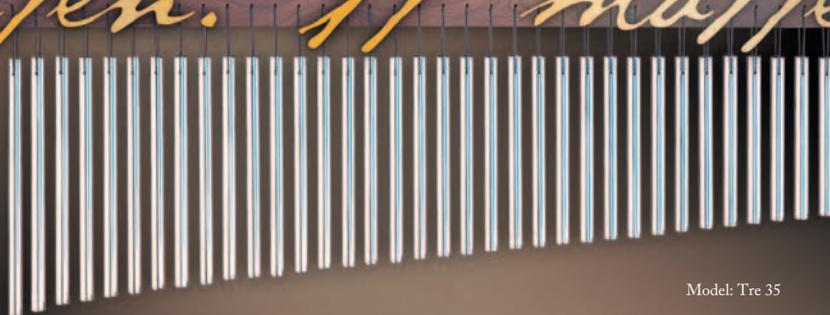


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It May Not Be Carpal Tunnel Syndrome!

Exploring Other Causes For Hand And Arm Pain

by Jennie Hoeft

A little over a year ago, George Lawrence (drummer for country singer Jo Dee Messina) couldn't lift his suitcase or lower two dinner plates from an upper cupboard. His tingling arms kept him from sleeping, and he had constant numbness and pain in his hands and arms. On his doctor's advice, he wore a brace for six months religiously, but nothing changed. Surgery was recommended.

Trey Gray (with Faith Hill) is known for his huge, overhead left-hand backbeat. He woke up one morning recently and was unable to lift his left arm. He'd heard about the possibility of repetitive-motion injuries. Now he was faced with it first-hand.

Ron Ganaway took a few months off the road from touring with Steve Wariner, then returned for an extra-long, extra-demanding series of shows. For the first time in his career he felt a tingling in his forearms, along with pain that wouldn't go away.

What do these three top Nashville recording and touring drummers have in common? Each had pain, tingling, and numbness in their shoulders, arms, or hands. Each thought he had carpal tunnel syndrome. And

each is now playing pain-free, surgery-free, and drug-free.

The "miracle cure" that George, Trey, and Ron experienced came about through visits to Nashville's Dr. Preston Wakefield. Dr. Wakefield grew up playing guitar, so he has first-hand familiarity with the connection between musical activities and repetitive-motion injuries.

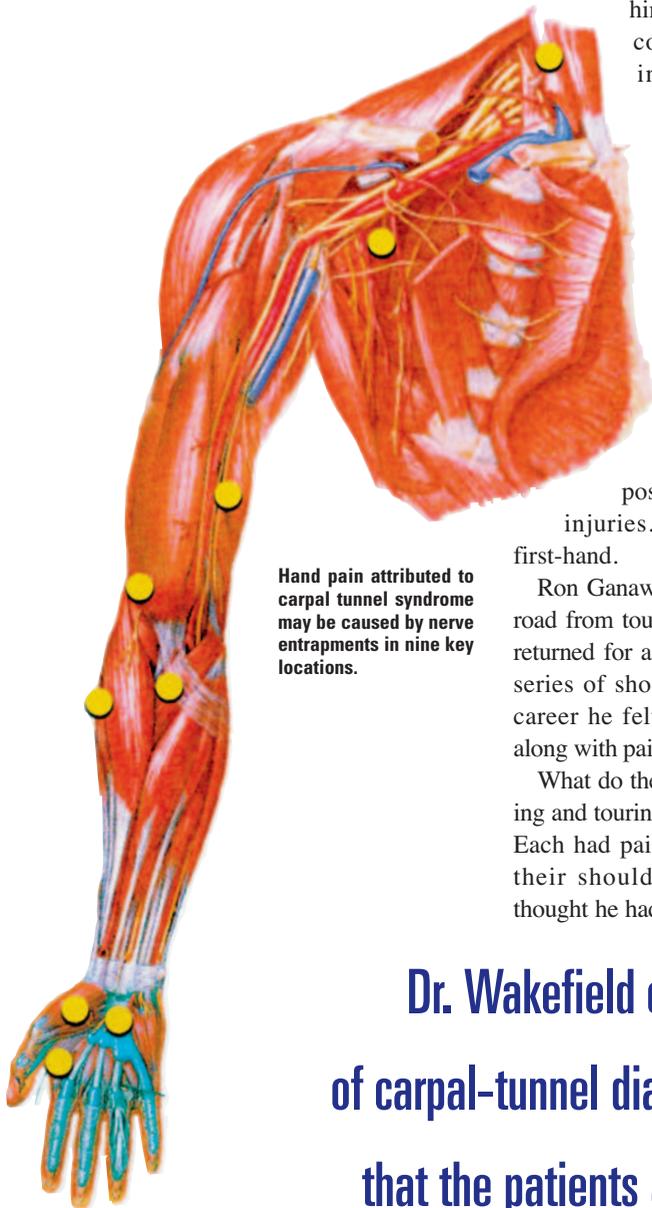
"Anyone who performs a repeated motion long enough—without proper warm-up, stretching, and rest—will have a musculo-skeletal imbalance problem at some point," says Dr. Wakefield. "This imbalance has been given the fearful name of 'carpal tunnel syndrome'—a catch-all diagnosis for repetitive-motion injuries from the fingertips to the shoulders."

Other Possibilities

Dr. Wakefield claims that ninety percent of carpal-tunnel diagnoses are incorrect, and that the patients actually suffer from other, more easily treatable conditions. "Carpal tunnel syndrome," he says, "is inflammation and entrapment of the medial nerve within the 'tunnel' formed by the carpal bone at the base of the hand. This nerve controls the thumb, index finger, and middle finger on the palm side of the hand. Now, numbness in these digits *could* indeed be caused by carpal tunnel syndrome. However, the medial nerve runs the full length of the arm and up to the spinal column. There are actually nine prime spots along that route where entrapment could be occurring, producing the same effect.

"Doctors use electro-diagnostic testing to determine the time it takes for an impulse to travel down the nerve. If it takes longer than expected, they often assume that carpal tunnel syndrome is the problem, and they recommend

Hand pain attributed to carpal tunnel syndrome may be caused by nerve entrapments in nine key locations.



Dr. Wakefield claims that ninety percent of carpal-tunnel diagnoses are incorrect, and that the patients actually suffer from other, more easily treatable conditions.



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Dr. Preston Wakefield performs Active Release Techniques to treat an adhesion affecting Ron Ganaway's left hand.

surgery to cut the carpal tunnel open to 'make room' for the trapped nerve. But in most of the cases that I see with these symptoms, the entrapment is somewhere other than the carpal tunnel. That's peripheral nerve entrapment."

Dr. Wakefield maintains that the same symptoms that lead to diagnoses of carpal tunnel syndrome or peripheral nerve entrapment are more often caused by something else entirely: tendinitis. "Tendinitis is an inflammation of the tendon due to the muscles adhering to one another," he explains. "When you move a muscle, it tightens up, pulling on the tendon at the insertion onto the bone. Under normal conditions, the muscle acts like a resilient, flexible elastic tube. But when it gets too tight, it develops a ropey texture, which increases the tension on the tendon when the muscle contracts. And muscles get too tight because they aren't properly

warmed up and stretched, in addition to being over-used in repetitive motions for which they were never designed."

Other factors that can contribute to tendinitis include cigarette smoking, too much alcohol, little or no aerobic activity, lack of sleep—and, most especially, stress. "The body's natural response to stress is to tighten up," says Dr. Wakefield. "And this includes all of the blood vessels. So not only are we demanding more work out of a muscle that is already unusually tight, but we're asking it to work with reduced blood flow. Stress is a major factor in developing tendinitis.

"In my experience," he continues, "over eighty percent of patients who had carpal tunnel surgery suffer recurring symptoms. They think that the tingling and pain are just a fact of life, and they go on *because* they had the surgery. But their symptoms are usually the result of tendinitis—and were all along."

Treatment

Dr. Wakefield treats patients suffering from tendinitis using a program called Active Release Techniques, which was devised by Dr. Michael Leahy, a chiropractor working with Olympic athletes to treat their over-use injuries. "Athletes over-exert and damage their muscles with a sudden force, like a muscle strain," Dr. Wakefield explains. "Musicians injure themselves over a longer period with repetitive motions. But the body heals both of these injuries in the same way: by forming scar tissue. Fortunately, a simple examination involving muscle testing and palpation of the injury can reveal where the scar tissue has formed and is blocking the natural, easy flow of movement."

Treatment actually begins with a visual evaluation. "I tell drummers to bring a practice pad so I can see how they play," says Dr. Wakefield. "I'm concerned with what grip they use; how much movement is generated in their forearms, hands, and fingers when they hit; whether they can maintain a tempo for a long time; whether they can control their movements as their arms begin to fatigue; and whether they get cramps in their digits.

"I'm not a drummer," he continues, "but I do know about balance and efficiency of movement. And what I've learned is that most drummers use way too much effort trying to get a really loud sound. I suggest that they visit an instructor who can help them

An advertisement for FLIX Fibre Drumsticks. The top left features the brand name "FLIX" in large, bold, white letters with a black outline, and "Fibre Drumsticks" in a smaller font below it. The main image shows a drummer in a dark blue shirt playing a drum set on a stage with blue and red lighting. The text "The Sound Behind Success!" is written in large, bold, white letters across the bottom left of the image. In the bottom right corner, there is a signature "Clune with David Gray" and a stylized logo. At the very bottom, there is a horizontal bar with the FLIX logo and a list of distributors: "Distributed By Big Bang Distribution, 9420 Reseda Blvd. #350, Northridge, CA. 91324, Ph. 800-547-6401 www.bigbangdist.com. UK - B.R. Distribution 01207570478".

with their technique. That alone can reduce the potential injury factor in their playing.”

In terms of the actual hands-on treatment involved with Active Release Techniques, Dr. Wakefield explains, “I start at the origin of the pain, on the prime moving muscle. I apply tension with my fingers to release the adhesions at that point. Then I release the antagonistic muscle (the muscle that works in opposition to the prime moving muscle), which is working just as hard. If all else fails, I’ll trace the pain to the spine and do some spinal manipulation. But that’s usually not necessary.

“I also give drummers advice on how to treat their injuries off the kit, including warming up, stretching, icing, and exercise. If the person responds within two or three visits, I know my diagnosis is accurate. I’m not going to suggest spending big money on a bunch of tests if two or three of my treatments can cure the problem.”

Homework

Dr. Wakefield adds that once a drummer obtains relief from his symptoms, he or she still must guard against their recurrence. “Drummers have a predisposition to these



Stretching “homework” to avoid hand pain



problems, simply because of what they do. If they continue to play the same way, and they don’t maintain a preventive program, their problems will undoubtedly reoccur. They have to be willing to change their routine—most likely for the rest of their lives—in order to protect themselves from this possibility.”

According to Dr. Wakefield, of the more

than forty drummers he has treated using Active Release Techniques, ninety percent are now playing pain-free. “Some come in for a ‘tune-up’ every six weeks to six months,” he adds, “depending on how frequently they play and how often they exercise and stretch.”

And the other ten percent? “Some have other conditions that affect muscles and

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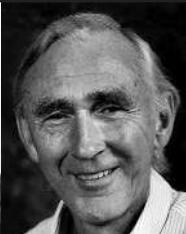
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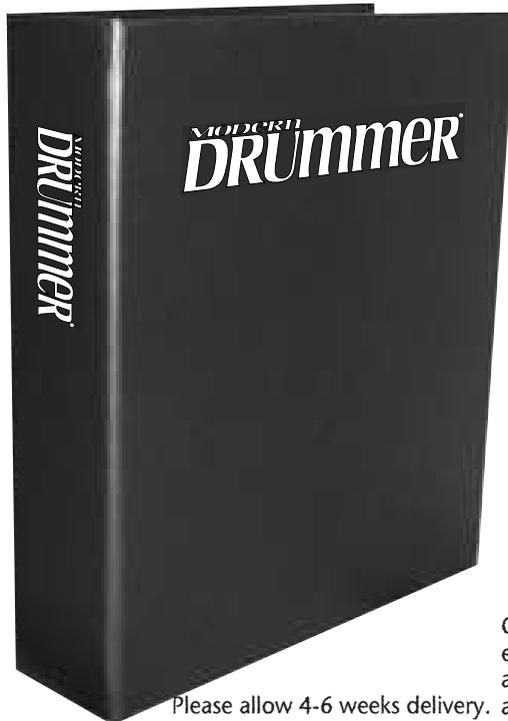
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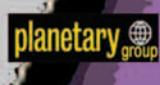
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A Practical Guide To Noise Reduction

Part 3: Hitting The Highs And Lows

by Mark Parsons

In our previous two installments we discussed theories of noise reduction and room treatment for improved sound. We also examined how to construct effective walls for a practice room or rehearsal space. This time, we're going to finish off our space by adding the ceiling and the floor.

Ceilings

The ideal ceiling would be identical to the ideal wall, which we discussed at length in our last installment. However, your existing ceiling structure may not support the weight that we added to that wall. You need to choose methods that will gain the greatest amount of sound control per pound.

The first step is a no-brainer: Insulate. If you have trusses or fairly deep joists above your ceiling, go for the thick stuff—R-30 fiberglass insulation or better. And try to fill even small, odd-shaped gaps in your ceiling's framework. If your practice space has a flat roof with shallow joists (no attic space) or has floors above it, treat it like a non-insulated wall as described in last month's article.

The next no-weight step is to seal everything up. Treat light-fixture mounting boxes like we treated outlets and switches in the walls. If you're adding fixtures,

remember that *on*-ceiling lights are better than *in*-ceiling lights. From an acoustic standpoint, "top hats" or "can lights" are the worst choice. Each one is like an 8" hole in your ceiling that lets sound come screaming out. The best bet is surface-mounted lighting that doesn't penetrate the ceiling at all, such as track lighting.

While we're on the subject, if you're doing a major remodel or starting from scratch, you should consider surface-mounting *all* of your electrical components—lights, switches, outlets, and even the wiring itself. You can get a complete system of attractive, ready-to-assemble "Wiremold" components that will enable you to wire your room without putting any holes in the walls or ceilings. (See photo 1.)

Bulk Up

As we already know, additional mass is an important ingredient for sound reduction. When it comes to adding mass to a ceiling, most ceilings will support an additional layer or two of drywall. But check with a contractor if you're not sure. You don't want your drumming to literally bring down the house.

If you're adding two layers, remember to stagger the seams, and use dissimilar thicknesses or materials if possible (so they have different resonant frequencies). In other words, use one layer of $\frac{1}{2}$ " drywall and one of $\frac{5}{8}$ ", or even a layer of soundboard topped by drywall. If you can, hang the new layer(s) onto resilient channel (also mentioned last time) rather than directly to the existing ceiling. It'll cost virtually nothing in terms of weight or reduced headroom, but it will give you additional isolation. (See diagram 1.)

Floors

If the floor under your practice space is a concrete slab, consider yourself lucky. For the type of results we're looking for, your floor is going to be the least of your worries. (However, it's still important to have a good floor-to-wall seal.)

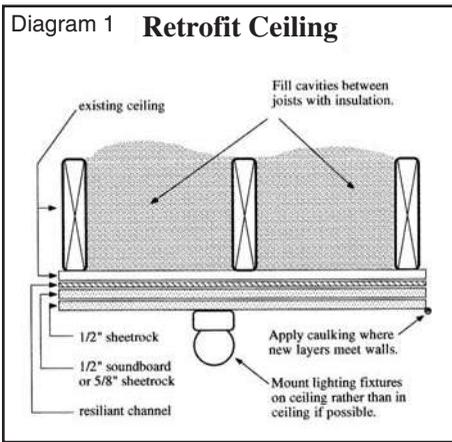
For the rest of you, we're going to attack the floors with the same principles we used on the walls and ceiling. Only the applications will be a bit different.

If there's a crawlspace under the floor (or you can otherwise access the space between the joists), again the first step is to insulate. Install R-30 or better if there's enough depth. This is more important if your practice space is on a second floor (where leakage to the room below is the primary concern) than if you're on the first floor (where the leakage is mostly through the sub-floor to the outside). However, even in the latter situation some sound will leak into adjacent rooms via the sub-floor, so insulate if you can. And while you're insulating, break out the caulking gun and seal any gaps in the floorboards.

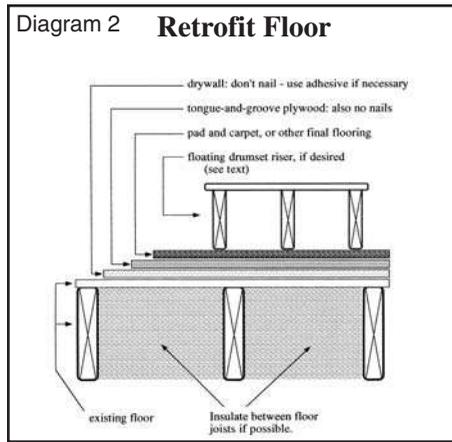
Probably the most cost-efficient way to add mass to your floor is to use drywall. Fit it on top of your existing floor—after removing any carpet and padding, of course. But don't nail it down. Nails and screws transmit sound through sheathing and into whatever framing is underneath, so don't use them when it's not necessary. If your floor is uneven, you can use construction adhesive to hold the drywall in place. Top it off with a layer of plywood (tongue-and-groove is best) held down the same way. If you need even more reduction, add a layer of vinyl sound barrier beneath the additional layers. This will not only add mass, but also provide some mechanical isolation. (See diagram 2.)



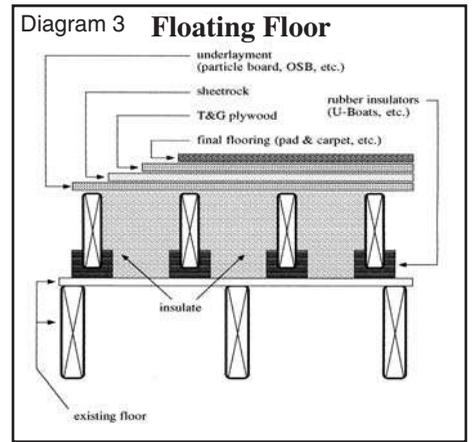
1 Wiremold components will enable you to wire your room without putting any holes in the walls or ceilings.



Components of a retrofit ceiling



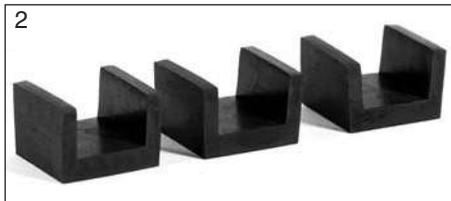
Components of a retrofit floor



Components of a floating floor

Whatever Floats Your...

Serious isolation involves building a “floating floor” framed almost directly on top of the existing floor. I say “almost” because the new floor joists are actually isolated from the old floor by rubber insulators. One innovative product made for this application is the U-Boat from Auralex. It’s a U-shaped neoprene channel designed specifically to fit under standard “two by” joists (2x4, 2x6, etc.). (See diagram 3 and photo 2.)



The U-Boat from Auralex is a U-shaped neoprene channel designed specifically to fit under floor joists.

Regardless of how you accomplish it, the idea is to mechanically isolate the floor (and everything on it) from the structure or foundation below, thus avoiding (or at least reducing) the passage of sound out of the room by that particular route. But what if you don’t have the time, money, or available headroom to frame a new floor on top of your old one? Or what if you rent your home and you’re not allowed to make this kind of modification to your practice space?

There is at least a partial solution. What you’re really trying to do is isolate the sound *source* from the floor below. Instead of floating the entire floor, how about floating the drumset? You could frame a platform big enough to hold your kit, float it by one of the methods mentioned above, then top it with plywood and carpeting. Or you can employ an even simpler method.

A new product from Auralex called PlatFoil has but one purpose in life: to make floating a drumset as easy and economical as possible. You lay strips of PlatFoil on your floor (typically in an 8'x8' pattern), then top it with a couple of sheets of heavy-duty, tongue-and-groove plywood. Finish

with carpet, and you’re done. The specially engineered foam is stiff enough to support you and your kit, but soft enough to acoustically isolate the kit from the floor. (See photos 3 and 4.)

If an entire band regularly rehearses in your practice space, you might want to consider building small platforms to float the amps—especially the bass amp. Remember that these platforms will only remove or attenuate the mechanically transmitted component of structure-borne noise transmission. So don’t expect a complete solution to your sound problems. They will help, however—especially with the bass frequencies.

This takes care of the walls, ceiling, and floor of your practice space. Next time we’ll discuss some smaller components of your room that have big consequences as far as keeping the noise inside.



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East Meets Jazz

Steve Smith And Sandip Burman Mix Two Different Worlds

by Michael Bettine

Indian tabla virtuoso Sandip (pronounced San-DEEP) Burman is recounting calling Steve Smith to recruit him for a band project he was putting together.

"This is Sandip Burman."

"Okay. What do you want?"

"Steve, I'm not from the phone company, I'm not trying to sell pizza. I'm trying to interest you in playing some Indian music."

"Oh yeah, I love Indian stuff."

"That works for me. I have a gig for you!"

The energetic Durg, India native, who has worked with Jack DeJohnette and John Scofield, used this direct approach to recruit a band to play his own challenging

music. Besides Sandip and Steve, the all-star group features pianist Howard Levy (Bela Fleck), bassist Victor Bailey (Weather Report), violinist Jerry Goodman (Mahavishnu Orchestra), and saxophonist Dave Pietro (Toshiko Akiyoshi Jazz Orchestra).

MD caught up with Sandip and Steve at the third gig of their month-long *East Meets Jazz* tour. During the soundcheck, it was evident that the musicians were still coming to terms with the difficult music they were presented with. Many of the charts are eight to nine pages long. "Under the circumstances, the first two gigs went well," Steve says. "We only had one five-hour rehearsal."

Everyone's busy schedule made rehearsing difficult. Victor was in Germany and Dave came back from Japan. "The music is very difficult for Western musicians to play," Steve admits. "It's incredibly complex rhythmically and hard work for all of us. Right now we're really concentrating on reading the charts and getting comfortable with the music. So it would have been nice to have at least four days of rehearsal."

So why did Steve take on such a challenging gig? "The main attraction is the novelty and the opportunity to learn something new," he replies. "We're doing it because we love the music, we love to play with each other, we like to learn—just the whole experience of it."

The music that Sandip writes is based on ancient Indian raga and tala systems. Unlike Western music, the rhythms flow in a way that doesn't let the band just hold a groove and jam on top of it. As Steve explains, "This material is rhythmically complex. It involves odd meters in a way that Westerners don't normally deal with. In the Indian style, which I'm just learning, there's something similar to what we call "displacement." For example, one song we play is in 5 1/4!"

"Discipline and practice—you have to eat it, drink it, and dream it to be able to play."



Rhythmic Reduction

One of the main rhythmic concepts in Indian music is that of “expansion and reduction.” The idea is to take a rhythmic phrase and expand or reduce it by shifting it through different note levels, or by adding/subtracting notes.

The following example, a drum interlude played by Steve and Sandip on the *East Meets Jazz* tour, is an eight-bar rhythmic phrase that reduces. As Steve explains, “The first part of this interlude involves four groups of five notes that reduce. The first five-note group involves each note being separated by two

8th notes. [Play each written note with the right hand and *ghost* the spaces in between with the left.] The notes in the second five-note group are separated by one 8th note. In the third, the notes are separated by two 16ths. And in the fourth, the notes are separated by one 16th note. It’s a perfect example of rhythmic reduction.” The rest of the interlude (starting on the “ah” of beat 3 in the fifth measure) is simply 16th notes phrased 5-5-5-4-5-5-5-4-5-5-4-5-5-5.

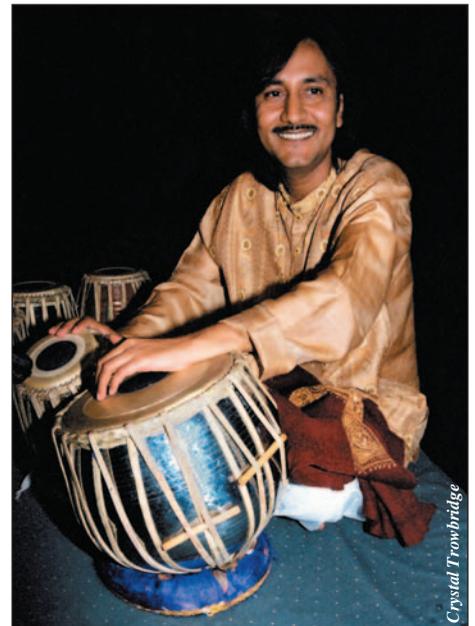
Sandip explains it this way: “It’s 16th notes divided 12-6-3: four groups of three, three groups of two, and three single beats.”

Even though these Indian rhythmic ideas were new to Smith, he feels that his studies years ago with master teacher Gary Chaffee gave him the necessary tools to understand the music. “From Gary I learned a lot about rhythms, subdivisions, and groupings—the raw materials that make up the rhythmic stuff of Indian music,” Steve says. “So I can relate to it on that level of beats, rhythms, phrases, and phrasing over four or odd times.”

“It’s been a very serious process with math equations,” Steve continues. “Sandip is trying to expand one thing and contract another. It all has to make sense in a mathematical way. There’s a symmetry to the music. So it’s real different from how we think of rhythm. It’s been very educational so far, and it’s only been a few days. It’s like going back to school.”

Sandip has likewise been inspired by working with Smith and combining their different drumming styles. “It’s fantastic,” he enthuses. “Steve plays a groove, I play a groove. Sometimes he plays a melody, then I play a melody.”

Burman, who first came to the States in 1989 under the sponsorship of Maharishi Yogi, now divides his time between Chicago and Calcutta. The busy drummer has students spread out in places like Mexico City, San Diego, and Tampa. Unlike in the West, he explains, in India you don’t just listen to recordings and decide to be a tabla player. “To learn tabla in India, you have to



stay in a guru’s house,” Burman explains. “The guru is very respected. I was six years old when I started. My parents wanted me to play. In India it’s a very disciplined life, and you go through your parents. This is called ‘passing the tradition.’ From guru [teacher] to shishya [student], the parampar [tradition] is passed and then repeated.”

The road to tabla is one of devotion. “Discipline and practice—you have to eat

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East Meets Jazz

it, drink it, and dream it to be able to play," Burman says emphatically. "There is nothing in the short way. Don't learn it because you want to be a star. Get your ego out and give yourself to that. You have to work hard and be very disciplined. Learn, practice, learn—that's the way I learned. There is no, 'Why I am doing this?' You just follow the guru and you'll find the answers. I met [banjo player] Bela Fleck at a concert and then we started to play. Then I was on his record. You do your duty, you know? You don't do it because you are going to get a gig."

The tabla themselves are a pair of small drums played with the fingers, palm, and heel of the hand. The specific drum played with the right hand is also called the "tabla." It is cylindrical and carved out of a solid piece of hard wood, with a single head about 5½" in diameter. The drum played with the left hand is called the "bayan." It's bowl-shaped and usually made of metal with a single head approximately 9" in diameter. The sound is melodic and delicate. "As long as we're close enough together and I play soft enough," Steve says, "it feels pretty good and locks up. I altered my setup so I could have the right sounds to accompany the tabla." For the tour, Steve used a Sonor Jungle Kit with mainly Zildjian flat rides and splashes to keep the volume down.

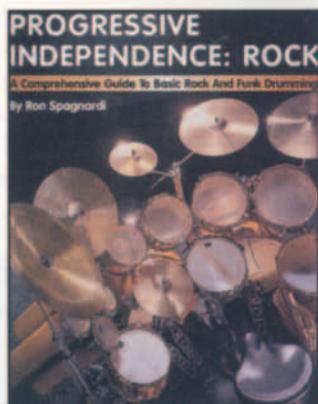
"Sandip doesn't have the sort of Western concept of 'grooving hard,' Steve says. "It feels a little more ethereal. So I have to be very sensitive and try to play underneath him, because it's a very delicate sound. I try to play a real supportive role and get underneath as much as I can because he's playing so much on top. It's interesting to listen to a lot of the things we play because he's playing things that are thousands of years old."

Tapping out these ancient rhythms, Burman's fingers are often a blur. "Sandip really gets a lot of momentum going," Steve offers. "He creates this forward motion. Within that he plays some nice phrases that he pulls off with ease, no matter what the time signature."

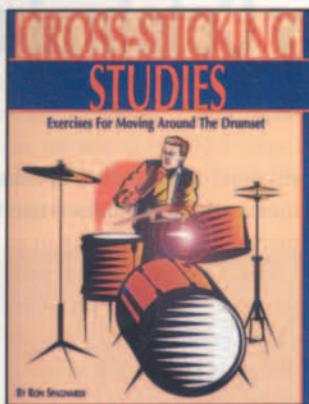


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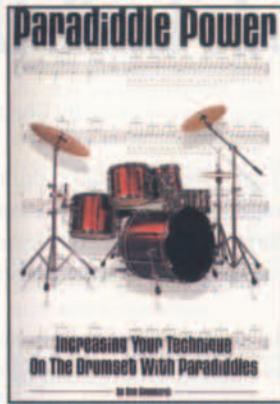
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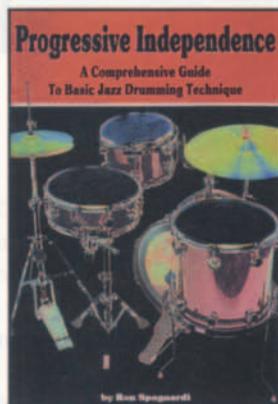
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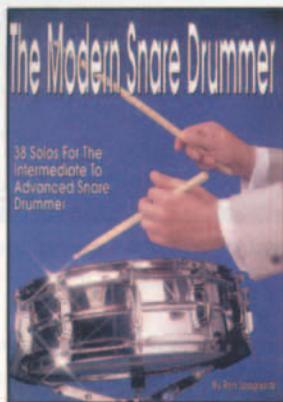
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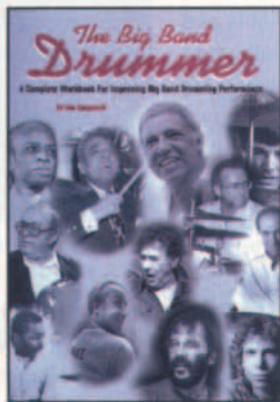
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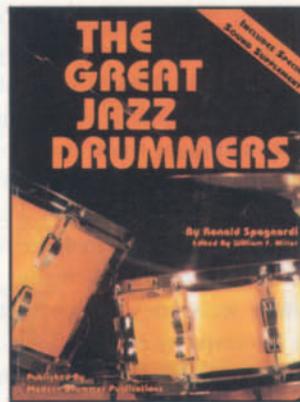
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Kodo Earth Day Celebration

by Christopher Arnold

In addition to their world tours, every year the Kodo taiko drummers of Japan host their Earth Celebration festival on Sado Island in the Japan Sea. The event brings percussionists and musicians from around the world together for three days of performances and workshops.

This year's guests were Indian tabla master Zakir Hussain and his Taal Ensemble: Ustad Sultan Khan on sangi (an Indian cello), T.H. Vinayakram on ghatam (a clay pot with a single mouth, which is played against the belly), and V. Selvaganesh on kanjira (a hand-sized frame drum with a lizard-skin head that is wet to give a deep bass tone).

Zakir had previously collaborated with Kodo at Mickey Hart's studio in March of 2001, recording a CD that combined tabla and taiko for the first time. From then until just before the Sado concert, Zakir and Kodo exchanged notes about the songs they were to perform. Since Indian music is rife with improvisation, the two ensembles left abundant room for spontaneous creation, with many of the pieces only taking final form during the performance.

Kodo started the concert off with a surging seven-beat piece. The Indian percussionists next took the focus. They diced up each measure into bite-sized chunks, creating patterns that might have seemed random were they not perfectly synchronized. Their accents were answered by exclamations of alternating drums from the Kodo members, who were still reciting the fundamental mantra

rhythm. After each individual had a chance to spin riffs off the theme, the ensembles joined for a final recitation on the fundamental accents, coming to an abrupt and simultaneous halt.

Zakir next dizzied us with patterns on two tablas. When his fingers became a steady blur, Yoshikazu Fujimoto, Kodo's most senior odaiko player, entered with a single, body-writhing slam on the thousand-pound drum. Zakir's smooth barrage of finger taps contrasted with the stillness between Fujimoto's contemplative strikes. Then Fujimoto gradually built up to a rolling tempo, shaking the audience with the odaiko's low-pitched growl. Zakir's tablas, played into microphones, matched the roar of the odaiko with accents bouncing off the blurred flutter of fingers. As Zakir gradually reduced the pace, Fujimoto reentered the pattern. Zakir started a regular beat, as if accompanying Fujimoto, mirroring his accents, filling their intervals with trills, spilling out permutations of beats that fit the intervals, and finally following Fujimoto's hesitation to the final climactic scream of "Wasah!" Boom!

The second half of the concert featured a piece in which six Kodo members played small shimedaiko (rope-tightened taiko) with delicate taps reminiscent of insect sounds or trickling raindrops. Zakir's tabla matched the shimedaiko in terms of intensity and expressiveness.

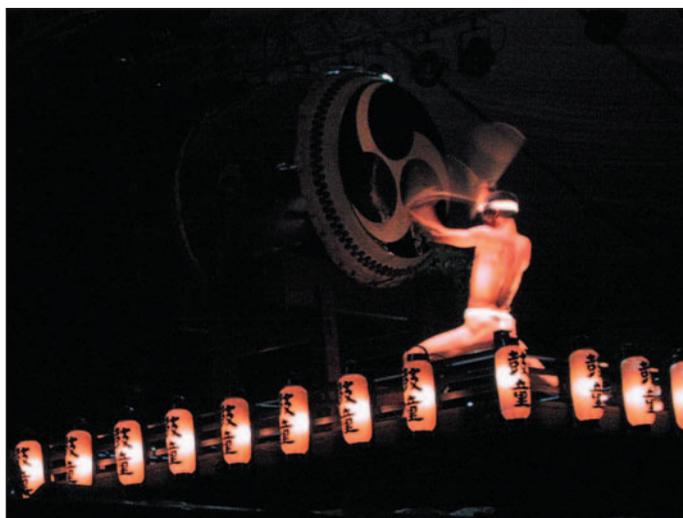
Kodo's collaborative concerts merge diverse percussive styles into a collage that highlights their common elements and unique



Kodo drummers performed with guest Zakir Hussain on tablas.

characteristics. In this case, taiko establishes space, while tabla is concerned with filling it. The gripping experience of Kodo's ultra-physical performance, paired with the mentally dazzling network of Indian rhythms, is a musical metaphor for the union of body and mind.

Kodo's 2002 Earth Celebration will be held in May. For more details visit www.kodo.com. In the meantime, watch for the upcoming release of the Zakir/Kodo CD *Percussion Forest*, now in Japan on the Sony label and slated for release in the US in April on the Red Ink label. For more pictures and interviews from the Kodo Earth Celebration 2001, please visit www.rhythmism.com.



QUICK BEATS

AARON COMESS (SPIN DOCTORS, SESSION WORK)

What are some of your favorite grooves?

Bernard Purdie on *Live At The Fillmore* (Aretha Franklin) and Stevie Wonder on *Innervisions*. Stevie is such a funky drummer and plays such original parts. Sometimes the approach of a great musician playing an instrument *other* than their main one can be great because they're not so caught up with playing that instrument per se—but just playing music. Stevie is a great example of this, especially on that album.



What are some of your favorite grooves that you've recorded?

The Spin Doctors' "Two Princes." Everything just came together on that track. We lucked out with great sounds *and* a great take. Another is "Love Poems," from Bilal's *1st Born Second* record. It's a simple, repetitive groove that worked really well. I also like the track "Baby Love" from Joan Osborne's *Righteous Love* CD.

used to play along with that *all* the time. John Bonham is one of the greatest rock drummers, but he was incredibly funky at the same time. For books, I worked with Ted Reed's *Syncopation*—I still do. I was lucky enough to have a great teacher named Henry Okstel, who showed me a thousand and one ways to use that book.

What records and books did you study when you first started playing?

I used to play along with a lot of records, but one that definitely stands out is Led Zeppelin's first album. I

Pick one song that you wish you could have played on.

Anything by Miles Davis. He left behind some of the best music ever—and just about all of it had

Badenya At Lincoln Center

It isn't often that New York City's Lincoln Center (home of the New York Philharmonic and the Metropolitan Opera) gets down with the earthy, sweaty vibe of West African drumming and dance. But that's exactly what happened recently when Badenya performed a free concert held outdoors on the Center's concourse.



The group hails from Burkina Faso (next door to Mali), and their full name is Badenya les Frères Coulibaly. In the Bwaba language, "badenya" means family. Les Frères Coulibaly is French for "the brothers Coulibaly," and in fact this family act includes three brothers, their three nephews, and a niece. The group, which is led by performer/composer Souleymane Coulibaly, performs songs with themes based on simple proverbs, such as "a good deed is never lost."

Percussion, dance, and singing combined to make Badenya's Lincoln Center performance authentic, exciting, and musically dynamic. Instruments included high and low balafons (marimbas), talking drums, and djembes with resonating metal flaps (normally used for an annual celebration in the family's home village).

The concert featured songs from Badenya's *Seniwe* album, which was reviewed in *MD's* October 2001 *Critique*. Reviewer Jeff Potter was at the Lincoln Center show, and had this to say: "The CD doesn't do them justice. Even with everything going on—traditional drumming, balafon and percussion playing, singing, and dancing—their performance was tight and exciting. I was really knocked out!"



Rick Van Horn

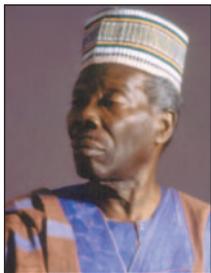
PAS Hall Of Fame Inductees

The Percussive Arts Society recently inducted Joe Calato, Mel Lewis, Babatunde Olatunji, Al Payson, and Tito Puente into the PAS Hall of Fame. The ceremony took place at the organization's annual convention, held this year in Nashville, Tennessee.



Joe Calato is the inventor of the nylon-tip drumstick and the retractable wire brush, and is also the founder of Regal Tip Drumsticks.

Mel Lewis was a prominent jazz and big band drummer/bandleader highly regarded for his ability to support soloists and make a big band swing.



Babatunde Olatunji brought African drumming to national prominence with his 1959 album *Drums Of Passion*. He established the Olatunji Center of African Culture, and now teaches at California's Esalen Institute and New York's Omega Institute.

Al Payson retired from the Chicago Symphony in 1997 after a forty-year career as a percussionist and teacher. He has also authored several percussion textbooks, and is responsible for many innovations in percussion instrument design.



Tito Puente, known as the "King Of The Mambo," led some of the world's greatest Latin bands, and made over one hundred recordings. He also composed for his groups and for others, including the Count Basie Orchestra and Santana.

Since 1972, the PAS Hall Of Fame has recognized outstanding achievement in percussion performance, education, composition, and instrument innovation. For more information about PAS Hall of Fame members, visit the PAS Web site at www.pas.org.

Berklee Honors Elvin

Jazz legend Elvin Jones was recently presented with an honorary doctor of music degree by the Berklee College Of Music at the school's 2001 Convocation. Along with co-recipient Al Kooper, Elvin helped to welcome Berklee's new entering students.

The event included a concert featuring music associated with the two honorary doctorate recipients. In tribute to Elvin, a student jazz quartet performed "Lonnie's Lament" and "Liberia" by John Coltrane, whose quartet the drummer graced for six years.

Berklee President Lee Eliot Berk said of Elvin, "In the world of music, there are leaders and followers, innovators and imitators. Elvin Jones is both a leader and an innovator—and one of the most influential drummers in the history of jazz."



Zildjian CEO and Berklee trustee Craigie Zildjian and honorary doctor of music recipient Elvin Jones at Berklee's Convocation.

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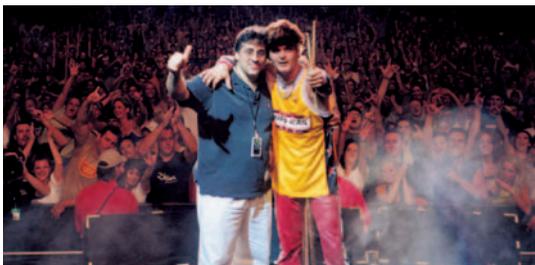
Go North, Young Drummer

The second **Cape Breton International Drum Festival** will be held Friday, April 26 through Sunday, April 28, 2002, at the Boardmore Playhouse in Sydney, Nova Scotia, Canada. Performers at last year's inaugural event included New York studio/touring drummer Billy Ward, along with such Canadian percussion notables as Randy Cooke, Charlie Cooley, Lucy MacNeil, and Bruce Aitken. Tickets can be purchased on the Web at www.cbdrumfest.com. For information, email info@cbdrumfest.com, or call (902) 727-2337.

Go South, Young Drummer

Latin percussion specialist **Chuck Silverman** has organized a series of two-week study trips to Cuba and Brasil. Drummers attending these events will study hand percussion and drumset with local professors, delve into the culture, and, according to Silverman, emerge with a better understanding of what groove is all about. Email chuck@chucksilverman.com or visit www.chucksilverman.com for more details.

Give The Drum-Maker Some!



Following his drum solo during a recent show at Detroit's DTE-Pine Knob Music Theater, Poison drummer **Rikki Rockett** stepped to the microphone to salute—and bring onstage—the person who made his drumkit. That person was Innovation Drums' **Steve Badalament**, who was in the wings but totally unaware of Rikki's intentions. A native of Detroit, Steve was both thrilled and touched at Rikki's gesture—made, as it was, before 5,000 of his "homies." Said Badalament, "This signifies the special relationship between drummers and those who build their instruments."



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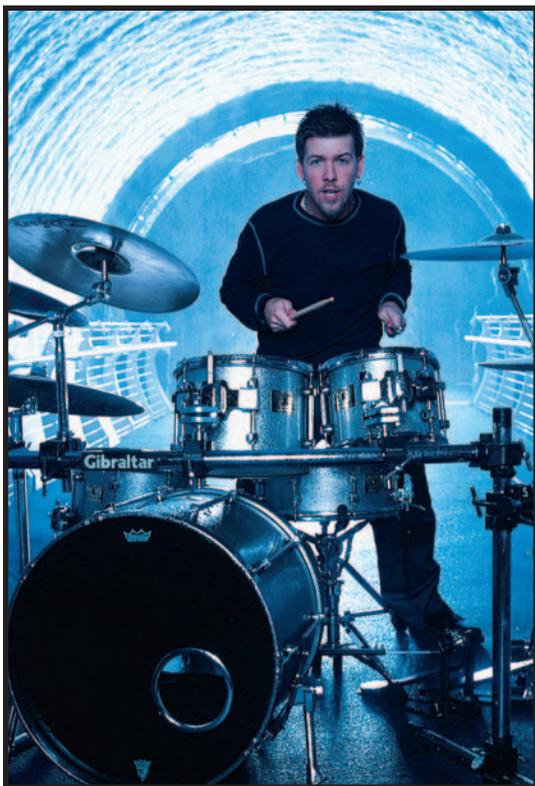
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AJ's Pro Percussion	www.ajpropercussion.com	94
Aquarian Drumheads	www.aquariandrumheads.com	105
Attack Drumheads	www.universalpercussion.com	83
Audix	www.audixusa.com	56/57
Cadeson Drums	www.cadesonmusic.com	121
ClearSonic	www.clearsonic.com	18
D'Amico Drums	www.damicodrums.com	94,112
Doug Tann	www.dreamwater.net/dougann	135
Drum Center of Lexington		115
Drum Perfect	www.drumpperfect.com	123
Drum Solo	www.drumsolo.cc	135
Drum Supply House	www.drummyaker.com	135
Drum Workshop (DW)	www.dwdrums.com	20/21
Drum World	www.drumworld.com	90
Drumat	www.drumat.com	112
Drumatix	www.drumatix.com	115
DrumDial	www.bigbangdist.com	76
Drumfun	www.drumfun.com	115
Drummers Collective	www.thecoll.com	78
Drums In The Wind	www.wwandbw.com	149
Drums On Sale		112
Evans	www.evansdrumheads.com	1
Everyone's Drumming	www.everyonesdrumming.com	135
Vic Firth	www.vicfirth.com	27,75
Flix Stix	www.bigbangdist.com	134
Fork's Drum Closet	www.forksdrumcloset.com	80
Gibraltar	www.kamanmusic.com	133
GK Music	www.gk-music.com	123
Gretsch	www.kamanmusic.com	CV3
HardWear	www.bigbangdist.com	147
Hart Dynamics	www.hartdynamics.com	82
HQ Percussion	www.HQpercussion.com	136
Hudson Music	www.hudsonmusic.com	129
Humes & Berg	www.humes-berg.com	79
Interstate	www.interstatemusic.com	104
Istanbul Mehmet Cymbals	www.istanbulmehmet.com	142
Joe Morello Productions		115
Gibraltar	www.kamanmusic.com	107
Latin Percussion	www.lpmusic.com	81
Long Island Drum Center	www.lidrum.com	106
Los Angeles Music Academy	www.lamusicacademy.com	135
Ludwig	www.ludwig-drums.com	CV2
Mapex	www.mapexdrums.com	33
Matt's Music Center	www.mattsmusic.com	115
Mayer Bros. Drums	www.mbdrums.com	112
Meinl Cymbals	www.meinl.de	7
Meinl Percussion	www.meinl.de	9
Memphis Drum Shop	www.memphisdrumshop.com	135

ADVERTISER	WEB ADDRESS	PAGE NUMBER
Midwest Percussion	www.midwestpercussion.com	76
Mod Music Records	www.modmusicrecords.com	137
MRP Drums	www.mrpd drums.com	74
Musician's Friend	www.musiciansfriend.com	119
Musictech College	www.musictech.com	107
Nuncios Music	www.drumschool.com	115
NYPT	www.protoolsny.com	115
Pacific Drums & Percussion	www.pacificdrums.com	103
Paiste America	www.paiste.com	15,77
Peace Drums	www.peacemusic.com.tw	89
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Pintech Electronics	www.edrums.com	96
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Sabian	www.sabian.com	67
Sam Ash Music	www.samash.com	26
Sam Barnard's Drum Wrap	www.sambarnard.net	123
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SHS Audio/JTS	www.shsaudio.com	34
Sonor Drums	www.hohnerusa.com	17
Sticks Grip	www.sticksgrip.com	147
TA Drums	www.tadrums.com	115
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Tama	www.tama.com	42/43
Taye Drums	www.taye.com	93
The Drum Pad	www.thedrumpad.com	115
Toca	www.kamanmusic.com	37
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Rick Schneider of Garland, Texas uses his "ElectroMechAcoustic" kit when performing with his rock band, The Touch. It started life as a Dynacord electronic kit in 1985, but has been almost totally modified since.

The kit is on a customized Gibraltar rack for compactness. If an even smaller "footprint" is required, the left side can be removed and the hi-hat's (normally folded) legs utilized. For a cleaner look, Rick replaced most wing nuts with

Ny-lok aircraft fasteners or extra long nuts. The pedals are all Ludwig Speed King or Atlas vintage models. Pintech RS-5 triggers are installed in all the pads.

The brains of the system consist of a Yamaha PMC-1 Percussion MIDI Converter driving a Roland R-8 drum machine and a Korg M1-R keyboard module. The tone signals are processed by an Alesis MidiVerb-II, then monitored by a Yamaha MV802 stereo 8-channel mixer fed into a Biamp EQ-210 and an Electro-Voice 7100 power amp. Sounds reach the audience through a pair of customized Acoustech/TOA-JBL speaker enclosures.

Rick's cymbals are primarily Zildjian, along with a Paiste China. A Pearl 13" brass piccolo shares duties with the Dynacord snare pad, and a rack of brass-tube wind chimes rounds out the ensemble. The entire kit travels in ten soft bags and four hard cases.

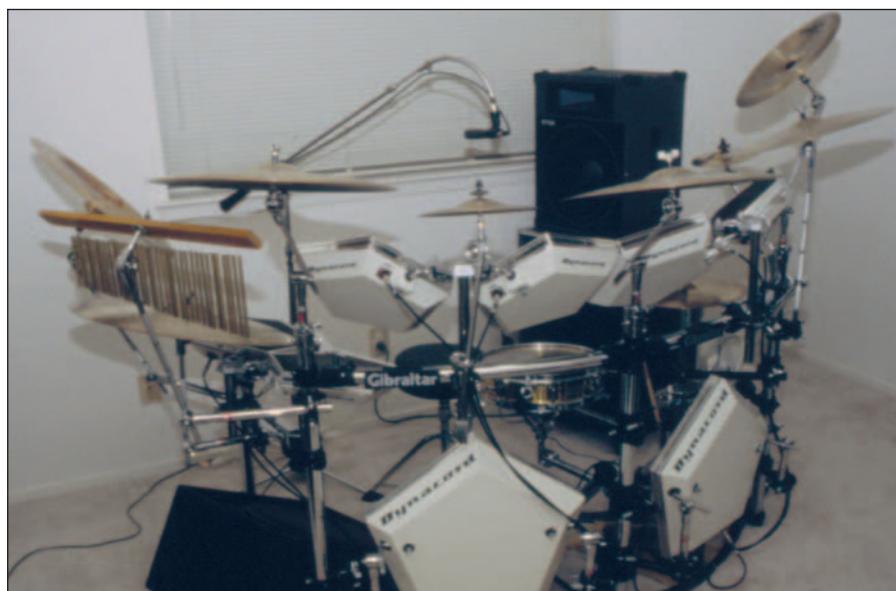


PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.





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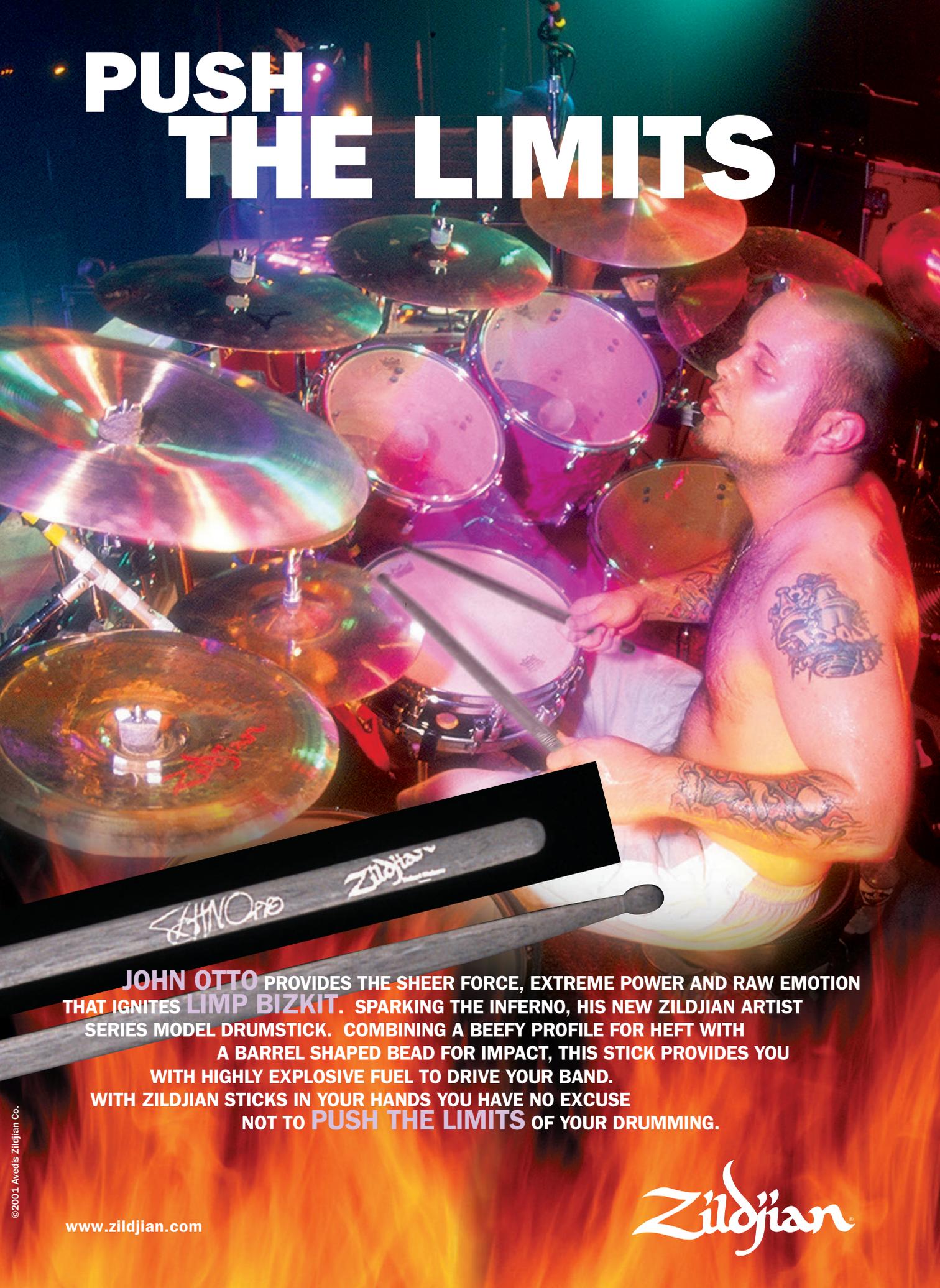
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