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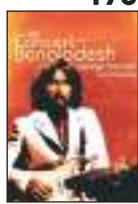
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## So, Whaddaya Know?

**D**eep down, most of us musicians know that we're an insecure bunch. And who can blame us? Offering intimate artistic interpretations of life on earth, for others to judge, is a risky proposition. "What if they don't like it?" "What if they don't like *me*?" We've got so much more of ourselves wrapped up in our work than your average nine-to-fiver does, don't we?

To help combat the stress involved with, literally, selling our artistic souls, we often find ourselves propagating certain musical myths. By defining a set of absolutes, and living by them, we invent a structure of thought, bigger than ourselves, that we can emotionally and intellectually lean on. "I know I'm on the right track, because I studied hard and know all the rules."

Just like in religion and politics, this kind of fundamentalist thought can lead to problems. Times change, and the old rules might not apply anymore. And pursuits like communication and progress sure get tough when you close yourself off to new and different interpretations. Of course, a clever person always questions things. But many people—even musicians, who should know better—manage to miss that point.

I began thinking a lot about this years ago, when I started compiling a personal list of "drumming myths": statements made by older and supposedly wiser drummers that just didn't sit well with me. You'll find some of these presented in this month's *Slightly Offbeat* column.

For a real-world example of this kind of thinking, you might want to study the career of this month's cover star, Terry Bozzio. Someone says, The drums are a rhythmic instrument; let the other instruments deal with melody. Terry not only questions that, he follows through, writing music—*drum* music—that's as concerned with melody as it is with rhythm. Then he goes out and creates a new instrument to play these concepts on. What an investment in personal vision!

The flip side of all this talk of revolution is that there are certain rules all artists must acknowledge: Rules of nature, like balance, contrast, and repetition. But these rules are not man-made, and even *they* can be messed with—if you learn them first, and bend them with purpose and skill.

Beware the teacher who claims to know what he's talking about. Knowing what other people are talking about is a much more impressive feat.

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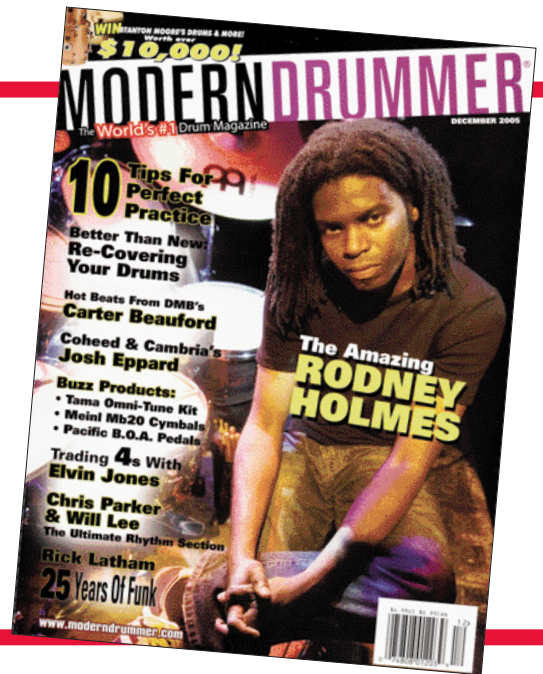
## RODNEY HOLMES

I was lucky enough to have played with Rodney Holmes in the jazz band at Woodlands High School in Hartsdale, New York. He left a lasting impression on me with his lightning-fast speed, impeccable timing, and drive to be the best. But specifically, Rodney is the reason that I became a lawyer.

One day I found myself in the unenviable position of being in a drum-off with Rodney in the school auditorium. As we exchanged fills and beats, I eventually ran out of ideas. Rodney proceeded to do things on the drums that were not humanly possible. All I could do was give him a standing ovation.

I didn't stop playing the drums completely after that experience. But I did clearly see the future of drumming, and its name was Rodney Holmes.

Radley Baine, Esq.  
attorney at drums



## CHRIS PARKER & WILL LEE



In this day of home project studios, Pro Tools, sample libraries, and Internet file sharing, it's important to remember that the best part of playing music is doing it live, with other musicians. And the best music is always a collaboration of talented players like Chris Parker and Will Lee. Thanks for their story in your December issue, and thanks for reminding us of what fun it can be to lock in a groove.

Sam Evers

## TO LISSA, FROM HAL

Lissa Wales was a dear friend. She was also a true believer in drums and drummers. Drummers should never forget her photographic history—her photos speak for themselves. I'm glad that her suffering is over, but she will be missed.

Rest in peace, Lissa.

Hal Blaine

## STEVE SMITH ON INDIAN RHYTHMS

I've been an *MD* reader for half my life, and I want to say that Steve Smith's "Indian Rhythms" articles are the coolest exercises I've ever seen in your magazine. Attempting to bridge two disparate rhythmic cultures must be a daunting task, but Steve's respect and love for the music really shows. These articles have opened up new ways of approaching music for me. Thanks, and keep up the great work.

Samuel Wiebe

## ENJOY EVERY STEP

Upon receiving my December issue I quickly devoured Bill Miller's "Enjoy Every Step" editorial. Bill's inspirational dissertation on the importance of practice and remaining motivated was right on the money.

I encourage all of your readers (particularly those inclined to view practice as a burden, rather than a joy) to embrace the "drudgery" of the daily practice routine. By adhering to a methodical practice routine you

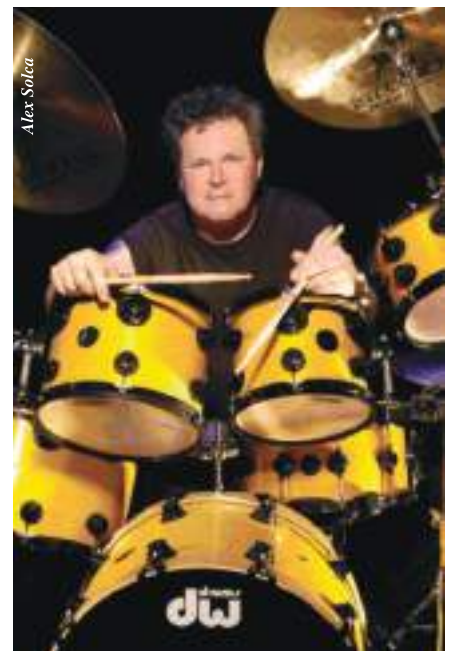
can't help but become a better and more disciplined player—and person.

Michael Gaylor

## RIK LATHAM

Great interview with Rick Latham in your December issue! I've had Rick's *Advanced Funk Studies* book for years, and I practice the examples regularly. But, embarrassingly, I never knew much about him as an artist or as a person. Thanks for educating me on such a role model.

Rob Jankowski





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*"at this point in my life, i go for the most tone. so i use the tb medium clear for my solo performances, in the studio or for my own projects. but there are times when the music calls for a more powerful approach (like live with jeff beck) that's when i switch to the 2-ply. I found it has a similar rich-full tone and sustain but is a much stronger, more durable head." - Terry Bozzio*



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## Readers' Platform

### RINGO AND RAY CHARLES' DRUMMERS

In your November story about Ringo Starr, his producer, Mark Hudson, mentioned that Ringo's favorite drummers were the ones who played with Ray Charles. Ringo was probably referring to the drummers on Ray's hits from 1955 to 1962, the period when Ringo, the other Beatles, and the rest of the world were so captivated by Ray's music. Here's a list, in chronological order, of some of those records and the drummers who played on them.



1955: "I've Got A Woman"—Glenn Brooks  
1956: "Hallelujah I Love Her So"—David "Panama" Francis  
1958: "My Bonnie"—Richard Goldberg  
1959: "What'd I Say"; and 1960: "Sticks And Stones" and "Georgia On My Mind"—Milton Turner  
1960: "Hit The Road, Jack" and "Unchain My Heart"; and 1961: "Hide Nor Hair"—Bruno Carr

"My Bonnie" is significant because The Beatles recorded it in 1961, three years after Ray did. "What'd I Say" was probably the most influential because of the unique Latin-flavored beat that Milt Turner came up with. The Beatles (with Pete Best on drums) would close many shows with this number in 1961. But more importantly, Ringo used that exact Milt Turner beat on "I Feel Fine" in 1964.

**John Bryant**  
Ray Charles' drummer, 1974-75

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MD's Readers' Platform,  
12 Old Bridge Road,  
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## Restoring Tama Imperialstars

I love Tama drums, and I've wanted a set of Imperialstars since 1982. I recently found a set that includes a 24" bass drum, as well as 10", 12", 13", 14", 15", and 16" concert toms. (I'm looking for a matching 18" floor tom.) I'm in the process of restoring the kit and cleaning the drums up a little. I have two areas of concern:

1. What's the best way to clean and protect the Zola-coat lining on the interior of the shells? Can I treat them like any other wood surface?

2. Is it possible to obtain the 1980s-style Imperialstar memory locks for the tom holders? If not, will any of Tama's modern tom brackets mount in the old bracket holes?

**I don't want to drill any more holes in these shells if I can avoid it.**

**Michael Engle**



This 1982 Imperialstar kit featured multiple concert toms and 24" bass drums.

Tama's Ace Okamoto responds, "Zola-Coat is a very strong, water-resistant coating—perhaps even more durable than a standard polyurethane finish. So a standard gentle wood cleaner should be fine."

"Tama's MTB25E (Superstar) tom bracket is the most similar to the original Imperialstar design. The MTB30 (Starclassic) and MTB10 (Swingstar) will also work. As far as memory locks go, the ML105 is the most similar one. But we now have the ML11, which is easier to use. In the case of the MTB30 tom bracket, the MTB30-2 key lock is included."

## Soundproofing Resources

**I've been drumming since I turned eleven. I'm twenty-five now. I have my own house, and I plan to buy a new drumset shortly. However, my drumming room is only about 25' from my neighbor's house, and I don't need a lot of complaints from him. Does carpet pad make for an effective sound dampener? If not, can you suggest other readily available materials?**

**Kyle Christensen**

Carpet padding alone is not an effective means of reducing the sound of acoustic drums.

*MD* ran a series of articles about soundproofing a practice space in the December 2001 through April 2002 issues. Those articles were written by *MD* contributing writer Mark Parsons, whose comprehensive new book on the subject (*Keep The Peace: The Musician's Guide To Soundproofing*) has just been released by Modern Drummer Publications. We suggest you check it out before undertaking any soundproofing projects.

The following additional books and Web sites offer information on available soundproofing materials and techniques:

*Basic Home Studio Design* (by Paul White),  
*The Drummer's Studio Survival Guide* (by Mark Parsons),  
*Building A Recording Studio* (by Jeff Cooper),  
[www.acousticsscience.com](http://www.acousticsscience.com),  
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## It's Questionable

### Getting More Pep From The Drums

**I'm playing drumset for the nationally recognized University Of Dayton (Ohio) Flyer Pep Band. This year, the director's goal is to make the band louder in the arena. What heads do you suggest that would add more sound to the drumset in a 13,000-seat arena?**  
**Jonathan Radwan**

Our first suggestion to achieve the band director's goal would simply be to amplify the band, including the drums. That way nobody would have to blow or hit harder than is necessary in order to get a good sound.

Failing that, you have two options when it comes to drumheads. If you plan to hit harder in order to sound louder, you should consider heavy-duty heads that will be able to withstand the additional impact. Clear twin-ply models

from any of the major manufacturers would be the best choice on toms, with perhaps Remo's new Emperor-X head on the snare drum for extremely high-impact durability.

If you prefer not to just slam the drums harder, you may want to try heads that will project a bit more high end. This will help the drums to carry through the boomy, echoey space of the arena with more clarity, if not necessarily more volume. In this case, we suggest the use of single-ply coated heads, tuned fairly high. You won't get a huge, deep drum sound. You'll more likely get a classic "Stewart Copeland" sort of tonality, with the toms and the snare in the higher ranges. But that sound will have plenty of attack, which will help it carry through a large space with more definition.

#### QUESTIONS FOR MD'S DRUM EXPERTS?

Send them to It's Questionable, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009, or [rvh@moderndrummer.com](mailto:rvh@moderndrummer.com). Please include your full name with your question.



### What's A Drum Clef?

**A student of mine recently asked me what the drum clef is. We noticed that there is a rectangular symbol at the beginning of each line of music in *Modern Drummer*. Does this symbol have a name?**  
**Sam**

The symbol you refer to is generally referred to as a "neutral clef." It's used to indicate a part that is non-melodic, and thus is neither treble nor bass clef. Not all drum music uses it; you'll often see drum charts that have no clef indication at all. But the Finale music-notation program does use it, and that's the program that we use to create drum music in *Modern Drummer*.



Either of these symbols can be used as clef signs with drum music.



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# Vinnie Colaiuta's

## Swingin' Sounds

**Q** You probably wouldn't expect to hear from an *MD* subscriber who is a trumpet player, huh? First of all, let me say that I think—as I'm sure many others do—that you are the pinnacle of the “all-around drummer.”

My question has to do with your recording technique, and is in two parts. First: Your snare sound always fits the bill, no matter what the genre of music is. Yet it has what I would call a “signature” sound. I know it's you from one or two strokes! Do you typically use the same or similar snare setup and tuning technique when recording?

Second: I love your big-band drumming. It's smooth, tasty, and well executed. You probably already know that trumpet players are kind of particular about that! On Paul

Anka's *Rock Swings* recording you're catching everything from the ensemble. Were you using actual drum charts...or perhaps a lead trumpet part?

Keep laying down those great grooves. And thanks for what you give to the music.

**Pedro Reno**

**A** First of all, thank you for all your kind words.

My snare sound is really the result of snare selection, tuning, and execution. The selection is based on me listening to the music, and then considering the timbre of the drum in relation to the character of that music, and how it will interact sonically with everything else. There are several other factors involved

(too many to elaborate on here) such as the room, the engineer, and so forth.

On the *Rock Swings* record I must give a “hats off” to the incomparable Al Shmitt for his recording greatness. The charts were, as I recall, master rhythm charts, or charts geared to me with horn ensemble events that needed to be reinforced. During the rehearsal, I tried to make mental notes of anything that wasn't written but that I needed to “catch.” Then I'd talk it over with the trumpet section, or with lead trumpeter Gary Grant, and make sure that I was in line with it all. Then I just played it how I interpreted it.

I hope that helps. Thank you again so much for your appreciation, and God bless.



Alex Solca

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# Bass Drum Miking Tips From Flogging Molly's **George Schwindt**

**Q** I recently saw you play at the Atlantic City House Of Blues with Flogging Molly. I really admire your intensity.

I have a question about the Yamaha SKRM-100 Subkick. Do you just use this as the only kick mic', or do you have a second mic' placed elsewhere? And do you use the Subkick because of the sound it captures, or to boost the bass drum over all the other instruments on stage?

**Jerry Zappi**

**A** Thanks for coming to the show, and thanks for the questions. I use two microphones on my bass drum. A Shure Beta 52 is my primary mic', the Yamaha Subkick is my secondary mic'. Because the Subkick was designed to capture and enhance only the very low frequencies of the bass drum, it would not be a good stand-alone mic'. But it works amazingly well when the two are blended together.

I can't tell if your second question is unwitting humor or a gentle indictment of our front-of-house engineer (very funny either way). I definitely use the Subkick for the sound it captures, and absolutely not for boosting the bass drum over all the other instruments on stage. The Subkick shows up in the FOH mix as you heard, and sometimes in my monitor mix. The blend between the Beta 52 and the Subkick is determined by the acoustics of the venue, the sound reinforcement equipment, and my ears. The Subkick is used to allow the bass drum to fit appropriately into the low-frequency aspect of Flogging Molly's sound.

Best regards, and keep listening!



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Matchbox Twenty's

# Paul Doucette On His Touring Setup



**Q** What do you use for your live drumkit setup? And do you use Premier drums to record?

**Tim**

**A** My live setup on the last Matchbox Twenty tour featured an acrylic kit that Premier was great enough to make special for me. It consisted of a 22" kick, a 20" kick off to the side (which I kept wide open for a boomer sound and played with a slave pedal), a 12" rack tom, and 14" and 16" floor toms.

I use two snares in my setup—one as a main snare, and a deeper one off to my left. I

carry a bunch of snares on the road, so I switch out all the time. My favorites, though, have to be my 1970s Ludwig 400, my Premier Artist Maple, my Ludwig Black Beauty, and a few that I got from the good people at Brady Drums.

For cymbals, I went with Zildjian K's because of their darker tone. I used two 16" crashes, one 18" crash, a 20" ride, and 14" hi-hats.

I use essentially the same setup in the studio, except that I usually use my Premier Artist Maple kit instead of the acrylic.

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Los Lonely Boys' Ringo Garza, November 2004



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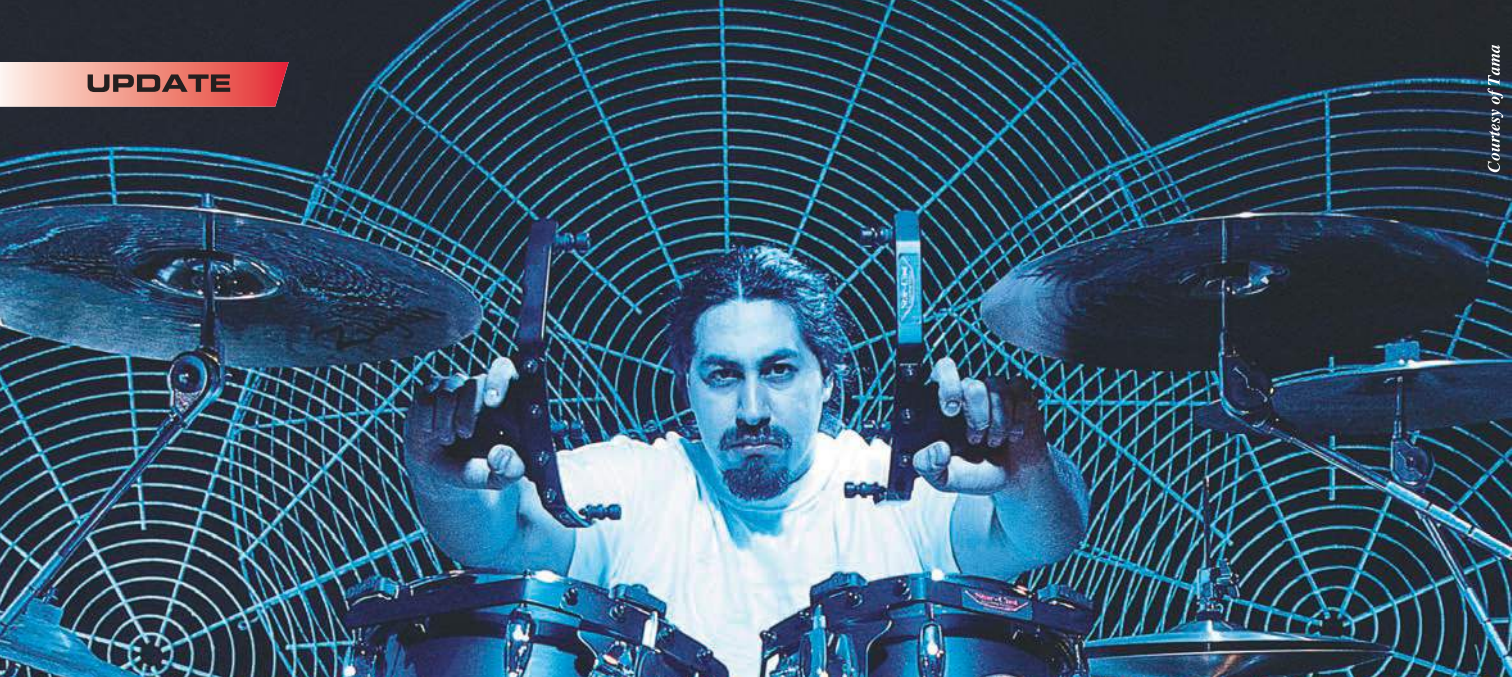
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## Fear Factory's Raymond Herrera Silencing The Skeptics



If there's one thing Fear Factory drummer Raymond Herrera loves, it's a challenge. "On every record I end up writing songs with patterns and rudiments that I have to teach myself to play," he explains. "That's because I write them on a drum machine. What was easy to do with two fingers ends up being *very* difficult to do with two legs."

For the band's latest CD, *Transgression*, Raymond composed on an Akai MPC 2000 XL with sixteen pads all programmed with his drum sounds from previous Fear Factory albums. "I've got my kick drum sounds from *Obsolete* and my snare sounds from *Demanufacture*, plus my cymbals and hi-hats," he specifies. "I can program it to sound just like my drumkit."

Raymond admits it's easier for him to write an

entire song on a drum machine, because many Fear Factory cuts are built around rhythms he creates either alone or with guitarist Christian Olde Wolbers. "It would probably be a little tougher for, say, Dave [Lombardo] to write Slayer songs on a drum machine," Herrera says, "because a lot of their songs are based around a kind of fast progression centering on the guitar more than the drums."

When it comes to playing live, however, Raymond, who is best known for his brutally intense and ultra-precise double bass playing, assures there are no machines involved. "With some of my most extreme drumming," he offers, "it's *so* tight and *so* heavy that it sounds very mechanical. But sonically, the drums on *Transgression* sound more real than any record

I've done. You *know* there's a human being playing because you can hear the room sound and the differences each time I hit a drum."

To silence any skeptics, Raymond had his drum sessions for *Transgression* filmed from multiple angles for his first instructional DVD, which he plans to release shortly. "This DVD will have all the songs from *Transgression*, and it will not only prove that I play everything myself, but also show people how I do what I do."

Raymond certainly won't be slacking on future Fear Factory recordings either. "Two of the four songs I've written for the next album I can't even play yet," he laughs. "They're all between 200 and 210 bpm, so that record is looking good for the really heavy fans!"

**Gail Worley**

# Jim Bonfanti

## The Return Of The Raspberries



“What we were trying to do, really, was be the next Beatles,” admits Jim Bonfanti, drummer for ‘70s power-pop band The Raspberries. “That was very lofty of us,” he laughs. “But you have to have a goal!”

Best known for hits like “Go All The Way” and “I Wanna Be With You,” The Raspberries were heavily influenced by ‘60s British Invasion bands. In 1975, after recording four albums, the group broke up, but the members stayed in touch. In 2005, Jim and vocalist Eric Carmen organized a one-time reunion show with guitarist Wally Bryson and bassist Dave Smalley, bringing together all four original members for the first time in thirty years. Based on ecstatic audience reaction and rave critical reviews of the band’s sold-out performance at B.B. King’s in New York, The Raspberries decided to officially reunite. “We’ve been playing select major markets to raise awareness that we’re back together,” the drummer says. “We’re hoping to gather some good reviews and move on to the next level.”

With The Raspberries so frequently compared to The Beatles and The Who, it’s not surprising that Jim describes his playing style as a combination of Keith Moon and Ringo Starr. “I’ve watched many videos of Keith Moon,” he offers. “At a glance, you *think* he plays with reckless abandon. But if you watch him, he was quite methodical about what he played. With Ringo’s drumming, it’s more about cool drum parts. He wasn’t trying to be flash, but on some Beatles tunes, his parts totally make the song. For Raspberries music, I play what the song calls for, not for myself.”



When deciding whether to modify the classic Raspberries songs live, Bonfanti calls on lessons he’s learned during thirty years as a player. “I’m playing some songs very close to how they were recorded,” Jim says. “But we took others apart and rearranged them. That decision had a lot to do with the fact that we’ve all become better players. Dave and I now understand the concept of bass and kick drum in a way that kind of eluded us in 1972,” he laughs. “A subtle adjustment doesn’t really change the *feel* of the song, it just puts it more in the pocket. Most people don’t notice, but the song comes across better.”

Gail Worley

## COUNT BASIE’S

# Butch Miles

## Back In Action



Jon Reich

Butch Miles is among an elite list of drummers who’ve performed with The Count Basie Orchestra. Having toured with the band in the ‘70s and having played with many jazz greats since, why did Butch decide to return to the band? “Simple,” he says. “Over the years I thought about how much I missed the music and the people. In 2004 we reached a new milestone; Count Basie was born in 1904, and had he lived he’d be one hundred

years old. Also, Basie started the band in 1935, so ‘05 marked the seventieth anniversary of The Count Basie Orchestra. It just feels right for me to be back in the band now.”

Seeing Butch perform recently with the Basie band at New York’s Birdland, it’s clear that this master big band drummer’s style has evolved. Yes, the explosive, hard-driving approach that Miles was known for in the ‘70s is still there. But he’s no longer a Buddy Rich copycat, which some people accused him of back in the day. These days Butch carefully picks his spots and kicks the band in just the right way. He still can muster the explosiveness needed to power the band, but he also plays with a grace not seen often enough these days.

Knowing the Basie Band’s exhaustive travel schedule, one would think Butch would prefer to kick back at home when the band takes a break. According to the drummer, “When the opportunity arises, I’ll do master classes, jazz festivals, and some recording. Recently, I recorded my own CD titled *Straight On Till Morning*. It’s available on the Nagel Heyer label. It’s been getting a lot of play around the country as well as in Japan and Europe.”

For more on Butch and band, go to [www.butchmiles.com](http://www.butchmiles.com) and [www.countbasieorchestra.com](http://www.countbasieorchestra.com).

Jon Reich



Jon Reich

# Allison Miller

## Following & Leading



Allison Miller is a rising star on the jazz drumming scene, performing and recording with Kenny Baron, Norah Jones, Michael Fienstein, Mike Stern, and Kevin Mahogany. Allison has also been chosen by the US State Department to tour East Africa, Eurasia, and Central Southeast Asia as a jazz ambassador.

All that said, Miller can also be officially referred to as a leader. The drummer recently completed a successful East Coast tour with her band

Boom Tic Boom. "I was very excited about it," she says of the outing, which covered Maryland, Pennsylvania, West Virginia, and the Washington, DC area. Allison also made an appearance at the Women In Jazz series at the University of Massachusetts, Amherst, where she conducted several clinics. The tour finale was a concert at the East Coast Jazz Festival with her band, which included Ray Drummond on bass, Steve Wilson on alto saxophone and flute, and James Weidman on piano.

Besides her busy touring schedule as both a leader and a side person, each year Allison makes time to conduct clinics for high school students in the Washington, DC area. "Passing on the tradition of music and being able to relate it to the children is very rewarding," she enthuses. "It's also exciting, vibrant, and energetic!"

Besides Boom Tic Boom, Allison leads another very successful band, Agrazing Maze, which has a new CD out. This group features the work of trumpeter Ingrid Jensen, Enrique Haneine on piano, and Carlo DeRosa on bass. "Agrazing Maze is a band where trust is the key," Allison says. "We constantly push the envelope." This CD follows the successful release of her debut album as a bandleader, *Sam Stroll*, also on Foxhaven Records.

Outside of her own busy schedule, Miller finds time to work with several other acts, including Natalie Merchant, Mary Ehrlich's New Trio, John McNeil's Quintet, and The Kitty Margolis Trio. For more on Miller's activities, go to [www.allisonmiller.com](http://www.allisonmiller.com).

**Vince Giantomasi**



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# Frank Vincent

## From Drum Rolls To Movie Roles

You may recognize him as Phil Leotardo on the hit TV series *The Sopranos*, or in several other film roles. But what you probably don't know is that Frank Vincent started out as a drummer. As a teen, he played in a drum & bugle corps, traveling around the country and competing in championships. "The drum & bugle corps gave me focus and discipline," he says today. "It's also where I learned how to read music." At eighteen, Vincent went to work for a band called Bobby Blue & The Aristocats. But it wasn't long before the group became Frank Vincent & The Aristocats.

In the '60s, Vincent met record producer Bill Ramal, who allowed him to record every Saturday in a studio in New Jersey. "That's where I learned how to be a recording drummer," says Vincent, who would eventually play his first record date with Paul Anka, Don Costa, and a sixty-piece band in Columbia Studios. From there he did albums with Trini Lopez, Dion & The Belmonts, and Del Shannon, lots more work with Don Costa, plus commercials and even demos with Steve Lawrence and Eydie Gorme.

"I did pretty well," Frank says. "I raised two kids playing music." In 1969, Frank hired a guitar player



for his trio named Joe Pesci. The two began fooling around with acting on stage, and in 1975 they were offered an audition for a film called *The Death Collector*. Both landed their roles, and the next thing they knew, Martin Scorsese

hired both Vincent and Pesci for *Raging Bull*, for which Pesci was nominated for an Academy Award.

It was then that Vincent's career took a sharp turn away from music and towards acting. Today he's appeared in over forty movies, including *Goodfellas*, *Do The Right Thing*, *Casino*, and *Cop Land*. "I love to play music," he says, "but there isn't anywhere to play anymore. Whenever friends play in the area, I sit in." Besides his movie career, Frank has a new book out, *A Guy's Guide To Being A Man's Man*. It's nice to know that this drummer turned out good.

For more information on Frank Vincent, go to [www.frankvincent.com](http://www.frankvincent.com). **Robyn Flans**



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# NEWS

**Perry Cavari** recorded the soundtrack to the feature film *The Producers*. Perry can also be seen in the movie as "the prison drummer."

**Dave Michel** is on the new HIPNOSTIC release, *Dissolve Me*, out now on MindBlown Records.

**Ray Luzier** has left the DLR Band to join Army Of Anyone with Robert and Dean DeLeo (Stone Temple Pilots) and Richard Patrick (Filter). The band, who've signed with Columbia Records, are currently in the studio. Ray also has an instructional DVD coming out through Hal Leonard. For more information check out [www.army-ofanyone.com](http://www.army-ofanyone.com) or [www.rayluzier.com](http://www.rayluzier.com).

**Teddy Campbell** is playing with Stevie Wonder.

**James Wormworth**, who occasionally subs for Max Weinberg on *Late Night With Conan O'Brien*, is on *Tequila Time*, the new release from Paul Tillotson's Love Trio.

**Richard Hughes** is on tour with Kean.

**Linda Pitmon** is on the new album by Steve Wynn & Miracle 3, *...tick...tick...tick*. A tour is in the works.

**Aaron Gillespie** has been on the road with Underoath.

When **Tris Imboden** isn't on tour with Chicago, he's been recording with Amy Hanaiali'i Gilliom, Rob Mehl, and Larry Klymas.

**Stuart Elliott** and **Peter Erskine** are on Kate Bush's *Aerial*.

**Damon Delapaz** is on *Purple Reign In Blood* by Fenix TX.

**Frank Vilardi** is on Marie Gabrielle's *Restless Angel*.

**Julio Figueroa** is the musical director and drummer for Latin artist Gloria Trevi's tour. Julio has also been in the studio with José Feliciano, B.B. King, Gretchen Cruz, Jon Montalban, Ruth Ester, Herencia, Angie Fuentes, Insomnia, and Gregg Smith.

**Brian "Fancy Delancey" Delaney** is on JJ Appleton's latest, *Uphill To Purgatory*. For more info visit [www.jjappleton.com](http://www.jjappleton.com).

Former Animals lead singer Eric Burdon has a solo CD, *Soul Of A Man*, featuring drummer/producer **Tony Braunagel**.

On Aerosmith's latest tour, **Joey Kramer's** son **Jesse** sat in on drums with the band for a few nights after Joey injured his shoulder. Jesse's band, Destruments, has a self-titled CD out. For more on the band visit [www.destruments.com](http://www.destruments.com).

**Steve Hass** has been very busy lately touring with John Scofield, Janis Siegel, The Manhattan Transfer, and The East Village Opera Company. He's also on the latest releases by Frederik Doci, The Manhattan Transfer, and Janis Siegel.

Our condolences to **Rod Morgenstein** and his family on the loss of Rod's wife, Michele.

## DRUM DATES

This month's important events in drumming history

**Mike Gibbons** of Badfinger was born on 3/12/49,  
**Karen Carpenter** on 3/2/50.



On 3/2/59, Miles Davis begins recording *Kind Of Blue*, the best-selling jazz album of all time, featuring **Jimmy Cobb** on drums.

In 3/3/64, Chuck Berry releases his single "No Particular Place To Go" with **Odie Payne** on drums.

In 3/65, at the sixth annual Grammy Awards, Herb Albert & The Tijuana Brass's "A Taste Of Honey" single (with **Hal Blaine** on drums) picks up the Record Of The Year award.

On 3/7/89, **Tommy Lee** buys a DW drumset. By year's end he officially endorses the drums, bringing DW into mainstream rock.

### Happy Birthday!

**Roy Haynes**  
(jazz giant): 3/13/25



**Harold Brown**  
(War): 3/17/46

**John Hartman**  
(Doobie Brothers): 3/18/50

**Carl Palmer**  
(ELP, Asia): 3/20/50

**James "Diamond" Williams**  
(Ohio Players): 3/27/50

**Kenny Aronoff**  
(session great): 3/7/53

**Matt Frenette**  
(Loverboy): 3/7/54

**Tony Brock**  
(The Babys): 3/31/54

**Slim Jim Phatom**  
(Stray Cats): 3/20/61

**Rob Affuso**  
(Skid Row): 3/1/63

**Dave Krusen**  
(Pearl Jam): 3/10/66

**Brendan Hill**  
(Blues Traveler): 3/27/70

**Caroline Corr**  
(The Corrs): 3/17/73



To hear some of the artists mentioned in this month's *Update*, go to MD Radio at [www.modrndrummer.com](http://www.modrndrummer.com).






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# Sonor X-Ray Acrylic Kit

*See-Through Sound*

by Rick Van Horn  
photos by Jim Esposito

## KEY NOTES

- Distinctive appearance
- Warm, full sound
- Drums are very heavy

**S**ay what you will about exotic woods and custom paint jobs, there's just something cool about the look of a clear drumset. And forget about "retro." That coolness knows no time period. When you (and your audience) can see through the drums, it adds a whole new dimension to the performance.

Sonor's X-Ray acrylic drumkit—a new offering within the high-end Designer series—takes special advantage of this added visual dimension. The linear design of the Designer series lugs gives the kit an absolutely skeletal appearance. The shells seem to disappear entirely, leaving you sitting behind a metallic framework that seems magically suspended in the *shape* of a drumkit. Like I said...*really* cool.



### Specifications

You may have seen photos of Thomas Lang doing clinics on a massive multi-piece X-Ray kit. Our review kit was a bit more modest. It featured an 18x22 bass drum, 9x10 and 10x12 rack toms, a 14x14 floor tom, and a 5x14 snare drum. All of the drumshells featured bearing edges that were cut very precisely.

The toms had steel hoops, while the snare drum was fitted with a die-cast hoop. The hoops on the bass drum were made of the same acrylic material as the shells.

The toms were equipped with Sonor's own Clear Medium single-ply heads top and bottom. The snare had the same head for its batter. The bass drum was fitted (front and back) with Sonor's Clear Power heads, which are single-ply medium heads with edge rings for control.

The kit came with a 600 series high-end hardware package that included two combination cymbal/tom stands, a hi-hat, a snare stand, and a bass drum pedal.

### Sound

As much as I gushed about the cool look of clear drums, all the coolness in the world doesn't matter if those drums don't sound good. With that in mind, let me first say that acrylic shells have gotten a bad rap over the years. Because they're made of a hard, clear material, many drummers automatically assume that they will produce an ultra-bright and "brittle" sound. But this has proved not to be true with acrylic drums we've reviewed in the past, and it's certainly not true with the X-Ray drums.

The density and reflective nature of the acrylic shells certainly do make the drums very resonant, and also gives them excellent projection. But far from sounding brittle, our review drums sounded warm and full—much closer to a wood-shell sound than one might imagine.

We were particularly impressed with the tom sound, which was bigger and more powerful than the sizes of the drums might indicate. The 14x14 floor tom particularly stood out in this regard.

The bass drum had an interesting idiosyncrasy. When played at a low volume, it had a very pleasing low-end boom that would sound great in an acoustic situation. But the sound seem to be "trapped" when we really laid into the drum—as though the sound waves were being reflected back within the shell and canceling each other out. As a result, the drum didn't generate the sonic output that we thought it should. So we tried an experiment.



Cutting a hole in a bass drum's front head usually reduces overall resonance somewhat (even while adding punch). But in this case, replacing the solid head on the X-Ray bass drum with a ported model let the resonance, depth, and power of the drum escape, to excellent effect.

The X-Ray snare drum bore more sonic resemblance to a high-quality metal-shelled drum than to a wood model. It had plenty of crack and loads of volume potential, but it also had a pretty substantial amount of overring. A large part of this might be attributable to the clear batter head, which, while it makes the look of the snare consistent with that of the other drums, really doesn't serve well as a snare batter. Unless you want to pile on the muffling rings, a switch to a coated batter will likely be necessary.

The "bigness" of the toms was also reflected in the snare. Even when the head was cranked up, the drum sounded deeper than its 5" actual depth.

If the X-Ray kit has any acoustic limitation, it might be one of excess. One of my editorial colleagues said that it just had too much volume to be used in an acoustic jazz setting. But he couldn't wait to try it on his next rock gig.

### Drum Hardware

While the X-Ray kit's acrylic shells are new for Sonor, the Designer series drum hardware isn't. But for those who may not be familiar with it, let me say that it's undoubtedly the most *engineered* drum hardware on the market. It's simply unlike anybody else's...which could be interpreted as good or bad.

To begin with, Designer series snare and tom tension rods feature the slotted-head design that has set Sonor apart (to the

The floor tom leg holders are designed to rotate so that the legs can travel with the drum. But their design also makes quick leg-height adjustments tricky.



The X-Ray kit's acrylic shells feature precision bearing edges.



Tripods on 600 series stands feature one leg that can rotate independently from the other two, making positioning easier.

aggravation of some) for many years. The bass drum rods are fitted with small round knobs instead of key heads. All lug-mounting screws are isolated from the shells by special insulators, in what Sonor calls the APS Advanced Projection System. All of the lugs are fitted with Tune-Safe tension-rod locking devices that squeeze the threads of the rods. That's good for maintaining established tuning, but annoying when it comes time to adjust that tuning or change heads.

The APS system is also used on the floor-tom leg holders. These holders have large, easy-grip round knobs rather than traditional wing bolts. They're also spring-loaded and rotatable, to hold the legs (even when the knob is loosened) and allow them to be folded up on the drum for transport. Very convenient. But this system requires the legs to be shorter than some drummers would like. And the gripping nature of the leg holders makes quick leg-height adjustments very difficult, since the legs won't slide through the loosened holders.

The Designer bass drum spurs also feature the APS system and large round knobs. Plus they offer an angle adjustment gauge with a memory lock, push-button adjustment of spur length, and a slick-looking rubber sleeve over the extension portion of the spur. It all seems pretty sophisticated just to hold a bass drum in place, but it does work very well.

There was no tom mount on the bass drum of our review kit. Instead, the two rack toms were "flown" from combination cymbal/tom stands on either side. They were mounted on Sonor's Designer tom holders, which feature ball-shaped four-piece Segment-Clamps for infinite angle adjustment. The L-shaped arms fit into TAR (Total Acoustic Resonance) suspension mounts on the toms. These feature a small knob below the tom fitting that applies tension to the mount, thereby reducing or increasing the overall resonance of the drum. This, not surprisingly, is called the AcoustiGate Resonance Fine Adjustment.

All of these innovations are intended to provide the maximum in sonic and functional performance. Whether or not they appeal to you would be a personal choice. However, one thing is certain: Sonor's hardware tends toward the heavy side. And

when it's mounted on shells made of acrylic (which is denser and heavier than wood), it makes for some *heavy* drums. The bass drum, for example, weighs 37 lbs., as opposed to 23 lbs. for a birch bass drum of similar size that we compared it to.

### Stand Package

The various 600 series stands that accompanied the kit are Sonor's top models. They're all heavy-duty, double-braced models that would stand up to anything. They also have one nifty feature that I really appreciate: one leg of the tripod can be rotated independently from the other two. This makes it possible to pull the stands in closer to the bass drum than standard tripods can go, and also allows for easier arrangement of multiple stands.

The P 693 bass drum pedal is a high-performance model based on Sonor's Giant Step design. It comes with Sonor's unique Docking Station, which is a mount that permanently attaches to the bass drum hoop. Instead of clamping to the hoop itself, the pedal is fitted with a Smart Connect System that attaches to the Docking Station. This makes attaching and detaching the pedal a very simple operation.

### Conclusion

First and foremost, you'd need to dig the look of the X-Ray kit before even considering it. Not everybody will. But if you do, you need have no reservations about its quality or its acoustic potential. It meets Sonor's reputation for outstanding construction and engineering detail, and it has a full and powerful sound.

The weight of the drums might be daunting to some, and the purchase price will be daunting to many. But for those to whom these drums appeal, I say again: *really cool.*

### THE NUMBERS

18x22 bass drum .....	\$2,999
9x10 tom .....	\$1,099
10x12 tom .....	\$1,199
5x14 snare .....	\$1,199
14x14 floor tom .....	\$1,699
CTS 659AX-4 cymbal/tom stand .....	\$319
P 693 bass drum pedal .....	\$319
HH 654 hi-hat stand .....	\$379
SS 657 snare drum stand .....	\$259
<b>(804) 515-1900, <a href="http://www.hohnerusa.com">www.hohnerusa.com</a>.</b>	

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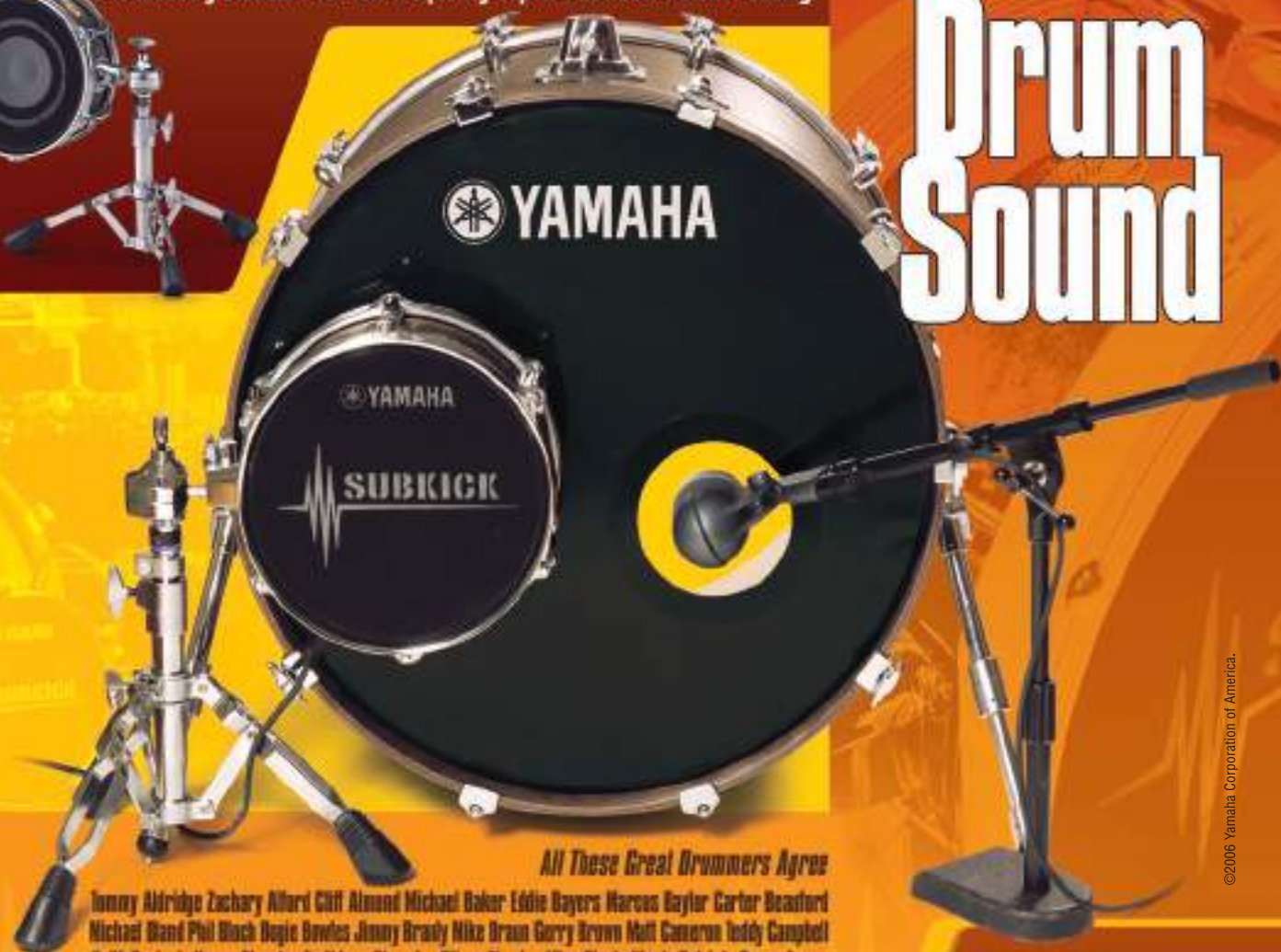


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# Zildjian K Constantinople Hi-Bell Rides, Flat Rides, And 13" Hi-Hats

## High Bells, No Bells, And A "Chick, Chick, Chick"

by **Martin Patmos**

### KEY NOTES

- Hi-Bell design increases frequency range
- Unique lathing adds tonal colors
- 22" flat ride felt great to play
- 13" hi-hats have higher-than-expected pitch and projection

**N**ot long after their release, Zildjian's K Constantinople cymbals established a reputation. Perhaps the highest of high-end Zildjians, these traditional-styled cymbals generated a good deal of enthusiasm among jazz drummers, including notable artists like Brian Blade.

Recently, a certain turn of events and a little experimentation led Zildjian to expand the K Constantinople line of ride cymbals. And with a total of nine new rides joining the series, it seemed like a good time to add a set of 13" hi-hats too.



### The Hi-Bell Concept

When I heard that the bell on the new Hi-Bell ride model was based on a 100-year-old cymbal, I inquired for details, which Zildjian R&D specialist Paul Francis was kind enough to share with me. According to Paul, Joe Adato of the Cleveland Symphony Orchestra was seeking a new pair of orchestral cymbals that were like his old pair. "The unique thing about his old Ks was that they had really high bells," Paul said. "In order to recreate his old cymbals, I had to build a die with that bell shape. As I was making the orchestral cymbals, I decided to try that same shape in some K Constantinople drumset cymbals."

Paul found that the new bell design—which was significantly higher than that on existing K Constantinople models—gave drumset rides a wider frequency range. He then employed different lathing techniques to see how the sound would be affected with the new cup. The resulting half-and-half lathing creates a wealth of sound possibilities and a striking appearance, and is said to keep the rides controllable while still maintaining crashability and wash.

### Hi-Bell Design

The Hi-Bell rides come in 20" and 22" sizes, in thin-low, thin-high, and medium-thin-low designations. On each, the bell measures about  $4\frac{3}{4}$ " in diameter and 1" high from where it meets the body of the cymbal (resulting in a steeper angle to the overall bell than might normally be found). The bow of the cymbal is also noticeably pronounced. On the top and the bottom, spiral lathing radiates out from the center to a 10" diameter on 20" rides and an 11" diameter on the 22" rides. Full lathing covers the outer half.

### Hi-Bell Sound

The different Hi-Bell rides are variations on a theme. The thin-high models are roughly a whole step up from the thin-lows in pitch, and the 20" cymbals are around a third higher than their respective 22" counterparts. The medium-thin-low cymbals lie some-

where between the thin-low and thin-high models in pitch. All this said, these cymbals have such colorful harmonic spectrums that various tones and pitches may come to the fore in playing, making these pitch comparisons somewhat tenuous.

When I struck each cymbal with my finger and put my ear near the edge, a remarkably low hum tone could be heard—

with a wide range of overtones ringing above. When I played the cymbals normally with a stick,

they had a classic ride sound that was warm, dark, and musical, with a touch of trashiness. Riding toward the edge created the most wash, while playing towards the spiral lathing heightened stick definition.

Crashes were full and robust, creating a wash of sound from which the ride pattern could emerge. The bell sound was fairly isolated and rich.

Each Hi-Bell ride had a wide dynamic range. Even when the volume built up, it was easy to bring things back under control. The medium-thin rides produced a little less wash than the thin models did, and they had a little less “give” under the stick. The thin models, meanwhile, had a softer feel.

Each of the Hi-Bell rides offered opportunities for great expression, with a multi-dimensional sound. Each cymbal had notable depth and tonal color. Choosing one ride from this group would be a matter of taste and musical style, but the 22" thin-low was my favorite.

### Hi-Bell Dry Ride

The 22" Hi-Bell Dry ride features spiral lathing across the entire body of the cymbal. In all other physical respects it's identical to the 22" medium-thin Hi-Bell ride.

Aside from giving the cymbal a cool look, the spiral lathing also gives this model a great sound: dry, with great stick definition and control. I could build up or maintain a sound cushion as I saw fit. The articulate definition was especially noticeable when I played rapid and complex figures.

The ride also produced a full, dry crash that was effective for accents and for bringing forth the harmonic range. Meanwhile, the bell sound was more integrated with the overall cymbal sound when compared to the other Hi-Bells. Playing this cymbal was inspiring; I loved its response, feel, and sound.

### Flat Rides

Having seemingly exhausted the possibilities for bell design, Zildjian has gone the other way, offering K Constantinople Flat

rides in 20" and 22" sizes. The 22" flat was actually the first cymbal I played of all the new rides, and while I switched rides in and out on three other stands, that 22" flat stayed in place practically the whole time. I was captivated by its sound.

The 22" flat had a slightly sizzly, smokey, dark sound that seeped forth into the overall rhythm. It sounded neither above nor below, but rather *through* the music. While I was playing it I could see the edge wobbling—to the point where it looked like a rippling pool of water.

The flat ride was soft and warm to play on, and very easy to control. It had minimal buildup, and it possessed a great “tick” sound with an attractive cushion that spread forth once the sound got going. Even when I crashed an accent, excellent stick definition was maintained.

Obviously I really liked the 22" flat ride. The 20" model was about a third higher in pitch and comparably effective. (But it didn't quite evoke a pool of water when played.)

### 13" Hi-Hats

Zildjian added a 13" set of hi-hats to the K Constantinople line as an alternative to the existing 14" size. The hats were a bit heavier than I expected, despite the thin/medium pairing. However, this helped them to produce a solid, warm “chick” that cut through when played with the foot.

When played with a stick, the hats were high in pitch, with a fairly wet, dark sizzle. They sounded very precise when played tightly closed, and they offered increasing sloshiness as they were opened. Foot splashes were particularly effective with these cymbals, with enough body to stand up against the various rides.

The relatively high pitch of the 13" K Constantinople hi-hats may not suit every player. But once I got accustomed to it, they proved quite effective.

### Conclusion

Whether it's the organic, full sound and versatile ride surface of a Hi-Bell ride, or the smokey warmth of a flat ride, all these cymbals would do well in a jazz setting. In fact, they'd do well in *any* situation where a dark, dynamic, and colorful ride cymbal is demanded to shape the music. The Hi-Bell Dry ride in particular ought to find fans beyond jazz players.

There's no denying that these cymbals are quite expensive. They're lathed by hand and are therefore not easily mass produced. So while many of us may desire the quality of a K Constantinople, it's likely going to take a bit of saving to pay for one.

THE NUMBERS	
20" Hi-Bell and flat rides .....	\$612
22" Hi-Bell and flat rides .....	\$723
13" hi-hats (pair) .....	\$648
(781) 871-2200, <a href="http://www.zildjian.com">www.zildjian.com</a>	



# Toca Synergy Freestyle Djembes And Doumbek

*An Affordable Way To Get In The Game*

by Rick Mattingly

## KEY NOTES

- 12" djembe offers full range of tones
- 9" djembe has doumbek-like qualities
- 9" doumbek sounds toy-like

In a 1995 *Percussive Notes* article, drum-circle guru Arthur Hull referred to hand drums as the “folk guitars of the ’90s.” But what Arlo Guthrie once described as “the great folk music scare” of the 1960s only lasted a couple of years, being quickly replaced by electrified garage bands in the aftermath of the “British Invasion” spearheaded by the Beatles. The drum circle movement, by comparison, has endured into a second decade, finding its way into all sorts of community gatherings as well as nursing homes, business conferences, and school curriculums.

Having lived through both eras, I can tell you that it was a lot easier to find a decent, inexpensive folk guitar in the 1960s than it has been to find a decent, inexpensive djembe or doumbek over the past several years. Wood instruments with skin heads tend to be fairly expensive, and even the synthetic hand drums are not cheap—plus the plastic heads just don’t feel the same, which is a bigger issue when you’re playing with your hands.

Toca has addressed the price *and* the feel issues with its new line of Synergy Freestyle drums. The shells are made of PVC material, which is inexpensive, consistent, sturdy, and lightweight. The heads are natural goatskin, giving the drums the feel of traditional instruments.

In another nod to tradition, Synergy Freestyle djembe heads are attached with a rope-tensioning system. Changing a head on one requires more time than changing a key-tensioned synthetic head. But it’s not as bad as it might be.

Because traditional wood drums are hand carved, their shell diameters can vary widely. As a result, one has to purchase a flat skin head, soak it in water, mount it by hand around a metal ring, and then fit it over the drum’s rim to create a collar. Having done it, I can attest that it’s quite a job. However, because Synergy Freestyle shells are absolutely consistent, pre-mounted goatskin replacement heads are available from Toca. So even with the rope-tension system, head changes are relatively painless.

## 9" And 12" Djembes

Synergy Freestyle djembes are available with 9", 10", and 12" heads. (The 10" model was unavailable for this review.)

The head on the 12" drum is large enough to allow for deep bass tones, rich open tones, and bright slaps. The synthetic shell gives the drum a slightly brighter sound than that of a traditional wood djembe, falling somewhere between a djembe and a doumbek. But the Synergy Freestyle djembe also sounds warmer and more traditional than djembes I’ve played that were fitted with synthetic heads. This is a good alternative to a traditional djembe for a beginner, a “hobbyist” hand drummer, or even for a serious djembe player who wants a sturdy, lightweight instrument for settings in which a heavier, expensive wood drum would not be appropriate.

Whereas the 12" Synergy Freestyle djembe sounded somewhat like a doumbek, the 9" djembe sounded almost *exactly* like one. It had a rich, doumbek-like bass tone in the middle of the head, while at the edge it produced the very bright, almost metallic ring of a traditional doumbek. Its light weight made it perfect for tucking under the arm and playing with a combination of hand and finger techniques.



12" djembes with Snake and Bali Red finishes



# Quick Looks

## Gator Roto-Molded GP Drum Case Series

**G**ator Cases is now offering the Roto-Molded GP Drum case series. These high-density polyethylene cases offer some features not found on others of this type.

The nylon strap on each case is attached by rivets that are installed before the case's lining is applied, so that the rivets can't come in contact with the drum inside the case. The strap stays with the body of the case when the top is removed.

Rivets also secure the bound edges of the tricot liner that covers Gator's high-density closed-cell foam. The rivets provide insurance against the liner pulling loose, which could happen over time as you store and remove the drums. I particularly appreciate how the liner contains the foam. I once owned a case with exposed foam. Over time, moving the drum in and out of the case tended to rip that exposed foam up. The Gator case's fabric lining prevents this from happening.

The lids and bottoms of the GP cases incorporate a design that allows multiple cases to be stacked easily. Our review case was labeled GP-D10x12. Gator adds an extra 2 1/2" to the diameter to allow for different types of suspension mounts. The case was 12" deep, which made it a perfect fit for my 10x12 tom. The bottom of the case is molded with a flat side that allows it to sit straight. This also provides a corner space that can accommodate the tom mount. The strap is adjustable, so a drum with unusually high hoops will cause no problem.

The case comes with a spring-loaded chrome handle that stays flat when not in use. A layer of rubber on the handle provides ample cushioning.

The Roto-Molded GP Series is designed to accommodate most drum sizes from different manufacturers. The cases are available individually, or in five-piece sets for fusion- or standard-sized drumkits. These are thoughtfully designed cases at prices that range from \$74.99 for an 8x8 tom case to \$279 for an 18x24 bass drum case. [www.gatorcases.com](http://www.gatorcases.com). (813) 221-4191.

**Chap Ostrander**



### 9" Doumbek

By contrast, the 9" Synergy Freestyle doumbek sounded more like a toy drum. It had a decent bass tone, but the high tone was not all that high, and it had very little ring. The main problem with this drum is its tacked-on head. If you get a tight, high-pitched one, the drum might compare favorably with the 9" djembe mentioned above. But the doumbek we received was pitched too low, and there is no easy way to tension the tacked-on head. This drum would be good for children who want a small, lightweight drum to play with, but it won't do for someone who wants to play doumbek rhythms with traditional techniques. (Again, the 9" djembe *could* be used for that purpose.)

9" doumbek



### Conclusion

Synergy Freestyle drums are available in two finishes: Snake and Bali Red. The drums we received for review had the Snake covering, which looked very nice. At trade shows and local shops I've seen some Bali Red finishes that looked great, but I've also seen a couple in which the finish's seams didn't line up properly. Be careful mail-ordering a drum in that finish if you can't see it first.

Perhaps the best aspect of Synergy Freestyle drums is their affordability. When quality, lightweight, affordable drums such as these are available, I daresay that even more people will be enticed to get involved with hand drums and drum circles.

### THE NUMBERS

12" djembe .....	\$149
10" djembe .....	\$99
9" djembe .....	\$74
9" doumbek .....	\$59

(860) 509-8888, [www.tocapercussion.com](http://www.tocapercussion.com).

# Remo Thomas Lang Practice Kits

## A New Approach To Shedding

by Chap Ostrander

### KEY NOTES

- lots of flexibility in set-up
- different pad surfaces accommodate numerous practice styles and needs
- Comprehensive Kit needs memory locks to speed set-up

It's fair to say that Remo's familiar tunable pads have traditionally been viewed mostly as beginner instruments. Understanding this, Remo director of product development Herbie May recently set out to develop a set of professional pads that could be used in a variety of ways. Along the way, stellar drummer Thomas Lang got involved, offering input from the viewpoint of a touring professional with the need to practice in different settings. So the new system was dubbed the Remo Thomas Lang Practice Kit.

### What It Is

Rather than offer separate pads for different styles of practice, the Lang kit features an assortment of surfaces that can be interchanged on the same pad. Each surface has a magnetic coating underneath and is applied to the metal top of a baseplate.

Baseplates are sold in 8" and 13 $\frac{1}{4}$ " sizes. The plates mount to stands using a standard 8-mm threaded receiver. You can also remove the receiver and attach three feet to the baseplate, allowing the pad to work on a tabletop. The 8" baseplate includes a strap so that you can use it as a leg pad. As a bonus, you can place the 13 $\frac{1}{4}$ " coated pad onto the 8" leg pad base for brushwork.

Four color-coded surface pads are available. The Ambassador coated surface feels very much like a drum, and it lets you work on brush technique. The soft sponge rubber surface gives you less bounce, so you can work on speed and strength. The gum rubber surface gives the expected rebound, and the hard rubber surface can be used as a cymbal pad, or to work on drum corps playing.

The beauty of this system is that you can practice a technique on one of the surfaces, then quickly alter your approach by changing to another surface.

### RP-1200 Comprehensive Kit

The RP-1200 setup—called the Comprehensive Kit by Remo—contains one 13 $\frac{1}{4}$ " pad for the snare position and four 8" pads to simulate three toms and a cymbal. The snare pad is mounted on an omni-directional tilting stand. The "cymbal" pad gets a taller stand of the same design, and the floor tom pad goes on a shorter stand with teeth in the tilter. The stand for the two toms facing the snare has adjustable L-arms with threaded ends and locking wing screws.

The manual suggests that you use the Ambassador pad for the snare, two gum-rubber surfaces for the rack toms, the sponge rubber pad for the floor tom, and the hard rubber surface for cymbal playing. The benefit of this configuration is that you can hear different tones while you play making it easier to learn drumset patterns.

Since this setup is supposed to feel like a drumset, you need to mount your bass drum pedals so that they can be used quietly as well. The base for the RP-1200 consists of three pieces of aluminum that fasten to each other through the use of hook & loop strips. Small clips also serve to hold the parts together. Nylon straps go



RP-1200 Comprehensive Kit

around the legs of your throne to keep the base from crawling away.

The bottom of each aluminum base section is filled with 1" polyurethane foam for sound isolation. The center section contains two large clamps that hold specially made stands, each of which has one fixed foot and two adjustable legs. The foot is clamped to the base, you adjust the other legs, and *voila!* The snare and toms are held solidly in place. The stands are single-braced to save weight, but they all provide solid support. A stick holder is also included. The brushed aluminum surface is attractive and nicely finished. When not in use, the base of the practice unit can slide under a bed or other piece of furniture for storage.

The outer sections of the base are sized to hold a single or double pedal setup. Remo supplies the hook & loop strips that allow you to position your pedals wherever they're comfortable for you, and then secure them in those positions. This system allows the pedals to be installed or removed quickly. Remo supplies beaters (with weights) that are placed on the pedals in an inverted position. The position of the beaters can be moved along the shaft to fit different-sized pedals.

The last part of the bass drum system is a clever V-shaped wedge that allows the pads to be placed in the downward path of the beaters. There's a central mounting hole for single pedals, and one fixed and one adjustable pad for double pedals. The beater target is a silicone pad set into a cup.

I first saw this pad kit on Thomas Lang's *Creative Control* DVD. As I watched Thomas play, I couldn't help thinking, "How can a pad set respond so well?" Now, having played it myself, I have to say that it does. If you can do any sort of bouncing with your feet, the silicone pads, combined with your pedals, will help you hone that skill (or anything else on the kit) in relative quiet. Add to that the differences in sound between the pad surfaces, and it makes for quite a system. You can complete the portability of the kit with an optional rolling case. The manual has instructions on packing everything into it.

### RP-1100 Basic Kit

The RP-1100 Basic Kit uses the same base and snare pad as the RP-1200, but provides a single 13<sup>1</sup>/<sub>4</sub>" pad and fittings for your single or double pedals. Where the 1200 has two 8" tom pads, this kit gives you a platform that transforms into several teaching/studying tools. For instance, it has a removable ledge that makes it a music stand. Or you can tilt it and attach an included mirror to the face to let you check your sticking. The platform can also be set flat to accommodate a laptop computer for practice with a DVD or music.

There are also two smaller accessory plates that attach to the back of the platform with clamps. One becomes a drink holder, the other has a smaller version of the music stand ledge so that you can place a metronome or MP3 player on it.

### Conclusions

The Comprehensive Thomas Lang Practice Kit is designed more for touring professionals than for everyday players. It lends itself well to situations where the hour is late and you



RP-1100 Basic Kit

need to be quiet, or as a practice set for backstage, or on a tour bus.

I took the opportunity to use the two 8" pads on the double holder as a teaching tool. This allowed me to have one pad facing me with the other one for the student. If I mirrored the sticking pattern I was teaching, this let the student follow my movements. The two pads are also great for working on accents. I used one surface for the accented strokes and the other for straight playing.

I've struggled with my feelings regarding the cost of the Comprehensive system. You could purchase a low-cost drumkit for half as much, and put mesh heads on it for practice. However, a kit like that would not fit under a bed for storage. Neither could it be set up in the aisle of a tour bus. You also couldn't quickly change the playing response of the heads on a kit the way the pad surfaces can be changed on the Lang Practice Kit.

The bottom line is, a pad designed for one thing can't be changed into another. You can either buy more pads, or work with a system that includes all of them. The Remo pad setups contain them all in one package. Remo and Thomas Lang are changing the face of practice pads as we know them, and change is good.

### THE NUMBERS

RP-1200 Thomas Lang Comprehensive Pad Kit . . .	\$999
RP-1100 Thomas Lang Basic Pad Kit . . . . .	\$829
(661) 294-5600, <a href="http://www.remo.com">www.remo.com</a> .	

# The Duallist Triple Pedal

## Wanna Do Some Fancy Footwork?

by Rick Van Horn  
photos by Jim Esposito

### KEY NOTES

- offers potential for unique bass drum patterns
- likely to require significant “shedding”
- uneven volume balance in twin-action mode

**T**he original Duallist twin-action pedal features a single footboard that operates two beaters. You push on the footboard and the right beater strikes the bass drum. You release it and the left beater hits. That’s it in a nutshell.

Now, as if getting two strikes out of one pedal movement wasn’t enough, Kevin Mackie (the inventor of the Duallist) has applied his engineering skills toward involving the drummer’s other foot. The Duallist is now available in a “triple pedal” version that adds a left or right slave pedal to the original twin-action model.

In a sense, the triple pedal is actually *four* pedals: a conventional single, a conventional double, a twin-action single, and a double that adds the capabilities of the twin-action main pedal. This offers the potential for traditional and very *non*-traditional bass drum patterns.

### Construction

The Duallist pedal might appear big and clunky, but it’s actually only slightly wider than a standard pedal. The frame is constructed of a nylon polymer, so the main Duallist pedal weighs only six pounds, while the slave pedal weighs only three. Yet they’re tough enough to withstand the heaviest pounding. The black color is an integral element of the polymer material, so the parts will never scratch.

On the main pedal, the drive connection for the right beater is a high-strength Kevlar strap. The connection for the left beater is a rubber strap that provides added flexibility. (The slave pedal uses the Kevlar strap.) The straps are secured under the footboard, and each can be adjusted individually. In fact, the Duallist has a few more adjustments than you’d find on a standard pedal. Fortunately, it comes with printed instructions and a demo video that make things pretty clear.

The beaters supplied with the Duallist have felt and plastic playing surfaces. A hoop clamp that slides forward and back in the frame allows you to adjust the spacing between the pedal and the bass drum. Spikes mounted in the bases help to hold the pedals in place.





### How Does It Work?

There have been several twin-action pedal designs on the market over the years. Most have required the drummer to alter his or her playing style dramatically in order to operate them. The Duallist has survived (while others have not) largely because it lets drummers play in a normal fashion, and does the double-action playing *for* them.

Still, there's not much benefit to a twin-action pedal if it doesn't produce a decent *single* action. The Duallist main pedal, on the other hand, works well in single mode. You can individually adjust the stroke, the beater height, the spring tension, and the length of the drive straps for each beater to obtain the action that you want. The unit came with a pretty stiff spring setting and a firm feel. After a bit of tweaking, I was able to get the light, responsive action I prefer.

Now, when it comes to the twin-action mode, there's a certain amount of physics (mass, energy, and weight) involved in moving two beaters simultaneously. So it simply isn't possible to get exactly the same feel here as in single mode. Drummers who prefer a certain amount of resistance from their pedals will likely have better luck with the Duallist initially than will those who favor a very light action.

Shifting from single to double playing mode on the main pedal is accomplished by stepping on the Speedswitch levers located to the left and right of the footboard. The positioning of the switches lets you do the switching with your heel, thereby keeping your foot on the footboard. Press the left-side switch and the left beater is locked back, putting you in single mode. Slide your heel over and press the right side to release the left beater, and you're in double mode. Your playing pattern can go uninterrupted.

The triple-pedal function is added by the attachment of a fairly traditional slave pedal, connected to the main pedal by a universal-linkage axle. The third beater is mounted on the main pedal, on a very fluid bearing. The holder positions the slave beater close to the two main beaters for a uniform sound on the bass drum.

### How Well Does It Work?

I guarantee that you're not going to sit down, shift the main Duallist pedal into twin-action mode, and instantly play fluid double-bass patterns with one foot. Even if you're a single-pedal-playing son-of-a-gun, you're going to need a goodly amount of time to get used to some of the Duallist's idiosyncrasies.

To begin with, precise control of pedal timing is necessary in order to get even strokes from the Duallist's "return beat"

action. So you're likely to find it easier to operate the twin-action function if you play heel-down. If you play exclusively heel-up, you'll probably need to experiment with where you step on the footboard. Also, shifting between single- and twin-action mode is something that isn't a normal element of bass-drum playing, so you'll have to consciously think about the timing involved.

As described earlier, the way the main pedal's twin-action function works is that when you step on the footboard, the right beater strikes the bass drum head and the left beater is drawn back. When you release the footboard, the left beater comes forward and strikes the head. That means that you power the downstroke, and the mechanics of the pedal provide the upstroke.

This differentiation in stroke power created the one major limitation we discovered with the Duallist. The mechanically-produced return stroke could not duplicate the power and volume of a foot-powered pedal stomp. The only way to get matched volume between the two strokes was to back off on the downstroke. (Again, playing heel-down helped out in this endeavor.) When the pedal was played full-bore, the pedal-operated stroke sounded almost like a ghost note as compared to the downstroke. Now, if you're playing patterns at lightning speed—especially with the addition of beats played on the slave pedal—this sonic difference might not be a major issue. But it's something to be aware of.

### Licks And Tricks

The Duallist triple pedal provides lots of interesting rhythmic-pattern possibilities. For example: If you play 8th notes on the main pedal in double mode, the pedal translates them into 16ths. Play a double stroke with the right beater, and with what the left beater adds you get a one-8th-and-two-16ths pattern. Play a bouncing shuffle and get triplets...and so forth.

Now, factor in the contribution of the left pedal, and the possibilities boggle the mind. Once again, it's going to take some *serious* practice to work that left pedal into the timing of the twin-action right pedal. Otherwise you'll find yourself simply duplicating beater strikes. But once you've accomplished that, the sky's the limit in terms of polyrhythms and solo figures.

### Conclusion

The Duallist triple pedal is an innovative product that offers tremendous potential to the right user. But it's not for everyone. In order to utilize it to its fullest capacity, you need to have excellent foot control and independence. You also need to be playing music that can accommodate the intricate patterns it can produce. And you should be aware of the volume-balance limitations inherent in the twin-action design. But given those

conditions, the Duallist triple is a serious instrument that just might reshape your thinking about how you play.

**THE NUMBERS**

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# Terry Bozzio

## FOLLOWING THE DREAM

**T**erry Bozzio often quotes the late philosopher Joseph Campbell, who is widely known for advising people that the way to find happiness is to “follow your bliss.” The idea of pursuing something that brings satisfaction certainly sounds like a wonderful way to go through life, but not many people are able to pull it off—especially when one’s bliss is found in artistic endeavors. However much art may nourish one’s soul, it seldom does a very good job of putting food on the table.

This was the dilemma in which Bozzio found himself during the mid-1980s. After prominent gigs with Frank Zappa, UK, The Brecker Brothers, and his own group, Missing Persons, Terry found himself increasingly drawn to an exploration of the melodic and harmonic potential of the drumset. After constructing a gargantuan kit, he began developing elaborate drum compositions that featured improvised melodic solos over complicated ostinato patterns.

Story by Rick Mattingly  
Photos by Robert Knight

Zappa used to boast that his music had “no commercial potential,” but as non-mainstream as his music was, Zappa’s records and live performances still fit into an established market. But there was no such market for what Terry was doing. So he created his own, first by renting the Hollywood Palace theater and presenting a solo drumming concert. And then by taking his solo act on the road by way of drum-clinic tours, ultimately putting out his own CDs and videos and selling them at live performances and through his Web site ([www.terrybozzio.com](http://www.terrybozzio.com)).

As word spread of Terry’s innovative new approach to drumming, he started getting calls to play in settings with such artists as Jeff Beck, The Lonely Bears, and Bozzio, Levin, Stevens, which allowed him to incorporate varying degrees of his solo drumset style even as he provided many of the traditional aspects of being the drummer in a band. In 2000 he even fulfilled a long-held dream of combing his music with classical dance, when he was invited to perform with the Louisville Ballet.

Recently, another major artistic dream was realized with the release of a CD titled *Chamber Works*. The disc contains two of Bozzio’s compositions, “Five Movements For Drumset And Orchestra” and “Opus One: Self Portrait With Scar,” and features The Metropole Orkest from Holland. Anyone who has enjoyed Terry’s solo drumset work will be delighted with his performance on this disk, but that’s not to imply that the music merely consists of drum solos with orchestral backing. Although a few sections of the music could, in fact, be described that way, there are also sections in which the drums are providing background pulse for some very sophisticated orchestral writing, and other sections in which the drums and orchestra are equal partners in a dramatic musical soundscape.

It’s all here: the maniacal, snarling, rock ‘n’ roll drum-hero Bozzio who appears to be doing battle with his dragon-sized drumkit; the soft-spoken Terry who can coax beautiful, delicate tones from a rack of suspended gongs; and the artistic, intellectual, and open-minded Terry Bozzio who enjoyed playing classical percussion parts to Bartok works while in college and whose conversation is filled with references to everyone from classical composers to punk bands.

There is tremendous energy in Bozzio’s music, and there are also sections that can best be described as blissful. Joseph Campbell would be proud.



**MD:** How did the *Chamber Works* CD come about?

**Terry:** Co de Kloet proposed it to me while he interviewed me for NPS radio and learned I had written and performed it at the Vienna Jazz Festival. The process was a little scary. I sent all the scores I had done on a computer program and the parts from when I premiered the piece with a string quartet and woodwind quintet in Vienna and told the orchestrator, Martin Fondse, “Just add brass, piano, and percussion where you can.” So he pretty much stayed true to the score, enhancing that with the available instruments in The Metropole Orchestra, which is like a movie-score studio orchestra. They have a classical string section and really good classical percussionists, plus guitar, bass, and drums. The woodwinds are excellent jazz players, except for the oboe, and the brass section is killer on every level.

I walked in the first day of rehearsal, heard a couple of bars, and started to get this feeling in the pit of my stomach like, “Oh my God, this is so wrong.” Then the conductor, Dick Bakker, stopped them and started spewing in Dutch. I told him to hold off until we were sure it was even going to work. The musicians were just starting to get their feet wet and needed to practice, and there were mistakes in the score, because a lot of it was generated by a MIDI file fed into note-writing software, and that can result in a mishmash that doesn’t always make sense. So we spent most of our evenings repairing parts and adding things.

One mistake I made early on was that I didn’t understand the dynamics of the different instruments. When I performed it in Vienna I realized that I can click my sticks louder than a violin can even play. So we started to use other instruments to bring out the melodies and harmonies.

We had no monitoring when we were rehearsing, and I was thinking it was going to be a big failure. But when we started recording on the last day of that week and I suddenly heard it in the mixing room the way it should be heard, I was astounded. And so was everybody else. So it was really a dream come true.

Right after that I had a meeting with a guy who wanted me to do some drum stuff at the Traces of Rhythm Festival in Belgium. When he heard the recording he

continued on page 48





Bozzio enjoys his kit, as Jim Keltner (right) looks on.



## Terry Talks Drums Lots Of Drums

Without a doubt, Terry Bozzio performs on one of the largest drumkits ever assembled. We asked him to detail his kit and how it works. Terry begins by describing the basic kit that he plays on "regular" gigs. Later he discusses how that kit is expanded into his huge, solo concert instrument.

"I have a couple of what I call 'sick jazz' kits that I use for session work or for things I play where I don't need so many bass notes or don't have to cover the whole melodic thing by myself, but still want some of that stuff," Bozzio says. "The sick jazz kit has two bass drums, 18" and 20". They're mounted in DW Cradles, so I can adjust the bass drum beater up or down to get different tones that work for rock or jazz. Or I can get enough tone out of it to use it as a bass note. I've also got a 10x22 remote bass drum off to my right with no muffling for that big, open sound.

"On the left side of the rack I've got a chromatic set of fifteen 3x8 double-headed piccolo toms, set up in three rows, sort of like the buttons on an accordion. What's cool about that is I can learn a certain pattern and then play it in a different key just by shifting up or down, but it's the same motor memory.

"Coming around to the left, I have a 12" snare, 8", 10", and 12" Short Stack toms in front of me, and 14" and 16"

toms hanging off the rack.

"I have two left-oriented remote hi-hats, one attached to Spokes and the other to a regular 13" hi-hat. Coming off the snare drum I have 6" and 7" mini-hats that are closed with flat-bottom cymbals. Out in front I have three or four melodic bells, a Ribbon Crasher, and a tambourine. Low and on the right is my tree, which has a 20" China on a 20" flat ride, then 14" closed hi-hats and a little bell at the top.

"The rack has two vertical tubes that curve out away from me and then curve back in on the sides of my kit. On top of those, horizontally, are two curved bars that hold all my crashes. In the center I've got 16" and 18" stacked Chinas with crashes inside of them, and the stackers on top have 8" and 10" Chinas with splashes inside. So that gives me four dry, "white noisy" cymbals in the center. On the right and left sides going out from that are banks of eight open Chinas, from 22" to 8". I use those for melodic cymbal patterns.

"Finally there's a 21" Radia ride that's real thin, low, and white-noisy. It's my pride and joy with Sabian; it's the best ride cymbal I've ever owned.

"As for the drums, with DW's VLT technology, where the grain of the inner and outer plies run vertically, you get a lot more low end and warmth. So you can use smaller drums, like a 20"

bass drum, and still get a lot of low end. I find it easier to get around a big kit using smaller, shallower drums.

"With my full concert kit, the piccolo toms on the left are the same. Then I've got an octave and a third of diatonically tuned regular toms starting in front of me and going around to my right.

"Instead of four doubled Chinas, I have eight. I also have a set of eight bells. It's set up in three banks of sounds: the open Chinas, the doubled Chinas, and the bells.

"The mini-hats and snare are the same, and the tree, Ribbon Crashers, tambourine, Spokes, and normal hi-hats are all the same.

"This kit has two 20" bass drums in the front, and I have two remote bass drums on the left and four on the right, ranging from 16" to 24". And outside each of those are remote China hats.

"Then I've got a wooden djembe made by a guy named Paul E. in Albuquerque, New Mexico. He also makes the Moon E, which is a wooden tambourine, as well as some wooden bongos and some other beautiful wood-headed instruments.

"I have another normal hi-hat with 10" cymbals at the far end of my kit, and that's next to a 10" snare. Above that is a ride cymbal, so that little corner is like a jazz kit with the high-pitched remote bass drums I have over there and the lit-

tle hi-hat and little snare drum and a ride cymbal and the piccolo toms. I can play Tony Williams-type stuff on it, and solo, play melodies, and keep time all at the same time.

"At the very far end of the kit is a pedal that strikes one of three tuned piccolo toms. There's a little cymbal stand with a gong holder on top of that. And I've rigged up a bungee cord to put a couple of suspended gongs in there as well.

"There are also a few oddball percussion things. I've got a Pete Englehart metal jingly shaker connected to a pedal on the inside of my right bass drum. It's like a 'hi-hatty' sound that I can play with my left foot. I have another pedal that strikes a Vic Firth Jingle Stick, and I have some sleigh bells wrapped around the beater of that pedal.

"The back of my rack swoops up over my right shoulder and then swoops down and up again like a wave. In the big circle is a 36" gong, and as you go to the right from the audience's perspective there's an octave set of chromatic gongs. And next to the snare, just above that, I have a glockenspiel. So I have a nice little orchestra now, and it's got several different true melodic aspects with the gongs, glockenspiel, piccolo toms, and other notes that are tuned. It gives me a lot of enjoyment."

decided he wanted that instead of solo drums. So I got to perform that music three or four times live with The Metropole Orkest.

**MD:** Some of what the orchestra plays sounds very much like the drum patterns and ostinatos you typically play in your solo performances.

**Terry:** I composed those sections by assigning the melodies I played in my drum ostinatos to an instrument in the ensemble. Let's take my Swiss Triplet ostinato. I had this melody in fourths, which modulated up and went back, and everything around that I played on the toms. So I figured that part of it could be the bass line,

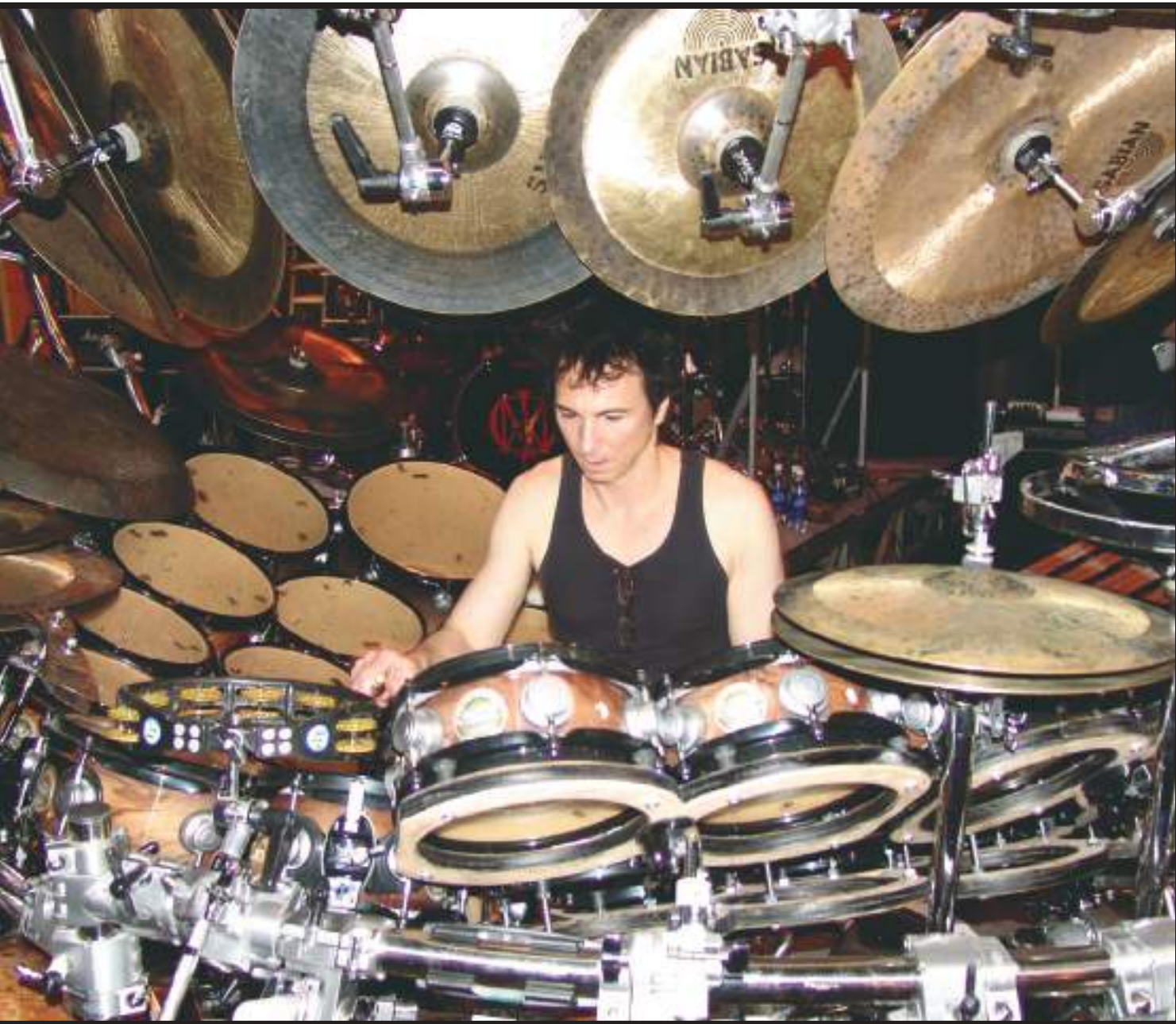
and then I could make these nice fourth chords and put this little melody over the top of it. Before I knew it, the piece was totally fleshed out.

There were things in there I had never thought about playing on the drums. But then as I started to play it with people, I thought, Ah, I can double this little bassoon lick. So the process took over and opened up all these possibilities for me to have more things to aspire toward being able to play. If I couldn't play every note of the melody, I could at least cop the melodic curve. So that pushed it to the level of where it is on the recording.

**MD:** Many people probably tend to think

first of the ostinatos and blazing tom rolls you play. But I've also seen you do pieces with all long sounds and sustained tones on a rack of gongs. Some of the orchestra parts reminded me of that aspect of your playing.

**Terry:** That's always been a part of me. To an extent I can control the adrenaline and leave some space when I play live, and I think that's effective. A lot of those compositions had the spaces built in. The prelude, for instance, is pretty much note-for-note what I would do, which was just sort of an improvisation to get things going—you know, the “bang...bang...badabang” that starts that piece. So the splashes of bells



## Meeting Of The Minds WACKERMAN ON BOZZIO

Since 2000, Terry Bozzio and Chad Wackerman have done several tours together, combining solo drumming and duet performances. Like Terry, Chad received his first major exposure as Frank Zappa's drummer, and a highlight of Terry and Chad's duet performances is always their performance of "The Black Page," a solo Zappa originally wrote for Bozzio.

Terry and Chad have released a video (available on VHS and DVD) titled *Solos And Duets*, which features their performance of "The Black Page." They have also released two CDs, *Alternative Duets, Vol. 1* and *Vol. 2*, which are subtitled "Private conversations overheard by an invited audience."

Chad has also recorded with Allan Holdsworth, Barbra Streisand, Steve Vai, Andy Summers, Men At Work, and Albert Lee, among many others, and he has released four solo albums. Chad recently shared his thoughts with *MD* about working with Terry.

"Terry and I have been playing together on and off since 2000," Wackerman states. "I got a call out of the blue from him. He had this idea of two drummers going on the road together. So I'd do a 45-minute set, he'd do a 45-minute set, and then we'd play "The Black Page" and improvise together. The real thrill was playing the duet improvisation at the end of the show. It just seemed really magical.

"Every once in a while you work with another musician and it just clicks, and everything that comes out turns into music instead of being a drum battle or anything like that. We put together a couple of CDs of those improvisations because we were so proud of the chemistry.

"On the last couple of tours, we haven't done solo sets. We've just done duet improvisations, and if there's time we'll do "The Black Page" at the end. It's great. We can go out there with total confidence that there's going to be music made.

"Terry has always been really inventive and unique, but I think the solo stuff he's been doing for many years now has been amazing,

Rick Malkin



I went to his first solo concert years ago at the Hollywood Palace, and I took a guitar player friend with me. I was amazed at the independence, dexterity, and all the melodic stuff Terry was doing and how hard those ostinatos were. My guitar player friend, who had no idea of how much technique was involved, said, 'Man, he's got so much soul in his playing.' And that's really true. No matter how difficult it is, it has a great groove, a great feel—and the time is perfect.

"For me, playing with Terry is really simple because everything he does is so musical. It's not unlike playing with a band, because he'll be covering bass lines and playing melodies and harmonies and doing spontaneous composition, which is something I've always loved doing. And he listens real well, like any great improviser. So it makes things very exciting and challenging.

"Two guys improvising together can be dangerous, because it either works or it doesn't. But with Terry, night after night, it works really well because he's so creative and his improvisational ideas are really strong. It never sounds like he's searching for something. It's all very definite, well-stated, and very clear.

"When a musician is that great, it's like the instrument disappears. You don't think of it as being drums anymore; it just becomes pure music."

**Rick Mattingly**



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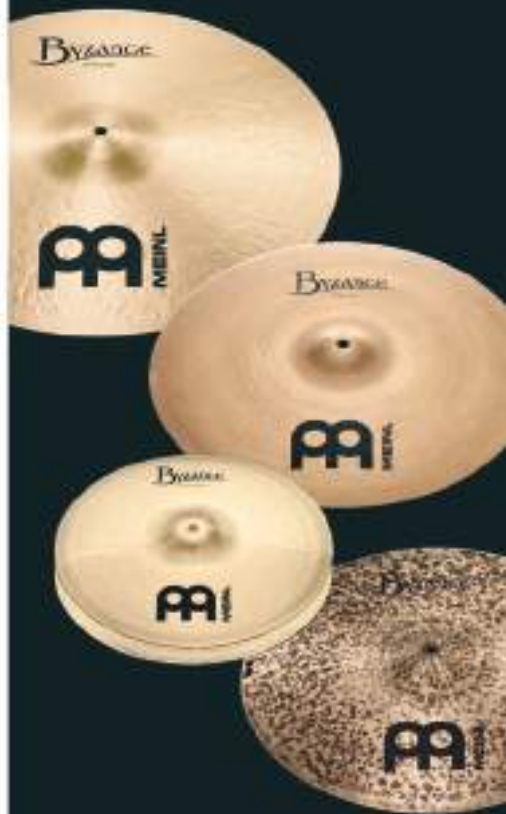
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## Terry Bozzio

and leaving space, all that stuff has always been in my compositions.

**MD:** How much of your drumming was improvised?

**Terry:** Quite a bit. There is improvisation based on what I wrote, where I'm trying to complement what the orchestra is playing. And then there are solo sections where I'm just saying something drumistic. Aside from the obvious note-for-note sections or places where I'm copping the melodic curve, I was trying to improvise and float through the music.

The original MIDI recording I made of this music was so much about proving that the drums could play all this stuff note-for-note that I feel it was over the top with the drum thing. By the time I played it with Metropole, I felt like I should take more of a jazz approach and let the music speak for itself. I would just color here and there, play some melody lines, and solo, of course, but not feel like I had to double every note, every time. So I feel it's a lot subtler from the drum angle and a lot more musical.

**MD:** Was there any creative tension between Terry the composer and Terry the drummer in terms of how many drum notes should be played?

**Terry:** Oh yeah! I can't begin to tell you how many places I felt I shouldn't even be playing. So I tried to leave some space and take a more jazz approach, like when Miles Davis would just float though the atmosphere that his musicians created. But more times than not I just wanted to play everything I've always played. So I think in the future there will be even less of my playing in spots, and I may rearrange things to have spots where there is nothing else going on when I'm playing and let the orchestra parts speak better without the encumbrance of me soloing over it.

**MD:** In the orchestra parts I hear lot of Stravinsky influence...

**Terry:** Absolutely.

**MD:** Some Varese and Debussy...

**Terry:** Yep. As little as I truly understand guys like Debussy, Stravinsky, and Varese, I definitely try to emulate them. They are like my teachers.

**MD:** I thought I detected a little Zappa, too.

**Terry:** I don't consciously try to write like Frank, but it might be a subconscious influence.

**MD:** This album also reminded me of the second version of the Mahavishnu Orchestra, with Narada Michael Walden on



drums. They made an album called *Visions Of The Emerald Beyond* with the London Symphony, and although the music was very different, it was symphonic music with prominent drumset. Overall, that

learning to handle a gigantic drumset?

**Terry:** There's always this law of opposites, and when you restrict yourself, you get more freedom. Bill Russell, who wrote a book called *Composing Music, A New*

**“I think there's a lot more magic when the drums do it by themselves, because you are left to a whole lot of imagination.”**

album was just a fusion group with an orchestral background. But the orchestra parts on your album aren't just accompaniment for a drum solo. Everything is so integrated.

**Terry:** I can remember Dom Famularo and some other people saying that my solo drum playing was very orchestral, and that I should think about getting an arranger to write some music to go with it. But the only way I could write was to think of the orchestration as I composed the music. It was as much about the color and texture as it was about the music.

I think there's a lot more magic when the drums do it by themselves, because you are left to a whole lot of imagination. And you hint at certain things because you're dealing with a lot of non-specific-pitch instruments that can make it seem even more grandiose or imply something greater than what it actually is. In a certain respect, it might trivialize the music to be as concrete as I made it with the orchestra. I feel the orchestral version loses some of the magic of the solo drums.

**MD:** Your kit has obviously evolved over the years; you didn't suddenly go from a five-piece to this. I recall a college composition class where we had to compose our first piece only using one note, although we were allowed to use octaves. For our second piece, we could add the fifth, and so on. By the time we could use the entire piano keyboard, we knew how to make the most of every note. Does that apply to

*Approach*, starts you out with a little story: “You're being held captive in this kingdom. The king gives you a magic flute but it only plays four notes. If you can compose a nice piece of music for him, he will let you go.” So you've only got four notes to work with, and there are a few rules and other ways he restricts you in regard to rhythm and leaps and so on. Before you know it, you have so many restrictions that making choices doesn't seem so difficult and you can start to compose. So it's good to restrict yourself a little bit. Otherwise you could just be paralyzed with all the choices.

It's the same with the drumkit. I often restrict myself to certain areas of my kit in my improvisations. Like, in this section I'm just going to play on the low diatonic drums, in this section I'm just going to play on the piccolo toms, and in this section I'm just going to play on my cymbals.

**MD:** So if someone aspires to have a large kit, would you advise them to start small and gradually build?

**Terry:** You have to check your motives. What is it you want to do? Kids today have seen enough *Behind The Music* and *Where Are They Now?* shows to realize that the rich-and-famous and drugs-and-glamour route is a dead-end street. So what is it you really get out of playing the drums? What do you really want to put into playing the drums?

If you have that desire to play a big kit, you'll figure it out. And I've always had



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# Terry Bozzio

that desire. I remember when I had a Ludwig bass drum with the L-shaped bar that held a single tom. My brother was in metal shop, and I asked him if he could bend a quarter-inch steel rod into a U shape so I could stick it on there and have two toms. So he did it and I bought a 9x13 tom to add onto my kit. That's where it began.

If you want to be a groove drummer because that's where your passion is, then you don't need a lot of extra garbage. If you're listening to guys with bigger setups, then you might want to consider buying used parts or borrowing some extra drums and cymbals to see how adding those things feels to you. Every time I add one thing it messes me up. It was very difficult to start playing with that extra 9x13 tom, because I was used to having the ride cymbal there, and just moving my hand over an extra six inches messed with my shoulder. You don't get used to a change like that overnight.

**MD:** I guess it would be like a piano player suddenly having an extra note between C and D.

**Terry:** Exactly. But I think your intentions are where it's at. And my intentions have been pretty pure. After I found the clinic thing and the true joy in playing drums, I

began to re-believe in applying myself toward this thing that doesn't have much of a place in the music business per se. I had already played the most difficult stuff with Zappa, and what was the gain going to be if I became more complicated? It would just alienate me more from people in the music business. But I got over that, and then my motives became purer. Expanding the melodic and harmonic potential of the drumset became really important to me.

But it's best to start with the basics. If you can't do a roll, just play on a practice pad. If you don't understand rudiments and basic reading, then that's what you need to focus on. If your foot can't play solid 8th notes for a while without cramping up, then work on your feet. All those kinds of things will really help when you want to express yourself.

**MD:** When you first emerged with Zappa, many people were astounded by your technique. Then a few years later you astounded people all over again with your ability to solo over complex ostinatos. Have you ever felt pressured to maintain a certain level of technique when you see young drummers coming up with phenomenal chops?

**Terry:** I definitely felt that way when Vinnie [Colaiuta] came into Zappa's band

## Bozzio On Record

Here are the recordings that Terry feels best represent his playing—all highly recommended.

### Artist Album

Terry Bozzio	Chamber Works
Terry Bozzio	Drawing The Circle
Terry Bozzio	Solo Drum Music
Terry Bozzio/Pat Mastelotto	Bozzio-Mastelotto
Terry Bozzio/Chad Wackerman	Solos And Duets
Frank Zappa	Zappa Live in New York
Jeff Beck	Guitar Shop
Brecker Bros.	Heavy Metal Bebop
Polytown	Polytown
BPM	Delete & Roll
Lonely Bears	Lonely Bears
Terry Bozzio/Billy Sheehan	Nine Short Films
Terry Bozzio	Prime Cuts
Missing Persons	Spring Session M
Robbie Robertson	Robbie Robertson
UK	Danger Money
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## Terry Bozzio

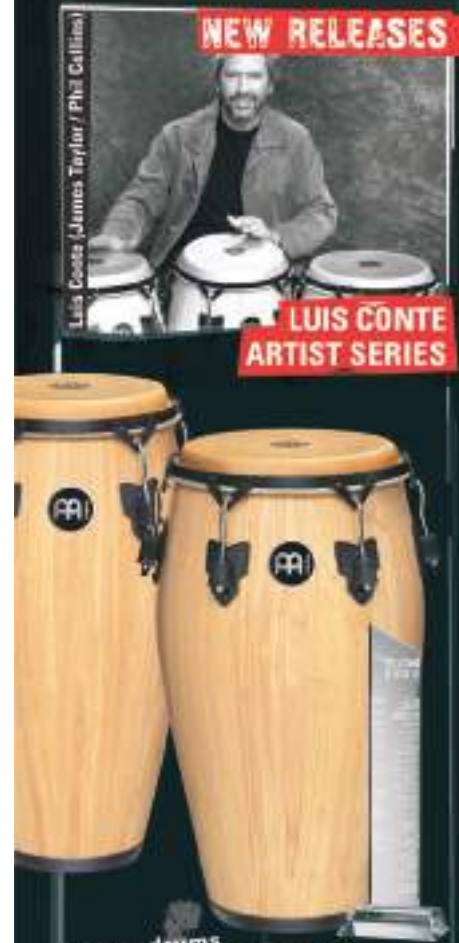
and did such an incredible job. I was a little bit depressed at the time. But after going out and finding my own way, especially within the whole drum community and clinic thing, I think now it's more of a battle between myself as I am and myself as I'd like to be.

Whenever there is somebody new to the clinic realm, I try to be as encouraging as possible to them, because I know what it felt like, and it just ain't about that competitive thing, man. At these multi-artist festivals, nobody's thinking, "Oh, he dropped a stick," or "He made a mistake," or "He rushed," or any of that. There are guys like Mike Mangini, who does blistering stuff faster with one hand than I can do with two. There's a part of me that envies that, but if you talk to him, he'll tell you how to do it. So then it's just a matter of whether I want to put in the work necessary to do that.

So I really feel a camaraderie and brotherhood with other drummers, and we're all individuals. I know I've got my thing, and nobody else can be me. I am who I am, and even if I don't have as many chops as I get older, I'll still be who I am musically.

There are so many amazing guys. Let's start with Chad Wackerman. His hands are phenomenal. He's got that Murray Spivak thing going, and some of the stuff he does just blows my mind. And Marco Minnemann is doing such advanced coordination stuff that I can't even comprehend it. And he just whips the stuff out. He can play on a table leg and a chair while you're at dinner and it's phenomenal.

There are other guys who are doing phenomenal things. Mike Mangini, Virgil Donati with his feet, and on and on. They've left me in the dust in so many ways, yet nobody is doing what I do. I've blazed a trail that maybe nobody else even



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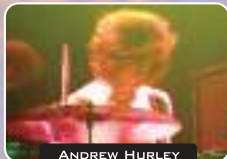
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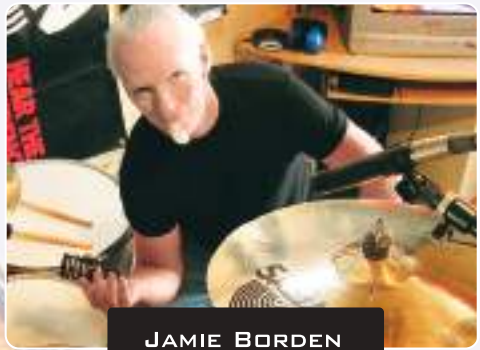
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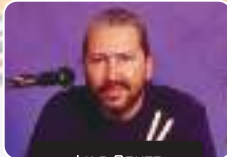
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## Terry Bozzio

wants to go down, and that's fine, because there's room for all of us. Even the guys who just play a groove that you can't deny, or guys like Charlie Watts, who are so beautiful because they are who they are, and you can't imagine the Rolling Stones without him.

In the back of my mind something is always gnawing at me about what I could do or should do. I don't let it hurt me any more so much, because it really is a dou-

whatever gives you a little joy or excitement or awe, then you're on the right track. The energy is there and you follow it no matter where it goes.

**MD:** Besides your solo work, the duet performances you've done with Chad Wackerman over the past few years must be very satisfying from an artistic standpoint.

**Terry:** Chad and I are like two fingers on the same hand. We've got the Zappa thing

**“WHEN WE STARTED RECORDING AND I HEARD IT IN THE MIXING ROOM, I WAS ASTOUNDED—AND SO WAS EVERYBODY ELSE. IT WAS REALLY A DREAM COME TRUE.”**

ble-edged sword. That which makes you a perfectionist who strives to move forward is also what can really destroy you. So you have to learn to be who you are and be okay with that.

There's a level of facility that everyone needs to accomplish, and from there it's a matter of deciding for yourself how important ultra-facility is to your expression. If it's ultra important, then bury yourself in it and go for it and become the fastest or the most coordinated or the most whatever you can think of. If not, then accept yourself as you are, and if you don't know quite what you're going for, keep listening for that little spark that makes you excited or makes you happy.

The thing that helped me find myself is the drum clinics. That gave me the opportunity to play for drummers without commercial restrictions. Don Lombardi at DW doesn't ever say, "You know, Terry, that ostinato doesn't sound like a hit. I prefer that you don't go out and represent Drum Workshop playing that." I found, like Joseph Campbell said, if you just follow

in common, we're really good friends, and I couldn't ask for a better guy to play with because he's so sensitive and such a great listener. It got to the point where I don't even play solo anymore and neither does he, because there isn't anything we want to do by ourselves that we can't accomplish by playing together. Unbelievable music happens, and it's different every night.

Now we've brought Marco Minnemann into that, and he's really sensitive as well and brings another aspect into it. I love playing with other drummers and will continue to do that.

**MD:** You recently released a DVD of a live performance by the OUT trio, with bassist Patrick O'Hearn, who you played with in Zappa's band and in Missing Persons, and guitarist Alex Machacek. The liner notes imply that it was just a one-shot thing.

**Terry:** It was a one-shot with Patrick on bass, but we still play most of the music on that DVD plus some newer stuff with the new version of the group, which has Doug Lunn on bass. Doug has been a friend since the old Group 87 days, when we were bare-

Orestes Vilato, USA

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## Terry Bozzio

ly out of high school. Doug and Alex both live in LA, and I have drums there, so we're able to make it happen.

I also have a group in Austin, Texas, where I live, which is sort of two-fold. There is a trio with a bassist named Chris Maresh and a keyboardist named Stephen Barber. We can play as a trio, and we also do some things with the Tosca String Quartet. The trio is right on my wavelength; I never have to tell them anything. We can play free and it's just gorgeous without even talking. Chris and Stephen are both classical as well as jazz composers, and they can both read their asses off.

All these people are good friends and serious musicians. I learn so much from all of them, and I really relish the fact that I can write stuff out and they can play it, and they can give me suggestions and ideas for better ways to do it. These are the kind of people I want to be around and write with and for, improvise with, and have fun with, because they are great human beings on every level. If we could just figure out a way to make a living doing it. [laughs]

**MD:** In terms of making a living, you seem to be busier than ever.

**Terry:** I've been playing the extremities. I played all last summer with Fantomas, which is absolutely bizarre music. Their latest record, which is mostly what we played on tour, is called *Suspended Animation*, and it's like the sound effects and music for cartoons when the characters are running or falling. It was one of the most challenging things I've done since Zappa. I had to write everything out note-for-note and read every gig for five weeks. I was able to use my big kit and orchestrate a lot. I played some gongs and melodies with it, and mixed that with kind of speed-metal hardcore.

I went from that to working with Def Leppard guitarist Vivian Campbell. He did a blues record, and Billy Gibbons from ZZ Top came in for a couple of days and played on some tracks. I was just trying to emulate Steve Gadd as closely as I could, trying to make it sound like authentic blues. How can you play a blues shuffle five or six different ways so it doesn't sound the same on every tune? Those kinds of challenges are really a groove.

Then I made a loop and sample CD for the Drumcore software program for songwriters to use for different beats and tem-

pos. You try to make something like that not too idiosyncratic so that everyone will want to use it, but still have your own flavor. So that was a challenge.

I also did some stuff with Warren Cucurullo, who is a creative genius and also very maniacal. He's doing twenty-seven different things at once, and I think I did all twenty-seven things in the six days I worked with him. [laughs]

So I'm always getting pulled in all these different directions. It's hard to find a balance. I compose sometimes and I practice sometimes and I perform sometimes and I build sometimes. And whatever I'm doing, it seems that just as I start to get good at it, it's time to go do something else. I go back to the studio and can't remember how to plug everything in. Then I go back to the drums and I can't do a good double-stroke roll. Or I can't play an uptempo jazz ride pattern any more after having my hands on a computer keyboard for three weeks.

**MD:** There are many people around our age who are so bored with life. They've been doing the same job for years and all they're thinking about is how many more years before they can retire. Your biggest problem, it would seem, is that there are not enough hours in the day to spend on all the different things that excite you. Imagine waking up in the morning and not having anything you want to spend the day doing.

**Terry:** I can't imagine that! I have to try and discipline myself a little more to practice an hour a day, play the piano an hour a day, and work on some of these things I need to learn melodically and harmonically. And then compose a little and do the rest of the building, phone calls, emails, and whatever else I have to deal with to allow the next event to happen.

I just try to be grateful for what I have, which is really a lot. I get to play the drums, and I'm happy to continue to do that until the day I die. If I get something out of it, then I feel it's worth sharing it with someone else. And I keep getting something out of every little thing I do, or else I would just scrap it. There's not much in my scrap heap, and there's a whole lot of stuff nobody's ever heard that's pretty much ready to go in many different directions. I just keep chipping away at it.



To hear tracks from Terry Bozzio, go to [www.moderndrummer.com](http://www.moderndrummer.com).



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Years Experience: 5 years

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Thrice's

# RILEY BRECKENRIDGE

## CREATING FROM THE DRUMS

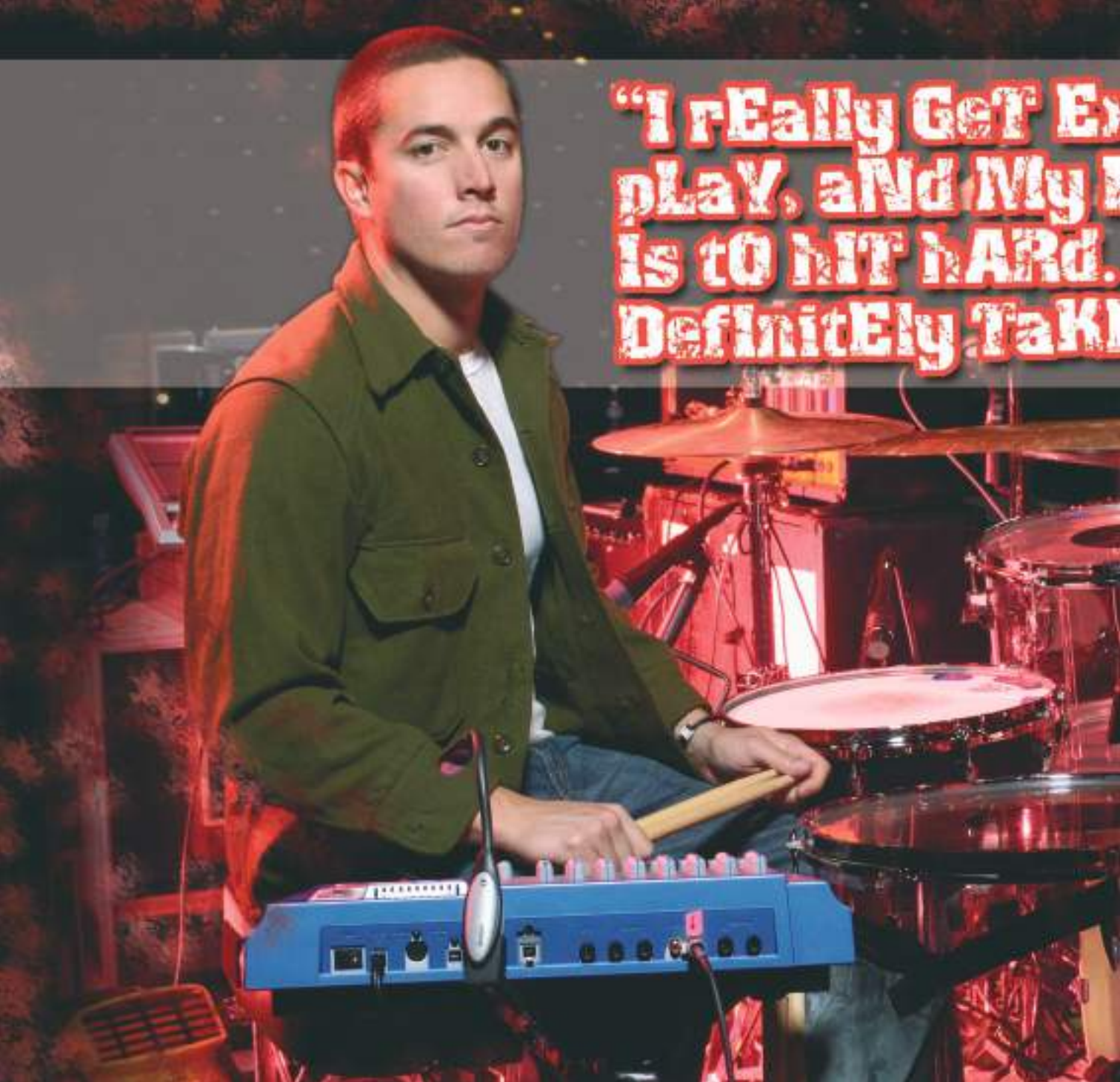
**R**iley Breckenridge daydreamed of striking objects with wooden sticks as a profession. But what he originally had in mind didn't include anything percussion-related. Instead, the thirty-year-old backbone of one of melodic hardcore's front-running bands had hopes of someday going pro—as a baseball player.

Today Breckenridge is gaining respect and admiration from thousands for his percussive proficiency in Thrice, his band of seven years. In fact, at a recent show in the band's hometown of Irvine, California, hundreds of kids lined up outside the venue hours ahead of time, eagerly awaiting Thrice's headlining performance.

Story by Waleed Rashidi   Photos by Alex Solca







**"I rEally Get Ex  
plaY, aNd My  
Is to HIT hARD.  
DefinitELY TaK**

**I**n high school, Breckenridge kept busy in a variety of team sports. But a knee injury he sustained playing football during his senior year significantly changed the course of his life. "I tore three ligaments in my knee and was on crutches for two months," Breckenridge recalls. "I couldn't play sports for most of my senior year. I needed something to do, some way to spend my time instead of being out on the practice field. So I decided to get a drumset, and that's when I started

playing in bands with friends."

By the time he went to college, Breckenridge had recovered enough from his knee injury to head back out on the baseball diamond, setting his drums aside for the mitt and bat. But when his big league dreams started to dissolve, Breckenridge re-focused his attention on completing his English degree. His interest in drumming was also re-ignited.

It was around this same time that Riley met Dustin Kensrue (vocals/guitar) and Teppei

Excited when I  
first inclined  
but doing that  
at its toll."



Teranishi (guitar) and decided to launch Thrice. Riley's younger brother Ed then joined on bass. And although his drumming was admittedly rusty, Breckenridge's interest in the band began to take shape as things with Thrice started to progress. His interest in drumming followed accordingly, and through much practice and lessons, Riley quickly became a well-oiled machine.

Intensive touring began after the band signed with Sub City Records, with whom they released

song structure. *Vheissu* is more expansive than the band's previous efforts, and the drumming on it is impressive. Breckenridge utilized a completely new kit, put his double pedal aside, stepped up to the plate in songwriting, and slugged one out of the...studio.

Breckenridge notes that his time in Thrice feels like a dream. "It's totally surreal," he says. "I'm just waiting to wake up one of these days. Hopefully it won't happen too soon."

2002's *The Illusion Of Safety*. The band joined the Island roster shortly thereafter. In 2003, Thrice released its third album, the Brian McTernan-produced *The Artist In The Ambulance*. "Since then, it's been ten months of touring every year," says Breckenridge. "It's been a life that I definitely never imagined."

After a tour with Dashboard Confessional in July 2004, Thrice took about a month off to decompress. Then in mid-August, the band started writing what they knew would be an album much different from their previous releases. In fact, the foursome chose producer Steve Osborne, famous for working with more pop and electronic-based artists, to helm the sessions that would become *Vheissu*.

The eleven songs on this new release find Breckenridge exploring new realms in rhythm, dynamics, sonics, and

**MD:** What was it like working with producer Steve Osborne?

**Riley:** In choosing him, we knew that we were going to do something different musically. We were exploring different areas, different instrumentation, and knew that the record was going to feel different, just because of the parts we were coming up with. We wanted somebody who could capture those parts and maybe add something to it.

Since we were stepping into the world of keyboards, synths, piano, and electronic loops, we knew that Steve had experience in doing that with Massive Attack, Peter Gabriel, and U2. We felt that he could definitely assist us in those areas. As far as being heavy and aggressive, we felt like we already had a good grasp on how to do that. So it would be kind of a meeting of the minds.

Another big part of that was having David Schiffman as the engineer. He's done The Mars Volta and System Of A Down. With Dave and Steve in the studio, it was the perfect combination, because you had the American aggressiveness and

the British effected, groove-based stuff. It worked out really well.

Steve was amazing and really knew how to get a lot out of us—me, especially. He stressed establishing a solid groove and at the same time laying back. We did everything to a click, but he encouraged me to kind of fall back behind it a little bit every once in a while. It was a more relaxed approach. We also used a different snare drum on every track, different miking techniques, and different baffles around the kit, and as a result the record felt more creative than any other disc we've done.

**MD:** I read that some songs on *Vheissu* were tracked completely live with the entire band, and others weren't even recorded with cymbals. What were the variances like in working from one extreme to the other?

**Riley:** When you track live, there's an energy in the room that you can feed off of. There are also little mistakes and glitches here and there that add character to the record. As for doing the Dave Grohl-style, no-cymbals approach, I actually brought that idea to Steve. We were try-

ing to do weird, effected drum sounds. And when you use a lot of compression, and you've got cymbals bleeding into the tom and snare mic's, you can't really compress the kit the way you want. So I told him that I read in *Modern Drummer* about Dave Grohl recording without cymbals, and he was like, "Wow, I've never heard of that before. Let's try it."

It ended up working great on songs like "Between The End And Where We Lie," "Atlantic," and "Red Sky." I would play the kit without cymbals, and Ed would hold a rolled-up shirt that I could ride on so that I could keep my balance. It's very strange playing without cymbals, especially without hi-hats or a ride. Eventually I went back and overdubbed the cymbals. It really allowed Steve to do some cool stuff with the drums and get some different sounds.

**MD:** You also recorded with an acrylic kit this time around. Was this your first time recording with one?

**Riley:** Yes.

**MD:** And what got you to switch from a

## Riley's Thrice Kit

**Drums:** Orange County Drum & Percussion clear acrylic

**A.** 6 1/2x14 OCDP Modern Classic snare

**B.** 8x14 C&C Custom maple snare (flat black finish)

**C.** 10x14 rack tom

**D.** 16x18 floor tom

**E.** 18x24 kick

**Cymbals:** Zildjian

**1.** 15" New Beat hi-hats

**2.** 19" K Dark medium-thin crash

**3.** 22" K ride

**4.** 21" A Sweet ride (used as crash)

**5.** 20" Oriental China

**Electronics:** various

**aa.** Roland SPD-S sampling pad

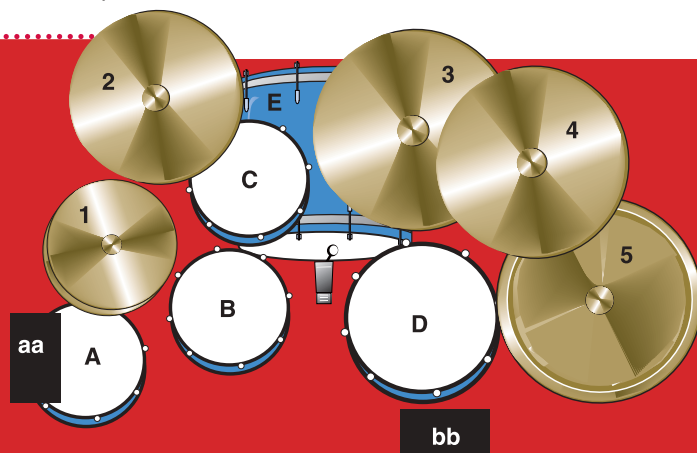
**bb.** Tascam DP-01 eight track hard disc recorder

**Hardware:** DW, including a DW 9000 pedal (loose spring tension, fairly long beater throw, plastic beater)

**Heads:** Remo Emperor X on snare batter with Ambassador on snare-side (medium to low tension, Moongel for muffling), CS Black Dot on top of toms with clear Ambassadors on bottom (tuned as low as possible), clear PowerStroke 3 front and back on kicks (tuned low, Evans EQ Pad barely touching both heads)

**Sticks:** Vater XD-Rock (maple with wood tip)

**Microphones:** Shure SM57 on top of snare with SM81 on bottom, Beta 98s on toms, Beta 91 and Beta 52 on kick, KSM27s for overheads, Beta 98s on ride and hats





wood kit?

**Riley:** We took nine months off to make this record, and I started doing research online about some of my favorite drummers, John Bonham being one of them. We also did a festival with The Mars Volta in Belgium, and I saw Jon Theodore playing his acrylic kit. It sounded massive. There's not a lot of warmth, but they just sound huge. So I went home, got on eBay, and bought an old Vistalite kit that ended up sounding sketchy at best. But I loved how punchy the drums were, especially when we put Black Dot heads on them.

**MD:** So you really were going for the old-school sound, even with the heads.

**Riley:** Yeah, totally. The drums are super punchy and massive sounding. I liked the old Ludwig kit so much that I talked to Orange County Drums and had them make an acrylic replica of the Vistalite.

I got the new kit right before we went into the studio. I had an old maple Orange County kit that I was going to use, but when we miked up the acrylic kit, Steve and Dave were both blown away at how massive it sounded in the room. It worked out great. We used the Black Dots in the studio, and it was awesome, totally old-school.

**MD:** How easy was it to get sounds with the acrylic kit?



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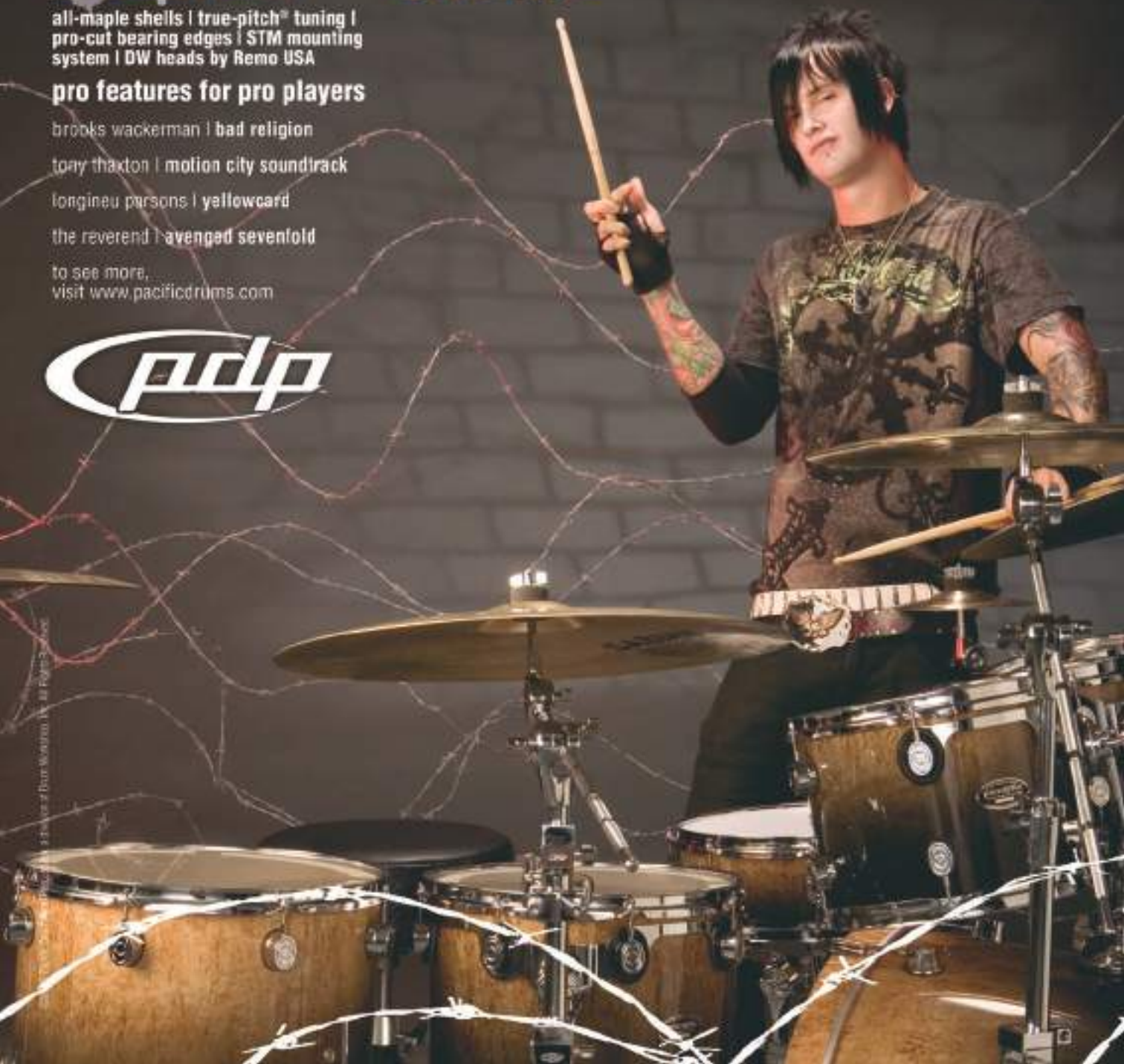
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## Riley on record

**Artist**  
Thrice  
Thrice  
Thrice

**Album**  
Vheissu  
The Artist In The Ambulance  
The Illusion Of Safety



## His Faves

**Artist**  
Foo Fighters  
Radiohead  
Keane  
Led Zeppelin  
Botch  
Isis  
Cave In  
Barkmarket  
Hot Snakes

**Album**  
The Colour And The Shape  
OK Computer  
Hopes And Fears  
II  
We Are The Romans  
Oceanic  
Jupiter  
L Ron  
Audit In Progress

**Drummer**  
Dave Grohl  
Phil Selway  
Richard Hughes  
John Bonham  
Tim Latona  
Aaron Harris  
J.R. Connors  
Rock Savage  
Mario Rubalcaba

**Riley:** A big part of getting the sounds on this record was the ambient miking. We used a shotgun mic' behind the kit, and a couple of mic's in the rafters of the barn, and we even built a bass drum "cannon" out of two chairs and a packing blanket with a mic' inside. For "Red Sky," we actually miked the kick that you hear in the verses by dropping an SM57 into a water cooler bottle, just to get that tone. It sounds like it's underwater.

**MD:** What about constructing your parts?

**Riley:** Coming from his electronic background, Steve was like, Don't play any fills. There are always parts where, as a drummer, you try to squeeze in a fill here and there, and I had some fills that I had come up with that I was pretty excited about. In the end, Steve was like, Just establish a groove, you know? You don't need some flashy fill here to get into a chorus. As long as you can do a quick fill and come in really solid on the 1, that's going to matter more than you doing some syncopated roll.

It's weird, because Steve's head moves in a different motion to the music. Modern American producers seem to have that headbanging move. But Steve's got this whole swivel thing, and when he did it I knew I was grooving. He really knew how to get the most out of me and presented his

ideas in a tactful manner instead of being insulting. I have a tendency to be really hard on myself anyway. So for Steve to give me positive reinforcement and make suggestions in a tactful manner made the recording process a lot easier.

**MD:** What would you say was one of the most challenging songs for you to record?

**Riley:** "Hold Fast Hope" is in 5/4, and it starts off with a really fast snare roll. It keeps the same speed throughout the whole song. It was pretty exhausting, and as we were recording I just kept blowing it. In the studio, I'm so hard on myself. If I mess up once, I go into the toilet right away. I don't have any patience when it comes to my own mistakes. I think to myself, I'm better than that. I shouldn't make a mistake like that.

**MD:** You really beat yourself up.

**Riley:** Yeah, totally. That song was tough. I also had some challenges with the slower stuff, like "The Earth Will Shake." Playing at really slow tempos was nothing I'd ever done before. But it really helped having Steve around to calm me down and stress the importance of the groove. It made it a lot easier. But playing slow stuff after you've played in a band that plays metal-influenced punk for the last several years is a little tough. But I'm glad because it's making me grow as a drummer.



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## Riley Breckenridge

Now, live, I'm playing to a metronome so that I can keep the rest of the band from flying, or keep *myself* from flying ahead of the tempo. It's important, because, for that song, if it gets much faster than it is on the record, it starts to sound pretty lame. Part of the power of the song is keeping it solid and keeping it at that tempo.

**MD:** You mentioned the drums you used

for the recording. What about the cymbals?

**Riley:** All of the cymbals are Zildjian. I had 15" New Beat hi-hats, a 20" Oriental China, a 21" Sweet ride, a 22" K ride, and a 19" Dark medium-thin crash.

**MD:** Do you use that Sweet Ride interchangeably with your 22" K ride?

**Riley:** I actually use it as a crash because it's heavy, it's durable, and it's massive

sounding.

**MD:** How do you rein in a 21" crash?

**Riley:** I don't know, I just kind of let it bleed, I guess. That's the sound guy's problem, not mine. [laughs]

**MD:** How involved are you in the song-writing?

**Riley:** I'm very involved, more than most people would think. I write a lot of stuff on

**“I read in Modern Drummer about Dave Grohl recording without cymbals, and our producer was like, ‘Let’s try it.’”**



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guitar. I brought a lot of ideas to the table for this record. But it's a collaborative effort. Everybody in the band writes.

**MD:** What kind of drumming inspiration did you have for this record?

**Riley:** I always listen to a ton of Dave Grohl because I think he's amazing. I don't know if it's evident from listening to me play, but he's one of my heroes. I also listen to a lot of old Bonham stuff. And since we were going to be doing more loop-based material and electronic stuff on this album, I listened to a lot of Phil Selway with Radiohead.

**MD:** Speaking of loops, are those real drums on the intro of "Stand And Feel Your Worth"?

**Riley:** No, that's something we created in the Reason program. But stuff like "Red Sky" or "Atlantic," where it feels kind of electronic, is actually my playing, but chopped up and turned into a loop. It creates a nice combination of organic and electronic sound.

**MD:** "Image Of The Invisible" has a lot of snare work in the intro.

**Riley:** That was something Dustin came up

with and had programmed in Reason, and then I had to learn it. The snare roll build in the third verse is kind of my take on that beat. And that salsa-ish part in the second verse is just something I messed around with, like marching-style. The song feels so anthemic, I always think of people marching to it.

**MD:** On the song "For Miles," you play some pretty delicate parts, ghost strokes and whatnot.

**Riley:** The piano line is something that Dustin came up with. It's a combination of the movement of "Für Elise" and the chords to Miles Davis's "So What." We originally called it "Fur Miles," but on the record it's "For Miles," as kind of a tribute.

**MD:** Have you ever played anything else like jazz in the past?

**Riley:** I'll be the first to admit that I suck at jazz. I really want to go back and learn it, though, if we ever get another break. I have a drum teacher at the West Coast Drum Center, Joe Zawierucha, who's an amazing teacher and jazz drummer. I worked with him four years ago, just to help me break some of the bad habits I had.

I found those lessons to be very helpful. Unfortunately, Thrive started touring a ton and I couldn't go for lessons anymore. But I'm still working on concepts that Joe gave me.

**MD:** What were some of those bad habits?

**Riley:** I was a tense player and I was playing too hard. I really get excited when I play, and my first inclination is to hit hard. But doing that definitely takes its toll. I've had wrist problems, back problems, and hip problems, but I'm learning over time.

**MD:** What are some of the things you do to help play more relaxed?

**Riley:** One of the important things is focusing on your breathing. For instance, try exhaling when you do fills. There was a time when, whenever I played a fill, it was like I was diving to the bottom of a pool. I'd take a deep breath, hold it, and as soon as I'd finish the fill, I'd be like, "baaah!" and let out this huge breath of air. That adds a lot of tension to your drumming.

I used to just hit the drums. I'd play into a drum, I wouldn't *play* the drum. I have Steve Smith's DVD, and his playing on it is so effortless. It's because he's playing



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# Riley Breckenridge



from the rebound of his sticks off the drums. That's something I really think about now.

**MD:** Do you keep yourself physically active?

**Riley:** I used to go to the gym all the time. I was an athlete in college, so going to the gym and being in shape was a big part of my life. Unfortunately, when you're on tour, it's kind of hard to take care of yourself. You're eating fast food and you don't have a gym at your disposal.

When we took this break from touring and started writing, I really made a conscious effort to take care of myself, to eat better, and to go to the gym and do forty-five minutes of cardio on the bike and some weight work. It really helped me as far as stamina goes. Besides, you just feel better when you're stronger.

I lose a lot of weight on the road, because I'm not eating as much as I should and I'm exerting so much energy every

night. So during the break I put on muscle weight, got in shape, got stronger, and kind of treated preparing for this touring cycle the same way I'd treat getting ready for a baseball season. You want to build up your strength so the tour takes it out of you gradually instead of starting it out of shape and getting *more* out of shape. On the road, I have my bike with me and I try to ride it a lot, and I do sit-ups and push-ups.

And another thing: I'm getting a little older. We're on tour with other bands with members who are in their early twenties. They have all this energy, can party, and do whatever. When you hit thirty, you realize that the hangovers are worse than they used to be, and your resilience is a little worse. As drummers, we are athletes, and I realized that it's important for me to take care of myself.



To hear tracks from Riley and Thrice, go to [www.modrndrummer.com](http://www.modrndrummer.com).



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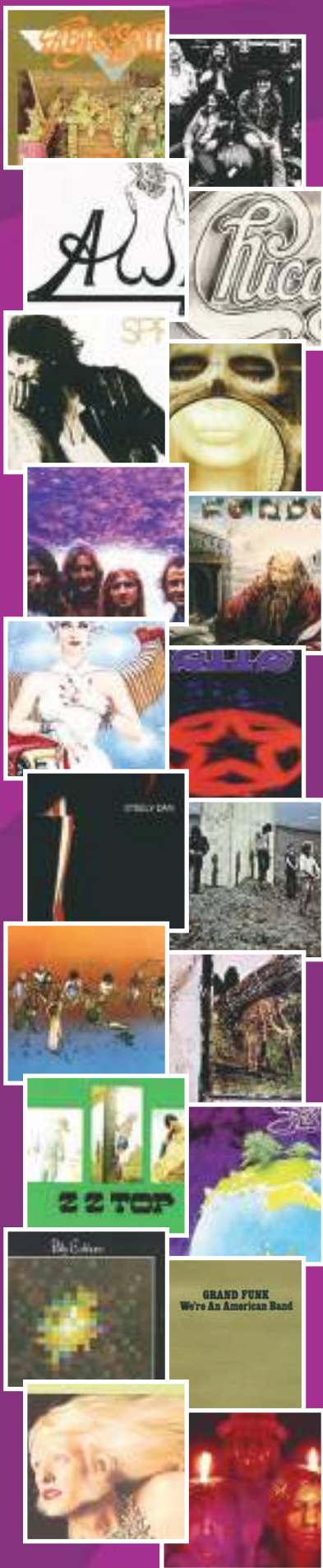
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# MD's TOP 20 Drum Tracks Of The 1970s

By Mike Haid

**A**rguably, the '70s were the most creative, inspiring, and challenging years for drumming in popular American music. Yes, the '60s were an exciting time for drumming. But that decade seemed to launch the developmental stages for many challenging rhythmic styles that would blossom in the '70s, including progressive rock and jazz/rock fusion. The "do your own thing" mentality of the '60s opened the FM radio airwaves to accept a wider variety of lengthy, experimental, rock-oriented music that snowballed and exploded in the 1970s.

All of these rhythmic morphings forced '70s drummers to push themselves to higher technical levels of performance. Drumkits became progressively larger. And featured drum solos, which were first popularized way back in the early big band era, made a major comeback in the arena rock culture.

Many of the great drummers

of the '70s were influenced by classic American jazz drummers, such as Buddy Rich, Max Roach, Joe Morello, Gene Krupa, and Louie Bellson. Thus, the '70s rock movement focused on exceptional talent, which raised the bar drastically for drummers in pop music.

Let's look back at some of these classic drum performances. Many of the drummers on our list had several groundbreaking performances. We painstakingly narrowed our overview to the "crème de la crème."

By the way, it's interesting to note that four out of the top five tracks are over eight minutes long, proving that FM radio was bold enough to defy the traditional two- to three-minute pop format that dominated the radio charts. This allowed the public to absorb and appreciate the high-caliber musicianship and lengthy musical compositions that emerged in the '70s. Ah, those were the days!

**20) Max Weinberg: “Born To Run”**  
**Bruce Springsteen, *Born To Run* (1975)**

Mighty Max brought the best elements of early '60s pop rock drumming to this classic Springsteen track. With a Phil Spector–esque production, a heart-pounding four-on-the-floor intro, relentless alternating backbeat grooves, and over-the-top energy, Weinberg gave this instant hit exactly what “The Boss” needed. The dynamic arrangement is more complex than meets the ear, as Max smoothly steers through each dramatic passage with a passion that pure rock 'n' roll is made from.

This highly acclaimed LP reached number 3 on the album charts.

**19) Robbie McIntosh:**  
**“Pick Up The Pieces”**

**Average White Band, *AWB* (1974)**

Groove, time, and feel. This chart-topping dance instrumental from the Scottish band brought on the funk in a big way in the '70s and helped usher in the disco dance era. With no frills and no flash, original AWB drummer Robbie McIntosh powered the groove with a tight hi-hat pattern, adding open accents on the “&”s that became a staple pattern in the disco era.

This mega-hit reached number 1 on the *Billboard* singles chart, number 5 on the black singles chart, and number 10 on the disco singles chart.

**18) Richie Hayward:**  
**“Dixie Chicken”**

**Little Feat, *Dixie Chicken* (1973)**

Although The Meters, featuring the funky Joseph “Zigaboo” Modeliste, owned the New Orleans funk sound, California-based Little Feat brought the swampy sound to the radio airwaves in the '70s. The Feat became infatuated with the New Orleans groove, which became their trademark. This track was one of their best efforts, led by drummer Richie Hayward's ability to capture the lazy, half-straight/half-swung feel.

This laid-back groove is not easy to cop. But Hayward makes it sound easy, with various backbeats falling on the “ah” of 1 and 3.

**17) Neil Peart: “2112 Overture/**  
**The Temples Of Syrinx”**  
**Rush, *2112* (1976)**

This FM radio classic, from Rush's first platinum-selling LP, shifted the course of prog rock to prog metal with its heavy power trio approach and Peart's aggressive,

inventive drumming.

The drummer navigates the complex passages here with thoughtful patterns and inspiring fills. Superb recording quality helped bring Peart's creative parts to the forefront of the mix, while his thought-provoking lyrics (based on writings by Ayn Rand) gave him a more than equal share in the success of this recording. Air drumming was born with *2112*.

*2112* reached number 61 upon its release.

**16) Frank Beard: “La Grange”**  
**ZZ Top, *Tres Hombres* (1973)**

Frank Beard brought the southern boogie groove into the pop rock spotlight with this infectious track featuring a quirky drum break that still baffles many drummers. Beard's opening rim clicks set a subtle dynamic mood before exploding into a serious boogie shuffle. The first drum break is an ear catching, triplet-sounding fill that is extremely difficult to mimic. Beard's fat drum sound and relentless funky groove helped make this a rock classic.

*Tres Hombres* reached number 8.

**15) Phil Ehart:**  
**“Carry On Wayward Son”**  
**Kansas, *Leftoverture* (1976)**

This track (the group's first top-40 hit) put Phil Ehart and Kansas on the map as America's greatest prog rock band. Ehart orchestrates the complex track (a last-minute addition to the LP) with various dynamic grooves and thoughtful, inspired drumming arrangements. Though the track features an over-riding mid-tempo 8th-note dance groove, it moves in and out of involved musical passages that Ehart connects seamlessly with a creative, compositional approach.

*Leftoverture* reached number 5, while “Carry On” reached number 11.

**14) Joey Kramer:**  
**“Walk This Way”**  
**Aerosmith, *Toys In The Attic* (1975)**

Here's another signature '70s drum track that perfectly sets up one of the greatest rock tunes of all time. Joey Kramer's open hi-hat pattern in the intro and his driving cowbell groove helped make this a rockin' dance classic, proving that he possesses one of the strongest grooves in rock history. Nothing fancy, just rock-solid and radio friendly—a producer's dream.

*Toys In The Attic* reached number 11, while “Walk This Way” reached number 10.





## Top 20 Drum Tracks

### 13) Ian Paice: "Burn"

**Deep Purple, *Burn* (1974)**

This blazing heavy rock track highlights the amazing speed and musicality of legendary rock drummer Ian Paice. Although "Smoke On The Water" and "Space Truckin'" were bigger DP hits, "Burn" offers a superhuman performance. This scorching tune charges out of the gate at breakneck speed and never lets up. Paice fills the gaps with crisp, fluent chops and musical accents throughout while driving the track with precise time.

*Burn* reached number 9 on the album charts.

### 12) Butch Trucks/ Jaimoe Johnny Johanson: "One Way Out"

**The Allman Brothers Band,  
*At Fillmore East* (1971)**

The double drummer concept was never better exploited than by the early ABB dynamic duo of Jai "Jaimoe" Johanson and Butch Trucks. This track, from the legendary 1971 concert album that *Rolling Stone* called "rock's greatest double live LP," illustrates how this interracial rhythm section came together as one powerful and soulful sound. Through classic cuts like this one, ABB sparked the original "jam band" concept and created a whole new musical genre, southern rock.

Trucks (a rock drummer from Jacksonville, Florida) held the driving-groove while Jaimoe (a session player from Muscle Shoals, Alabama) filled the holes with a funky, jazzy, percussionist's sensibility. The two were practically seamless in their approach, and they still continue their thirty-plus-year legacy today.

*At Fillmore East* reached number 13 and has sold an estimated three million copies.

### 11) Chuck Ruff: "Frankenstein"

**Edgar Winter Group,  
*They Only Come Out At Night* (1973)**

Originally titled "The Double Drum Solo," this heavy rock instrumental classic features a unique and exciting drummer-versus-timbales (played by Edgar Winter) call & response section that evolves into a frantic jazz-rock fusion section and psychedelic synth solo. The original arrangement was too long for radio and had to be sliced and diced in the stu-

dio, inspiring the song's title.

Chuck Ruff lays down a musical and adventurous funky rock groove here. The drum sound is pure '70s—dead and dry—which works perfectly with all of the single-stroke rolls played throughout the track. This tune was rhythmically inspiring and innovative for pop music in the '70s. *They Only Come Out At Night* reached number 3, while this single went all the way to number 1.

### 10) Carl Palmer: "Karn Evil #9"

**Emerson, Lake & Palmer,  
*Brain Salad Surgery* (1973)**

Welcome back, my friends, to the show that never ends! Palmer's huge extravagantly engraved stainless-steel drumkit, amazing speed, and creative approach to ELP's classically based prog rock music created quite a spectacle in the '70s. This track perfectly captures Carl's musical versatility and advanced jazz-influenced technique.

The arrangement shifts gears through various styles, from ragtime to funk to classical to rock, with Palmer creatively interpreting each while injecting his sharp accelerated fills. Live, the drummer electrified audiences with a visually stunning extended drum solo on this piece, featuring his revolving drumkit and a multitude of percussion instruments that completely encircled him.

*Brain Salad Surgery* reached number 11 on the charts.

### 9) Billy Cobham: "Stratus"

**Billy Cobham, *Spectrum* (1973)**

Yes, this legendary jazz drummer made the pop top-40 charts with his *Spectrum* LP, which sold over a million copies. Two years earlier, Cobham was launched into the public eye with the groundbreaking jazz-rock super group Mahavishnu Orchestra. Looking for a change of pace from the high-powered intensity of guitarist John McLaughlin's orchestra, Cobham decided to record *Spectrum*, his first solo LP, in a funkier, more groove-oriented format.

Opening with a blistering solo played on electronics, "Stratus" builds into a hypnotic, funky 8th-note groove that is undeniably danceable. Cobham sprinkles his trademark lightning-fast single-stroke fills all over the track, which is capped off with an all-out drumming assault over a musical ostinato on the outro.

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# Top 20 Drum Tracks

## 8) Don Brewer: “We’re An American Band”

**Grand Funk Railroad,  
We’re An American Band (1973)**

Brewer’s creative, funk-inspired, cowbell-driven drum intro to this classic chart-topping pop rock anthem—on which he also sang lead vocals—was another “must learn” for every rock drummer coming up in the ’70s.

In 1970, this power rock trio from Flint, Michigan had sold more albums than any other American band. In 1971, GFR broke The Beatles’ ticket sales record at Shea Stadium. They eventually became the first band to earn twelve consecutive platinum and fifteen gold albums.

Brewer’s live performances featured extended drum solos highlighting his aggressive, mostly single-stroke technique and trademark triplet hand/foot combinations. As for “We’re An American Band,” Don’s powerful vocals, catchy hook, and hard driving straight-ahead rock groove gave this track the right ingredients to become a number-1 smash hit. More cowbell!

## 7) Pierre Van Der Linden: “Hocus Pocus”

**Focus, Moving Waves (1972)**

It was an amazing accomplishment for an unknown Dutch group to achieve major

American pop radio success, especially with an instrumental jazz-rock fusion track. This cut features Pierre Van Der Linden’s outstanding jazz-inspired drum chops on an uptempo, driving, straight rock groove. It also features several drum breaks that remain, to this day, simply jaw dropping. The speed, power, fluidity, and advanced drumset technique displayed on the drum breaks here are reminiscent of the work of jazz icons like Buddy Rich and Max Roach.

This part comical/part technically mind-blowing track remains one of the best instrumental drum performances in pop rock music history. It reached number 9 on the *Billboard* charts.

## 6) Danny Seraphine: “Make Me Smile”

**Chicago, Chicago II (1970)**

This track jumped out of the radio at the turn of the decade. With commanding chops, Danny Seraphine convincingly drove the bus for one of the great rock horn bands of all time with the same fiery intensity as the early big band masters.

On this track, the adventurous Seraphine embellishes the arrangement with constant motion around the kit. His jazz influences are dominant in the intro and in the drum break towards the end of the track, as he powers his

single- and double-stroke patterns around the kit. This was a “must learn” track for drummers at the time.

Seraphine played with Chicago from 1967 to 1990, a period that saw the band produce eighteen gold and thirteen platinum albums, as well as fifty top-40 hits, including twenty top-10 singles and five number-1s. This track reached number 9 on the singles chart.

## 5) David Garibaldi: “Soul Vaccination” Tower Of Power, Tower Of Power (1973)

Garibaldi’s technically challenging approach to funk drumming took the James Brown rhythmic style to a whole new level. This track, among many other TOP gems, highlights Garibaldi’s influential syncopated grooves, which sent every other funk drummer into the woodshed.

At that time TOP was an elite eleven-piece funky horn band from the San Francisco Bay Area. Tower featured a unique sound built from the ultra-funky rhythm section of innovative bassist Francis “Rocco” Prestia, percussionist Brent Byars, and Garibaldi.

David’s multi-layered approach, based on polyrhythms, ghost notes, displaced backbeats, and lots of attitude, became the backbone of many of TOP’s most impressive tracks, including this one. The drummer’s ability to shift the beat by moving the accented backbeat by an 8th or 16th note brought a whole new level of proficiency to funk drumming that is still the industry standard. Note that here Garibaldi never plays the backbeat on 2 and 4, yet he still creates one of the heaviest funk grooves ever recorded.

*Tower Of Power* was the band’s most successful album, reaching number 15 on the *Billboard* charts.

## 4) Keith Moon: “Won’t Get Fooled Again” The Who, Who’s Next (1971)

The epitome of rock ’n’ roll lunacy and genius, Keith Moon shines brightest on this rock classic. Rolling, explosive fills, pulverizing cymbal crashes, exciting chops-filled grooves—Keith never lets up on this track.

Moon’s relentless, locomotive grooves on “Won’t Get Fooled Again” utilize the complete drumkit while complementing the song’s arrangement. His commanding 16th-note fills that come out of the hypnot-

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ic synthesizer section and leading into Daltrey's legendary scream may be one of the most exciting moments in pop rock radio history. Moon eternally owns this track!

*Who's Next* reached number 4, with this track hitting number 15 on the singles chart.

### 3) Bill Bruford:

#### "Roundabout" Yes, *Fragile* (1971)

Bruford dominated the English prog rock movement with his crisp, jazz-influenced drumming style and creative approach to odd meters, forging new ground with art rockers Yes and King Crimson. Bruford's tight, focused technique and musical approach etched an indelible mark in the drumming style of the era.

Bruford follows this song's complex arrangement with precise time and innovative patterns, leading to a Latin-flavored passage in the middle of the track, laden with blistering rudimental chops. It's the way Bruford artistically interprets the dynamic moods of the track that is most impressive.

"Roundabout" stands as one of the greatest prog rock drum performances of all time. The *Fragile* LP reached number 4 on the album charts, with "Roundabout" reaching number 13 on the singles chart.

### 2) John Bonham:

#### "Stairway To Heaven"

#### Led Zeppelin IV (1971)

This is considered by many rock aficionados as the greatest rock song of all time. This is easy to understand, considering Bonham is hailed by many drummers as the greatest rock drummer of all time.

Feel, groove, power, creativity, a monstrous drum sound—all the Bonham trademarks are heard in this rock classic. The eight-minute-plus epic builds dynamically,

with Bonham holding out for the first four minutes until pounding his 8th-note intro into a powerful, funky rock groove, morphing into a loose, jazzy B section. The song continues to build as Bonham opens up with forceful yet musical chops and tasteful fills that totally complement the arrangement.

The deeper you listen, the more you appreciate what Bonzo created on this legendary track. *Zeppelin IV* reached number 2 and lasted 259 weeks on the album charts. Ironically, this track, which received the most airplay, was never released as a single.

### 1) Steve Gadd:

#### "Aja" Steely Dan, *Aja* (1977)

Although studio legend Steve Gadd's innovative drum track on Paul Simon's "50 Ways To Leave Your Lover" was truly ingenious and worthy of this list, his performance on "Aja" is downright incredible. Gadd's ability to incorporate Latin, jazz, funk, and rock into an amalgam of spectacular drumming concepts and uniquely original rhythms on this sophisticated, jazzy pop hit set a new standard for drumming. His subtle cymbal work in between the Latin-esque verses speaks volumes about his sensitive dynamics.

As the instrumental section builds, so does Gadd's musical approach to the drumkit. Sparse, musically perfect fills and warm, dark crashes gradually push the intensity, until Gadd explodes with powerful funk/rock-based fills. The arrangement repeats and Gadd takes it home with brilliant, syncopated Latin/funk/rock grooves and trademark fills. This track reveals Gadd's genius, especially when you consider that it was reportedly done in one take.

*Aja* became Steely Dan's first platinum album and reached number 3 on the album charts, behind mega-sellers Fleetwood Mac's *Rumours* and Billy Joel's *The Stranger*.

## Honorable Mentions

**Bill Ward:** "War Pigs,"

Black Sabbath (1971)

**Clive Bunker:** "Aqualung,"

Jethro Tull (1971)

**Bobby Caldwell:** "Rock And Roll Hootchie

Koo," Rick Derringer (1973)

**Jeff Porcaro:** "Hold The Line," Toto (1979)

**James "Diamond" Williams:**

"Fire," Ohio Players (1974)

**Roger Taylor:** "Bohemian Rhapsody,"

Queen (1975)

**Phil Rudd:** "Highway To Hell,"

AC/DC (1979)

**Greg Errico:** "Thank You

(Falettinme Be Mice Elf Agin),"

Sly & The Family Stone (1970)

**Tommy Aldridge:** "Boom Boom (Out Go

The Lights)," Pat Travers (1979)

**Joseph "Zigaboo" Modeliste:**

"Fire On The Bayou," The Meters

(1975)

**Stewart Copeland:** "Message In A Bottle,"



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# Michael White

## The Art Of Recording

Story by Robyn Flans  
Photos by Alex Solca

**M**ichael White just doesn't stop. He may well be the hardest-working drummer in the business. He's recorded hundreds of albums, as well as several of his own. He's also one of the most accomplished sidemen ever. Why? Maybe it's his incredibly deep groove, his perfect drum sounds, or his tasty fill choices. Whatever the case may be, artists *want* him.

White has worked with Patti LaBelle, The Pointer Sisters, Whitney Houston, Steely Dan, Patti Austin, Michael Brecker, Patrice Rushen, Gerald Albright, Richard Elliott, Kirk Whalum, George Benson, George Duke, Ronnie Laws, Teena Marie, Al Jarreau, Joe Sample, Wilton Felder, Ray Parker Jr., James Ingram, Rickie Lee Jones, Cheryl Lynn, The Four Tops, Mary J. Blige, Dru Hill, Luther Vandross, Stanley Clarke, Pat Kelley, The Emotions, Bobby Lyle, Diana Ross, Jeff Lorber, Howard Hewett, Kenny Burke, Eric Gale, The Gap Band, El DeBarge, Freddie Jackson, Gerald LeVert, Al Green, and The O'Jays. An amazing list, wouldn't you say?

White's recent output includes recordings with Wayman Tisdale, Najee, Paul Taylor, Latoya London, Freddie Jackson, Euge Groove, Richard Elliot, and Will Downing, as well as the Luther Vandross tribute record *Forever, For Always, For Luther*. Most of these projects were done at his own studio, White Lightning.

### Gigs

Patti LaBelle  
Steely Dan  
Michael Brecker  
George Benson  
Whitney Houston  
George Duke  
Al Jarreau  
Mary J. Blige  
Diana Ross  
Rickie Lee Jones

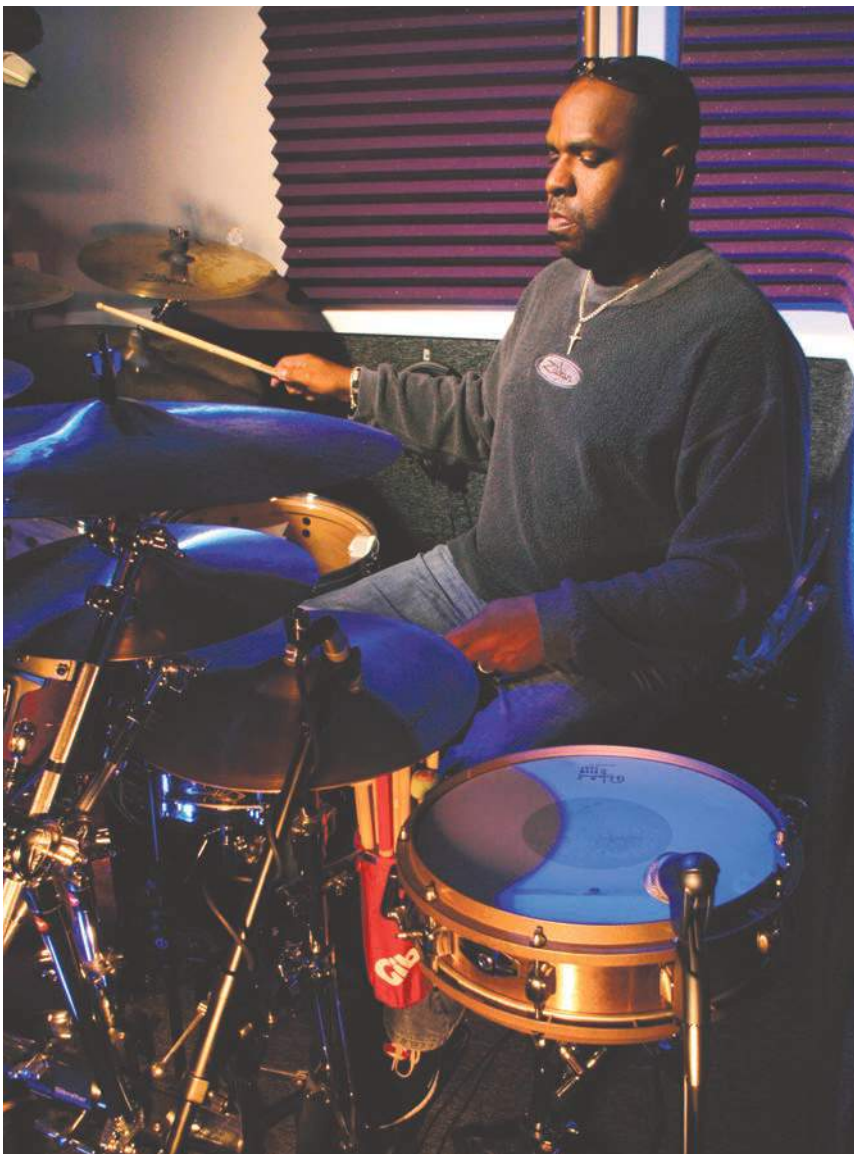
**M**ichael White met legendary jazz pianist Ramsey Lewis in Chicago when he was fifteen. White had heard that the jazz man lived nearby, so he knocked on the door one day with sticks in hand. Sure enough, in no time White and Lewis's son formed a band. When that group disbanded, Ramsey happened to be in need of a drummer. So at fifteen, White was playing week-end gigs with Ramsey Lewis.

When he got a little older, White began to record jingles in Chicago, as well as tour with such Chicago-based acts as Curtis Mayfield and Jerry Butler. White also grew up near some of the members of Earth, Wind & Fire. So when he came to LA in 1978 to work with Deniece Williams, White actually lived for a time with then EWF drummer Freddie White (no relation). In fact, Michael got to watch EWF record.

"That's where the work ethic came from," White says. "Watching how they made records and how much attention they paid to the groove and making sure things felt and sounded good was a real learning experience. And their music wasn't always about a bunch of drums. The drums kind of blended in and brought focus to the music. That's where a lot of my discipline came from."

White went back to Chicago after working with Deniece Williams. But when he joined up with Curtis Mayfield in '79, Williams came to see the show in LA and informed White that she'd be going out on the road again. He did her next tour, then toured with Lou Rawls, went to Hawaii to work with a group called Watercolors with Michael Paulo, and then went back out on the road with Curtis Mayfield. Finally, on January 2, 1982, White moved to LA permanently.

"I was offered a steady gig at [LA club] The



Baked Potato every Sunday night, which paid \$40," White admits. "But everybody hung there. I met Al Jarreau the first night I played there. That's also where I met Jeff Porcaro and a lot of the guys. That's what got me started."

White started playing with all sorts of artists. Each year he got busier and busier, working with a broad range of performers—from Rickie Lee Jones and Maze Featuring Frankie Beverly to George Benson, David Sanborn, Marcus Miller, and Stanley Clarke. Things have continued to snowball from there.



**MD:** Did you have any lessons growing up?

**Michael:** I started reading and having some training in grade school. I went to a Catholic grammar school, which had a great music program. I bought a white pearl Camco snare drum from a neighbor, took lessons, learned to read, and, by the sixth grade, I got my first drumset.

At fourteen, my band teacher, Alvin Lawson, recommended me for a scholarship to a six-week summer music camp out here in California, called Isomata. That changed my life. Every day we'd have different drum lessons, theory and harmony classes, and different things I had no idea about. More than helping me with my theory, being around such good players in an environment where we could talk all day long helped me with my *drumming*.

When I graduated from high school, I got a scholarship to two places, the Paris, France conservatory—which my mom couldn't afford—and the American Conservatory of Music in Chicago, which is where I went, until I got too busy with touring.

**MD:** What did you get out of that schooling?

**Michael:** I studied percussion, so I got pretty good at marimba, vibes, orchestral snare drum, and timpani, plus drumset.

**MD:** How has the percussion training figured into your life?

**Michael:** When I first came out to L.A., I wanted to do what Harvey Mason does. I wanted to do sessions playing mallets, timpani, drumset—everything. I wanted to be a well-rounded guy. But eventually I realized that I didn't sight-read at that level. The music can be ridiculously hard. I knew my bread & butter was drumset.

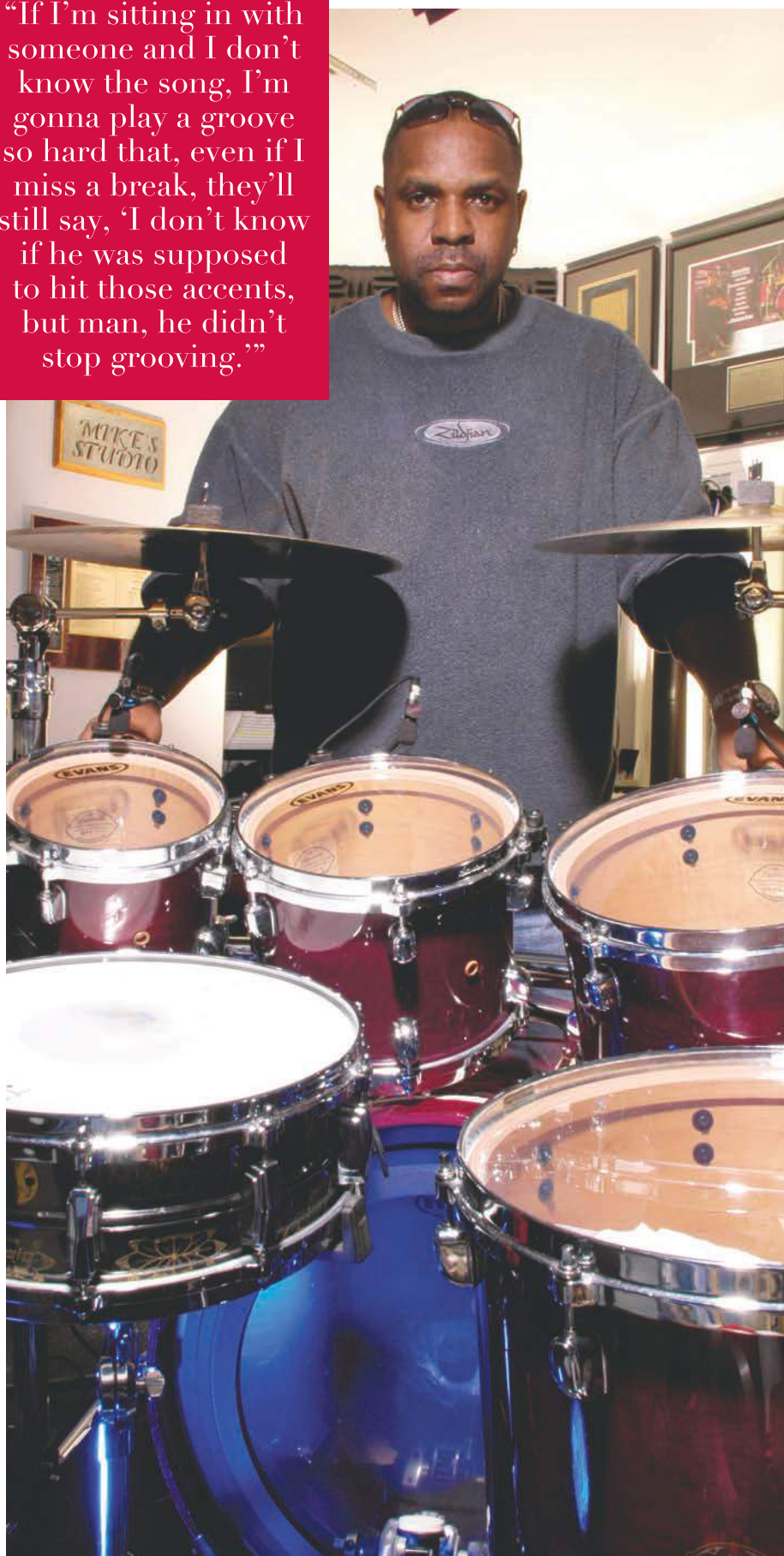
**MD:** When did you figure that out?

**Michael:** Right away. I got called for a film date with John Williams, the composer. I asked if I could see the music beforehand, and I went over to check it out. There were so many notes on the page! I told them I didn't think I was the right guy for the call. If you get the ball and drop it, you won't get called again. I didn't want to put myself in that position.

**MD:** Where did you learn how to record?

**Michael:** I learned how to record by watching the guys in Earth, Wind & Fire. I was at a lot of their sessions. I also learned a lot from doing jingles and record dates in

“If I’m sitting in with someone and I don’t know the song, I’m gonna play a groove so hard that, even if I miss a break, they’ll still say, ‘I don’t know if he was supposed to hit those accents, but man, he didn’t stop grooving.’”



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## **Michael White**

Chicago with people like Natalie Cole and Peabo Bryson. All those artists recorded at a studio called PS [Paul Seranno] Studios. That was the breaking ground where everybody recorded major hits. Back then there wasn't even cartage: Everyone played the same drumset, and that sound stayed. The drums stayed set up and miked, and it was *the* sound.

**MD:** What did you learn from watching Earth, Wind & Fire?

**Michael:** I learned how to make music feel good. It was never about what I call "look at me" drums or "check me out" drums, which I hear a lot of today. I hear a lot of young cats play quite busy—quite good, but quite busy. For us it was about getting caught up in a groove.

Today, more so, it seems guys get caught up in the flash, waiting for something spectacular to happen so they can go, "Oh, oh!" I'd rather somebody go "Oh, oh!" through a whole song instead of just during a fill.

I was playing with Maze one night, and afterwards George Clinton [Parliament Funkadelic] gave me the nicest compliment. He said, "Man, you grooved me all night long." That was the greatest compliment I could get. I'm really into making things feel good, making my drums sound good, and having the right sounds for the music.

**MD:** So how does one learn to groove? If you were giving a lesson to someone who wants to do what you do, what would you tell them?

**Michael:** The first thing I would say is that everybody has to be aware of his or her inner clock. You have to get in touch with your own body clock. If you're playing and it's not making you move, or if you have to break your "sway" to do a fill, something's not grooving. You should have a certain strut about your playing, that strut should never change, whether it's a fill, a break, or accents. That strut should always be there.

People get nervous about click tracks. Playing to a click track is quite different from playing with a loop. Young kids can play great with loops. They ride on the loop and do all sorts of craziness. But with a click, you have to make it work for you. You have to make the click feel good. It's just a machine, so you have to play around that click and make it feel like it's got a hump to it.

Sometimes people play with clicks and it

feels stiff. The tempo might be right, but it's not grooving. It's too straight. Being in time and having a groove are totally different things. In my opinion, you have to be committed to the groove.

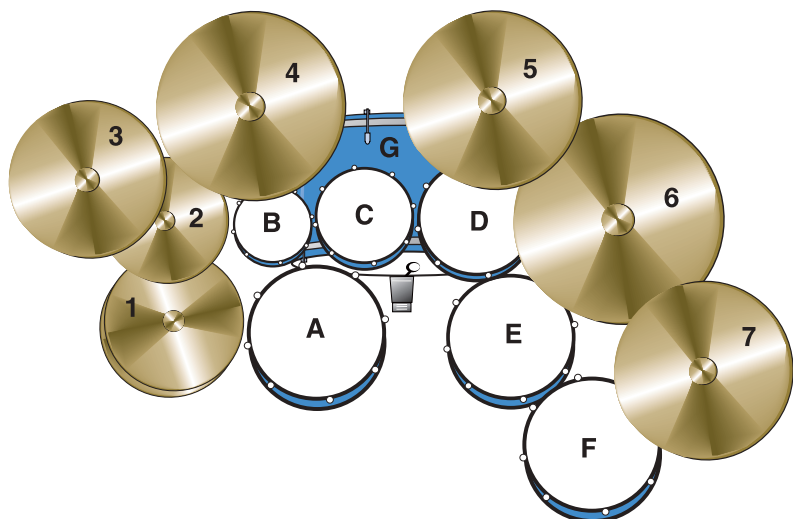
If I'm sitting in with someone and I don't know the song we're playing, I'm gonna play a groove so hard that, even if I miss a break or I'm playing the wrong stuff, they'll still say, "I don't know if he

was supposed to hit those accents, but man, he didn't stop grooving." Everybody is a sucker for the groove—whether it's country, hip-hop, or bossa nova.

**MD:** When you were starting to work on your inner clock and your groove, was there music you played to or listened to or drummers you were turned on by?

**Michael:** All the James Brown stuff—Clyde Stubblefield and Jabo Starks. Plus I

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**B.** 7x8 rack tom

**C.** 8x10 rack tom

**D.** 9x12 rack tom

**E.** 10x13 rack tom

**F.** 14x14 floor tom

**G.** 16x22 kick

**Cymbals:** Zildjian

**1.** 14" New Beat hi-hats (with rivets)

**2.** 12" A splash

**3.** 18" K Constantinople crash

**4.** 17" A Custom Projection crash

**5.** 17" A Custom crash

**6.** 20" K Heavy ride

**7.** 18" A Custom medium crash

**Hardware:** Tama, including an Iron Cobra bass drum pedal (spring tension not too tight), Gibraltar rack

**Heads:** various Evans models for snare, G2s on toms, EQ3 system on kick

**Sticks:** Vater Michael White Pocket Monster model

**Electronics:** Akai MPC 3000

**Microphones:** Shure

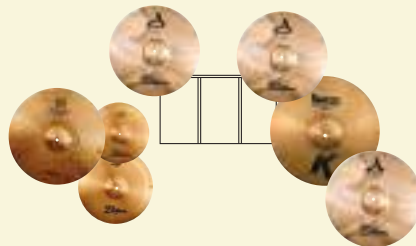


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## Michael White

love the playing of Freddie White, James Gadson, Ndugu Chancler, Steve Gadd, Jeff Porcaro, Ricky Lawson, Steve Ferrone, Steve Jordan, and Buddy Williams. All of these players are groove guys. They make records.

Of course, I love Billy Cobham and Michael Walden, but making records is a different thing than playing on stage. Some things that work well on stage don't sound good in the studio. The studio doesn't like everything.

**MD:** Can you elaborate on the studio vs. live requirements?

**Michael:** The studio thing is very disciplined. Even if you're playing with Chick Corea or Zappa—a lot of notes—it still has a discipline to it. You still have to be aware of the *sound* of the recording. You still have to play with dynamics. Some of this can't be explained. It's a craft that you have to learn.

You have some guys who are drummer's drummers, and then you have musician's drummers. The drummer's drummer is someone everyone wants to see play. But somehow, for other musicians, they don't really want to record with them. There are some guys who are brilliant and you say, "How come he never works?" It's because something inside the groove or the way he makes the other musicians feel isn't right.

I'm working on an educational DVD called *How To Keep The Phone Ringing*. I've watched a lot of DVDs and seen some guys play some amazing stuff, but I don't get called for that. I've never been called to do a drum solo. If I'm working with George Duke, George Benson, or David Sanborn, and they tell me they want me to stretch out, I can go there. But this DVD is to help a cat see that, for the last twenty-eight years, I've never been out of work.

Some of that involves being a pro—being on time, as well as being prepared for auditions. You want to be sharp with your eyes and ears, and you need to keep your tools neat, tuned, and in working order. You can't get out there and have your pedal break on a session. You have to understand how to tune your drums for certain recordings. For instance, a high-pitched snare drum is great, but it won't work on every track. Neither will a big, fat, muddy snare drum. Every song has a certain identity, and it has its own blueprint regarding what will make it right.

**MD:** And you just know that from experience?

**Michael:** Experience is important. When I started doing sessions with Marcus Miller and doing a lot of his movies, like *Boomerang*, I would always hang with Marcus after I played and I'd ask different questions like, "Why are you doing this? Why are you doing that?" I would watch the engineer and how he was setting up the gates and I'd ask him what the purpose was, and what microphones he liked on the kick drum and the toms. I would make mental notes, so when I would go to other dates and tried to recapture a certain sound, I could ask for a specific microphone.

**MD:** What mic's do you like on your toms?

**Michael:** I'm endorsing Shure, so when I'm at home, everything is Shure. I did twenty-two records last year at my place. In the studio, I also like Sennheiser 421s, Telefunken's, and Neumanns C4-14s for the toms. You're not going to get a much better sound than a Shure SM57 on the snare drum. I've done things with [engineer] Al

## BRINGIN' IT

"Mike is an extremely solid groove machine. He's been my first-call for the past five years. I think he's much more versatile than most people know. I've used him on all kinds of projects, and he always gives me what I need to make a strong record. Mike has really blown me away."

— Rex Rideout,

Grammy nominated producer

"With twenty years off and on with me and the band, it's obvious that we like Mike White very much. He's a solid drummer who plays with passion and experience, and he knows how to adapt to any musical situation that comes his way."

—Maze's Frankie Beverly

Schmitt where he'll use a 57 and a pencil mic', the AKG 451, beside it. That's what he did on the George Benson record *Long And Winding Road*, which we did with a fifty-piece orchestra at Capital A.

Elliot Scheiner, who engineered Steely Dan's *Two Against Nature*, used a whole different set of mic's. He used these \$100 Audix mic's, for instance, which sound amazing. On different recordings, you learn different things. The engineer at my studio is Dennis Moody, and he gets great drum sounds.

**MD:** Can you address live vs. studio tuning?

**Michael:** Live, you can get away with almost anything, because it goes by so fast. As long as you get a good sound, you can play the same tuning all night. You can't be retuning your drums for every song. But doing a record, with certain notes that a bass player likes—especially like a five- or six-string bass player—toms can get in the way. If you tune your tom a certain way and the bass note is completely opposite from it, it creates a dissonant sound. It can make people think you played a wrong note.

When you're working in a setting where you can run down a track a few times, most guys will hear it and say, "This tom is out of tune with this track." You can't have a standard tuning across the drums. Everything is about trying to do what's right for the song, from your choice of cymbals to the right snare drum, from the right tuning to the right feel.

**MD:** Can you be more specific about the choices?

**Michael:** Absolutely. When I'm doing a straight R&B session, I like Evans G2 coated heads. When I'm doing a jazz session, I use the clears. I'll use different sticks, like for funk, R&B, and rock, I'll use a round bead stick. If it's something

swinging, I definitely don't want a round-bead stick. I want a small bead with a lighter taper for more dexterity. And you pick your drums accordingly, too. It's all about choices.

**MD:** Do you have any drum heroes?

**Michael:** Many. Vince Wilburn, Perry Wilson, Donzelle Davis, Malcolm Banks, Harry Clark, Lawrence "Tweet" Welton, and Kenny Crutchfield are just a few. We would shed together days and hours on end. When I moved to LA, I met a fantastic player, Rayford Griffin. He let me stay with him for a few months, and we would play nonstop. The same with Sonny Emory, Gary Novak, and Zach Danziger. And, of course, when it was something I wanted to learn,

## Musicians On White

"On the biggest jazz records that I've recorded, it all started with the foundation of Mike White. He gives me the definite downbeat that makes a bass player go crazy. Mike has changed my playing and taken it to the next level. Trust me, he's the absolute truth."

— Wayman Tisdale,  
jazz bassist/solo artist  
and former NBA star

"Mike White is a human metronome, but with lots of feeling. As a singer of predominantly ballads and mid-tempo songs, it's extremely important to me that my songs feel good, having the right pocket and swing. Mike makes my music feel good."

— Will Downing, R&B vocalist

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# The *White* Stuff

## Michael's best recorded performances:



**Artist**

Everett Harp  
 Brian Simpson  
 George Duke  
 Steely Dan  
 George Benson  
 Club 1600/Rex Rideout  
 Richard Elliot  
 Richard Elliot

**Album**

various titles  
 Closer Still  
 Is Love Enough?  
 Two Against Nature  
 Long & Winding Road  
 Ridin' High  
 Metroblue  
 Ricochet



## Some of his faves:

**Artist**

Maze  
 Earth, Wind & Fire  
 Chaka Khan  
 Kim Burrell  
 Toto  
 Marvin Gaye  
 Tony Williams Lifetime

**Album**

Live In New Orleans  
 all  
 Naughty  
 Everlasting Life  
 Toto IV  
 all  
 all

**Album**

Billy Johnson  
 Fred White  
 Steve Ferrone  
 Doobie Powell, Andrew Ward  
 Jeff Porcaro  
 James Gadson  
 Tony Williams

Dennis Chambers would come over to my studio and show me the goods!

My new inspirations include Doobie Powell, Felix The Cat, Teddy Campbell, Sean Rickman, Ron Bruner Jr., Thomas Pridgen, and my two favorite younger guys, Oscar Seaton Jr. and "Lil" John Roberts. I also think it's important to check

out other drummers while they're recording, if you get the chance. I've seen everyone—Ndugu, Porcaro, Gadd, Purdie, J.R. Robinson, Yogi Horton, and Buddy Williams. And in each case, I learned something different.

For instance, nobody plays a ballad like Buddy. He's magical with ballads. Nobody

grooved as hard or hit as hard as Yogi. Nobody has more vibe than Ndugu. Gadd is total innovation. J.R. buries the click and makes the hits. And Purdie and Porcaro are sheer poetry. So when I do sessions, I take them all to work with me in my head to try to be the best for the music that *I* can be.

I love playing pocket. I live for it. Sometimes people ask me how I work on my pocket. All I know is that you have to be committed to the groove more than anything else. As one of my mentors, the great session guitar player Wah Wah Watson says, everyone is a sucker for the groove.

**MD:** How competitive is it between drummers in the LA studio scene?

**Michael:** I have to say, I believe the drummer's community to be the tightest. They're very unselfish. I really dig that. In fact, my endorsements came from drummers, which is really cool. My first endorsement was with Slingerland. I was referred to that company by Louie Bellson after sitting in at one of his clinics when I was seventeen. My Pearl endorsement, which lasted thirteen years, came from Jeff Porcaro, who came to see me at The Baked Potato. And Lenny White hooked me up with Tama.

**MD:** Have you ever been faced with any particularly challenging situations in the studio?

**Michael:** I would have to say the Steely Dan sessions were challenging, but not in a negative way. Those cats were extremely gracious and generous. They took care of us—very first-class. Everything was written out to the letter, there were charts that were five or six pages long. The guitarist and bass player had chairs with wheels so they could slide over to keep reading the chart! It was a major session.

I guess the idea was to have various drummers record the songs, and then the Steely Dan guys would select the tracks they liked the best. I was proud to make it onto the album, including being on the tracks that were released as singles.

I remember going in to record after Vinnie Colaiuta, and he left me a note, which was the sweetest thing in the world. It said, "Hey man, let's make history." And then I, in turn, left a note for Sonny Emory, who recorded after me. And, actually, we did make history, because it became record of the year.



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"My finger technique came from studying jazz. I didn't want to be a jazz player, per se, I just wanted to know about the music so that I could draw from it in different situations."

— Keith Carlock



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— Ian Paice and



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*Chad Smith*

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only way to get fast is to practice.  
There’s no ‘cheat code’ to figure  
it out.”

— *Chris Adler*

“The first step to playing drum  
& bass is the first step to getting  
into any style of music: you have  
to listen to it and expose yourself  
to it... I’m not trying to imitate  
a machine. I’m trying to open  
doors so something new can  
happen.

— *JoJo Mayer*

“The key to developing a good  
groove is to really understand  
what your role is as a drummer.  
For me, my role is to play for the  
song, not for myself.”

— *Zoro*

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## Instructions

1. You may use the official *MD* ballot from the magazine, or a photocopy. You may also vote by email. (See below.)
2. All ballots must include your name, address, and signature.
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4. Make only one selection in each category. Leave blank any category for which you do not have a firm opinion.
5. Place the ballot in an envelope, affix appropriate postage, and mail to *Modern Drummer's* offices at 12 Old Bridge Road, Cedar Grove, NJ 07009.
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**Hall Of Fame:** Vote for the artist, living or dead, who you feel has made a historic contribution to the art of drumming. Current members of the Hall of Fame are not eligible for this category. They are: Gene Krupa, Buddy Rich, John Bonham, Keith Moon, Neil Peart, Steve Gadd, Louie Bellson, Tony Williams, Billy Cobham, Joe Morello, Carl Palmer, Bill Bruford, Art Blakey, Max Roach, Jeff Porcaro, Larrie Londin, Elvin Jones, Vinnie Colaiuta, Terry Bozzio, Ringo Starr, Roy Haynes, Dave Weckl, Dennis Chambers, Steve Smith, Simon Phillips, Mike Portnoy, and Stewart Copeland.

**Rock:** Mainstream, modern, alternative, emo, etc.

**Metal:**

**Punk:**

**Prog:**

**R&B/Hip-Hop:** Contemporary urban music styles

**Traditional R&B:** Funk, soul, blues, etc.

**Pop:**

**Jam Band:**

**Traditional Jazz:** Bebop, swing, Dixieland, big band, etc.

**Contemporary Jazz:** Post-bop, avant-garde, and other modern jazz styles

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# Soulive's Alan Evans

## Break Out

by Ed Breckenfeld

**S**oulive's latest release takes a step away from the jazz-funk trio's previous jam-band approach and moves towards classic instrumental R&B. The album's leaner, tighter compositions also include a few top-notch vocal songs from guest stars like Ivan Neville, Chaka Khan, and Reggie Watts. Grooves are pushed to the forefront here, with drummer Alan Evans giving a virtual clinic on the art of understated funk drumming. Below are some of his best patterns from *Break Out*.

MUSIC KEY	
open	○
H.H.	⊗
T.T.	●
S.D.	⊗
B.D.	●
	Rim Click



W. Chargin

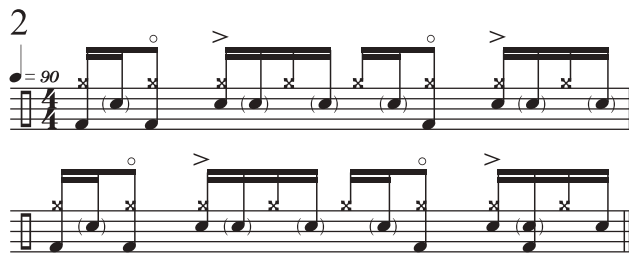
### "Reverb"

Alan lays back the offbeats in his bass drum pattern as far as he can to deepen the pocket in this compelling groove. (0:02)



### "Got Soul"

This one's all about the ghost notes. Evans applies the perfect dynamic to blend them into his 8th-note hi-hat pattern. (0:05)



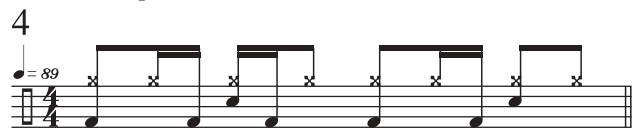
### "Cachaca"

Alan's kick drum pattern in this Latin-tinged track locks in with his brother Neal's keyboard bass line. (0:04)



### "Break Out"

Alan's knack for adding just a touch of swing to his playing contributes strongly to the overall feel of the album. Here, he applies it to his bass drum part. (0:00)



### "Crosstown Traffic"

Soulive's rave-up rendition of this Jimi Hendrix classic gives guitarist Eric Krasno a chance to work out with guest pedal steel guitarist Robert Randolph. Alan's funk-ed-up take on Mitch Mitchell's drum part adds to the excitement. (0:32)



### "Take It Easy"

Again, the placement of Evans' kick drum offbeats establishes the groove in the intro of this funky track. (0:05)



In the song's verse, Alan shifts the emphasis over to his snare drum, using three different dynamics (accent, non-accent, and ghost note) to carry the groove. The way these patterns interact with Neal's bass lines and the band's horn section is magical. (0:23)



### “Vapor”

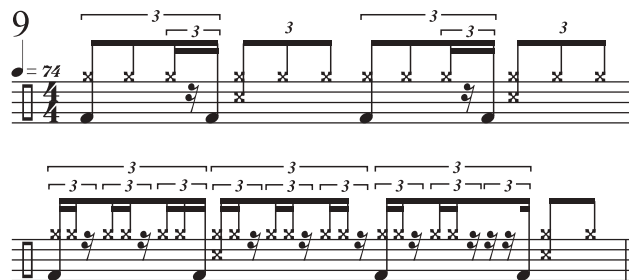
Alan comes out of the middle breakdown section of this track with an explosive fill. The subsequent deep groove results from snare drum ghost notes contrasted against heavy downbeat hi-hat accents. (3:44)

### “Interlude III”

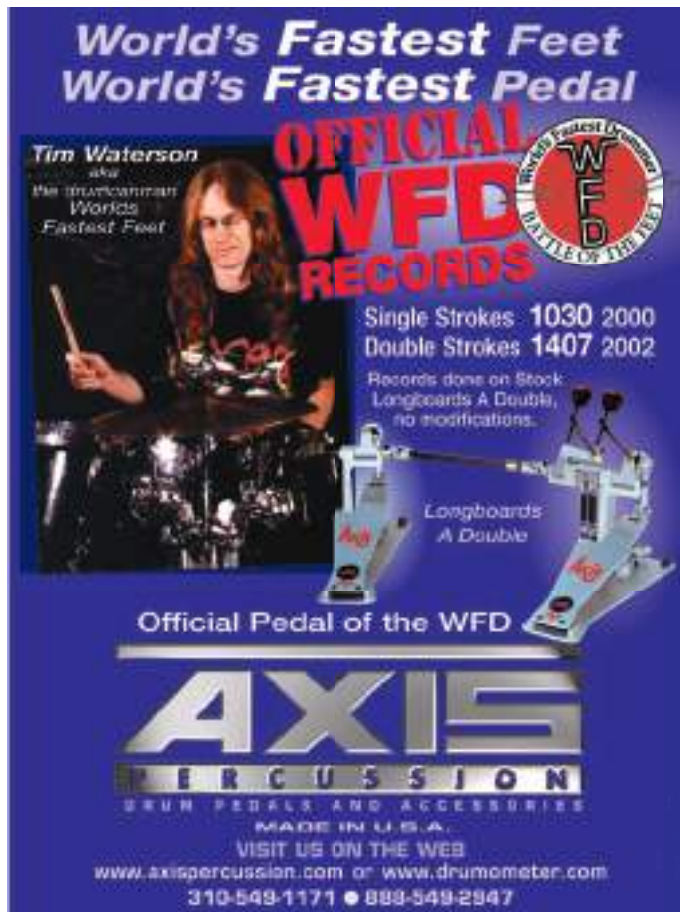
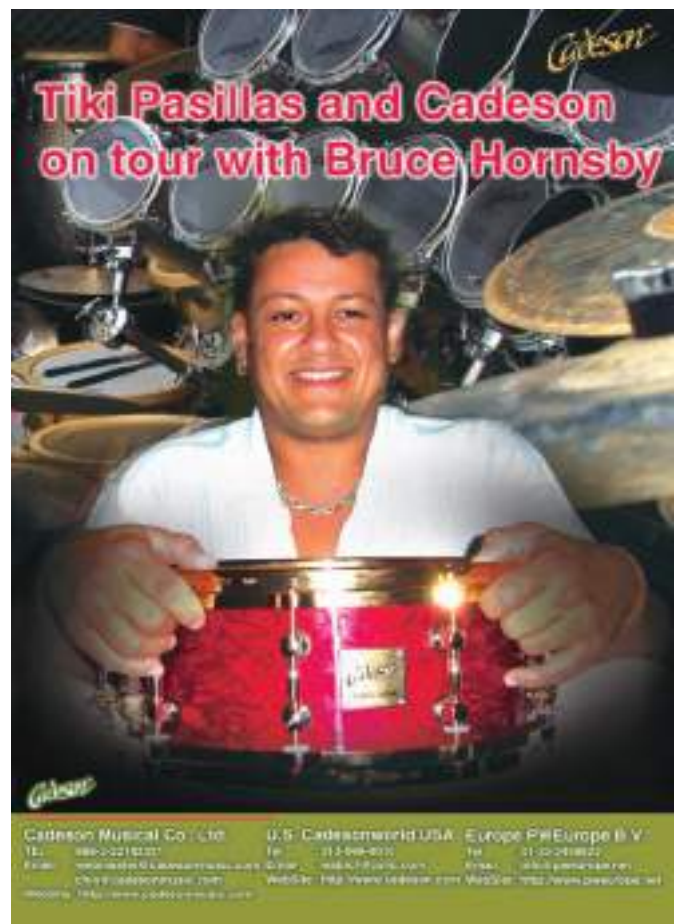


This cool album-closer contains the disc's strangest drum beat. And no, the 8th-note hi-hat at the end of the second measure is not a typo! (0:23)

You can contact Ed Breckenfeld through his Web site,



[www.edbreckenfeld.com](http://www.edbreckenfeld.com).



# Street Beats

## A Look At New Orleans Grooves

by Stanton Moore



**I'm very excited to be coming on board as a columnist for *Modern Drummer*. But before I begin my first article, I would like to remind you of Hurricane Katrina and how it has devastated New Orleans. People need help, and I hope you'll consider making a donation. If you're interested in helping out musicians in the area, please make any donations of funds or instruments to the Tipitina's or Preservation Hall foundations at [tipitinas.com](http://tipitinas.com) or [preservationhall.com](http://preservationhall.com). Together we can rebuild the New Orleans music scene.**

Now to the music. I want to begin with a brief discussion of the history of the rhythms of New Orleans. The term "street beat," the title of this article, is an umbrella term that refers to New Orleans second-line, Mardi Gras Indian, and parade rhythms, which are what I'll be discussing in this article.

### Congo Square

New Orleans was the only city in America to allow African slaves to practice their own ceremonies of religion, song, and dance. These ceremonies were allowed to take place in Congo Square, an open area just outside of the French Quarter (now Louis Armstrong Park). The rhythms of West Africa, Haiti, Cuba, and the rest of the Caribbean islands that slaves were forced to migrate to were played and further developed in the Square. From this rich rhythmic history arose New Orleans second-line and Mardi Gras Indian rhythms.

### Second Line

The traditional New Orleans syncopated second-line comes from a unique combination of European and Civil War marches with African and Caribbean rhythms (namely clave) kept alive in Congo Square. So when brass bands began leading funeral parades through the streets of New Orleans around the turn of the twentieth century, the snare and bass drummers eventually began infusing some of the rhythms that crept out of Congo Square. These brass bands consisted of sousaphone, trumpet, trombone, clarinet (eventually saxophone) players, a snare drummer, and a bass drummer (who also played a small mounted cymbal with a coat hanger, hat band, or screw driver). While the front line of the parade was made up of the hearse and the family of the deceased, the band and the group of dancers that would follow were called the second line. Hence the term second-line rhythms.

While second-line grooves began as straight two-beat marches derived from European and Civil War marches, the suggested clave and other Afro-Caribbean rhythms eventually crept into the fills and variations of the parade drummer. These clave-infused marches became grooves unto themselves.

In time, these grooves were adapted to the drumset. In this traditional second-line setting, you usually try to assimilate what two parade drummers would be playing on a snare drum and a bass drum, and then adapt that to the drumset.

The traditional New Orleans syncopated second-line has an underlying 2-3 clave. (Note that the second note of the clave is offset by one 8th note.) Let's take a look at the most basic traditional syncopated second-line groove.



It's important to practice this with the hi-hat both closed and splashed on the upbeats, to simulate the cymbal played by a marching bass drummer. Here is the first variation that I use most often.



Here are a few more variations that I've found useful.



There are three essential areas of detail that are of paramount importance to making these grooves feel right. (There will be more on each of these points in following articles.)

**Playing in between the cracks, or in between straight and swing 8th notes.** If these grooves are played too straight or too swung, they can feel awkward and corny. It's important to pay attention to phrasing the 8th notes in between straight and swing.

**Emphasizing the big four.** Accent beat 4 of the second measure, which is the last beat of the 2-3 clave.

**Play on different areas of the drum to get different sounds.** If you play these grooves in the center of the drum, they'll sound militaristic and stiff.

The most important aspect of learning these grooves is to listen to the masters of this style, such as Herlin Riley (Wynton Marsalis, The Lincoln Center Jazz Orchestra) and Shannon Powell (Harry Connick Jr., Diana Krall). Check out Herlin's playing on "Oh But On The Third Day—Happy Feet Blues," from the Wynton Marsalis album *The Majesty Of The Blues*. This is the quintessential traditional New Orleans street beat.

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# “Los Bueyes”

## Spotlight On Ignacio Berroa

by David Garibaldi



**MUSIC KEY**

	Bell
H.H.	▲
S.D.	●
B.D.	●

**O**ne of my favorite drummers is the great Ignacio Berroa. Ignacio was born in Havana, Cuba on July 8, 1953, and like many Cuban musicians, is well schooled and proficient in several styles. In Cuba, he studied at the National School of Arts and the National Conservatory in Havana. He’s played with many of the biggest names in jazz, and most notably, one of the greatest musicians in the history of modern music, the late Dizzy Gillespie.

Ignacio was introduced to Dizzy by the distinguished Cuban composer Mario Bauza, and he officially joined Dizzy’s band in 1981. The drummer eventually became a part of all the prominent Gillespie bands during that period.

Ignacio is also a skilled educator and clinician, and has a superb video called *Mastering The Art Of Afro-Cuban Drumming* (Alfred). His instructional books, *Groovin’ In Clave* and *A New Way Of Groovin’* (both from PlayinTime Productions), are well-written, informative views on how clave works not only in Afro-Cuban music, but also with funk, rock, and jazz.

My introduction to Ignacio’s playing, and the funkiness of *songo*, was a recording done in the early 1980s by the group Batacumbele, *Con Un Poco De Songo*.



Ignacio Berroa

The drumming on this groundbreaking recording is full of energy, and it explores what was then a new genre for us here in the United States—*songo*. Though I was already a fan of the magnificent Cuban band Irakere and their drummer, Enrique Plá, I had never heard anything quite like this before.

This article focuses on the work that Ignacio is currently doing with piano master Gonzalo Rubalcaba. On Gonzalo’s latest recording, *Paseo*, Ignacio uses the track “Los Bueyes” to brilliantly demonstrate his skills. This is not a transcription of his performance on that piece, but rather an analysis of the exceptionally creative groove he plays.

“Los Bueyes” features two simultaneous time signatures played throughout the song.

According to Ignacio, Gonzalo composed the groove. The drummer’s time signature is 12/8, while the rest of the band is in 4/4! The drum beat was played to a programmed version of a *guaguanco* pattern. Later, Gonzalo, who is also a percussionist, replaced the programmed percussion with congas, clave, guiro, and bell.

The basic idea is this: Think of 8th notes in 4/4, begin with an accent, and then continue accenting every three 8th notes. This creates another time signature within the primary one. The result here is three with-in four. The three pattern cycles through six measures of four, four times.

(See Example A.)

12/8 also equals 3/2, 6/4, or two bars of 3/4. Actually, 3/2 is how I “hear” what’s going on in this pattern, so we’ll analyze the groove from this angle. The piece itself is in 4/4. All the percussion is in 4/4, while the drumset is in 3/2 (or two measures of 3/4—also 12/8!). Ignacio’s part continues to cycle for the length of the song, with no fills.

Conceptually, this is quite advanced, but well worth the effort to learn. First, listen along with the recording, and then start working out the basic groove.

These exercises adhere to the concept of *clave*, which is a two-bar phrase, traditionally written as 8th notes. The *clave* direction is 2-3 throughout, as on the recording. Don’t confuse the *clave* direction, 2-3, with the time signature, 3/2. All of the patterns that follow use a half note as the basic pulse

and sound like 16th notes when played as written.

A.



Example 1 is the drumset part written as two measures of 3/4. I'm interpreting these two measures as one measure of 3/2.

Ex. 1

The notation shows a drumset part in 3/4 time over two measures. A bracket below the staff spans both measures and is labeled '3/2', indicating the interpretation of the two 3/4 measures as a single 3/2 measure. The drumset part consists of a series of eighth and quarter notes with accents.

Example 2 shows how it looks in relation to 4/4. The top line is the 3/2 drumset part, written within 4/4, and the bottom line is the rumba clave and guiro part transcribed from the recording. The drumset part cycles through six measures of 4/4, four times.

Ex. 2

The notation shows a 3/2 drumset part written within 4/4 time, along with rumba clave and guiro parts over six measures of 4/4. The drumset part is written on a single staff with a 4/4 time signature, and the rumba clave and guiro parts are written on two staves below it. Brackets below the drumset staff indicate the 3/2 measure structure. The drumset part cycles through six measures of 4/4, four times.

Now that we've looked at the basic idea, Example 3 (on page 104) expands things a bit. The hi-hat now changes from the original part to what are essentially half notes, along with the addition of two ghosted snare drum notes. (If you hear this as 16th notes, the hi-hat would be interpreted as quarter notes.)

Look at the hi-hat part—four hi-hat notes over two measures. This helps give the groove a more definite funk feeling, like the beats Clyde Stubblefield and Melvin Parker played with James Brown.

EX. 3

Musical score for Example 3. The score is written for a drum set and a melodic instrument. The drum part is in 3/2 time, consisting of a bass drum on the first half of each measure and a snare drum on the second half. The melodic part is in 4/4 time, consisting of a sequence of eighth notes: quarter, quarter, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter. The score is divided into three systems, each with a melodic staff on top and a drum staff on the bottom. Brackets indicate the 3/2 drum pattern and the 4/4 melodic line. The first system covers measures 1-2, the second system covers measures 3-4, and the third system covers measures 5-6. The piece ends with a double bar line.

To perform the following variation, position a bell somewhere close to your hi-hat. This is the same concept as Example 3, but adds a bell on beat 1, in every other measure of 4/4. The right hand is now playing a bell and the hi-hat in 4/4. The snare drum and bass drum parts remain in 3/2.

EX. 4

Musical score for Example 4. The score is written for a drum set and a melodic instrument. The drum part is in 3/2 time, consisting of a bass drum on the first half of each measure and a snare drum on the second half. The melodic part is in 4/4 time, consisting of a sequence of eighth notes: quarter, quarter, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter. The score is divided into two systems, each with a melodic staff on top and a drum staff on the bottom. Brackets indicate the 3/2 drum pattern and the 4/4 melodic line. The first system covers measures 1-2, and the second system covers measures 3-4. The piece ends with a double bar line.

Try these additional variations. Permutate the bell and hi-hat by half notes. In this two-measure, right-hand 4/4 phrase, there is one bell and three hi-hat notes being played. Each note is on 1 and 3. The following shows the permutation sequence. (The snare drum and bass drum parts remain in 3/2.)

- A. Bell, hi-hat, hi-hat, hi-hat
- B. Hi-hat, bell, hi-hat, hi-hat
- C. Hi-hat, hi-hat, bell, hi-hat
- D. Hi-hat, hi-hat, hi-hat, bell

For another variation, play the bell on every other hi-hat note. This can be done two ways.

- A. Bell on beat 1, hi-hat on beat 3
- B. Hi-hat on beat 1, bell on beat 3

(Again, the snare drum and bass drum parts remain in 3/2.)

Overall, *Paseo* is an excellent recording and showcases Ignacio's considerable talents. The personnel on the CD are Ignacio, Gonzalo Rubalcaba (piano, keyboards, percussion), Luis Felipe Lamoglia (soprano, alto, and tenor saxophones), and Jose Armando Gola (electric bass). And for updates on Ignacio, check out his Web site, [www.ignacioberroa.com](http://www.ignacioberroa.com).

The lesson is in the beats. Enjoy!



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# Indian Rhythms

## An Intro For Western Drummers, Part 5

by Steve Smith

**A**n Indian rhythmic concept that I enjoy using is called a reduction. There are countless applications of this idea. One approach is to take a group of notes and alter their value so that each time you play them, they sound “faster.”

Let’s start with a group of five notes. The first time we play the five notes they will each have the value of a dotted quarter note. Immediately follow that by playing five quarter notes, and finally play five 8th notes. As you can see, the value of the notes are “reduced” each time the phrase of five is played, so it sounds like it’s speeding up.

In Example 1 I wrote out the rhythm over four bars of 4/4 time. We had to start on beat 2 of the first bar so that the entire reduction resolved to beat 1. Notice that when you allow all of the notes in the first set of five to have their full value, the second set of five are all upbeats. Sometimes when I show someone this idea, their tendency is to not give the last note of each five its full value. If that happens, they will start the next group in the wrong place and the phrases won’t resolve to beat 1.

When I’m learning Indian rhythms I don’t always write them down using traditional Western notation. To me, Western notation can make many Indian rhythms look more complex than they really are. I’ve come up with a notation system that helps me memorize the rhythms. In my “modified

Western shorthand” notation, I would write Example 1 like this. (See Example 2.)

As long as I keep a steady pulse, know where to start the reduction, and give each note its full value, it will come out on the 1. If we take the same rhythm and cut every note in half, we have this. (See Example 3.)

Or in Western notation, Example 3 looks like this:

On the latest Vital Information recording, *Come On In*, we used the reduction concept on a tune we wrote called “Baton Rouge.” The tune is in 5/4, so the “five reduction” worked perfectly. We start on beat 1 with five quarter notes, then five dotted 8th notes, then five 8th notes, and finally three sets of five 16th notes. In my shorthand notation, here is how we played the reduction for the intro to the tune. (See Example 5.)

In Western notation, it looks like this. ( The LLL's are ghosted 16th notes played in the left hand.)

6

Another way we can use this rhythm is in combination with an “expansion,” where a rhythm gets “longer” each time it’s played. I’ll illustrate this with a short piece that starts with an expansion and ends with a reduction. In order to understand the piece, you need to develop it one step at a time.

There is a group of reduction exercises that I will address in a future column, but in order to explain how this piece is conceived I need to borrow from this future column now. Part of these future exercises is to play a rhythm eight times in a row and have it resolve perfectly to 1. To play eight groups of five 16th notes that resolve to 1 without adding or subtracting any notes, you need to leave six quarter notes of space and then start playing the fives on beat 3 of the second bar. If you then continue to play the phrases of five “over the barlines,” they will fill two and a half more bars of 4/4, completing four bars of 4/4 before ending on 1:

7

Those four bars will be the foundation of the piece. Now we fill the first six beats with rhythm. We could play six groups of four 16th notes, but it will be more interesting to play four groups of six 16th notes. In fact, instead of steady 16th notes, we’ll play a six-note rhythm that looks like this in my shorthand notation. (See Example 8.)

8

Or in Western notation, like this. (See Example 9.)

9

10

Here is where the fun begins. Let’s take those four rhythmic phrases and develop them into an expansion. To do this we need to “borrow” one group of six notes and divide and add them to the remaining phrases.

First we play the original rhythm as is, then we play two of the borrowed 16th notes before the original phrase. Finally, we take the four 16th notes left and play those before the third time through the rhythm. Now we have three rhythmic phrases that gradually get longer, or “expand,” as they go. In my shorthand, hopefully this will all start to make more sense, (See Example 10.)

# Indian Rhythms

For those of you who prefer Western notation, it looks like the following. (See Example 11.) I've included two ways to perceive the phrasing.

11

To complete the piece, instead of playing eight groups of fives, we can play a “five reduction” in the same space. Here’s the entire piece written in my shorthand. (See Example 12.)

Here it is in Western notation, with konokol and suggested stickings. (See Example 13.)

13

12

Notice it ends with a “tehai”—the three phrases of five, which take up the last fifteen beats of the fourth bar. (Tehais were discussed in Part 3 of this series.)

This is a standard Indian rhythmic “composition” that has been played by Indian drummers, singers, and instrumentalists alike. I’ve taken you through the theory behind its creation. But the bottom line is, it sounds good and is fun to play. The main rhythms are a “fixed” composition, but how you embellish them is open to interpretation. My suggested stickings are only a start.

Once you memorize the piece and play it on your snare drum, you can start to get creative with it on the kit. Try playing this in unison with other drummers, or use it as a theme in a solo. The applications are up to you.



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# Double Bass Drumming

## Part 16: Triplet Fills

by Rod Morgenstein

**MUSIC KEY**

H.H.   
 T.T.   
 S.D.   
 F.T.   
 B.D.1   
 B.D.2

**W**hile you're getting your double bass chops together, it's important to develop a "footing" system that'll keep you from being—pardon the pun—"tripped up" by your feet. One thing to keep in mind is that it's sometimes necessary to begin a pattern with the left foot in order to land firmly on the downbeat of the next measure with the strong foot (which is usually the right foot for right-handed players).

Several articles back, we focused on this concept by playing synco-pated double bass beats that had awkward left-foot entrances. This month's article focuses on 8th note-triplet fills, which have the left foot entering on beats 2 and 4 of the fill. The purpose of leading with the left foot in this way is to keep the right foot in perfect position for the downbeat of the next measure.

Examples 1 and 2 are "feet only" exercises that focus on the awkward left-foot entrance.

**1**

L R L R L R L

**2**

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

Example 3 is a basic hand/foot fill pattern that will be the basis for the remaining exercises.

**3**

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

Example 4 applies the fill within a two-measure phrase. Notice how the left-foot lead allows the shuffle groove to start with a rock-solid right foot.

**4**

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

Example 5 is a four-measure phrase containing two measures of groove followed by two measures of fill.

**5**

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

Examples 6–13 orchestrate the preceding one- and two-measure fills among the toms and hi-hat. Drum on!

**6**

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

**7**

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





8

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

9

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

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

10

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

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

11

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

12

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

13

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



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*Peter Erskine*



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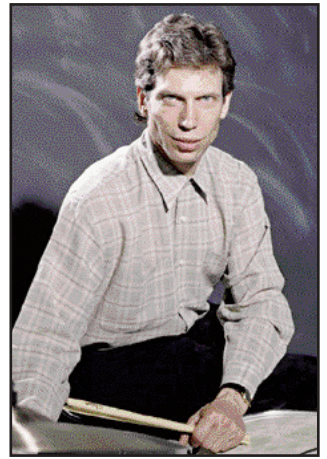
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# Evens And Odds

## More Fill Combinations

by John Riley



**MUSIC KEY**

- T.T. ●●
- S.D. ●●●
- F.T. ●●●●
- B.D. ●●●●●

In my last article (December '05), we discussed combining sticking patterns of four, five, and seven notes in two-measure phrases. Here we'll look at ways to orchestrate similar ideas on the kit.

Example 1 shows several possible orchestrations of the basic 4-5-7 pattern.

1

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

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

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

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

Example 2 scrambles the sticking order and expands the melodic use of the toms.

2

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

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

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

Example 3 introduces the bass drum as the final note of each group.

3

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

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

Example 4 scrambles the ideas from Example 3.

4

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

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

Example 5 adds flams on the first note of each group.

5

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

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

After you have mastered these ideas, recombine them to your own liking. Mix the original phrases with those including the bass drum and those with flams. And you can take the idea a step further by exploring these concepts in triplets. Have fun!

John Riley's career has included work with such artists as John Scofield, Mike Stern, Woody Herman, and Stan Getz. His latest book, *The Jazz Drummer's Workshop*, was recently released by Modern Drummer Publications.



# Conceiving Drum Parts

## Tapping Your Creative Resources

by Jeremy Hummel

**Since I began teaching again, there is one question I get asked more than any other: “How do you conceive drum parts?”**

Students have come to a lesson with compliments on my recorded works, and have wondered how they could create similar ones of their own. I’ve always felt that I just “do what I do.” Music and drumming have always come pretty naturally for me, so I’ve never analyzed this particular subject too much.

However, with so many people wanting tips on conceiving drum parts, I’ve done some internal searching. The methods I discuss in this article are the same ones I’ve shared with my students.

### Background

As I began thinking about where musical ideas or accompanying parts come from, I realized that we each have a musical library to draw from. Your library is built over the years and is a combination of all the music you’ve listened to, coupled with anything you may have attempted on the drumset. It’s these lis-

*Having range as a player is what helps bring excitement and personality to your ideas.*

tening or playing experiences that largely contribute to creating a part from scratch.

I know we’ve all heard it before: “Don’t be a musical snob. Listen to *everything*.” But it really is true, and it means so much toward helping with new ideas and the conception of drum parts. Getting into a wide variety of music has helped me exponentially. Best of all, as you enlarge your musical library, you will also acquire an educated and knowledgeable sense for what’s right for a song.

I believe that having range as a player is what helps bring excitement and personality to your ideas. For example, Matt Cameron brought somewhat of a jazz sensibility to the



rock music of Soundgarden. Jon Theodore of The Mars Volta covers a broad spectrum with his band’s music. System Of A Down’s John Dolmayan has the ability to blend disco and metal in the same song. These are just a few of today’s drummers who have been able to broaden their band’s music by having a wide personal range.

### In The Beginning

More often than not, I begin a drum part in a simple way. Unless you’re in a situation in which a songwriter brings in a finished song, the tune needs time to develop, and will usually undergo several changes. I try not to get too crazy or busy right off the bat. This approach, however, is neither the only way nor the *best* way. It’s just what has worked for me.

Many factors will contribute to your part. How busy are the rest of the instruments? What kind of groove is the bass player laying down? In many instances, the bass player and drummer can form a song within a song. In addition, you want to make sure that you don’t trample on the vocals (or other parts, for that matter). A vocal line can inspire some interplay with the drums. You may accent a certain line, or pause to let a phrase stand out.

Another approach was offered by Jon Theodore in his *MD* feature a few months ago. Jon explained that he usually starts with the most abstract or complex idea, and then whittles it down from there. Your approach should be based on your musical environment or situation. If you’re trying to write songs that border on being mainstream or “radio friendly,” a simple approach might be called for. However, if the music is more progressive, perhaps more *is* more. Both approaches work well.

### Overview

The following is an attempt to explain several different approaches to writing drum parts. These approaches are based on the assumption that you’ve been presented with a guitar riff or chord progression, and that the music is not derived from a drum part. In addi-

tion, I'll cite examples of how I applied a particular approach in my own recordings.

Please keep in mind that while some of these ideas are applied from a rock background, the concepts and methods could be used in any genre. Lastly, these are just *some* of the ways to help conceive drum parts. I'm sure there are many drummers out there who could add to this list.

### Matching The Riff

In this situation, let's assume that the main riff of the song has a staccato feel. In such situations we often notice the drums matching tightly with that riff—sometimes note for note. This concept is typically performed by using the snare and bass drum to match the riff, along with a crash/ride pattern doing either quarter or 8th notes.

This approach is exemplified in the song "Shallow Bay" from Breaking Benjamin's debut album, *Saturate*. I knew pretty directly that the power of this riff needed to be reinforced with a matching drum part.

### Having Space To Work

On tunes that aren't too "notey" and are often found in the mid-tempo range, you may find some space to work with. The groove can really shine in songs where the music breathes more. This is also a good time to utilize ghost notes, or more intricate hi-hat work. A good example of this is The Red Hot Chili Peppers' "Scar Tissue." The guitar part that opens the track and is played in the verses just kind of floats along, leaving a lot of room for Chad Smith to add in some backbeats and subtle hi-hat lifts.

I used a similar approach on a BB tune called "Next To Nothing." At the time the song was written, I'd been listening to a lot of Steely Dan. This tune gave me the perfect opportunity to lay down a Dan-style groove with a jazzy hi-hat pattern.

### How Does The Song Make You Feel?

One of the first things that I pay attention to is how the main part of the song makes me *feel*. Does it conjure any type of emotion in me? If so, how can I best serve that emotion? If the music reminds you of hanging out on a hot, summer day, maybe the drums should be funky and played with a joyful exuberance. Or perhaps the music

has a mellow vibe that conveys an image of a dark, smoky jazz club.

For example, the opening notes of another BB song, "So Cold," presented a very ominous and dark vibe. I knew right away that a straight-ahead "hat-kick-snare" pattern just wouldn't cut it. I elected to use a tribal pattern consisting of a piccolo snare drum with the snares turned off, the kick drum, and two floor toms.

### Change Your Placement

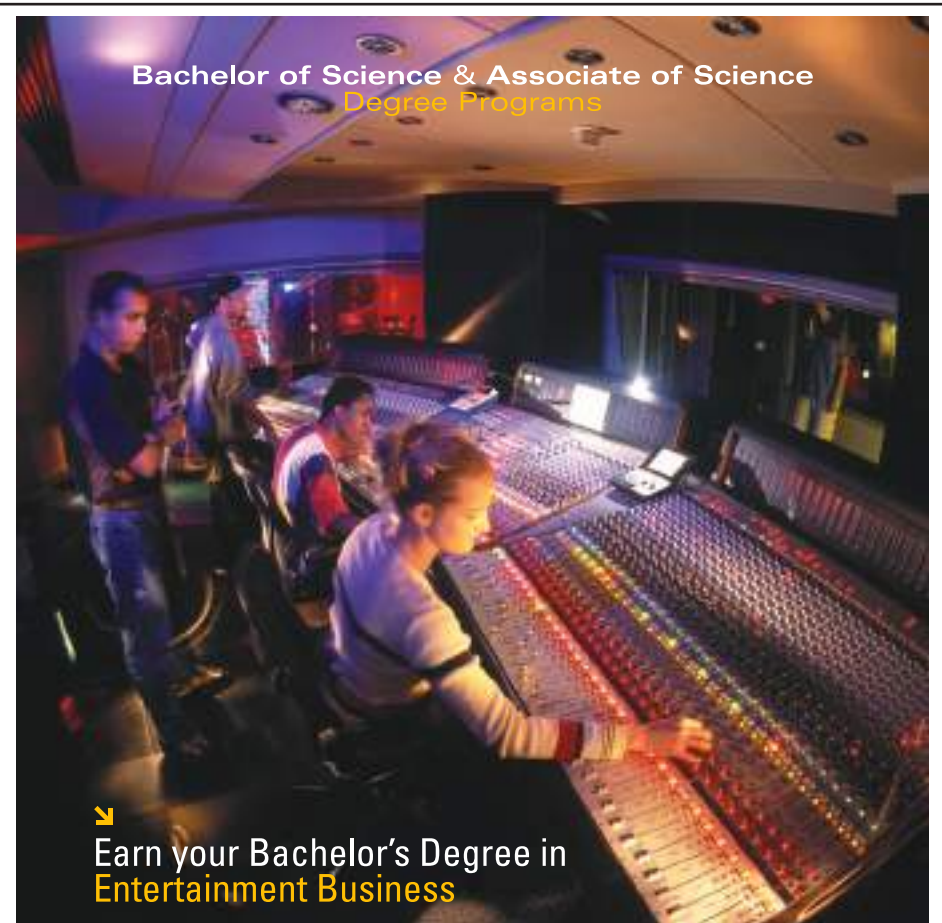
Sometimes it might not be the drum part itself that needs changing. It could be simply the note placement.

I'm a huge proponent of using toms, and I feel it's something that isn't done enough.

Toms can completely change the feel of a song. For example, try to imagine if Larry Mullen Jr. of U2 had chosen to play their hit "With Or Without You" on the hi-hat or ride instead of the floor tom. That song would have had a completely different vibe simply by virtue of his changing the placement of his right hand.

Another great user of toms is Ringo. Could you hear "Strawberry Fields" with a hi-hat instead of the floor tom? The mysterious landscape that's created as John Lennon says "Let me take you down, cuz I'm going to...Strawberry Fields," would be a little too happy on the hats.

There are tons of possibilities to change note placement. For example, most right-



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## Basics

handed drummers use their right hands to play the hi-hat, ride, crash, any of the toms, percussion instruments, and so forth. But the same can be done with your left hand. Instead of keeping your left hand on your snare the entire song, move up to the rack tom during the verse, and then bring it back to the snare for the chorus. I don't know about you, but some of the songs I've had the most fun playing have been the ones that *didn't* use standard hand placements.

You can also create grooves by making melodies from the different voices of the toms. To help get you started, try playing an 8th-note pattern on your floor tom and quarter notes on the bass drum. Then add a syncopated tom pattern going back and forth between your two rack toms. If you don't have two rack toms, then use one rack tom and the snare drum with the snares turned off. Once you get going, try different patterns of two hits on one drum, three on another, and so on. Be creative!

### Take Your Time

We live in a world where everyone wants perfection right away. The fact of the matter is, you don't have to come up with the next "50 Ways To Leave Your Lover" in the first few minutes of writing a song. If you can, great! But remember, good things often take time. I suggest recording the progress of the tune with each take and rehearsal. In my own experience, I've had a few instances when I thought my initial idea was the cat's meow, only to realize later on that it wasn't the best thing for the song. The opposite has also been true: There were times I didn't care for my first idea, but ended up loving it. Try several options, if you can.

Mainly, be creative, try to be original, and above all, have fun!

*Jeremy Hummel was an original member of Breaking Benjamin. He helped that group achieve platinum status with their second release, We Are Not Alone. He has since turned his efforts to session work and drum instruction in Pennsylvania. Jeremy can be reached at his Web site, [www.jeremyhummel.com](http://www.jeremyhummel.com).*



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# Thoughts On Time

## To Move Or Not To Move

by Larry Lelli

**“Solid time.” “Steady pulse.” “Consistent tempo.”** These are phrases that we drummers hear constantly from the time we first learn how to hold a pair of sticks. We’re surrounded by people telling us that “the drummer is responsible for keeping the time.” So we work on developing our “internal clock,” and we spend countless hours playing along with recordings or a metronome, all to gain the ability to play steady time from downbeat to final note.



But as we emerge from the practice room and start gigging in the real world, things can get *very* confusing. While the majority of gigs we play do require the standard idea of keeping steady time, sometimes the people we work with want us to actually *move* the tempo, thus abandoning everything we’ve ever learned about keeping solid time.

For young drummers just entering the gig-

*While the majority of gigs we play require steady time, sometimes the people we work with want us to actually move the tempo.*

ging world, this can be a hard concept to grasp, especially when the “solid time” mantra has been bashed into their heads for years. So, what do we do? Well, if we want the gig, we can accept the fact that keeping it steady is not always what is desired or required in some situations, and acquire yet another skill: something that I call “flexible time.”

### Staying Flexible

I first learned about this flexible time idea during my college years, while I was drumming at an amusement park near Minneapolis. I played for variety shows with singers doing choreography. During these shows, I began to learn that musicians need to be sensitive to just

how hard it is for singers to sing and dance simultaneously. For example, during difficult dance passages, the singers seemed to run out of breath. Luckily, we had a great bandleader who communicated well with us, saying, “Those poor singers out there can barely get through the choreography at that tempo.”

Eventually, the bandleader decided to slightly slow down the dance sections within certain songs. As we implemented these tempo alterations, it went against every fiber of my being to consciously let the tempo move within a song and then gradually change it back to the original tempo at the end of the section. But that’s simply what was required for the situation. Over time, the concept became much easier to grasp.

That was a good experience, but not all of them are. There have been several times when I’ve gone into a professional situation and had to figure out what was happening on the fly. For example, I once had a somewhat challenging experience with a very well-known pop star. It was my first high-profile artist tour, and at the ripe old age of twenty-four I thought I knew it all.

The band learned the music (including tempos) in advance, and the artist joined us for rehearsals later. I counted off the first song, and halfway through the first chorus, the artist turned around and cut us off. “Drummer!” he yelled, “The chorus is dragging! I can’t sing when it’s dragging!” Suddenly all my confidence was rattled and I started thinking, *What?*



Me...dragging? No way! I know that my time is solid.

We started the song again, and this time I decided to become the “time dictator,” refusing to let anyone move the tempo an inch. We were grooving away, and I was completely certain that I had the tempo locked in. Yet again in the chorus, the singer started yelling, “Drummer! No, no, no! I need *energy* at the chorus! ENER-GY!”

Energy? The light finally switched on in my little “steady tempo” drummer’s brain. I decided to shift my focus from playing “solid tempo” to really *listening* to the singer. Sure enough, when we hit the chorus, I heard the artist start singing a little faster than the beginning tempo. I also noticed him kicking his heel on the floor to that new tempo. So, I made an instant decision to follow him. I nudged the tempo up ever so slightly to his tempo, and then held that new tempo very steadily. When we finished the chorus, I heard the artist start singing a bit slower, so I brought the tempo back down to the original speed. The whole song went like that, with each chorus being slightly faster than the verse. At the end of the tune, the artist turned around and said, “Yeah, drummer! That was just what we needed. Great energy!”

That gig turned out to be fun. (The artist even started calling me by my name rather than just “Drummer!”) More importantly, though, I learned how we drummers are sometimes asked to play “follow the leader.” I’m not talking about gross tempo fluctuations, just minor adjustments—a few metronome clicks one way or another.

Just remember, egos can be very fragile, and the mere *mention* of tempo can be taboo. Even if it’s obvious to all concerned, it’s usually not your place to inform the leader that his or her time is about as solid as a bowl of Jell-O during an earthquake. The leader’s tempo, no matter where it might be, is often deemed the “right” tempo—especially if the leader is the one signing your checks.

### The Show Must Go On

I’ve found flexible time to be required in many other professional situations. Just about every Broadway show I’ve played required the drummer to move the tempo ever so slightly in countless sections. There are dozens of things that the conductor is trying to line up with specific musical cues—set changes, sight gags, dance kicks,

you name it—and the drummer is expected to be flexible and follow these slight adjustments in tempo. I’ve often thought of a show drummer as a giant rubber band, stretching and pulling, keeping the entire show together.

Here’s another example. Live TV tapings and jingles are usually required to fit into exact times, like a sixty-second ad or a

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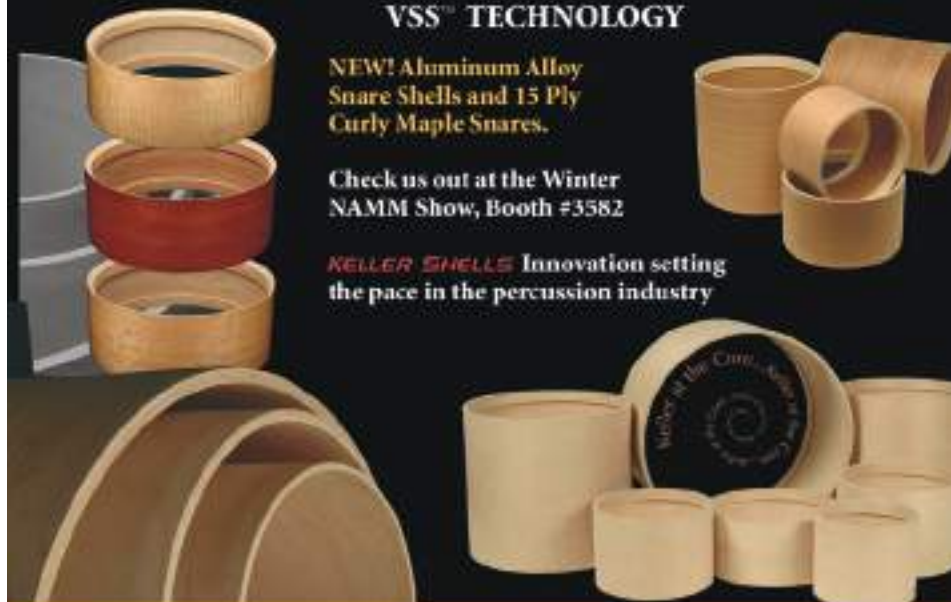
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## Concepts

three-minute song on an award show. A producer or conductor might ask us to alter tempos during certain sections of a composition, in order to hit specific time markers.

Finally, the most recent example I've encountered was during the recording of the new film soundtrack of *The Producers*, where we used a click track that was rarely steady for more than sixteen bars in a row. This was needed to line up the music precisely with each different shot. There were even some passages where the click track tempo would be different in every measure, from 98 beats per minute (BPM) to 92 BPM, to 97, to 93, and so on. It was like a roller coaster. We all had to hang on, listen intensely, and watch the music for every single new metronome marking. (And yes, I did feel a bit nauseous after that ride!)

While that situation was probably the most drastic I've encountered, this all goes to show how flexible time is sometimes required. The hard part can be determining when to hold your ground and keep the time perfectly steady, and when to remain flexible and allow it to move.

## What To Do

Always start by assuming that steady time is desired. If you suspect the leader wants the time to move, and you feel comfortable talking about it, discuss it with the other musicians or the musical director, being careful not to bruise any egos. If discussion is impossible, use common sense.

If you're in the studio with a click track banging away in your headphones, but the singer is going all over the place, common sense indicates that the producer wants you to play steady time with the click, not the singer. But if you're playing in an orchestra, and the conductor is flapping furiously, trying to change what should be a steady tempo, you will likely do well to follow the conductor.

Please make no mistake: I am *not* suggesting that keeping steady time is something to be dismissed. Quite the contrary. I simply hope to open people's minds to a few real-life gigging situations, and share experiences that may be helpful on the occasional gig that may require flexibility from you.

I also believe that we have to learn the rules in order to break them, so I encourage everyone to work on developing a good internal clock. Get yourself one of the many good electronic metronome devices on the market to practice with. In addition, record your performances in order to analyze your timekeeping. If you want to be able to play in situations where they desire flexible time, you have to know where the steady time is in the first place, right?

Ultimately, always keep your eyes and ears open, and try to have an open mind about what needs to happen with the time, rather than what it should be in a perfect world. Sometimes it's just not the time for time!

*Larry Lelli is a top-call freelance drummer in NYC. He currently holds the drum chair at the hit Broadway show The Producers. Larry can be reached through his Web site, [www.larrylelli.com](http://www.larrylelli.com).*



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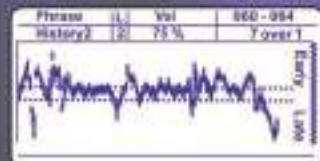
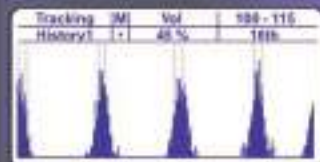
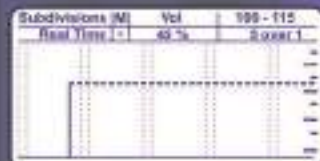
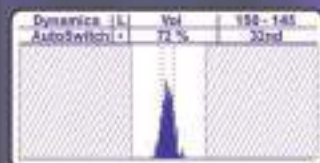
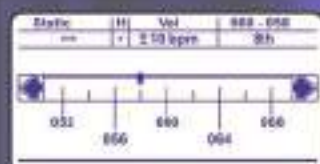
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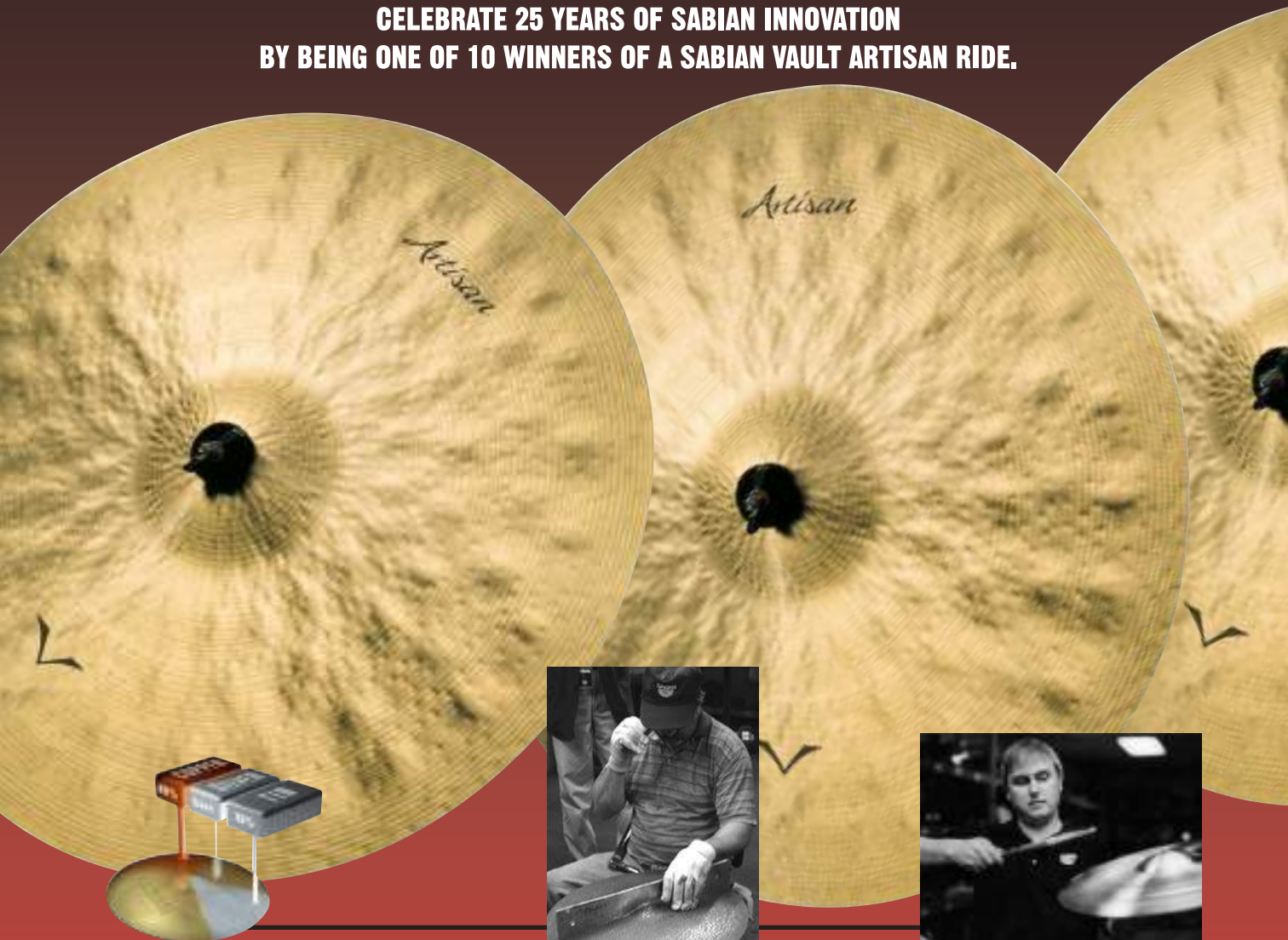
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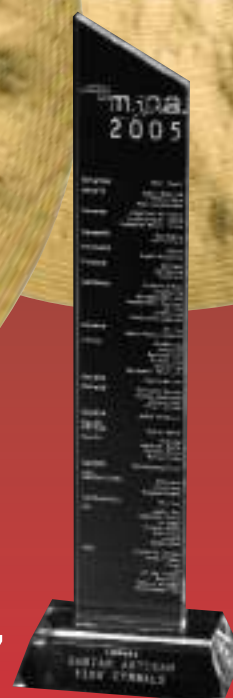
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# 12 Drumming Myths

## Debunking Drum Gospel

by Adam Budofsky

**Want to be a better drummer? Try taking these words out of your drumming vocabulary: Always. Only. All. Never.**

Despite the prevalence of educational books and DVDs, most drumming information is still passed down the old-fashioned way: from one player to another, while shooting the breeze at the drum shop. A lot of what we hear, we take at face value, and we repeat these drumming “absolutes” to the next guy as gospel.

Sometimes, though, it’s worth questioning the wisdom passed down through the ages. Here’s a few ditties I’ve struggled with in the past, and have come to question.

### A Great Band Necessarily Has A “Great” Drummer

If “great” means serving the music, regardless of how subtle the drums might have to be, then this is correct. If great means willy-nilly calling attention to yourself with advanced concepts, then you need some schoolin’, bro.

Good music is about balance, and if one element draws too much attention away from the power of the whole, then something is very wrong. Imagine Keith Moon playing in any band other than The Who. His over-the-top style would probably sound...well...way over the top. But because the other bandmembers had equally wild musical personalities, the

music worked.

Also, don’t get into the habit of only listening to music *as a musician*. There’s plenty of amazing songs and albums that were recorded by players who, if heard alone, wouldn’t turn anybody’s head. Often the most magical sounds are made by mediocre players who nonetheless hit upon some wonderful, common sound. So next time you’re listening to music, try not to dissect it. Just *feel* it.

### Mistakes Are Bad

Honor thy mistakes with repetition. (I think the legendary Brian Eno said that.) If it’s the right mistake, and you react quickly enough to it, and then either repeat it artfully or create some cool variation of it, you could end up being called a drumming genius.

Plus, if you obsess over playing everything *just right*, you’ll likely have trouble relaxing enough to groove well. And you’ll have trouble opening yourself up to the unknown, which is something great artists continuously strive for.

So, you blew that fill. What are they gonna do, arrest you? Throw tomatoes? Lighten up and have some fun.

### More Ring From Your Drums Means They’ll Be Heard More Clearly

About ten, fifteen years ago, the drum industry fell all over itself trying to create mechanisms to allow toms to ring for as long as possible. As if, under all circumstances, a long tom note was desirable. The trend continues today, with some manufacturers shackling their otherwise gorgeous kits with hideous-looking suspension mounts, all in the name of increased sustain. Can you say “marketing”?

When was the last time you heard an isolated tom hit on a recording, and marveled at how wonderfully that long decay added to the emotion of the song? Face it, drums aren’t really supposed to resonate for ages. Cymbals, yes. Drums, no. That’s not to say a dead sound is always the best choice. But a blind ambition



Illustration by Joseph King

toward endless sustain is silly.

And check this out: Ringing toms can actually make it harder for you to be heard. Controlled drum sounds can be more easily mixed, manipulated, and amplified, allowing them to be better heard without obliterating the other instruments.

### Bigger Drums Are Louder



Though larger drums move more air, smaller drums have higher pitches, which can cut through the music more easily. If

you want a sub-sonic boom so bad that you're willing to schlep a 26" bass drum around, all the power to you. Just know that you're not necessarily going to rock the house that much more with it.

### A Stiff Feel Is Always A Bad Thing

If the music calls for it, a "vertical" feel might be the most appropriate thing. New wave, Bertolt Brecht-ian waltzes, and some electronic music would sound goofy with slinky grooves. Creating intentionally mechanical beats to highlight certain lyrical content can be the perfect choice. Beware of people who always slag songs or bands for sounding too stiff. If the drummer is furthering the artistic cause—whether or not it's your taste—give him the benefit of the doubt.

### Brushes, Dowels,

### And The Like Will Allow You To Play More Quietly

Not always. What these alternative strikers *do* well is offer different impact sounds, giving you another way to differentiate song A from song B. But if you're just trying to play the same song at a quieter volume, you're better off learning to play with more control, perhaps with thinner sticks.

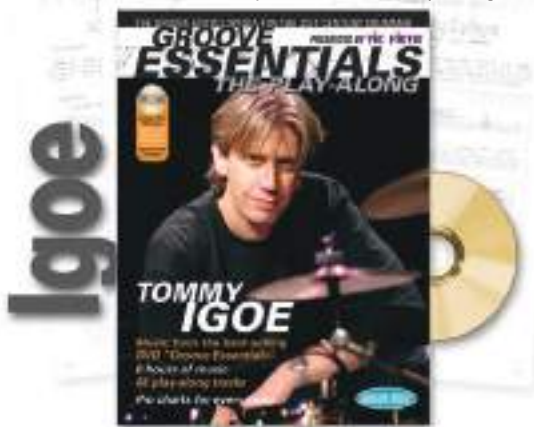
### "Perfect" Time Exists

If a drummer *could* play perfectly, you wouldn't want to hear it. As Einstein said, time is relative, which in musical terms means you should control it, but not take the life out of it.

Imagine a breathtaking view of trees on a distant hill, say, in late October. The lovely curve of the skyline, the radiant yellow glow of the leaves. Look a little closer, and

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you'll notice that all the tree tops don't perfectly swoop into each other, and that lots of those leaves are brown and crumbly. And look at that tree stump over there. The rings are hardly perfect concentric circles. There's some squiggle there, right?

Music isn't meant to be listened to under a microscope. It's made to dance to, to party to, to make out to, to sing along to as we drive down the highway. Perfection is often the enemy of emotion. Take a step back when you judge your own playing. Yeah, maybe when you hear your part soloed back to you in the control room, you cringe. Now bring up the bass and guitars. Are heads bobbing? Then you did good.

It's okay to strive for perfection, as long as you understand you're never going to attain it. If it's good enough for mother nature, it should be good enough for you.

### If It Feels Good To You, It's Right For The Song

Every musician has certain grooves and tempos that feel best to play. But don't assume that the particular song you're working on works best at your favorite tempo or groove. Sometimes to make a

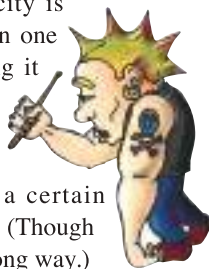
song happen, you have to play a part that initially feels awkward. The proof is in the pudding. Listen back to a recording before you make a final judgment. And listen respectfully to the opinions of your bandmates. Not *all* singers are morons.

### Fusion And Progressive Drumming Is For Over- Educated Drum Snobs

Nonsense. By denying rhythmic sophistication, you're severely limiting the possibilities of making effective music. The "I'm more punk than you" game is for children. The flipside of this is...

### Punk Drumming Is For Talentless Neanderthals

Sometimes simplicity is profound. Focusing on one basic part and playing it with passion is often exactly what a track needs. And, you know, there can be a certain charm in amateurism. (Though a little of that goes a long way.)



### Drum Parts Should Always Be Clear In The Mix

Untrue. Listen to Nilsson's "Me And My Arrow." In places, it's hard to actually hear what's going on in the drum part. But it's blatantly clear how wonderful the performance is. Every song is unique; sometimes a little mystery in a drum part adds just the right kind of rhythmic power to the song.

### You Should Work Toward Being Proficient At As Many Different Styles As Possible

Maybe, maybe not. If everyone did it, then we'd likely have fewer players with truly unique styles. Would Elvin Jones have been "better" if he mastered garage rock, electro-pop, and Elton John ballads?

Yes, I've heard the argument: Learning more styles allows you to play in more musical situations. I just don't think the world will necessarily be blessed with more great, original music if *every* musician tried to be a jack of all trades. Find your musical voice, develop it, and play with people who "get" you. History might just remember you more fondly.

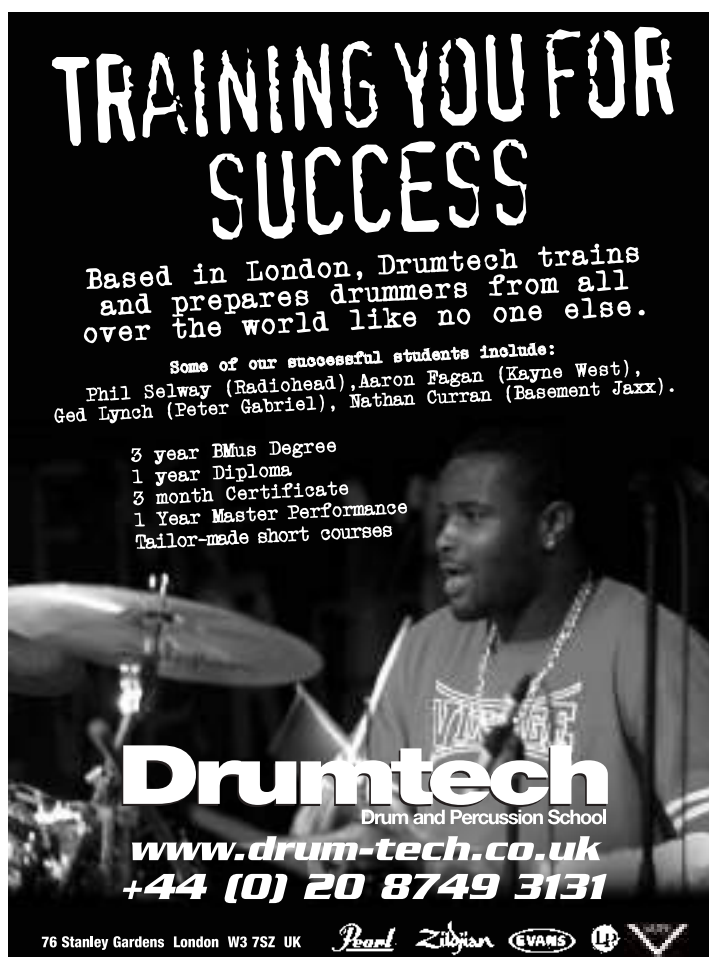


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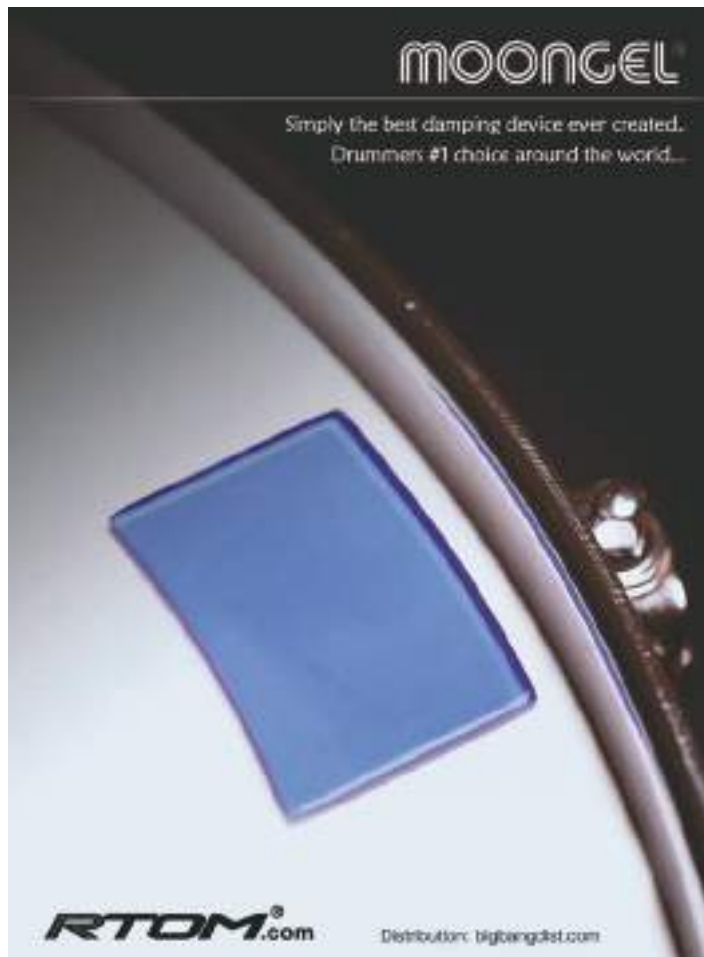
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# Nathaniel Kunkel

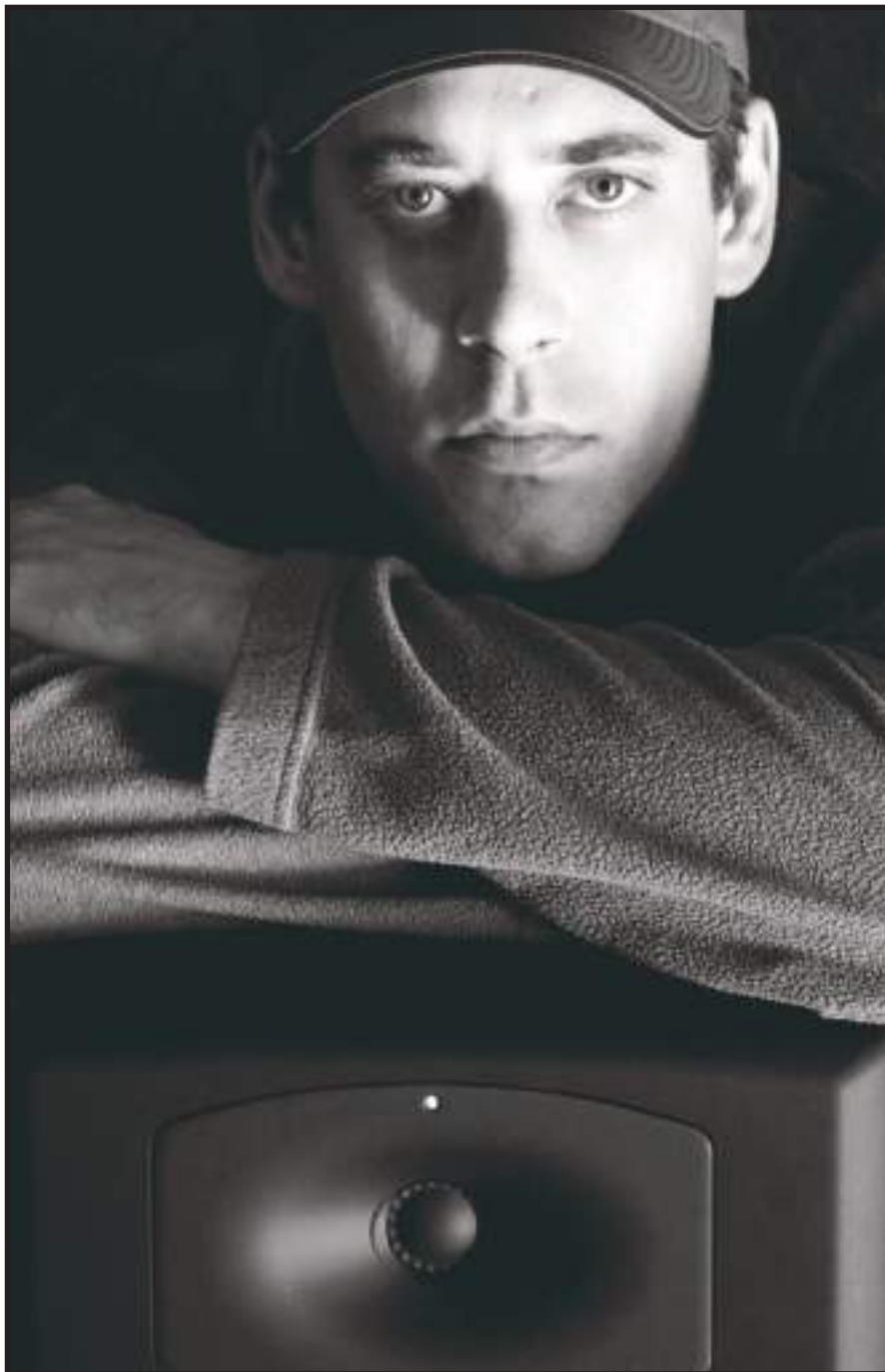
## Tips From The Other Side Of The Glass

by Billy Ward

**I**n a field where most of his peers are almost twice his age, Nathaniel Kunkel, at thirty-two, is already a first-call recording engineer. He got an early start. When Nathaniel was just twelve years old, recording legend George Massenburg took him under his wing. The young apprentice learned well. A small selection of musicians Nathaniel has recorded and/or mixed includes Sting, Graham Nash, Jackson Browne, CSN&Y, Fuel, Good Charlotte, Lyle Lovett, and B.B. King.

Today, Nathaniel calls his own studio “Studio Without Walls” ([www.studiowithoutwalls.com](http://www.studiowithoutwalls.com)). It’s a full-on setup of the highest quality, and it’s completely portable. He can go into a hotel room and make an amazing-sounding recording.

Nathaniel has a child-like exuberance and obsession with engineering, and, like all great engineers, truly loves music. I met him over ten years ago, when we co-produced a demo that led to nowhere—except our friendship, which I wouldn’t trade for all the tea in China. Of course, like all *cool* people, Nathaniel is a drummer as well. (He plays a seriously nasty shuffle.) He’s also the son of one of my all-time favorite drummers, Russ Kunkel.



**MD:** How did you get into engineering?

**Nathaniel:** I met Jeff Porcaro in the studio and I honestly thought to myself, "There is no way that I will ever be as good as *that* guy on the drums." And then I met some engineers and thought, "I can do this as well as *any* of those guys." [laughs] So, really, I chose a path where I thought I could excel the most.

**MD:** What really turns you on when you're working a session?

**Nathaniel:** When I don't have to put the vibe in it, when I don't have to make it groove, you know? What's fun for me is when I only have to do the classical description of my job: "Capturing the performance." When I have to manufacture a performance, which is sadly becoming more and more often, that's no fun.

**MD:** So you're saying manufacturing a performance involves using technology to move notes around in a drummer's performance?

**Nathaniel:** Yes. And sometimes it's drummers that play *in* time, too. [laughs] Making records with Lyle Lovett taught me that when you have a bunch of musicians on the floor, they respond differently from when they play alone and overdub to each other. Lyle's rule of thumb is, if it's going to be on the final track, we should have it all happening on the floor when we're cutting the track, with the exception of the horns or background vocals—and maybe we'll even cut that live, too.

He's right. Musicians respond to each other with what they're doing and what they hear in the smallest, most subtle ways. If they're good musicians, their response will bring so much more to a piece of music than any amount of editing I could ever do. There's no way that even the most brilliant producer's vision could encompass all the little individual things that real musicians do.

So I really get off when all I have to do is get good sounds and create a good environment for someone to work in. I make sure they can hear themselves, and then *they* make the music. That's the fun part. That's the gravy.

**MD:** As a drummer, when I'm doing a session, I often feel like I'm just witnessing a song as it develops in front of me.

**Nathaniel:** Well, I think that has to do with your skill level. I think what makes us capable of having that perspective is the

years of experience we've had doing this. I'm sure there were many times earlier in your career where all you were thinking was, "Oh my God! Let me not forget to not push the beginning of the bridge."

I don't really have to work at the engineering part of my job. Pretty much any sound that I can think of, I can make happen. So I'm able to *experience* the sessions now more than ever before. Earlier, I was worried about pulling everything off. Now I know which things matter and which things aren't as important.

For instance, something might be going wrong—like a buzz or something—where greener engineers will stop the take from going down. But I know that what the musicians are playing at that time is something that I *can't* re-create in an edit. That buzz is something I *can* get rid of later on. Don't stop a take.

**MD:** You seem qualified on every technical level. How important do you think fundamentals are in music?

**Nathaniel:** I think they are *very* important.

**MD:** Yet some musicians don't really play "right," though they sure play beautifully.

**Nathaniel:** I've noticed that some musicians are particularly great during the beginnings of their performances, and that's why it's so critical to get what they do right away. Right out of the gate, they'll give you what you're looking for. I mean, as soon as Ry Cooder sits down, he'll play the perfect intro to a song. But the odds of him playing that again are very slim. He'll continue playing great stuff, but he'll never play *that* again. A great musician's "first read" on something is usually one where you get an emotional read.

**MD:** Your anticipation and attention in the studio is excellent.

**Nathaniel:** George Massenburg told me, "Pay attention all the time." Doing a great mix is really easy. Having fun in the studio is really easy. Finding cool sounds is really easy. But paying attention to everything that's going on all the time is the hard part. You have to really pay attention to every single thing that happens everywhere; every single button that gets pressed... every patch that gets made... every performance. You have to *really* focus on everything that goes on in the room.

The thing is, from my drumming experience, I really know what it's like to be on the other side of the glass. There's nothing

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## Nathaniel Kunkel

worse for a drummer than finishing a take, hearing absolute silence, and watching people in the control room talk for three minutes. Then finally somebody leans into talkback and says, "Let's do it again."

**MD:** That's the *worst*.

**Nathaniel:** Sometimes they talk in there for twenty minutes!

**MD:** And as a drummer, you're wired. Your heart is pumping. That can mess with your confidence.

end of the date, I'll go out into the room and say, "Really great session," and only then will a pro mention something. For instance, I remember my dad saying, "Can you check my headphone mix before tomorrow? All I've had in my headphones is lead vocal." He had just cut five songs for Lyle Lovett. You know what I mean? And I was like, "Dude, you kidding me? I'm so sorry." And he said, "Yeah, something's broken on my mixer. It's okay. Lyle's the lead guy. But it



"Professional musicians don't complain in the studio. They wait until they know exactly what they need and then ask for it—but only *after* things have been sorted out."

**Nathaniel:** Yeah. I'd like to interject something about the B.B. King session you and I just did. It was a session with all really heavy guys on it, and those kinds of sessions are the easiest to do. It's the amateurs that make recording sessions difficult.

The single most focused piece of advice that I can give to an amateur drummer wanting to give a pro performance in the studio is to never complain about anything. Professional musicians don't complain in the studio. They wait until they know exactly what they need and then ask for it—but only *after* things have been sorted out. They have the experience to know that it takes time for things to shake out on a session. They also know what the priority is, which is getting the best performance out of the star artist. If you see engineers scrambling in the control room and trying to get the headphones right for B.B., then clearly this isn't the time for the guitar player to say, "My cans suck too!"

I've done sessions before where, at the

would be great if I could hear the bass tomorrow." That's a great example of professionalism and just making it happen in the studio. But when I walk in and it's a bunch of green guys? Well, that's when I'm nervous. With pros, I know we're outta there in three hours.

So, again, I'd recommend drummers be friendly and do their job the best they can. Interrupt with a problem only if you absolutely cannot overcome the obstacle in front of you.

**MD:** What drummers have left you with positive recording experiences?

**Nathaniel:** I can think of many drummers, and each one has a bit of a different bag. Vinnie [Colaiuta] is without question one of my favorites. Josh Freese can drive a rock 'n' roll rhythm section in a way that nobody else can. And my dad has skills that I've not seen any other drummer pull off. He can play that really Ringo-y sloshy thing with a pocket, and he can also play variable tempos with singer-songwriters and make it

sound like the tempo isn't moving—even though it is. It's amazing.

I also really miss Carlos Vega. He was unique. He had chops and he understood rock 'n' roll, but he could really put a Latin spin on things with a very deep sense of pocket. And of course I miss Jeff Porcaro. I treasure a drumhead that he signed for me. I've never seen a drummer play with that much *wisdom* before or since. Also, nobody can play like Little Feat's Richie Hayward. He's the most underrated drummer in the world. "Fat Man In The Bathtub"? I still don't know how he does that.

**MD:** What other do's and don'ts do you have for drummers in the studio?

**Nathaniel:** Don't play when there's talking going on in the control room. Sometimes the talkback mic's aren't set up yet, and the only live mic's are on the drums, so drummers can be helpful with communication between the control and the studio. You know, lean into the snare mic' and say, "Hey, Lee's got a problem over there," or something.

**MD:** I also consciously try not to corrupt sessions with my hyperactivity, tapping on things.

**Nathaniel:** Yeah. It's delicate, like when the highly recommended bass player brings in some music and says, "Dude, listen to this!" And it's on in the control room and it's terrible—a totally wrong vibe. What do you say to that?

**MD:** Maybe say, "Nice arrangement."

**Nathaniel:** "Man, that outro was smoking!" [laughs] Don Grolnick had a list of things you can say, like when you're backstage and you don't know what to say. Like, "Man, that was timeless," or "I don't know how you do it," or "You must be really proud of yourself." How about simply, "Wow." [laughs]

**MD:** What advice do you have for drummers who are going out to buy gear for their studio?

**Nathaniel:** I think the biggest thing is the lie that digital recording gear will make a professional recording. Now there are Yamaha digital recorders, Pro Tools, and many other brands, and it all pretty much sounds the same. On the other hand, microphone technology, interface technology, wiring technology, microphone preamp technology—this is not a black art, you know? Inexpensive microphones, inexpensive converters, inexpensive power supplies,

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## Nathaniel Kunkel

all this inexpensive stuff makes inexpensive-sounding recordings. It really does.

That B.B. King record we did together is a case in point. Those were the right microphones and the right mic' preamps, which were turned up so that the meters were moving. And what did I do? I added a bit of top end on the snare mic' and maybe some 20K on the overhead mic's. When mixing, I never turned on the hi-hat mic'. Never turned on the snare mic'. Never turned on the room mic's. Never turned on *any* of the extra kick microphones. I mean, that was one really good-sounding drumkit!

We used the overheads and one kick mic' on the B.B. record. It was just a good drumkit miked with some really good microphones, plugged into really good mic' pre's and plugged into Pro Tools, ya know? I didn't get in the way.

So if your idea is to record at home, I would buy the simplest, highest-quality thing that you can afford. My favorite drum microphones are the DPA 4011s. [Note: These are small-diaphragm condenser mic's also known as B&K 4011s.] They are versatile. I think the Shure Beta 52 is a kick-ass microphone. Of course, put a 57 on the snare drum. I use 414s on the tom-toms, but I've also used the Audio Technica ATM25s.

A lot of the time I don't use tom mic's at all!

Put whatever you want on the hi-hat. If the hi-hat is wrong, then play it differently. A great drummer will have the hi-hat sounding fine in the overheads. I set up my dad with some DPA 4011s or a couple of Audio Technica pencil mic's, a Beta 52 for the bass drum, a 57 for the snare, and some ATM25s for the toms. And they all go straight into a Yamaha O2R and straight to tape. That setup works fine.

I feel problems begin when you use too many microphones—two snare microphones, fifteen mic's on the drumkit, etc. To me, drums sound great when you simply bring up the overheads and bring in the bass drum mic'.

Here's a trick for recording drums: A good, cheap way to get a great room sound is to find a distant room, preferably a bathroom or garage, and place a mic' in it. Then, when mixing, move that distant track slightly forward so it's lined up with the other tracks.

**MD:** To help with the phase.

**Nathaniel:** Fix the phase and you've got that John Bonham big sound. You'll never have to buy compressors. I mean, it's not worth it. Don't buy anything that you know

you will throw away when you get more money. Buy two great mic's and be done, if that's all the money you have. Don't buy eight microphones that suck.

People need to trust their ears more. If you're setting things up in your studio and you don't like the way they sound, find out why. For good mic' placement, get on your hands and knees and listen to where the kit sounds good. Then put a mic' there.

**MD:** Any tips for amateur drummers?

**Nathaniel:** Listen, listen, listen. Have your chops down that comply with your musical tastes, but only use the ones you need based on what you *hear*. Sometimes Jeff Porcaro would only play a ride cymbal if that was all that was needed. Smart cat. In general, a drummer can play less than he thinks is necessary when making a record.

While they were recording James Taylor's "Fire And Rain," they were rehearsing in a house that had nearby neighbors, so the musicians had to play quietly. And *that's* why my dad played brushes on that song. If they hadn't been rehearsing quietly, they would never have realized how groovy the brushes were on that song. Sometimes the craziest things lead to great music.



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# The Big Apple Beat

## A New York City Drummers Roundtable

by Michael Cartellone



**N**ew York City. The biggest pond with the biggest (and also some of the smallest) fish. Have you ever wondered if gold is at this end of the rainbow? If so, you might be thinking: What's it like being a drummer in New York City? Is there work there? More importantly, how does a drummer new to town begin to pursue that work? I wondered these same things myself.

When I moved back to New York City in 2002 (having lived here for a while in the 1980s), I immediately started to network. I made some drumming friends in the community, specifically on the Upper West Side of Manhattan, where I live. One day, Alex Alexander, drummer with Dido, proposed a lunch meeting of Upper West Side drummers. We met at a diner called the Time Café. (How appropriate is that?) It was an interesting mix of drummers, representing all styles of playing and different facets of the music business. Here's the roster:

**Graham Hawthorne:** David Byrne, and sessions that range from Aretha Franklin to Garth Brooks.

**Sterling Campbell:** David Bowie, Duran Duran, Cyndi Lauper.

**Jim Mussen:** Maxwell, Ofra Haza, Joan Osborne.

**Michael Wimberly:** Steve Coleman, Vernon Reid, Henry Rollins.

**Benny Koonjevsky:** Omar Faruk Tekbilek, Kate McGary, NY Percussion Quartet.

**Alex Alexander:** Dido, Ritchie Blackmore, Eminem.

**Michael Cartellone:** Lynyrd Skynyrd, Damn Yankees, John Fogerty.

It was immediately apparent that this was a comfortable hang. Some of the guys have been in direct competition for gigs, yet there was a feeling of brotherhood, with no egos or attitudes. Maybe we drummers are more connected to each other than we realize?

The afternoon was filled with lots of laughs, along with the sharing of advice and different drumming techniques. We talked about the obstacles that all New York drummers face: rehearsal space, cartage, and storage. Above all, there was an obvious support of each other that I daresay may not apply to other instrumentalists.

I found myself in a situation where I could get up to speed about the New York drumming scene, from the guys currently in the trenches. I asked a bunch of questions, and I happily share the answers with you. (When appropriate, I'll include my answers too, using "MC" to distinguish them from those of Michael Wimberly.)

*Are you a native New Yorker? And at what age did you begin drumming?*

**Sterling:** I'm a New York City native, and I began drumming at twelve years old.

**Jim:** I'm from Berkeley, California. I began drumming at twelve. I moved to New York at twenty-two.

**Graham:** I'm from Chicago. I began drumming at five. I moved here at twenty-one.

**Alex:** I was born in Cali, Colombia. I moved here at four, and I began drumming at seventeen.

**Michael:** I'm from Cleveland, Ohio. I began drumming at thirteen. I moved here at twenty-four.

**Benny:** I was born in Haifa, Israel. I

began drumming at fourteen, and I moved here in 1986.

**MC:** I'm also from Cleveland. I began drumming at nine, and I moved to New York City at twenty-two.

*How did you first assert yourself in town? And what was your first big break?*

**Sterling:** In the early '80s, I played in the downtown clubs and gained a lot of exposure. Then I landed a tour with Cyndi Lauper.

**Jim:** I stumbled onto Drummer's Collective, made friends, and played in a few bands. My first break was getting a gig with Ofra Haza.

**Graham:** When I first moved here, I got a

gig with Barry Finnerty. We started playing around town and I met a lot of session and jazz guys.

**Alex:** I practiced constantly and went on auditions. In 1985, I did a mini tour of Canada with a dance artist named Hashim.

**Michael:** I was at The Manhattan School of Music with others pursuing similar goals. I participated in a lot of student music activities. My break was landing a gig with Steve Coleman.

**Benny:** I'm still asserting myself in town! I haven't really had a "big break," I've just continued playing around New York, the US, and internationally.

**MC:** I moved here after auditioning for



Eddie Jobson, and I worked with him on several recording projects. The first tour I landed was with Tommy Shaw in 1987, which led to Damn Yankees.

*What are you currently working on?*

**Michael:** I'm composing for a classical/jazz cellist named Karen Patterson and working with a project called Love Machine. I'm also on a live CD with a jazz quartet called Exuberance.

**Benny:** I'm working on my own project of Yemenite music with Cuban/timba influences. I just recorded a CD with the group Sheesha, playing Middle Eastern tunes with many odd time signatures.

**Alex:** I'm on the Dido *Live In London* DVD and a new record by J.C. Chazet of N'Sync. I'm also doing shows in New York, where we perform live soundtracks to projected films.

**Jim:** I'm working with Ben Neill in a "DJ meets ambient vocal jazz" project. Recent gigs include The Willie McBlind Blues Band and Yale Strom.

**Graham:** I'm producing a New York band called The Navigators, touring with David Byrne, and musical directing for a TV series in development called *Drumgirls*, about women in world music.

**Sterling:** I've been working on my own project lately. I'm on the newest David Bowie live DVD, as well as the current Rufus Wainwright CD, *Want One, Want Two*.

**MC:** Aside from touring with Lynyrd Skynyrd, I'm finishing a "how to network in the music biz" DVD called *Measure Of Success*. On a different artistic front, I recently had a gallery showing of my paintings.

*What is the most unique thing about the New York music scene to you?*

**Alex:** There's no place like it anywhere. Everyone is cramped together and looking for a chance to get ahead. Sometimes they try to step on each other, but that's the nature of such a city. Also there is the East Coast vibe, which is very up-front and edgy. People don't like to waste time, so things move quickly and there's little space for mendacity. That's what makes New York such a challenge. You can honestly

get what you're looking for, but you have to know what it is and really work for it.

**Sterling:** I like the diversity of people and cultures. When musicians come to the

players.

**MC:** I'm glad the subject of the Broadway scene came up. Another drummer friend of mine, Chuck Burgi, from the rock band Rainbow, is playing in the Billy Joel musical, *Movin' Out*. Theater work has become quite attractive, since it represents a steady gig with no traveling. You never know who you're going to see in those orchestra pits these days.

*What is the latest on recording in New York?*

**Graham:** The traditional way of making a rhythm track has all but disappeared in New York. Nowadays, I'm brought in after the track has largely been conceived. Usually there are loops and sequenced drum elements, which are as important to the track as the live drums will be. Live drums are added as flavor, often because someone thinks the programming and loops are stiff. Most producers have the skills and equipment to create computer drum tracks that sound like live drums. What they're looking for beyond that are things that are difficult or impossible to program.

**Benny:** Recording gigs tend to come by word of mouth. In many ways, it's a small community. It takes time to establish your reputation, and getting started can be hard since you're competing with guys who have been here forever.

**Sterling:** New York is a very expensive place to live, and economics have had a major impact on the arts. A lot of studios

are closing, and work has slowed down considerably. I feel it's important to verse yourself in Pro Tools, Logic, and other programs. Having your own recording setup is vital when it comes to maintaining work in the business. People are doing more online work, which enables them to record more economically.

**Graham:** Expanding on what Sterling just said, it's true that many people are producing music, because of how cheap studio gear is. Consequently, there are more opportunities for studio work than ever, but the work is less centralized. It's very difficult to make a living, because the money is super low. Most recordings happen without record company or advertising agency backing. The artist or producer is paying



Alex Alexander



Sterling Campbell



Graham Hawthorne



Benny Koonovsky



Jim Mussen



Michael Wimberly

city—from jazz greats to R&B and rock players—it seems to have a transformative effect on their craft.

**Jim:** The greatest thing to me by far has always been the level of community and commitment. Drummers are offered the opportunity to learn, practice, perform, grow, share, and even falter at an extremely high pressure level, right in the face of their peers, on a daily basis.

**Benny:** We are the center of the music world. You can hear anything here, from the best Indian musicians to the Metropolitan Opera to Broadway. Everybody knows that when you come to perform in New York, you have to step it up a notch, so we're really lucky. You also have access to studying with all the best

# The Jobbing Drummer

you out of pocket and hoping to sell the final product.

*What advice would you give a young drummer wanting to pursue the New York scene?*

**Alex:** Find a great teacher and learn everything you can. Stay clean and honest. Keep your ego in check, and don't be jaded or difficult. Listen to all types of music, not just the kind you know how to play. Show up early and be enthusiastic. *Feel* what you're playing, even if you're reading. Learn to make quick charts, and always read ahead. Keep your attitude positive.

Also, learning other instruments will teach you what a band expects from you. It also will help you better communicate your ideas to other musicians.

**Jim:** New York is still the great testing ground and the most exciting place to be. Whether you come here to study or to live, you are in for a treat—and a challenge. You'll need to hone your drumming skills—and your "people skills"—endlessly. Don't be afraid to learn.

You have to stay true to your dreams and hopes, no matter how tough it might get, and

no matter what break you get. Success can be as deceptive as anything else. Figure out what it is you really want, and go for it.

**Michael:** Have a plan! Continue your education at a school that has a great music program, such as Drummers Collective, Juilliard, Manhattan School Of Music, or Queens College.

While I agree that it's good to listen to and learn from all styles of music, when it comes to your own career I believe you should focus on the style of music you want to pursue, and not waste time doing a million things. You'll get much further if you stay within certain parameters. Don't be a jack-of-all-trades and a master of none.

Network as much as you can, and follow up with your newfound contacts. Not everyone you meet is going to help you, but don't let that discourage you. Stay focused on why you're here and what you came here to do.

**MC:** I'll be honest: I don't think New York is for everyone. It just comes down to what you feel in your heart. It was the right choice for me and it could be the same for any other drummer. But if someone who's considering a move has never been here, I

suggest that they take a test drive first. Come for a visit and meet some musicians. Hear some live music. Experience the energy of the city, which can be exhilarating and intimidating at the same time.

As I reread this story, I realized that most of this information could apply to the drum scene in virtually any major city. In essence, we've presented a guidebook to being a working drummer in today's climate. The best part is, all this happened because of our drummer's lunch—and *that* can happen anywhere. Get together with some drummer friends in your town. You'll be surprised what you can learn. I was.

*Michael Cartellone is the drummer with southern rock legends Lynyrd Skynyrd. He was previously a member of Damn Yankees, and has performed with John Fogarty, Eddie Jobson, and Tommy Shaw.*



Michael Cartellone  
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— DANIEL ADAIR, Nickelback

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# Do-It-Yourself Percussion, Part 3

## Drum Rattlers

by Glenn Kotche



**T**his column is dedicated to providing drummers and percussionists with simple and inexpensive do-it-yourself projects for building and modifying instruments and accessories. This month's project is drum rattlers.

The "drum rattler" is my term for a removable rattler that can be fitted around a drum, resting on the edge of the drumhead. When it's played you get a sympathetic rattle sound in addition to the drum sound. This accessory may not be useful to all drummers, but it can provide an interesting color for a certain song or part of a song. Given the ease with which it can be made from items around your house, it can't hurt to give it try.

### Getting Started

The first item that you need to scrounge up is an old T-shirt. Cut off the bottom 6" of the shirt. This gives you a 6" cloth band. (The rest of the shirt can be discarded, or worn at your next football practice.) Next, you'll need several safety pins. I prefer large ones, but any size will do. Fasten the pins through the top edge of the cloth band so that most of each safety pin is hanging over it.

### Be Creative

The next step is the fun one. Find any items that will rattle against a drumhead and are small enough to mount on a safety pin. I've had good luck with small bells, small wire loops, old keys, and beads. The possibilities are virtually limitless. My personal favorites are some small antique jingle bells and some metal hoops from a djembe rattler.

Open each safety pin and mount your rattler items on it. The amount is at your discretion, as is the number and spacing of the pins.

### Fit It On

After you've attached your rattlers, slide the band over the top of the drum so the band sits just below the rim. Then lift the pins onto the drum so that they rest near its edge. The rest of the cloth band should fit snugly around the shell, keeping it in place.

See how you like the sound with only a few

A variety of items can be used to create a rattling sound on a drum



The drum rattler is created by attaching rattling items to a cloth band.



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pins on the head or with several. The sound of the drum and the reaction of the pins will change depending on how much of the cloth band is on the head and therefore how close the pins are to the playing area of the drum. You may want the pins or rattlers to be only on one specific part of the head, or you may prefer them around the entire circumference. I find that having around six rattlers resting on the head very near the rim is more than enough to get that special sound without sacrificing the sound of the drum. The best part is that with a quick reach or flick of the stick you can swing the pins off the head so they're resting on the cloth band and the rattler effect is gone.

The T-shirts that I've been using (men's large) are ideal for 14" and 16" drums. You may have to modify the size of the cloth band for larger and smaller drums. You can simply tie a knot in the band to make it smaller, or use a different part of the shirt to cut, such as the neck hole.

The next time you have ten minutes and are feeling a little creative, give the drum rattler a try. You may really like what you hear.

*Glenn Kotche is the drummer/percussionist for eclectic rock band Wilco. He was most recently featured in the January '05 issue*

**“Whether it’s thickening the groove or giving it more personality, percussion can add a lot to the sound and feel of any drum track. In fact, overdubbing percussion has become so popular that, these days, most studio drummers are also studio percussionists.**

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**— John “JR” Robinson**  
(studio legend)



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The cloth band wraps around the drum, allowing the rattlers to rest on the drumhead.





Shure's new corporate headquarters in Niles, Illinois

# Shure Microphones

## Looking Towards The Future

by Mark Parsons

**“History”** is not a term usually associated with the makers of electronic equipment. It’s generally applied to the great American drum companies, or cymbal manufacturers whose roots go back to Turkey. But one pioneering American audio manufacturer can lay claim to some pretty impressive stats.

The Shure Radio Company (later Shure Bros., and now Shure, Inc.) was founded in 1925. The first Shure microphone was produced in 1932. In 1939 Shure invented the world’s first single-element unidirectional dynamic mic: the Unidyne. (This was the direct ancestor of the ubiquitous SM57. All rise.)

During the Allied offensive in Italy in 1944, the USAAF flew more than 20,000 missions—and a Shure microphone was on every plane. A year later, General Douglas MacArthur used Shure microphones during the formal Japanese surrender that officially ended World War II. The legendary SM series was originally developed in 1965, and is still going strong after forty years.

And on it goes, through inaugurations, political conventions, research stations on the South Pole, and countless numbers of concerts, gigs, radio & TV broadcasts, and studio recordings. Basically, if something happened that was worth recording, amplifying, or transmitting, Shure was (and still is) there.

# It's A Shure Thing

Here's a list of selected Shure products with drum applications.

## Beta Series



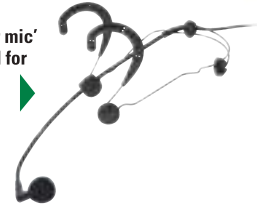
**Beta 52:** A large, dynamic kick mic'. Provides strong low-end reproduction. List price: \$336.70.



**Beta 56A:** Dynamic tom/snare mic' with built-in pivot. List price: \$249.49.



**Beta 98D/S:** Miniature clip-on condenser for toms and congas. Comes with mount and gooseneck. List price: \$395.20.



**Beta 54:** Headworn condenser mic' with supercardioid pattern. Good for singing drummers. List price: \$594.65.



**Beta 91:** Low-profile condenser kick mic'. Provides good attack characteristics and full sound. List price: \$436.80.



**Beta 57A:** Universal dynamic instrument mic'. Good on snare & toms. List price: \$247.47.

## Drum Packs



**DMK575-52:** Four-piece professional drum-mic' kit containing one Beta 52, three SM57s, and three A56D drum mounts. List price: \$861.90



**PGDMK6:** Value-priced drum miking kit containing one PG52, three PG56s, two PG81s, and three A50D drum mounts. List price: \$975.14.

## KSM Series



**KSM32:** Medium cardioid condenser with flat response. Features pad and two hi-pass settings. Good for overheads. List price: \$999.



**KSM27:** Large-diaphragm cardioid condenser mic'. Good for toms and overheads. List price: \$575.



**KSM137:** Small cardioid condenser. Features two pads and two hi-pass settings. Good for cymbals and overheads. List price: \$575.



**KSM141:** Cardioid and omnidirectional small condenser. Features two pads and two hi-pass settings. Good for cymbals and overheads. List price: \$770.



**PG52:** Value-priced large dynamic kick mic'. List price: \$264.46.



**PG81:** Value-priced cardioid condenser, for cymbals & overheads. List price: \$161.45.



**PG56:** Value-priced dynamic tom/snare mic' with built-in pivot. List price: \$144.83.

## SM Series



**SM57:** Universal dynamic instrument mic'. Considered by many to be the gold standard for classic rock snare drum sounds. List price: \$158.



**SM81:** Cardioid condenser with hi-pass and pad. Good for overheads and cymbals. List price: \$529.80.

## Specialty Microphones



**VP88:** Stereo condenser microphone with internal M/S matrix. List price: \$1217.88.

## Personal Monitor Gear



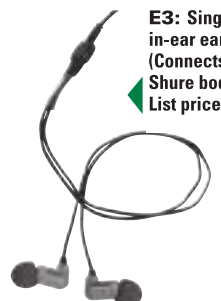
**P4HW:** Hard-wired bodypack. Built-in limiter (defeatable) for safety. List price: \$360.



**P6HW:** Hard-wired professional bodypack. Built-in limiter (defeatable) for safety. List price: \$689.52.



**E5:** Dual-driver professional in-ear earphones. (Connects to any Shure bodypack.) List price: \$590.



**E3:** Single-driver in-ear earphones. (Connects to any Shure bodypack.) List price: \$199.



The building's atrium contains banners depicting a timeline of Shure's accomplishments

### Brand New HQ

*Modern Drummer* recently visited Shure's new headquarters in the Chicago suburb of Niles, Illinois. We got the low-down about the history of this venerable company, as well as a look at where they are today, and where they're going.

The new Shure building is a stunning glass and steel structure that rises from the surrounding neighborhood. The modernistic impression is reinforced as we step into the lobby. Glass elevators with no shafts—all cables, weights, and wires are exposed—let us know that although this company has a strong tradition behind it, they obviously welcome the future.

### Doing The R&D Dance

In addition to administrative activities, all Shure product R&D takes place at the Niles facility. It's a team effort, as explained by public relations specialist Cory Lorentz. "Two different teams are dedicated to new-product development," says Cory. "The Blue Ribbon group develops products using our existing technology, while the Advanced Development team is looking further into the future. For example, the KSM44—Shure's first dual-diaphragm side-address mic—was devel-

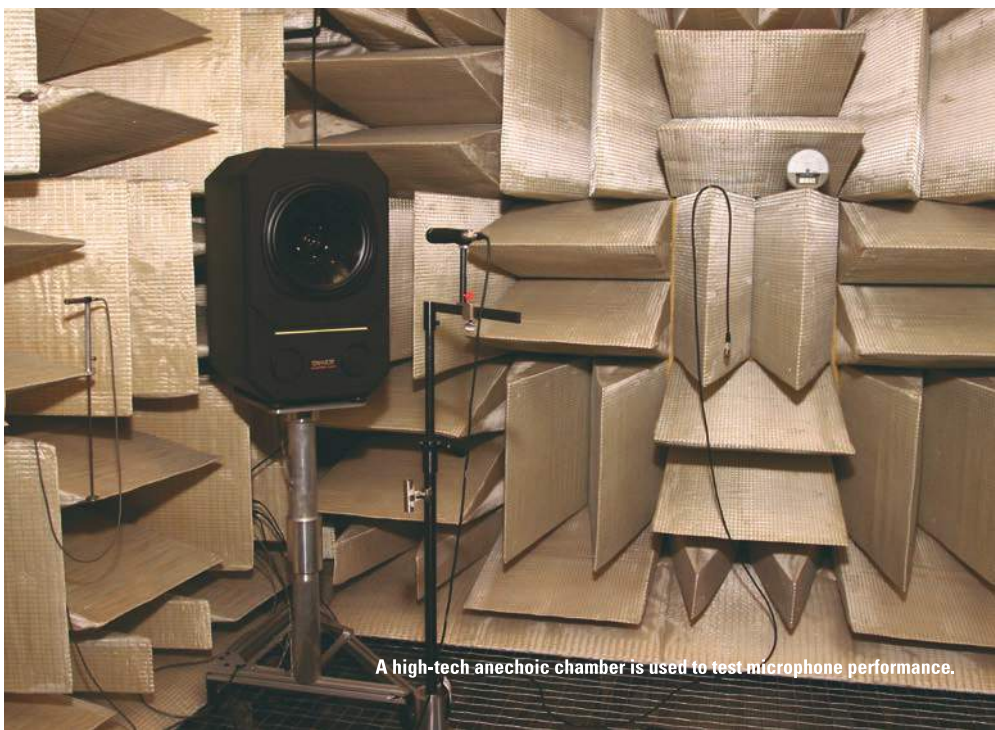
oped by the Advanced Development group."

Regardless of which team conceives the initial design of a new product, the path from concept to finished version is similar: They build a working model, which may not look like the final product as far as aesthetics go, but employs the acoustic and electronic principles of the design. Prototypes are modified en route to what's called the "design model," which is a good representation of what the final product

will look like.

Somewhere in the early stages of development, a design team may bring in recording engineers or artists to assist with a sort of "pre-beta testing." For example, legendary engineer Eddie Kramer (Led Zeppelin, Jimi Hendrix) worked on the development of the KSM32, while drum great Peter Erskine had input on selected KSM and Beta series mic's.

The next step is to try producing the



A high-tech anechoic chamber is used to test microphone performance.



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## Spotlight

mic' in the plant in "small batch" quantities, to see how the production process works. Once the production details are hammered out and beta testing is complete, the mic' goes into full production.

### Testing, Testing...

How does Shure go about assuring that their new products—as well as their existing ones—live up to the company's reputation for quality and reliability? "We're continually running our mic's through tough environmental testing," replies Cory Lorentz, "to make sure they meet our standards."

*Tough* is right. Mic's are tested in environmental chambers, where they're subjected to extremes of heat, cold, and (worst of all for electronic devices) humidity. But the most common traumatic event that can happen to a mic' in the real world is being dropped. So Shure also has a special test station where they drop mic's from a height of six feet, onto the sort of hardwood floor you'd find in a studio, as well as onto tile.

Besides all this physical abuse, Shure also has to test the mic's for acoustic performance. They do this in an anechoic room with extremely deep sound-absorbing treatment on the walls, which works well down into the bass frequencies. The cham-



ber has full 360° coverage: We walk into the room on a wire grid that suspends us above the sound treatment on the floor below.

Shure also has an RF-shielded room for testing their wireless mic' transmitters. But instead of absorbing all sound frequencies, its job is to absorb all radio frequencies.

But the piece de resistance of Shure's testing area is their state-of-the-art recording studio, built in conjunction with noted designer Russ Berger. Its wonderful-sounding live room (wood floors...high ceilings—perfect ambience), spacious control room, and good-sized isolation booths make it the equal of any modern commercial facility. This gives Shure the opportunity to test their products in a totally professional recording environment.

### Drum Mic's R Us

Shure is probably the most recognized microphone brand name among drummers. But aside from its familiarity in the marketplace, what makes Shure special?

"Quality and standards," replies product specialist Jeff Frederick. "Shure started in the 1920s as a radio parts company. By the 1930s they were manufacturing their own microphones. During World War II they virtually stopped their consumer products and worked full-time on products for the war effort. Everything they made for the military had to meet strict standards of reliability, which required an intense quality-assurance program. After the war, Shure went back to making consumer products again. But they never dropped the standards they had set during the war. They kept the same focus on QA for their consumer products."

Jeff then lays out a selection of microphones on the conference table in front of us. He indicates a Beta 52A kick mic', a Beta 56A tom mic', a Beta 98D/S clip-on drum mic', and a Beta 91 low-profile kick mic', saying, "These are all 'designated' drum mic's. But there are other Shure models that also excel at reproducing drums."

First Jeff displays an SM81. "This is Shure's 'universal instrument mic'—sort of the SM57 of condenser microphones. It has long been popular as an overhead mic' for drums." Then he holds up a KSM32, Shure's first side-address studio mic' (reviewed in *Modern Drummer* a few years ago). "Because of its extremely flat frequency response," says Jeff, "the KSM32 is becoming a favorite for use over a drumset. Another mic' seeing increased use in this application is the small-diaphragm KSM137, which is very flexible with its three-position hi-pass switch and three-position pad. The KSM137 is also catching on as a hi-hat mic'."

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Pat Bonister and Paul Gorrillo at a West LA concert event.

Jeremy Degross hanging with Drum manager Glenn Royce

Legendary Carl Rogers with drum manager Glenn Royce

Sony Treason after his hit show CSI (and fellow drummer) with Drum Manager Glenn Royce

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**Chester Thompson:** The smoothness and the speed. If I am pushing a big band at 260 bpm, I don't want to fight the equipment, and the same applies if I am playing a hard rock gig or a rumba. The 9500 moves with me. I don't want to notice the pedals and with my 9500, I don't.

How's the feel compared to other hi-hats you've played?

**Chester Thompson:** I have never played another hi-hat pedal that compares with it.

“Sweet!”

—Chester Thompson



## Spotlight

Jeff holds up another KSM mic', saying, "Now here's one that may surprise you. The KSM27 is really generating some buzz...as a tom mic', of all things. The reason that's surprising is that it's a large-diaphragm cardioid condenser. It has the same three-position hi-pass switch as the KSM32 and the KSM44 do, but it's not as large. Still, it has a big, beefy sound, and it's affordable. We're seeing more drummers using it, live and in the studio.

"Some engineers have been using a cool hat trick to get a rockin' kick sound in the studio," Jeff continues. "They put a Beta 91 inside the kick on a pad, placed near the batter head. This picks up the attack, adding punch. Then they use a Beta 52A just inside the hole in the front head, to get the low end. Finally, they set up a KSM32 out in front of the drum a ways, to capture some of the room ambience. When mixed together, this combination creates a great kick drum sound."

Jeff goes on to describe the VP88—a stereo condenser microphone with a twist. Besides containing two cardioid cartridges, it also has a mid-side matrix, which allows the user to create a stereo recording that will collapse very well to mono (popular in TV production). This mic' makes it easy to get a stereo overhead mix quickly, with no worries about phase problems (since the mic' elements are arranged as a coincident pair).

The last mic' that Jeff mentions is the Beta 54—a head-worn vocal condenser.

It's popular with singing drummers, partly because of its sound, and partly because of its supercardioid pattern, which helps to maximize gain-before-feedback.

### Who's Using Shure Mic's

Shure has a substantial roster of endorsers, all of whom are looked after by artist relations manager Ryan Smith. We asked Ryan what Shure looks for in an artist when considering endorsements.

"Let's start with what we're not looking for," Ryan responds. "We're not interested in chasing flavor-of-the-month players. Obviously, we're looking for drummers with talent. But beyond that,

Dennis Chambers, JR Robinson, Horacio Hernandez, John Blackwell, Tommy Aldridge, Paul Wertico, Ndugu Chancler, and Billy Ward, among many others. You want percussionists? Sheila E, Giovanni Hidalgo, Raul Rekow, Karl Perazzo.... The list goes on.

### Something For The Ears

"About half of our microphone artists also use Shure in-ear monitors," Ryan adds. "Our endorsers generally use the P6HW. That's one of our nicer hard-wired bodepacks. And they really like the E5 dual-driver earphones. But we make four bodepacks and three in-ear drivers, so we have the market covered from affordable entry-level models, to 'working musician' models, to top-drawer pro models."

"Speaking of in-ears," says Cory Lorentz, "drummers are becoming more and more aware of the importance of protecting their hearing, and Shure's behind that 100%. In fact, hearing conservation awareness is our corporate cause. Shure sponsors the Bid For Hearing program, which funds education programs and helps non-profit charities at the same time.

"But the most valuable thing we bring to the table is our commitment to quality," Cory concludes. "It's very important for us to provide the right product for every level of the market. I think history shows that we've been very successful at doing just that."



**The most common traumatic event that can happen to a mic' is being dropped. So Shure has a special test station where they drop mic's from a height of six feet.**

we're looking for people with a certain sense of history about them; people who try to establish and maintain a real connection with their audience. Of course, we like it when artists are willing to do clinics, to go out and meet their audience, and to pass on some of what makes them special."

The list of drumset artists who meet Shure's criteria reads like a virtual "who's who" of drummers: Peter Erskine, Dave Weckl, Gregg Bissonette,



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UP & COMING

# ARCH ENEMY'S



# DANIEL ERLANDSSON

BY WALEED RASHIDI

**IF** the story of a Swedish metal drummer named Erlandsson in the pages of *Modern Drummer* seems like déjà vu, your memory isn't playing tricks on you. That's because the Erlandsson family has produced a pair of prevailing metal drummers on the scene: Adrian, who performs in Cradle Of Filth (and who was interviewed last year in *MD*), and Daniel.

Inspired by his brother's performance behind the kit, Daniel (who is six years younger) started playing around the age of twelve and joined his first metal band, Eucharist, in 1990. Today, Daniel's dynamic footwork and creative compositions are the rhythmic core of his current act of nine years, Arch Enemy. Having performed on the band's entire extensive catalog, Erlandsson's notoriety has steadily increased throughout the years, particularly when Arch Enemy introduced vocalist Angela Gossow in 2000.

Their first album with Gossow, 2001's *Wages Of Sin*, was a metallic tour de force. Fiery yet melodic, it set a new standard for the act's output. The band's next album, 2003's *Anthems Of Rebellion*, took a turn into a more stripped-down, less melodic approach, but was equally praised. Now their latest, *Doomsday Machine*, finds Erlandsson and company reincorporating their trademark melodies with a healthy dose of driving aggression.

*Modern Drummer* caught up with Erlandsson while he was on the road with Arch Enemy, to talk about the contemporary metal scene in which he's made a successful career.



**MD:** Aside from Eucharist, what else did you do prior to your involvement in Arch Enemy?

**Daniel:** I was in a couple of different bands. I also did a little session work. For instance, I played on two tracks for In Flames. I just rehearsed with them once, went into the studio, and left the same day. I was never a member of the band. I then started playing with Arch Enemy in '96.

**MD:** When did music become a full-time career for you?

**Daniel:** It wasn't until Angela [Gossow], our singer, joined Arch Enemy in 2000 that we started to get really serious about touring and

trying to sell records. Now we've done three records with her, including this last one, and it's a full-on, professional band. For this new record, we're planning to be on tour for eighteen months.

I had always tried to find a way to make a living from my drumming. Pretty much from when I did my first show with my very first band, I realized I wanted to do this. Actually, when I started playing I kind of realized pretty quickly that I had the ability to play drums. So I just wanted to do that.

**MD:** I was reading your list of influences, and one of the surprises was Billy Cobham. I wouldn't think to place him in the same genre of what you're doing here.

**Daniel:** Well, you know, it's mainly from the record *Spectrum*, which he did in the '70s. It was a solo record of his on which he found a way to combine his speed—he's a very fast player—with







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his great feeling for groove. The way he lays down the beat is very impressive to me. I've tried to combine those two elements myself—speed and a bit of groove.

**MD:** Have you been successful?

**Daniel:** I *think* I've found a way. [laughs]

**MD:** What metal drummers have influenced you?

**Daniel:** For me, it's pretty much been the classic guys like Mikkey Dee and Vinnie Appice. They've done a lot for me. I also like Dave Lombardo of Slayer and Nicke Andersson from Entombed. And, of course, my brother! They've all been great influences.

**MD:** Have you always played metal?

**Daniel:** When I started out playing drums, I got into the metal of that moment, which was death metal. But I've not really played in any other genres apart from metal.

**MD:** What kinds of listening have you done outside of the metal genre?

**Daniel:** Like I said, I listened to Billy Cobham a lot. I also like Deep Purple's Ian Paice, as well as Buddy Miles and Mitch Mitchell with Jimi Hendrix. To me, each of these drummers is very good in their own way.

**MD:** Have you gained ideas and tried different things from listening to these players?

**Daniel:** Yeah, I'd say so. Back in the '70s, the music wasn't as “formatted” as it is today. Those musicians had a lot more room to play in the songs, if you know what I mean. With the music we play in our band, every bar is decided beforehand. I know what I'm supposed to play and it's all worked out ahead of time. That said, I'm trying to work in those influences—more freeform playing. I'm trying to keep a spontaneous feel.

When we write songs, for example, and I hear the riff for the first time, I normally get a spontaneous reaction and I try to speak with that along the process.

**MD:** So you go with your first instinct?

**Daniel:** Yeah, usually, but sometimes I might practice a part for a long time if I feel it's necessary.

**MD:** Tell me about the Swedish metal scene. What kind of role did it play in your upbringing?

**Daniel:** It played a big part, because all of my friends were into metal at that time. But the thing was, there wasn't really a scene going on. There were, perhaps, two or three shows per year that you could check out. So I listened to a lot of music with my friends. The bands going at the time were Entombed, Dismember, and At The Gates.

When I played in my first band, I was struggling to learn how to play constant double bass, and there was this part in a song that we had. They told me right off the bat, “We'll give you a week to learn this part.” So I basically struggled for that week and came up with this technique where, instead of playing heels down, I started

playing heels up. It's a basic technique, of course, but that was a very revolutionary thing for me at the time.

**MD:** Looking back at your earlier recordings, how would you describe your performances?

**Daniel:** Being that we only rehearsed three or four times for those recordings, I didn't have time to go into the depth of my playing and analyze every drum fill. So I went into the studio loosely prepared. I had to get the arrangements of the songs in my head quickly and just play.

Nowadays, it's on another level. We might rehearse for three months before we even consider going into the studio. So I have time to plan all of my parts.

**MD:** Why was there such spontaneity back then?

**Daniel:** I guess we just wanted to do it really fast! [laughs] Every

### DANIEL'S ARCH ENEMY KIT

**Drums:** Pearl Masterworks carbon fiber kit

**A.** 5 1/2x14 Ultracast snare (or 5 1/2x14 Carbon Fiber or 6 1/2x14 Eric Singer signature)

**B.** 8x8 rack tom

**C.** 8x10 rack tom

**D.** 9x12 rack tom

**E.** 10x13 rack tom

**F.** 14x16 floor tom

**G.** 16x18 floor tom

**H.** 18x24 kick

**Cymbals:** Sabian

**1.** 14" AA Metal-X hats

**2.** 17" AAX Chinese

**3.** 18" AA Metal-X crash

**4.** 10" AA Metal-X splash

**5.** 15" AAXtreme Chinese

**6.** 18" AAXplosion crash

**7.** 22" AA Metal-X ride

**8.** 19" AAXplosion crash

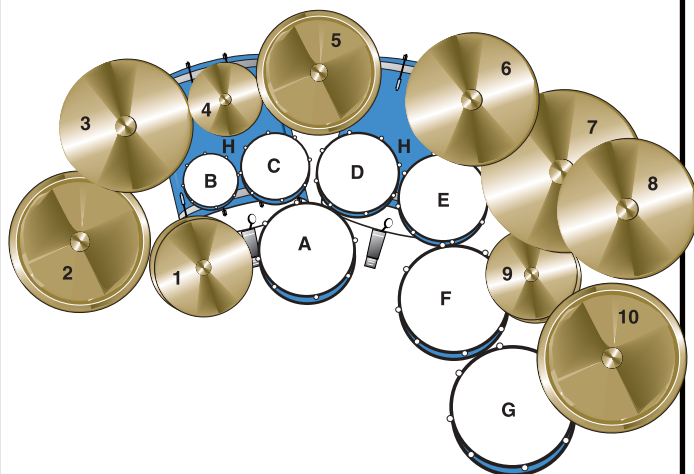
**9.** 13" AAX Fusion hats

**10.** 18" AA Metal-X Chinese

**Hardware:** All Pearl, including an ICON rack and Eliminator pedals

**Sticks:** Vater XD-5B with wood tip

**Heads:** Remo coated PowerStroke 3 on snare batter with hazy Diplomat on bottom, clear Pinstripes on top of toms with Ebony Ambassadors on bottom, Ebony Ambassador front and back on kicks (with Falam Slam impact pad on batter heads)



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## Daniel Erlandsson

member in the band had another job at the time, so we didn't have time to rehearse in the daytime.

**MD:** What were some of your early difficulties that you had worked to correct?

**Daniel:** My time wasn't the best. I realize now, since working a lot with a click, that back then I'd rush the tempo a bit sometimes. The other difficulty I had was with double bass. I struggled with that for a little while. But as soon as I understood the technique of playing with my heels up, I got better and better.

**MD:** How long did it take for you to get comfortable with double bass?

**Daniel:** I was so fascinated with double bass that I played it constantly for four months, several hours a day. It took that kind of

effort to give me a solid foundation with double bass and to improve my speed. I worked on it very slowly and built up my technique.

**MD:** Did you initially work with a double pedal or two bass drums?

**Daniel:** The first setup I had back at our house involved two single pedals mounted on one bass drum! I had my legs, like, *together*, if you know what I mean. And then, one sunny day, we got a double pedal, and that was amazing. I played with a double pedal until I got serious about touring with Arch Enemy. We've got the whole visual thing going as a metal band—you need to have two kick drums, at least. So ever since then, I've played two bass drums.

The feel of two bass drums is definitely different from a double pedal. But I like the approach of having two bass drums. It creates symmetry with the setup of the kit. I also find it a lot easier to play.

**MD:** Let's talk about *Doomsday Machine*. Which songs would you say best highlight your drumming on this album?

**Daniel:** I'd say "Machtkampf" represents my drumming in a good way. It's got a good groove to it and some nice fills. It kind of follows the guitars the way I want to as well. The same goes for "Skeleton Dance," a song that I like very much.

**MD:** Finally, can you offer any bits of advice for the beginning metal drummer?

**Daniel:** First off, work on playing double bass with your heels up. And I also think it's quite important to not lock yourself into studying a specific genre. Some metal drummers coming up today focus only on speed. That's a pretty one-dimensional approach. It's important to listen to other styles of music so you can have a full spectrum of musical ideas to draw from.



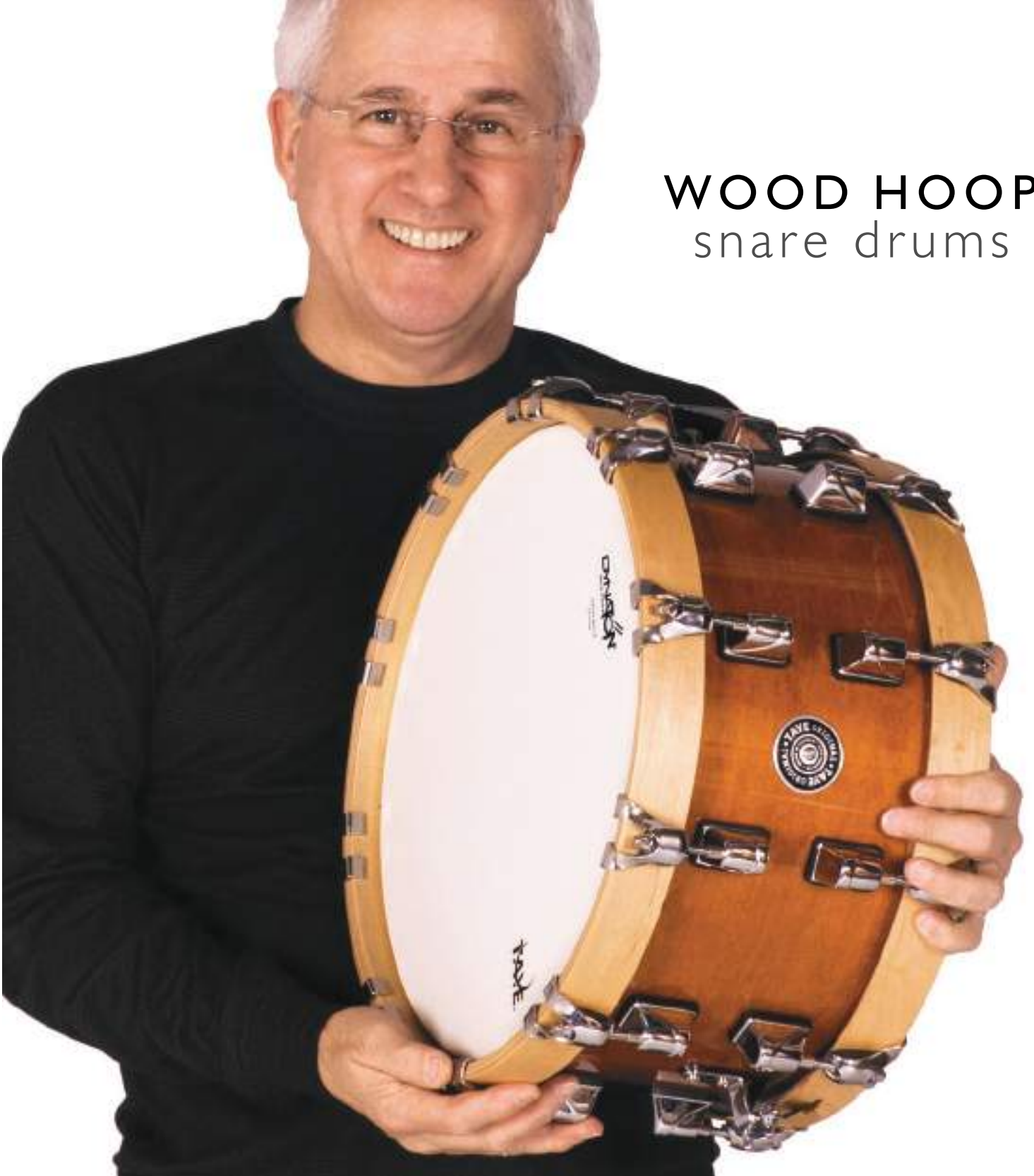
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# Rogers Celebrity Drumset

by Harry Cangany

**T**his month's featured drumkit is a Rogers Celebrity set, circa 1970 (although it looks like it was made last week). The series was created a few years earlier with the full moniker of "Buddy Rich Celebrity Set." However, the name had to be changed (and the entire catalog reprinted!) in 1967, when Buddy dropped his Rogers endorsement and briefly went with Vox (Trixon) before settling on Slingerland for the next nine years.

The configuration of a 13" rack tom, 16" floor tom, 22" bass drum, and matching Dyna-Sonic snare was renamed simply "The Celebrity." But everybody knew it was still "the Buddy set." Our featured kit in particular includes a 24" bass drum, which was the size that Buddy really used.

Notice the single Swiv-O-Matic tom arm, the telescopic knobby cymbal arm, and a Swiv-O-Matic disappearing cymbal holder for a splash cymbal. One unusual feature about this set is that the splash cymbal holder is in the middle

of the bass drum, instead of directly behind the rack tom.

The hardware package we put together for this set includes a vintage Rogers Swiv-O-Matic solid-footboard bass drum pedal and matching hi-hat stand, a Sta-Tite snare stand, and two 4403 Pro cymbal stands. We weren't able to locate a matching canister throne, but we did find a Rogers Sampson throne.

The snare drum is the much sought-after wood-shell Dyna-Sonic, the flagship drum of Rogers all those years ago. It has a 5-ply shell of maple and birch with 5-ply reinforcing rings, a fruitwood stain, and almost no snare bed. Rogers pioneered the modern bearing edge when their competitors were still using 35° roundovers.

The set is fitted with Rogers' beautiful beavertail lugs and their version of a silver sparkle covered finish. Ludwig, Slingerland, and Camco used small-particle sparkle; Rogers





Wood Dyna-Sonic snares are rare and valuable.



Beavertail lugs and a "script" logo distinguish the Celebrity kit.



The Swiv-O-Matic hi-hat has a distinctive footboard design.

and Gretsch used larger-particle glitter. Today's glitter is not exactly the same. Rogers silver sparkle from the Cleveland-based manufacturing days seems to yellow more than the finish used on Dayton and Fullerton (California)-era drums. Those drums tend to have a "pewter" look to them.

is that no one really knows how many—or how few—were made.

The collectibility of these drums gives us a crash course in economics. There's a lot of demand for Swiv-O-Matic-era drumsets and single drums, while the supply is dwindling—especially of drums in the sort of condition that our featured kit enjoys.

By the mid-1970s, Rogers had dropped the wood-shell Dyna-Sonic, although they continued to make the metal-shell version. One of the reasons that the wood snare is so valuable

Wood Dyna-Sonic snare drums are selling in the \$2,000–\$4,000 range, depending on condition and color. White Marine and Mardi Gras are the two most sought-after finishes, although I'm personally partial to the Silver Sparkle. Stage lights on the glitter makes the drums come alive as the irregular particles grab and magnify that light.

I'd value this month's Celebrity Set (with snare, minus the throne) at \$4,500–\$6,000...and rising. So if you can, find a Rogers Swiv-O-Matic-era set, play it, and take good care of it. It's like investing in real estate.



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Due to its balanced blend of frequencies and its wide range of models, the ZHT series is considered suitable for all types of music. Rock



models that are heavier than standard cymbals are available for highly amplified situations. ZHT cymbals are available as individual models and in four pre-pack box sets. List prices range from \$92 for an 8" splash to \$241 for a 20" ride and \$270 for a pair of 14" Mastersound hi-hats. Box sets are available at \$399 and \$619.

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Taye has created a set of bags for its compact GoKit drumset. The padded drum bags are fitted with carrying handles and shoulder straps. The DB1875 bass drum bag (estimated street price: \$58) also features a side pocket. It's designed to accommodate the 7 $\frac{1}{2}$ "x18 GoKick bass drum, plus a motorcycle-style throne top or a full set of cymbals. The 16x30 GoKit rack-tom bag (estimated street price: \$58) is designed to contain the 13" GoSnare, 8", 10", and 12" GoRack toms, and a StainlessSteel Timbale or round throne top. The HB3060 Go Kit hardware bag (estimated street price: \$64) includes a rigid bottom support. It is designed to fit Go Kit hardware, but can also accommodate other hardware packages. A complete set of GoKit bags has an estimated street price of \$180.

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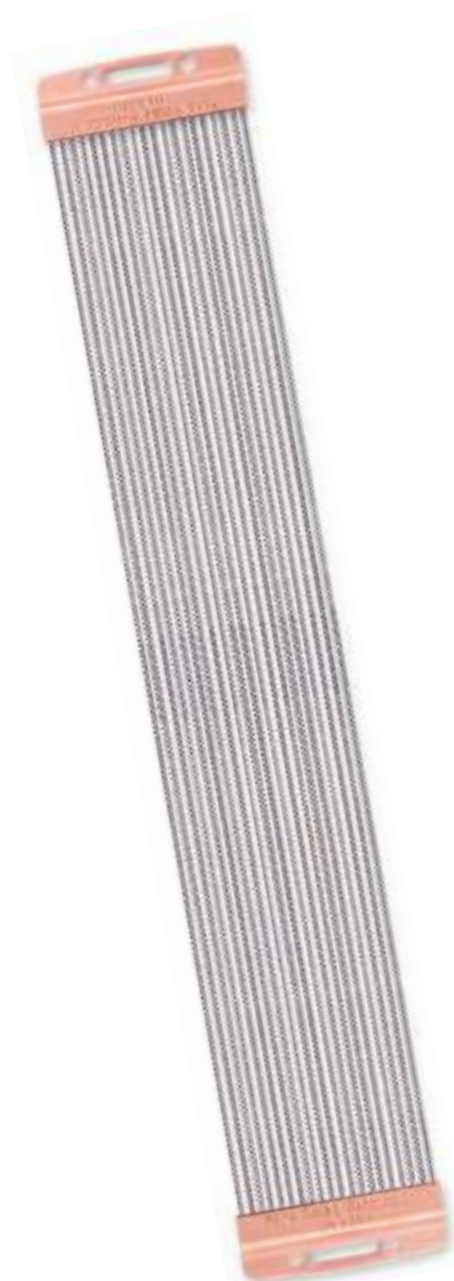
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TRX has developed four distinct lines that are classified on the basis of their tone quality. DRK cymbals feature a dark, earthy, raw finish and are light in weight to produce a deep, dark tone. MDM cymbals are medium-weight, general-purpose cymbals with traditional hammering, lathing, and buffing. ALT cymbals are noticeably heavier in weight, and they incorporate a raw bell plus a unique combination of multi-level hammering and micro-lathing for increased volume and projection without sacrificing their full-bodied sound. Cymbals in the BRT line are extra-heavy, unlathed, and highly polished to create an extremely bright, powerful sound.

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In response to a drum given to Vinnie Colaiuta by Neil when Vinnie was playing with Sting, Vinnie says, "When I tried it, people immediately asked me, 'What is that drum?' It has since appeared on many records, to great unanimous response. Now the word is out!"

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Pro-Mark also now offers Performer Series chimes, hand-crafted in Nashville, Tennessee by TreeWorks Chimes. They feature solid aluminum alloy bars that are polished and tempered for superb tone and projection. Each tonal bar is individually hand-tied with braided cord capable of holding up to 50 lbs. The mantle is Tennessee white oak, hand-finished in natural oil and fire-branded with the Pro-Mark logo.

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A five-piece shell pack (18x22 bass drum, 8x10, 10x12, and 12x14 toms, 6x14 snare with die-cast hoops) lists for \$6,979 plus shipping. A 6x14 snare drum with 10-mm die-cast hoops and a high-end snare strainer lists for \$1,325. (Prices subject to fluctuations in the exchange rate.)

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by Neil Peart (Hudson Music)



This double DVD presents newly recorded, in-studio footage of legendary drum artist Neil Peart analyzing, discussing, and dissecting his unique approach to the art of soloing. "Der Trommler," a live drum solo performed and recorded during Rush's 2004 European tour, is used as a framework. Neil talks candidly and in great detail about each section of the nine-minute tour-de-force, describing the inspiration and the conceptual thinking behind each part of the solo

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Additional chapters and material on *Anatomy Of A Drum Solo* include "Exploration #1" and "Exploration #2" (completely improvised thirty-minute workouts at the drums), "Ich Bin Ein Hamburger" (a never-before-released solo recorded in Hamburg, Germany in September, 2004), "O Bateria" (Neil's Grammy award-nominated solo previously released on the *Rush In Rio* DVD), live Rush performances of "Tom Sawyer" and "Subdivisions" from the 2004 European tour (shot from the perspective of the drum cameras), and a previously unreleased solo from Rush's 1994 *Counterparts* tour. Extensive bonus materials include interviews with Lorne Wheaton (Neil's drum tech) and Paul Northfield (Rush co-producer and engineer), video of Lorne setting up and talking about Neil's drumkit, a full-color booklet, and a photo gallery. List price is \$49.95.

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The special audio CD features all of the tracks in MP3 format so that they can be played on all MP3-capable CD and DVD players or downloaded to Mac and PC computers as well as iPods and other portable MP3 players. List price is \$24.95.

**Hudson Music: (888) 796-2992, [www.hudsonmusic.com](http://www.hudsonmusic.com). Hudson Music DVDs are distributed by Hal Leonard Corp.: (414) 774-3630, [www.halleonard.com](http://www.halleonard.com).**

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rack tom, 16x16 floor tom, and 5x14 snare) are finished in a walnut semi-gloss stain with maple hoops, hoop claws, and single, centered lugs. Maple kits have 6-ply toms and 8-ply snare and bass drums. Mahogany kits are 6-ply with 10-ply maple reinforcing rings. Kits are fitted with Aquarian Modern Vintage drumheads on the toms and snare, with a Super-Kick 1 batter head and a hand-painted Earthtone calfskin logo head on the bass drum. A Wells Custom steam-bent solid-maple snare is available as an option.

Wells is also offering a line of brass snares called the BlackBerry. The drums are available in



3 1/2x13, 5x14, and 6x14 sizes, and come fitted with brass tube lugs and triple-flanged hoops. (519) 752-3089, [www.wellscustomdrums.com](http://www.wellscustomdrums.com),

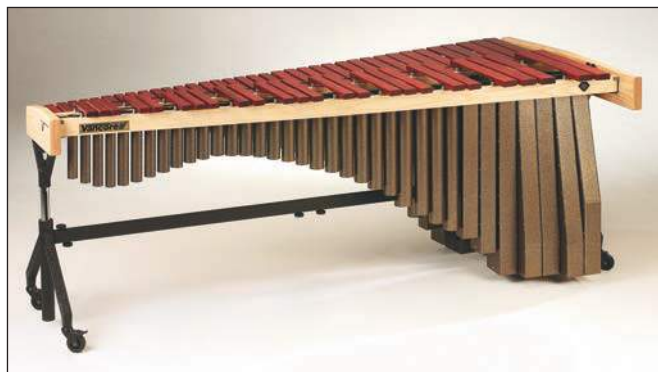
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### Kaces HD Series Drum Bags

Kaces HD series High Density drum bags from Ace Products Group are designed to offer the maximum amount of protection possible in a lightweight gig bag. The bags are constructed of a water- and tear-resistant 600D luggage-grade shell melded to a thick layer of ultra-dense rigid foam padding, and a fleece-lined interior. They feature comfort-grip rubber handles, removable padded shoulder straps, and double rubber handles on the bass drum bag to provide multiple transport options. All models include self-correcting luggage-grade zippers and an interior mesh pocket for storing extra drumheads.

The HD series also showcases an artist-rendered design that offers a unique and eye-catching look. Fusion (10x10, 10x12, 12x14, 18x22, 6 1/2x14) and Standard (10x12, 11x13, 16x16, 18x22, 6 1/2x14) configurations are available, at a list price of \$299.95.

(415) 492-9600, [www.aceproducts.com](http://www.aceproducts.com).



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The Vancore CCM-4010 is said to be the first truly affordable 5-octave marimba, at a list price of \$7,995. It features hand-selected padauk bars, height-adjustable "wave style" front resonators, a solid ash frame, cast-aluminum support brackets and legs, locking casters, infinite manual height adjustment, and other features usually found in instruments costing much more. Vancore instruments are hand-made by European craftsmen in Joure, The Netherlands. They are distributed exclusively in North America by Grover Pro Percussion.

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(714) 632-0230, [www.aquariandrumheads.com](http://www.aquariandrumheads.com).

**BIG BANG DISTRIBUTION** has teamed with **CRAVIOTTO DRUM COMPANY** to expand and promote the current line of Craviotto solid-shell snare drums. The snares are known for their quality and craftsmanship.

(800) 547-6401, [www.bigbangdist.com](http://www.bigbangdist.com).

**GROOVE STICKS** are balance- and weight-matched drumsticks intended to enhance the visual aspect of playing music. They're fitted with metal finger rings that allow any drummer to spin and twirl the sticks in minutes. They're also said to be a great tool for developing physical dexterity and mind/hand coordination. The sticks are available in 16"-long 5B models. They ship from San Diego, California, with a three-week delivery, at a cost of \$7.50 plus \$8.50 shipping.

(760) 749-7833, [www.groovesticks.com](http://www.groovesticks.com).



▶ **RHYTHMPHARM's** RhythmTonics is a seven-CD box set of "audio-supplements" created to expand musical consciousness while creating a harmonious sonic environment. Organized by color, the Focus (yellow), Nourishment (orange), Energy (red), Growth (green), Calm (blue), Balance (violet), and Inner Voyage (black and white) are all real-time recordings of non-traditional improvised organic percussion. RhythmPharm co-founder Greg Ellis is also a composer and session musician for film and television.

[www.rhythmpharm.com](http://www.rhythmpharm.com).

The Resotune from **CIRCULAR SCIENCE** is designed to provide drummers with quartz-crystal precision for drum tuning that their guitar-playing bandmates have enjoyed for years. Beyond just identifying what musical notes your drumkit is tuned to, the Resotune is said to isolate and precisely read each lug one at a time to ensure optimal lug tension in order to deliver the clearest possible tone. List price is \$399.99.

Phone: (601) 646-2767, [www.resotune.com](http://www.resotune.com).



**SENSAPHONICS HEARING CONSERVATION** offers the 3D Active Ambient ear monitor system, said to be the first monitor system to add full-range, natural ambient sound to the mix. Performers often take one or both of their earpieces off to better hear the full performance environment. The 3D Active Ambient solves that problem by embedding a precision-equalized microphone in the company's ProPhonic 2X-S soft custom earpiece. This adds a unity-gain reproduction of the actual ambient soundfield, complete with directional cues, into the monitor mix. The music mix and ambient sound are combined in a compact bodypack, with the ambient sound level controlled by the user.

(312) 432-1714, [www.sensaphonics.com](http://www.sensaphonics.com).

▶ Green Day drummer **Tré Cool** has worked with **ZILDJIAN** to design his own Artist Collection stick bag. Reflecting the style and personality of its designer, the bag features a black & white skull & crossbones repeating graphic on the outside of the bag, with a "Stolen From Tré Cool" graphic on the large outside front pocket. With one large inside stick pocket, Tré's bag is designed to be lighter in weight than its Artist Collection companions. The bag is finished with a carrying handle, tom ties, and black hardware. List price is \$24.95.

(781) 871-2200, [www.zildjian.com](http://www.zildjian.com).





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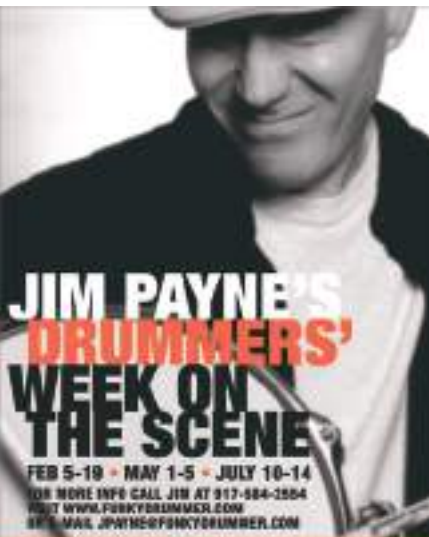
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## The Mars Volta

Scabdates (Columbia Legacy)

The bad news first: This live set from prog-punk alchemists The Mars Volta doesn't feature anything from recent studio disc *Frances The Mute*. So to feel drummer **JON THEODORE**'s jaw-dropping Latin-to-Zeppelin transitions on "L'Via L'Viaquez," catch them next time they're in town. *Scabdates* still shows the Mars Volta live experience to be a scorched-earth happening. Their dexterous chops never undermine the sixth-gear intensity of the "Take The Veil Cerpin Taxt" suite, which highlights Theodore's adeptness at firing whiplash accents and keeping the odd-meter tangents tight. And the structural depth beneath the sax skronk and vocal pyrotechnics on "Concertina" proves that live, The Mars Volta won't sacrifice melody for absurdity.

Patrick Berkey

## The New Pornographers

Twin Cinema (Matador)



The New Pornographers' mighty pop songs are juggernauts of '70s power rock and sugary '60s melodies combined for maximum impact. *Twin Cinema* is theatrical and powerful, and drummer **KURT DAHLE** is the band's overheated rhythmic furnace. As chaotic as Keith Moon and as resourceful as Ringo, but with the contemporary groove-slam of Chad Smith, Dahle creates magical

parts that are as thumpingly frenetic as they are artistic.

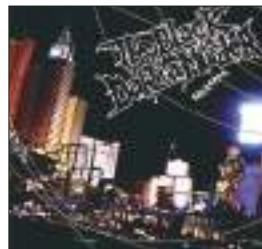
 1/2

Ken Micallef

## The Black Dahlia Murder

Miasma (Metal Blade)

 1/2



Ozzfest second-stage madmen The Black Dahlia Murder have taken their nefarious attack to new extremes on this, their second full-length. With the addition of **ZACH GIBSON** (who replaced founding drummer Cory Grady), the Detroit foursome's blistering Scandinavian-flavored thrash/death metal has gotten more complex and extra melodic. As **Brian Eschbach** and **John Kempainen** carve out vicious axe work on "I'm Charming" and "Flies," Gibson goes berserk with inventive patterns and schizophrenic signatures.

Jeff Perlah

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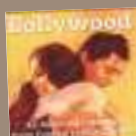
### World

#### Ravi Shankar

The Essential (Columbia Legacy)

#### Various Artists

Bollywood: An Anthology Of Songs From Popular Indian Cinema (Silva Screen)



## Swingin' by Ilya Stemkovsky

### The Crimson Jazz Trio, Alexander McCabe, The Corey Christiansen Quartet

King Crimson tunes in a traditional jazz piano trio setting? The idea actually does work—interestingly, in the capable hands of 1972-era Crim skinsman **IAN WALLACE**, who demonstrates a refreshing lack of "jazz norms" reverence by diving head first into the material he's so familiar with. Whether trading fours with double bass abandon on "21st Century Schizoid Man" or lightly waltzing with a great feel on "Red," Wallace still makes sure *The King Crimson Songbook Volume One* has the same adventurous spirit the namesake original band always did. ([www.crimsonjazztrio.com](http://www.crimsonjazztrio.com))

Alto saxophonist Alexander McCabe's *The Round* is a formidable if relatively tame outing of straight-ahead acoustic originals. **STEVE JOHNS'** nuanced touch and beauti-

ful cymbal sound work well on his Elvinesque jaunt through "Floating" and during his inventive solo over the Latin rhythms of "Jugo." ([www.amccabemusic.com](http://www.amccabemusic.com))

Journeyman drummer **DANNY GOTTLIEB** (Pat Metheny, Al Di Meola) lends his years of experience and developed voice to *Awakening*, a no-nonsense cooker from guitarist Corey Christiansen. Gottlieb abets the introspective proceedings of "Roads" with a slinky 8th-note ride pulse, and chugs out a tasty bossa brush groove on the standard "Darn That Dream." Modern jazz played with maturity and skill. ([www.melbayrecords.com](http://www.melbayrecords.com))



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## John Coltrane

Live At The Half Note/  
One Down, One Up  
(Impulse!) 

This long rumored to exist 1965 recording features one of John Coltrane's most heralded solos in the title track.

At one point in the tune, Coltrane and drummer **ELVIN JONES** dive into a duet for a full fifteen minutes—until Elvin's pedal breaks, leaving him keeping time purely on cymbal and snare. Remarkably, this doesn't deprive the music, only alters its colors. At 27:40, "One Down, One Up" has a flow that recalls *Live At Birdland*, yet with more control, less bombast, and vastly better sonics. A must-have recording.

Ken Micallef



## Sir Millard Mulch

How To Sell The Whole F#@!ing Universe To Everybody...Once And For All! (Mimicry) 



This extraordinarily creative three-CD set is insanely entertaining. Parodying modern motivational sales techniques, composer/multi-instrumentalist Mulch reflects Zappa-esque qualities, namely complex musical passages combined with esoteric lyrical dialog. Musically, it's all over the map, though for drumming highlights go right to disc two, where the prog rock epic "Hemisphere III: Hermes" features **VIRGIL DONATI** shredding in 13/16, a blazing **NICK D'VIRGILIO**, and Euro-prog drumming whiz **MORGAN AGREN**, all thrown into a blender of extreme compositional excess. Ingenious, indignant, cerebral cacophony. ([www.sirmillardmulch.com](http://www.sirmillardmulch.com))

Mike Haid

## Check Point Charley Songs One Through Twelve (Bart Fargo)



Checkpoint Charley's *Songs One Through Twelve* delivers everything pop/rock fans crave—great tunes, beautiful harmonies, and hooks for days. Drummer **KEVIN PACKARD** (who co-wrote all the songs with **Jesse Anderegg**) does an excellent job not only on drums but also on lead vocals and guitar. Packard's drumming is rock-solid and right in the pocket, and he never overplays the song. If you're a fan of the band Jellyfish, get your hands on this CD. ([www.checkpointcharley.net](http://www.checkpointcharley.net))

Billy Amendola

## MULTI-MEDIA: STUDY



### **Take It To The Streets: A Study Guide In New Orleans Street Beats And Second-Line Rhythms As Applied To Funk**

by Stanton Moore (Carl Fischer)

level: intermediate to advanced, \$19.95



This book/CD package works perfectly as a companion for New Orleans funkster Stanton Moore's highly acclaimed DVD set, or as a stand-alone text. Many of the topics discussed in the DVDs are reiterated and expanded here, with plenty of additional variations to keep your creative juices flowing. Moore covers everything from the history of street beats and second-line, to Mardis Gras Indian patterns, to New Orleans-infused Latin rhythms, to linear beats and fills. There's even a chapter dedicated to some super-hip handheld tambourine grooves. And the accompanying CD is invaluable for copping that greasy 'Nawlins swing.

Michael Dawson

### **Time Zone: Duets For Darabuka And Frame Drum**

by Ken Shorley & Marla Leigh (Independent)

level: beginner to intermediate, \$29.95



Doum. Tek. Ka. These are the three basic tones produced on the darabuka, which percussionist Ken Shorley demonstrates, along with some intermediate techniques. In like fashion, percussionist Marla Leigh demonstrates the basic striking techniques for frame drum, held in both the lap and tar styles. Once these foundations are established, the two commence with a set of eight duets for both drums. These duets demonstrate the techniques shown in a variety of musical arrangements. The DVD also shows the duet parts for each drum separately, allowing close study and the possibility to play along with either part. In addition, written scores of the parts are available through their Web site with purchase. Throughout the DVD, clear footage, close-ups, and a friendly, patient delivery make learning the basic Middle Eastern techniques for these drums easy. The option to use the duet parts either as lessons or as video drumming partners is a useful feature. Leigh and Shorley's visual learning approach encourages students to jump right in and start playing.

([www.marlaleigh.com](http://www.marlaleigh.com), [www.strangepear.com](http://www.strangepear.com))

Martin Patmos

### **Buddy Rich's Modern Interpretation Of Snare Drum Rudiments**

by Henry Adler, revised by Ted MacKenzie (Music Sales)

level: intermediate to advanced, \$19.95



This informed collection of rudiment studies was important in 1942, when Rich was a star from his work with the Tommy Dorsey Band and Frank Sinatra, and when Adler was one of the most revered drumming minds. To serious snare drummers it is every bit as important today, and with revision by Ted MacKenzie providing further context and insight into the Adler Method, this is a very welcome reissue. MacKenzie studied with Adler in the 1960s, and here he provides more in-depth descriptions of the stick grip, stroke, and stick control so important to Adler, but not detailed in the book's previous editions. MacKenzie also contributes helpful photos and line drawings. Divided into non-bounce exercises and bounce exercises, the book aims to create what Buddy called a "finished drummer," one who could play at any speed, volume, or feeling. The ruff, rolls, paradiddles, and flams are explained for traditional and matched grip, and there are inside tips on small things that make a big difference—like *not* putting too much accent in the flam patterns at first. Even if you never plan to play a four-stroke ruff triple paradiddle, there's much to learn here. **Robin Tolleson**

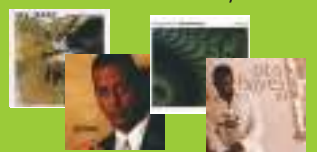
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[www.cadencebuilding.com](http://www.cadencebuilding.com)

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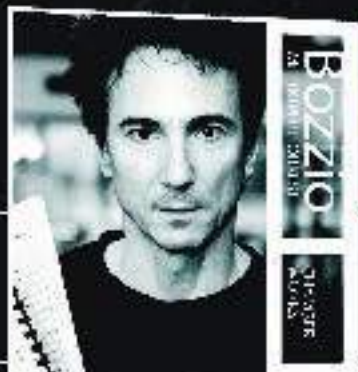
**Gregg Bendian's Trio** *Piannisimo, Change*, [www.greggbendian.com](http://www.greggbendian.com)

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## **Chick Corea**

Rendezvous In New York (Image Ent.)  
level: all, \$99.95



The significance of this unprecedented ten-disc collection (totaling 7 hours, 39 minutes) might not be completely realized for years to come. The sheer accomplishment of gathering this group of monumental, multi-generational jazz giants, in celebration of the 60th birthday of one of America's most important and prolific composers and jazz keyboardists, is a testament to Chick Corea's enduring legacy in modern jazz, and his exhaustive, award-winning catalog of music. Throughout his career, Corea's complex arrangements helped transform his drummers into legends. Three of them are featured on this superbly produced high-definition video set: **ROY HAYNES**, **STEVE GADD**, and **DAVE WECKL**, each of whom recreates classic Corea charts that brought significant notoriety to their respective careers. Also featured is the organic, eclectic drumming of **JEFF BALLARD**, from Chick's more recent projects. All four drummers produced emotionally charged performances during the star-studded, three-week engagement at New York's renowned Blue Note jazz club, from which these performances were pulled. Inspiring, historic moments in jazz drumming that should not be missed.

Mike Haid

## **George Harrison And Friends**

The Concert For Bangladesh (Apple)  
level: all, \$29.98



George Harrison's enormous 1971 assembly, perhaps the first rock-for-charity event of its kind, includes **Bob Dylan**, **Leon Russell**, **Billy Preston**, and a not-all-there **Eric Clapton**, and is anchored by the inspired pairing of **RINGO STARR** and **JIM KELTNER**. The drummers, who'd just met, settle easily into an amazingly sympathetic groove, and you'll find yourself frequently wondering, "Who played *that* fill?" The rock-band opener, "Wah-Wah," suggests we'll be seeing plenty of footage of the duo, but sadly they're largely invisible the rest of the way. We do, however, see Ringo featured on "It Don't Come Easy." It's a bit off-key, but it has its heart (and hands) in the right place. Perhaps the most exciting percussion of all, though, comes via tabla player **ALLA RAKHA** in the **Ravi Shankar**-led Indian music segment that kicks off the concert. Rakha follows the string players' every move and doubles their phrasing in brisk flurries of rhythm.

Michael Parillo

## **Green Day**

Bullet In A Bible (Reprise)  
level: all, \$24.95



When a live DVD shows a drummer's swamp-ass, you truly are dealing with a warts-and-all affair. Such is the case with this DVD/CD combo from Green Day, recorded over two nights last June at London's Milton Keynes Bowl. The image of **TRÉ COOL**'s sweaty bum when he steps out front during the band introductions is a freeze frame—worthy highlight, though the road-weary interviews and backstage clowning tend toward the cliché. The tunes are the draw, played with precision and mixed to kill. "Longview," "Good Riddance (Time Of Your Life)," and "American Idiot" chronicle the arc of Green Day's progression from spastic loons to sentimentalists to political firebrands. And Cool proves he's the man for any task, be it lending Ringo-like simplicity to "Are We The Waiting," delivering tasty fills in "Jesus Of Suburbia," or the stadium-rock drummer's toughest challenge: keeping 65,000 screaming fans in time with the click of a hi-hat on "Basketcase."

Patrick Berkery

## **Roadrunner United**

The All-Star Sessions (Roadrunner)  
level: all, \$18.98



To help celebrate its 25th anniversary, Roadrunner Records assembled several "all-star" bands and had each one record a few numbers. The results are surprisingly diverse, from the destructive balladry produced and drummed by Slipknot's **JOEY JORDISON** ("Enemy Of The State") to the blistering tempo attacks from drummers like **ROY MAYORGA** (Soulfly), **MIKE SMITH** (Suffocation), and **DAVE McCLAIN** (Machine Head). But the *real* beauty of this package is the DVD, which features interesting studio footage from a variety of the label's (and genre's) finest drummers. For fans of solid metal drumming (who don't mind four-letter words), the DVD makes for a worthy and educational viewing.

Waleed Rashidi

## **Billy Cobham's Culturemix**

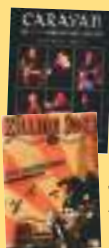
The Paris Concert (New Morning/makustik)  
level: all, \$19.95



One of fusion's founding fathers, Billy Cobham, struts his formidable stuff on this live date from 2001, still showing the uncommon speed and drive that he employed with artists like Mahavishnu Orchestra, Miles Davis, and George Duke dating back to the 1970s. Culturemix cleverly reworks staples from the drummer's early albums, like "Stratus," "Crosswinds," and "Spectrum." And his bandmates—guitarist **Per Gade**, keyboardist **Marcos Ubeda**, bassist **Stefan Rademacher**, and percussionist **JUNIOR GILL**—contribute material as well. The drummer seems to be having a ball throughout, exploring the old and the new, and he's right on top of his game. Cobham was sometimes assailed for being an overpowering drummer, and if you ever had the fortune of sitting close to his kit, you know he could play loud. But this video also shows Cobham's less heralded control of a wide breadth of dynamics—which includes playing as *quietly* as any drummer you could imagine. ([www.lin-akustik.com](http://www.lin-akustik.com))

Robin Tolleson

## **Of Further Interest**



The classiest prog band of all, Caravan, have a lovely live DVD out, *The 35th Anniversary Concert*, featuring the highly apropos drumming of

**RICHARD COUGHLAN**. (Chrome Dreams)

Another live DVD celebrating another legendary British band: Killing Joke's *XXV Gathering!* features the blissfully heavy thump of **BEN CALVERT**. (Eagle Vision)

Wait, there's more, this time from the streets of New York City: *Thunders, Kane & Nolan* represents a classic club gig by these New York

Dolls vets. The sorely missed **JERRY NOLAN** was no lightweight, punk fans, even at this late juncture. (MVD)

*The Doors: Live In Philadelphia* is a double CD representing a full concert recorded in 1970. **JOHN DENSMORE** is *great* throughout. (Rhino)

Drummer **JOHN ALBERT** (Christian Death, Bad Religion) has released a memoir, *Wrecking Crew*. The book, described as "frank and darkly humorous," has reportedly been optioned by Paramount to be made into a film. (Scribner).



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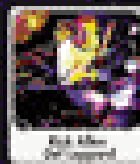
George Harrison



Neil Peart



Jeff Beck



Neil Young



Ringo Starr



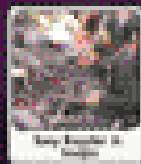
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**Boston—Tabla.** Norman Farkas, disciple of Pandit Shashi Nayak, offers instruction in the art of tabla playing. (617) 776-2390.

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**A Drummer's Tradition** features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at [www.adrummerstradition.com](http://www.adrummerstradition.com) for weekly updates. We are always buying! Call 10-6 PST, Mon-Sat, tel: (415) 458-1688, fax: (415) 458-1689.

**BackBeat Drums.** Vintage & restored drums, cymbals, stands, and parts. Tel: (208) 265-4336, [www.backbeatdrums.com](http://www.backbeatdrums.com).

**Vintage:** Snares, sets, singles, cymbals, hardware, logos, and trades. Look/see, [www.drumatix.com](http://www.drumatix.com).

**Gretsch** 1960s Progressive Jazz kit, maple 20", 12", 14", matching 5 1/2" Micro Sensitive snare, original pedals, extra parts, \$2,000. Vintage snare drums, guitars, audio gear. Hal Howland, [www.halhowland.com](http://www.halhowland.com).

You need: **Drumfarm** vintage drum list. Bobby Chiasson's Jollity Drum Farm, 420 Coach Road, Argyle, NY 12809. Tel: (518) 638-8559, [www.drumfarm.com](http://www.drumfarm.com).

The Ludwig Book! by Rob Cook. Business history and dating guide, 300 pages (64 color), Wm. F. Ludwig II autobiography, books on Rogers, Leedy, Slingerland, calfskin heads, gut snares, and more. Contact Rebeats, tel: (989) 463-4757, [Rob@rebeats.com](mailto:Rob@rebeats.com), Web site: [www.rebeats.com](http://www.rebeats.com).

### Wanted

**Immediate cash**—Gretsch, K Zildjians, Ludwig, Rogers, Slingerland, Leedy. Vintage Drum Center. Tel: (800) 729-3111, or (641) 693-3611, [vintagedrum@lisco.com](mailto:vintagedrum@lisco.com).

**Unusual-finish** drums: swirls, stars, top hats, engraved, etc. Also **Camco**, George Way, Gladstone, and Ringo drums. (800) 839-6634.

### Miscellaneous

**www.vintagelogos.com.** Vintage-style logos for kick drums.

Connecticut **Vintage And Custom Drum Show** Springfest, April 30, 2006, Newington, CT. Over 20 dealers and consignments. Rick Smith, (860) 523-1850. [Ctdrumshow@aol.com](mailto:Ctdrumshow@aol.com). [www.ctdrumshow.com](http://www.ctdrumshow.com).

### Wanted

**LA, Pasadena**—Learn to drum at The Lesson Shack! First lesson's free! Phil (626) 429-4865. [TheLessonShack@yahoo.com](mailto:TheLessonShack@yahoo.com).

### Miscellaneous

New! Video clips, free drum lessons, drum videos, monthly giveaways at Dave Bedrock's [americandrum-school.com](http://americandrum-school.com).

**www.chrisawthray.com**—roots/jazz/rock, featured in 12/05 MD Critique.

**www.buildyourowndrums.com.**

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# PASIC Turns 30

This past November 2–5, thousands of drummers and percussionists from around the globe came together in Columbus, Ohio to celebrate the thirtieth

Percussive Arts Society Hall Of Fame. The super-versatile **Steve Smith** was also a major draw, performing with Buddy's Buddies at the Buddy Rich trib-

ute concert and presenting a detailed clinic (with the help of South Indian percussionist **Ganesh Kumar**) that focused on applying Indian vocal rhythms to drumset.

The most surprising drumset clinic of the weekend came from **Glenn Kotche** of the Grammy award-winning rock band Wilco. Kotche played an incredible drumset arrangement of a Balinese performance artwork, the *Monkey Chant*. Woven into this piece was an interesting collection of non-traditional drumset sounds, including cricket boxes, Glenn's pitch-bending Mani-Tom and hi-hat shaker, tuned bells, and a prepared snare drum with springs, strings, and coils attached.

Other drumset performers included *The Producers'* **Larry Lelli**, funk/jazz artist **Billy Kilson, MD's** 2001 Undiscovered Drummer winner **Gustavo Meli**, technical



**Steve Gadd**



**Steve Smith**



**Glenn Kotche**

anniversary of the Percussive Arts Society International Convention. Attendees were treated to four days of clinics and concerts from some of the finest performers and educators in the business.

The drumset portion of PASIC 2005 featured the most diverse and accomplished lineup of recent years. Drumming legend **Steve Gadd** was the main attraction. Not only did he present the weekend's most anticipated clinic, he also participated in a concert tribute to Buddy Rich *and* was inducted into the

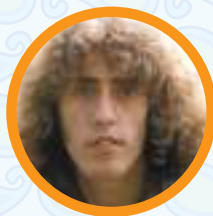


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- \* Michael Lardie, Great White, (Keyboards, Guitar)
- \* Simon Kirke, Bad Company, (Drums)
- \* Jerry Rennino, The Monkees, (Bass)
- \* Bruce Kulick, Kiss (Guitar)
- \* Jeff Pilson, Dokken, (Bass)



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## Backbeats

monster **Virgil Donati**, Prince's **John Blackwell**, big band drummer **John Von Ohlen**, R&B great **Bernard Purdie**, avant-garde artist **Susie Ibarra**, brush master **Clayton Cameron**, world/fusion drummer **Jamey Haddad**, jazz educator **Ed Soph**, session ace **Terry Silverlight**, Latin-jazz artist **Robby Ameen**, Berklee faculty member **Sergio Belloti**, electronic wizard

**Akiro Jimbo** (with Taiko drummer **Shuichi Hidano**), Shadows Fall's **Jason Bittner**, LA rocker **Ray Luzier**, heavy metal drummer **Jimmy DeGrasso**, *The Lion King's* **Tommy Igoe**, Galactic's **Stanton Moore**, funk drummer **Rick Latham**, and modern jazz powerhouse **Terreon Gully**.



Billy Kilson

Non-drumset highlights included a marching clinic on ensemble listening by

**Thom Hannum** and **Jeff Queen**, a folkloric drumming clinic from world percussionist **Michael Spiro**, and a keyboard showcase concert by marimbist **She-E Wu**. PASIC 2006 will take place November 8–11 in Austin, Texas. For registration information, visit [www.pasic.org](http://www.pasic.org). For addi-

tional PASIC 2005 photos, go to [www.moderndrummer.com](http://www.moderndrummer.com).

Story by Michael Dawson  
Photos by Heinz Kronberger



Virgil Donati

## Yamaha's Groove Night Returns

After a lay-off in 2005, Yamaha's popular Groove Night event (staged in conjunction with the annual NAMM trade show) is back for its sixth edition. The event will be held on Saturday, January 21 at the Cerritos Center For Performing Arts in Cerritos, California. All-time favorite emcee **Rick Marotta** is back to host.

This year's theme of "Groove All Stars" will be embodied by a lineup that includes **Tommy Aldridge**, **Zachary Alford**, **Eddie Bayers**, **Michael Bland**, **Bobby Blotzer**, **Tom Brechtlein**, **Gerry Brown**, **Matt Cameron**, **Keith Carlock**, **Ndugu Chandler**, **Peter Erskine**, **Steve Gadd**, **Russ Kunkel**, **Marvin McQuitty**, **Russ Miller**, **Jerry Marotta**, **Rick Marotta**, **Andy Newmark**, **Chris Parker**, **John Robinson**, **Oscar Seaton**, **Ian Wallace** and **Dave Weckl**. The evening will also celebrate Steve Gadd's thirtieth anniversary as a Yamaha artist.



Rick Marotta will host the 2006 Yamaha Groove Night event.

## Zildjian In The East



Zildjian held its fourth annual East Coast Artist Session at Studio Instrument Rentals in New York City this past fall. Artists in attendance included Anton Fig, Aaron Spears, Bruce Cox, Charley Drayton, Michael Cartellone, Graham Hawthorne, Keith Carlock, Mino Cinelu, Greg Hutchinson, Gerald Heyward, Otis Brown III, Sterling Campbell, Gregg Gerson, Jay Dittamo, Ray Marchica, Joel Rosenblatt, Obed Calvaire, Chris Parker, John Riley, Luther Rix, Vince Cherico, Dafnis Prieto, Thommy Price, Marko Marcinko, Marko Djorjevic, Matt Wilson, Robbie Gonzalez, Ralph Irizarry, Jonny Cragg, Carter McLean, Victor Lewis, Richie Morales, Sergio Bellotti, Clarence Penn, George Hooks, Steven Wolf, Rocky Bryant, Brian Kelley, Joe Franco, and Joe Corsello.

# Nobody Knows Drummers Like We Know Drummers



When he was young, MD associate editor Billy Amendola didn't get much respect. John Bonham once threw a ride cymbal at Billy when he caught him sneaking into his dressing room at the Fillmore.

But eventually Billy earned a serious spot in the New York studios himself, and now he counts many drumming legends among his personal friends. That's the level of inside access Modern Drummer magazine is famous for.

(Incidentally, Billy caught that cymbal, eventually using it on eleven top-10 disco hits in 1979 alone. True story.)

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# 2005 Montreal Drum Fest

The 2005 Montreal Drum Fest, held this past November 12–13, reiterated its status as one of the world's top gatherings of percussionists and drummers. Held in downtown Montreal, Quebec, Canada, this year's festival was integrated with the Montreal Music Show, held a couple of subway stops away. There, on Friday, November 11, clinics were hosted by **Rick Latham**, **Robby Ameen**, **Bruno Roy** and **Mario Roy**, **Dafnis Prieto**, **Memo Acevedo**, **Paul Brochu**, and **John Blackwell**.

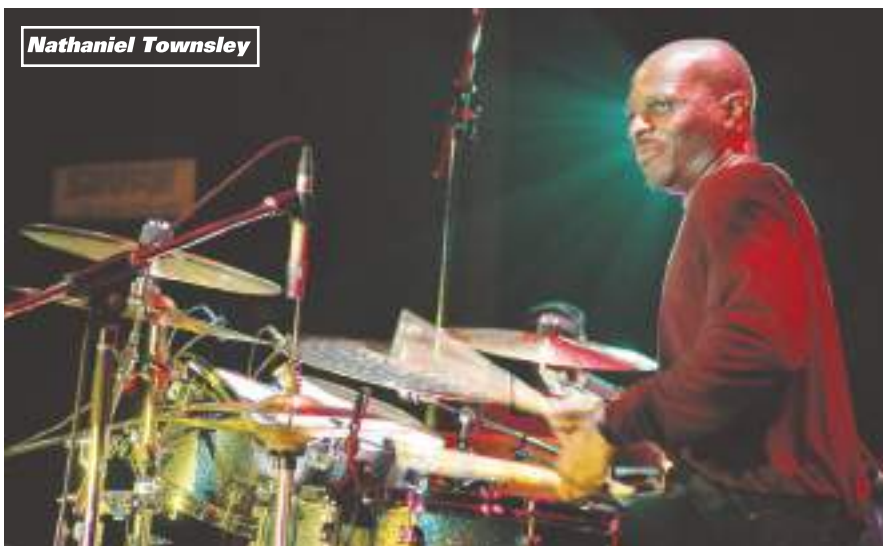
The Drum Fest itself got underway on Saturday with the now-traditional Yamaha Rising Star Showcase, presenting top student drummers culled from regional competitions in the Montreal area. They were followed by **Franklin Vanderbilt** (Stevie Wonder's drummer), who had the audience's attention from the downbeat. His visuals were as compelling as his relentless groove. **Nathaniel Townsley** then demonstrated exquisite dynamics with his trio, after which **Robby Ameen** flexed his considerable AfroCuban drumset chops.

Canada's own **Magella Cormier** reaffirmed his status as a fusion icon. Next up, **John Blackwell** nailed the groove with acrobatic flare. The day ended with a nimble performance by Latin drummer/composer **Dafnis Prieto** and his band.

Sunday's show awoke to Quebec legend **Michel Bernard**'s musical brand of drumming. He was followed by Germany's slick **Benny Greb**, who was all surprises, and Canadian rocker **Shane Gaalaas**, who was all power. Next, **Akira Jimbo** and **Hiroyuki Noritake** (performing together as Synchronized DNA) gave a stunning example of acoustic/electronic drumming symmetry. **Keith Carlock** was funky and swinging, while managing to breathe John Bonham with every stroke.

The Bisquera Brothers Band—with **Curt Bisquera** on drums and **Rich Mangicaro** on percussion—closed the show. Their groove-based repertoire included an audacious version of Jimmy Webb's classic "The Wichita Lineman." For more information, visit [www.montrealdrumfest.com](http://www.montrealdrumfest.com). For additional photos of the event, go to [www.moderndrummer.com](http://www.moderndrummer.com).

Story by T. Bruce Wittet  
Photos by Heinz Kronberger



**Nathaniel Townsley**



**Curt Bisquera**



**Rich Mangicaro**



**Dafnis Prieto**



**Benny Greb**



**John Blackwell**



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# In Memoriam

## Mark Craney

Mark Craney died this past November 28, after years of battling complications of diabetes. He was fifty-three years old. Mark was highly regarded for his drumming on Gino Vanelli's *Brother To Brother* and Jean-Luc Ponty's *Imaginary Voyage* albums. In the early 1980s he also toured with Jethro Tull, Tower Of Power, and other important acts. *Modern Drummer* will feature a full *In Memoriam* piece on Mark in the May '06 issue.



Heather Woodruff

## Roy Brooks



Jazz drummer Roy Brooks died this past November 15, at the age of sixty-seven. He had suffered from heart, lung, and circulation illnesses.

Brooks was a key figure in the hard bop scene of the mid-1960s. He was known for a powerful approach coupled with an unshakable sense of swing. He earned his reputation on gigs and recordings with pianist Horace Silver's Quintet between 1959 and 1964. He also worked with Dexter Gordon, Yusef Lateef, Charles Mingus, James Moody, and Sonny Stitt.

## John "Beatz" Holohan

John "Beatz" Holohan, drummer for Long Island-based emo rockers Bayside, was killed this past October 31 when the band's tour van flipped after hitting a patch of ice outside Cheyenne, Wyoming. The group was driving to their next stop on the Never Sleep Again tour.



# Hollywood Custom & Vintage Drum Show

The ninth annual Hollywood Custom & Vintage Drum show was held at the Remo Percussion Center in North Hollywood this past



The San Francisco Drum Company had one of the most attractive displays at the show.

Raffle prizes included twenty custom and vintage snare drums. Visit [www.vintagedrumshow.com](http://www.vintagedrumshow.com) for more photos and video clips of the show plus information on the 2006 event.

Photos by Ronn Dunnnett



A rare clinic appearance by original Chicago drummer Danny Seraphine was a major attraction.



The indomitable Joe Porcaro also conducted a well-received clinic.

October 1 and 2. Attendees were treated to an array of rare vintage items plus a myriad of offerings from custom builders.

Clinicians appearing at the show included Jeff Hamilton, Danny Seraphine, Clayton Cameron, Joe Porcaro, and Randy Caputo and Jimmy Ford in their roles as Gene Krupa and Buddy Rich performing their famous drum battle.

# New York Vintage & Custom Drum Show

The First Annual New York Vintage & Custom Drum Show was held this past November 13 in Lake Grove, New York.

Among the exhibitors were Frondelli USA Drums (who launched their new classic-era models), MRP Custom Drums, Vaughncraft Percussion (whose solid snare drum shells drew a lot of attention), Bill Jarres (whose vintage display included a Gretsch Cadillac Green Birdland kit), Paul Librizzi and Bill Ferrato (with rare vintage parts and memorabilia), and John Sheridan (who presented a Carpathian elm Gretsch Centennial kit).

Evans, Brite Stuff, *Classic Drummer*, and *Modern Drummer* supported the show with door prizes and promotional items. The 2006 show is scheduled for November 12. For more information, go to [nyvintagedrumshow.com](http://nyvintagedrumshow.com).





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## *(Gettin') Down In Flames*

**P**eter Matrigrano plays this '80s-era North drumkit with a band called Mother Of Grain (taken from the translation of Peter's Italian last name). The set consists of 6", 8", 10", 12", and 14" toms, a 22" bass drum, and a Yamaha copper snare drum. All of the hardware, including the tom rack, is original North equipment. The vintage Zildjian cymbals include an 8" splash, 16" and 18" crashes, 14" hi-hats, a 20" China, and a 20" ride.

The distinctive flame graphic was created by applying a custom paint job and pinstriping to the original white fiberglass shells. The job took over fifty hours.



PHOTO REQUIREMENTS

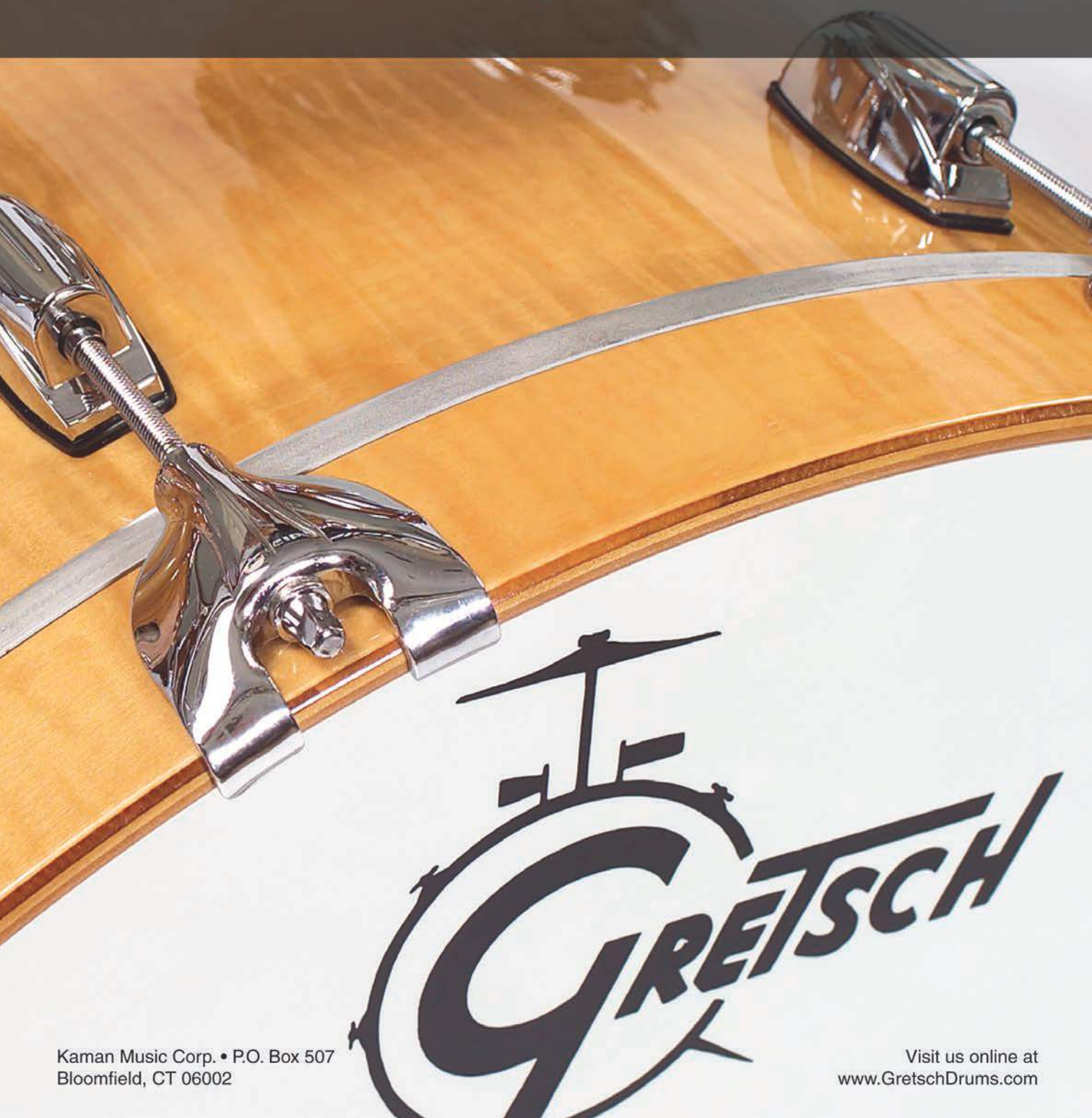
1. Photos must be high-quality and in color. 35mm slides or high-resolution (300 dpi) digital photos are preferred; color prints will be considered; Polaroids not accepted.
  2. You may send more than one view of the kit.
  3. Only show drums, no people.
  4. Shoot drums against a neutral background. Avoid "busy" backgrounds.
  5. Clearly highlight special attributes of your kit.
- Send photo(s) to: Kit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.



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