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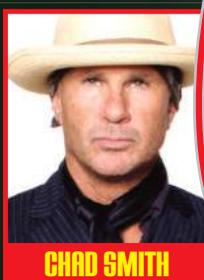
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December 2010

The World's #1 Drum Magazine

SUSIE IBARRA AND THE 2011 MD PRO PANEL HOT TOPICS FOR TODAY'S DRUMMER!



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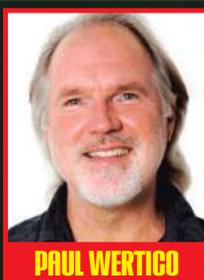
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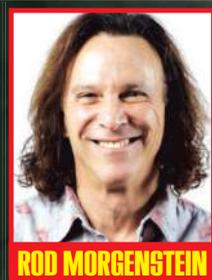
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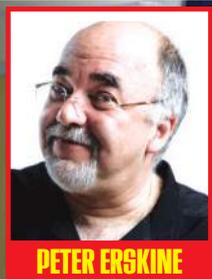
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The journeyman drummer has single-mindedly ignored distractions and focused solely on what's important: the song, the groove, and slamming beats like his life depends on it.

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At a young age, the future Mary J. Blige drummer *knew* he was preparing for big things. Today his résumé features some of the greatest artists on the R&B and gospel scenes, including Chaka Khan, Kirk Franklin, Keri Hilson, and Marvin Sapp. His mantra for success? Go hard, or go home.

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The *Modern Drummer* Pro Panel is an annually revolving group of internationally recognized player/commentators with one essential purpose: to help us master the physical and mental techniques of our noble instrument, the drumset.

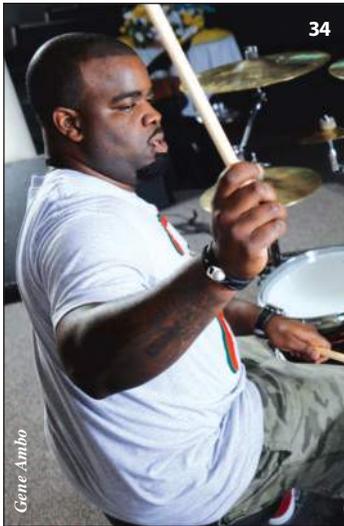
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Drummer/composer and 2011 *MD* Pro Panelist Susie Ibarra not only bucks tradition in "out" jazz, she boldly ignores the limits of a drummer's influence on the world stage.



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EDUCATION

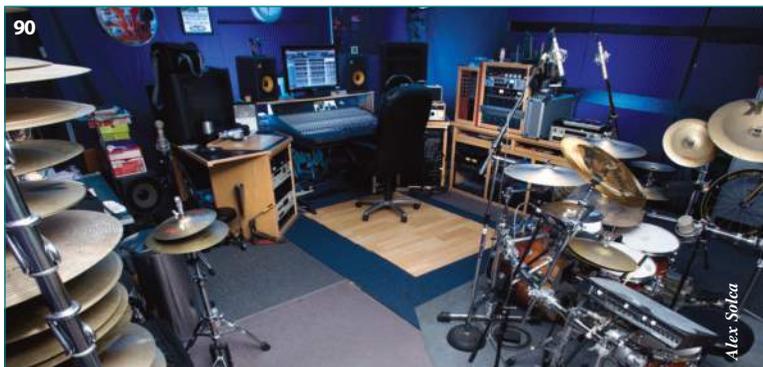
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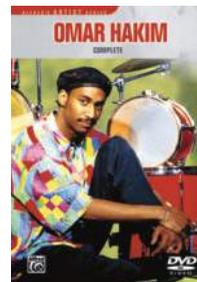
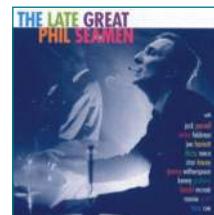
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What You Don't Know Won't Kill You—In Fact, It'll Keep You Alive

Drumming's a funny thing. In one sense, the drumset is the simplest instrument imaginable: Put a hi-hat, a bass drum, and a snare drum in front of anyone with decent rhythmic sense—say, you or me when we were eleven—cue up the Stones' "Jumpin' Jack Flash" or Nirvana's "Smells Like Teen Spirit," and before you know it, we're on stage at a battle of the bands and dreaming of rock stardom.



Then a few weeks or months go by, and one day we notice how Charlie Watts adds a subtle accent before 2 and 4, and that Dave Grohl holds back *just a little* before the cymbal crashes in the chorus, and we begin to get an inkling that there's more to discover in playing the drums than just how fast our little garage band can get the neighbors to call the cops on a Friday night.

If we're lucky, our parents see how much we're into this latest craze of ours, and they agree to buy us a modest kit and pay for private lessons. And if we're *really* lucky, our teacher is experienced and wise and opens up our mind to weird and wonderful things like brushes and clave and *Physical Graffiti*.

Soon we're borrowing Dad's car for gigs and regular trips to the local drum shop, where we realize there's a small but dedicated group of people just like us, each with his or her own teachers and tastes, and we begin to share our drumming discoveries and experiences with them.

Then one day it hits us: This drumming thing, it's *way* bigger than us. Every time we discover a great drummer or figure out a tricky sticking, we aren't closer to mastering the drums, we're farther away! The bad news? It's absolutely true that the more we learn, the more there is to learn. The good news? There's more to learn!

Think about that: Twenty years from now, we could be sitting in our woodshed, or traveling to a country we've never visited before, and discover some fascinating new way to organize beats and sounds. To a non-drummer, that might be a mildly interesting fact. To a drummer, it's a reason to breathe.

And we're all in the same boat. Even if you're an international rock star who can afford to use your gold records for skeet shooting, or you're a living legend who's played with everyone from Duke Ellington to Miles Davis, if you're honest, you have to admit it: *You do not know everything there is to know about drumming and music*. And the day you decide you do, your creativity, and your passion, comes to an end.

This month we're introducing a concept that we're extremely excited about: the *MD Pro Panel*, a revolving group of drummers from various backgrounds, brought together in the spirit of drumming discovery and improvement. You'll be hearing from these musical luminaries in multiple ways in the coming year, from educational columns to feature stories. In terms of credits and creativity, the group is staggering—but perhaps even more profound is the members' collective interest in helping all of us become better at our craft. They'll be using *MD* as a platform to not only share information they've gained, but also to bring up topics that *they* want to know more about. We think you'll like what you read from them, and we're fantastically excited to bring this unique editorial concept to you.

I'd like to take a second to specifically acknowledge 2011 Pro Panel member Chad Smith, who sparked this idea nearly two years ago. As with every Pro Panelist, we never cease to be encouraged by Chad's ability to communicate the boundless joy of rhythm every time he sits behind the kit, and by his continual effort to remind us of the history—and the future—of our great instrument. Thanks, Chad, and thanks to the entire Pro Panel; it should be a very interesting year.

Adam Budofsky

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JON FISHMAN

Thank you for responding to my calls for a feature on Jon Fishman of Phish (September 2010). Fish has been my favorite drummer since I first saw him in 1990, when I was fourteen—and twenty years and more than forty shows later, he still inspires me to play! Big ups to Michael Parillo for a great interview that really captured the vibe of one of the most important drummers alive and gigging today.

Jeff Arensberg



including these kinds of players in your mag. You are so much more advanced musically in the drum community. I have been a subscriber to both *Modern Drummer* and *Guitar Player* for many years, and *MD* is by far the best in drumming! I still have my issues from the late '70s and on. For any musician, from pro to student, you are an extremely good value. Again, thank you from a drumming brother in British Columbia, and keep it going. You all get an A from this teacher!

Colin Daniel

RICHIE HAYWARD

I'd like to share a story regarding the late Richie Hayward. It was early 1995, and I remember Richie was announced in *MD* as part of the lineup for the Modern Drummer Festival that year. I was totally psyched because I had of course heard his drumming on record but hadn't seen him live. Well, because of touring constraints with Little Feat, Richie couldn't appear at the Fest. I was so bummed.

In May of that year—the day after the Festival, as a matter of fact—Little Feat was doing an in-store performance in Old Bridge, New Jersey, promoting their latest CD, *Ain't Had Enough Fun*. Come hell or high water, I was going! I remember pulling into the parking lot and seeing their tour bus. As I pulled up, who exited the bus but Fred Tackett and Richie Hayward! I parked my car in a hurry and went over to introduce myself. They were the most kind and appreciative people I'd ever met. We talked for a couple of minutes, and then I finally told Richie how bummed I was that he couldn't appear at the Festival. He said, "Aw shucks, man, that thing is for guys like Dave Weckl and Vinnie Colaiuta. I couldn't hold a candle to those guys."

Richie was such a humble guy who had a groove that lasted for days. I knew what he was trying to say, but he was sadly mistaken. Richie was a different kind of drummer—he was as greasy as an oil change at Jiffy Lube. I did finally get to see him play live with LF a couple of times over the years and was of course blown away by not only his drumming but also his singing. I know Richie is now at peace and playing a killer groove with Jeff Porcaro and Carlos Vega in heaven.

John Rogers

BRIAN MacLEOD

I was so pleased that *MD* included Brian MacLeod in the September issue. He has long been a great source of inspiration for me. I really enjoyed the story of him jumping out of the hot tub to play on the song "Beautiful." His feel is so laid back on that track that it's no wonder he'd just got out of a hot tub! It's my favorite, most elemental Brian MacLeod track. Simple and uncluttered—pure Brian. His tips on bass drum technique and playing with the right velocity show that simple choices can make an enormous difference. I also found his advice for tuning the drums lower for the studio very helpful. All of this was delivered with humility and in a friendly, humorous voice.

Liam Hart

CHEERS!

I just want to say thank you for a really great magazine. I have renewed my subscription because you have a great attitude toward so many different players; I've never heard of some of the artists until I read an article on them. I have been a multi-instrumentalist for forty years—even back when it wasn't so accepted—and I received a lot of criticism because I used my skills as a teacher. The big question always seemed to be: What are you, a bass player, guitar player, or drum instructor? Well, I love *all* these instruments the same, and I put equal time and study into them.

I have to say the drum community is a lot more open to multi-instrumentalists than the rest. Thanks for covering and

DROPPED BEATS

In the Canopus Japanese Sword kit review in the August 2010 issue, we incorrectly listed the tension rods as having layered plastic and metal washers. These washers, which are part of the company's Bolt Tight tension rods, actually comprise layers of leather and metal.

Several Paiste artists' cymbals were listed incorrectly in the October issue. Steve Jordan plays a 22" Signature Traditionals Light ride with rivets and a pair of 17" Signature Traditionals Thin crashes as hi-hats, Scott Devours uses a 20" Reflector Heavy Full crash, and Jordan Burns uses Rude Wild series crashes and hi-hats.

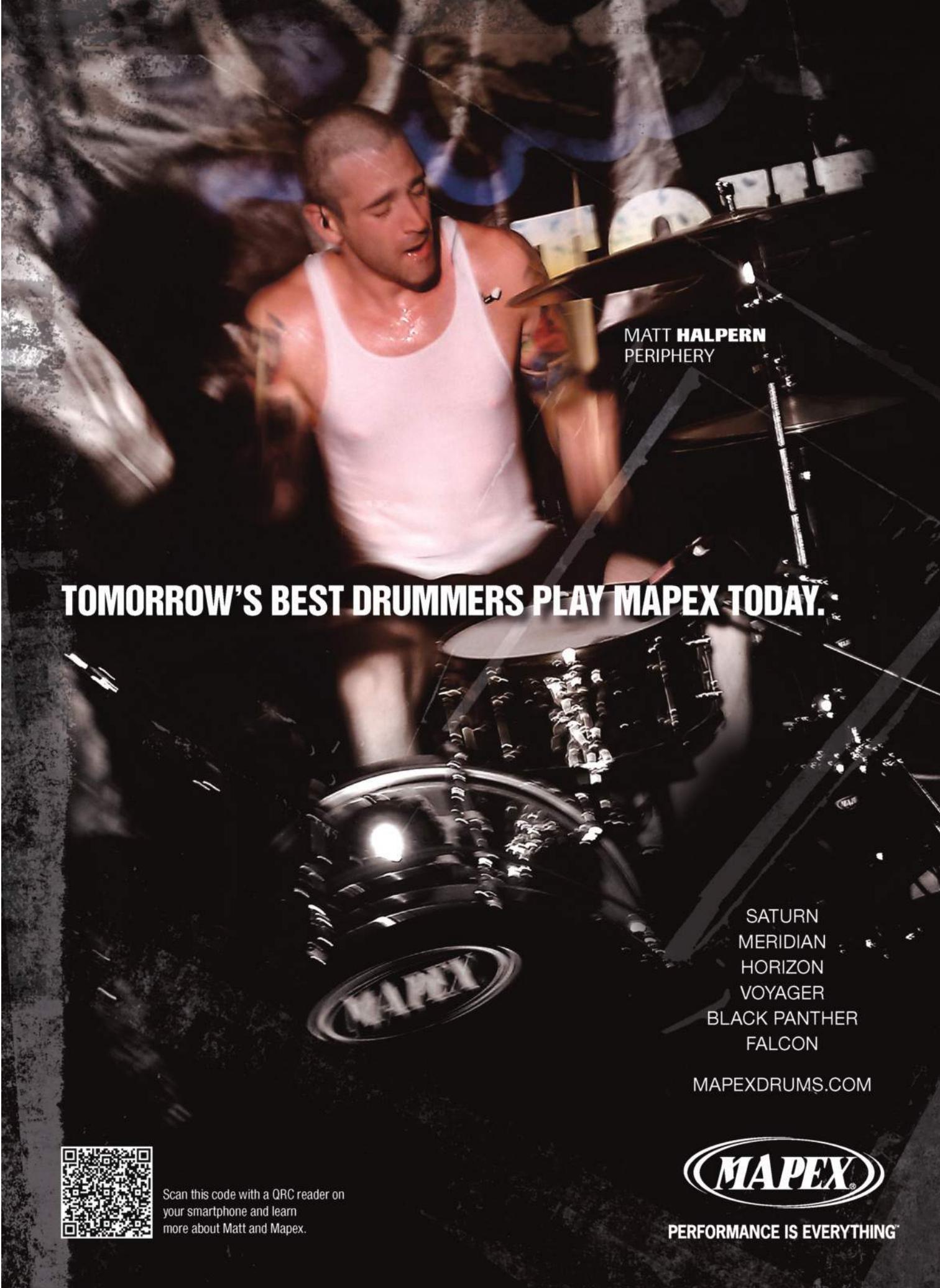
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Black Sabbath's **BILL WARD** "War Pigs" Hi-Hat



I'm a big fan of the Black Sabbath album *Paranoid*. The hi-hat-only sections in "War Pigs" have such dynamic contrast, and they're bursting with anticipation. How did the idea come about to add the open hi-hat accent just before the hits? Mick Hadley

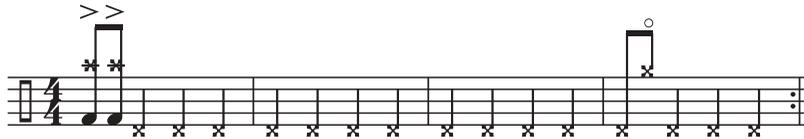
The time period prior to the recording of *Paranoid* was wonderful for us as a band. The camaraderie was priceless, and every-

thing seemed quite magical. We were still naive to many things and entering into a new phase of development and maturity in songwriting. I think the early music of Sabbath is still very reachable for young drummers, just as what Gene Krupa played was reachable for me.

Everything about "War Pigs" was resting on that hi-hat part. To me, it feels like swing time, like a jazz groove. That's where the open hi-hat comes from. I have to be very

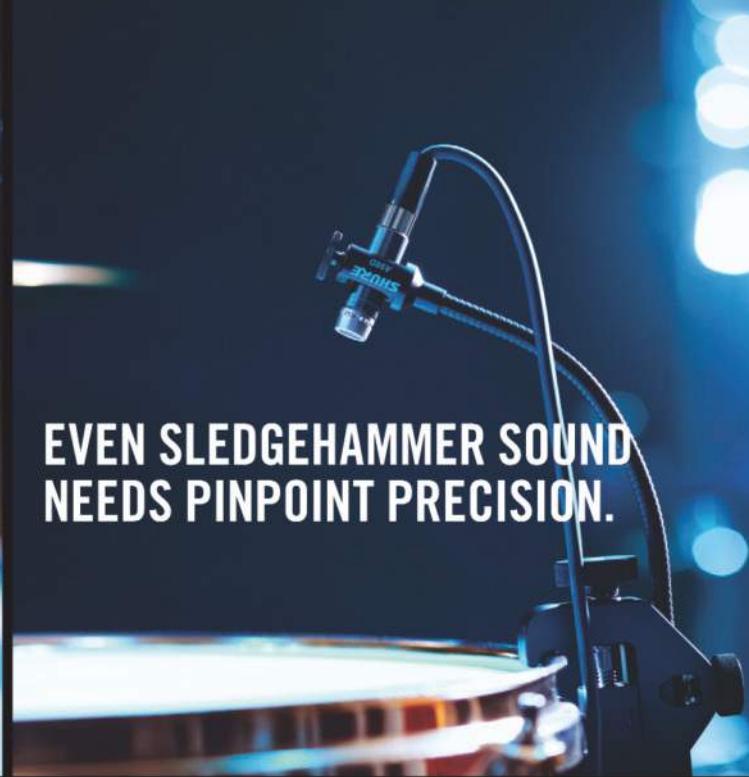
relaxed, loose, and laid-back when I play that hi-hat part, because I've got the entire band waiting and the audience clapping along. I have to not think about it too much and just stay relaxed to make it flow.

Below is a transcription of the verse pattern to "War Pigs." It's written in 4/4 to match the jazzy vibe Ward was after when he came up with the part.

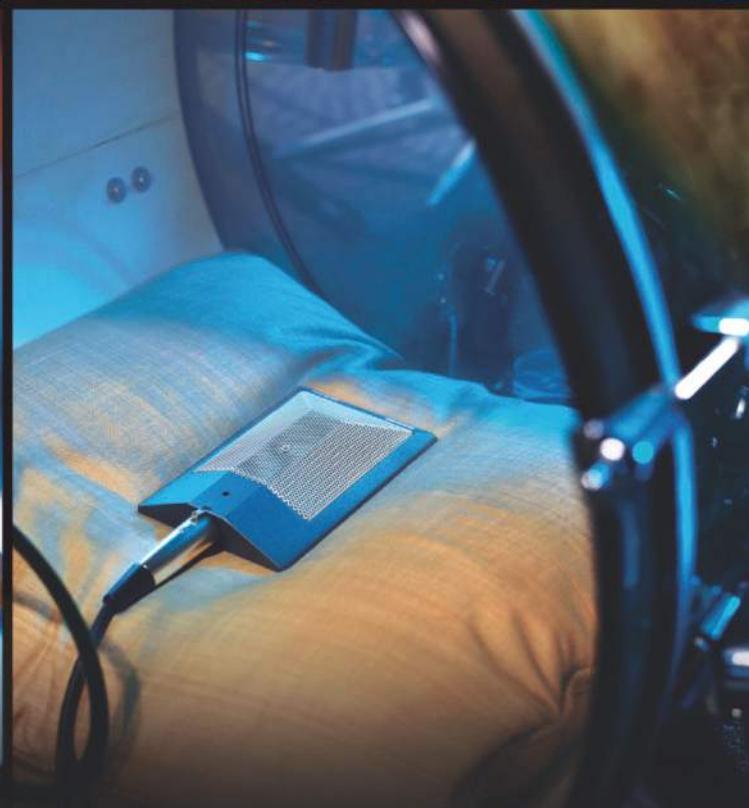


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Woodstock-based drummer/composer Harvey Sorgen has lived a hundred lifetimes in one. Sorgen has drummed with such greats as Ahmad Jamal, Bill Frisell, Paul Simon, Derek Trucks, and his longtime gig Hot Tuna, and he's also worked as an engineer and clinician. Upcoming records with Katie Bull, MaMuGe 3, the Fonda/Stevens Group, Black Dog Trio, and his own Sorgen/Rust/Windbiel Trio attest to his versatility and seriously swinging, slightly abstract style.

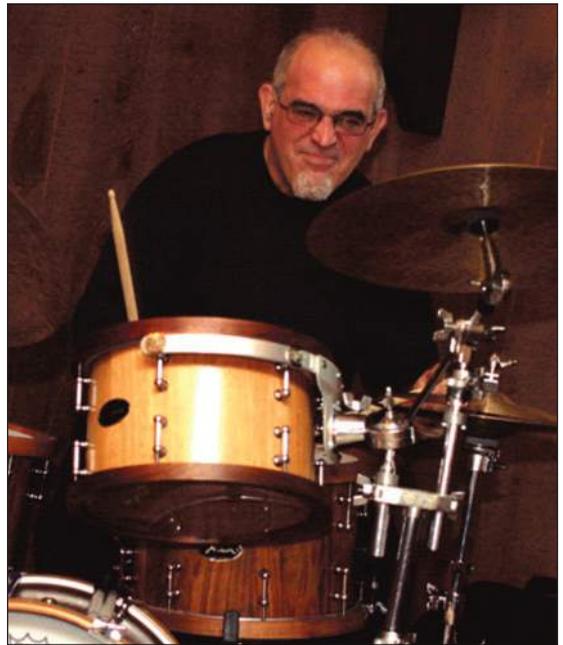
Sorgen says listening *beyond* the drums is the key to being a player other musicians want to work with. "Listen to the rhythm of everybody else in the band," he advises. "It's really about the way the other musicians are playing. Their rhythms and dynamics will help dictate your rhythms and dynamics and make it feel natural."

In his workshops around the world, Sorgen details unusual techniques from behind his Fidock drums and Paiste cymbals. "I slow things down to an excruciatingly slow pace," he says. "Like playing one stroke on a snare drum and having it take a minute. Raise your arm, full extension above your head, and, with alternating hands, have each stroke take a minute. That makes you aware of your breathing. A lot of guys hold back on their breathing, which really forces cramps in the

muscles. If you do this for five minutes a day, it will change your playing immediately."

Sorgen also recommends a demanding finger exercise. "Keep your hands loose and open as if you're going to shake hands," he explains. "Hold the stick by placing it between the tips of your fingers and thumb while keeping your hand open and relaxed, not clenched. Then play the cymbal with only your fingers—not your wrist—moving the stick up and down. Pull the stick as far back toward your body as you can on each stroke. You'll start to feel the stretching in your fingers and muscles that normally do not get the attention they deserve. After a while, try dropping your pinky, then ring finger, then middle finger, and see if you're maintaining control of the stick. This will help you access everything you have to play the instrument."

Ultimately, Sorgen insists, finding your own voice on the kit will ensure a long



and fruitful career. "You need to develop your own sound and what makes you different," he says. "It's not the drums that make the sound, it's the drummer. Find out what makes you different, because there will always be someone younger with more chops. Make sure people are calling you because they want what you do."

Ken Micallef

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CHRIS RAINES

On Norma Jean's *Meridional*
"This is the most amazing recording experience I have ever had," Chris Raines says. "We did the record with producer/engineer Jeremy Griffith, and it was such a fun, relaxing, and experimental environment. We spent a few days together doing preproduction, making slight changes here and there, and then went right into tracking drums. We spent the first day trying tons of different drums, sizes, heads, etc. I ended up using my maple Truth kit for the bulk of the recording, with a 6 1/2x14 Ludwig Black Beauty snare. I also used Sabian HHX cymbals for the majority of the record:

18" Legacy, 20" Legacy, 21" Groove ride, 14" Max Stax, and 13" Fusion Hats. I'm a big fan of thinner, darker cymbals, and these were perfect for the record. We spent a little less than a week tracking drums, and I didn't want to stop!"



Daniel Stabler

TODD SUCHERMAN

On Brian Wilson Reimagines Gershwin

In addition to his duties with Styx, Todd Sucherman has been a regular contributor to Brian Wilson's work for the past twelve years. The Beach Boys mastermind's latest album, *Brian Wilson Reimagines Gershwin*, is a homage to one of popular music's greatest composers, commissioned by the Gershwin family. "This Gershwin project was special," Sucherman says, "and we all had to rise to the occasion. It's always a fascinating challenge to work with Brian, because he'll make a lot of suggestions that go against the grain of what I'm thinking, and he wants it done right away." According to Sucherman, the songs were recorded live with a full rhythm section, without the aid of a click. "Brian was dictating arrangement changes on the fly, which was a thrill," the drummer says. "We recorded the way we used to make records, and I miss that. Musicians playing live together is very different from everyone emailing their parts to one another, and I think that feel was captured on the record. Brian can be a taskmaster, and it's an honor to get the call from him and do my best to serve up what he's hearing in that genius brain of his."



BROOKS WACKERMAN

On Bad Religion's *The Dissent Of Man*

It's encouraging to know that after thirty years as one of America's premier punk bands, Bad Religion hasn't forgotten what makes the music special. "The recordings were very spontaneous," drummer Brooks Wackerman says. "There was barely any pre-production, which gave me room to sometimes turn accidents into parts." According to Wackerman, though, the legendary SoCal group isn't completely averse to using modern techniques to get the perfect take. "This was the first time we used tempo maps on a song," he explains, "where we brought back the verse and sped up a chorus—only by a few bpm, but I had to consciously be aware of the shift, even if it was a mild one." *The Dissent Of Man* also marks the first time Brooks has recorded with 18" hi-hats that aren't proper hats. "The top is an 18" crash and the bottom is an 18" ride," he says. "The result was a drummer's wet dream."



Also On The Shelves

Tim Motzer & Markus Reuter Descending (Pat Mastelotto) /// **Heart** Red Velvet Car (Ben Smith) /// **Ryan Cohan** Another Look (Kobie Watkins, Steve Kroon) /// **Spock's Beard** X: Limited Edition (Nick D'Virgilio) /// **Omar Hakim & Rachel Z** The Trio Of Oz (Omar Hakim) /// **All That Remains** For We Are Many (Jason Costa) /// **Joe Satriani** Black Swans And Wormhole Wizards (Jeff Campitelli) /// **Riotgrrl** Riotgrrl (Bob Pantella) /// **Linkin Park** The Catalyst (Rob Bourdon) /// **Carlos Santana** Guitar Heaven: The Greatest Guitar Classics Of All Time (Dennis Chambers) /// **Ned Brower** Great To Say Hello (Ned Brower) /// **Sarah Wilson** Trapeze Project (Scott Amendola) /// **Tosin Arribisala** Drum Monologue (Tosin Arribisala)

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Ludwig Juvenile Snare Drum

I have a vintage Ludwig snare that I think was made in the 1930s or '40s. I would like to know what I have and its approximate worth.
Dan

"Your snare is either a 3x12 or 3x13 Juvenile school drum with a maple shell and hoops," says drum historian Harry Cangany. "I can track the model back to 1926, with a slightly different strainer. The Juvenile drum was gone by World War II. Your snare is from close to 1940, judging by the evolution of the strainer—you have the last one used on that model. In 1932, a Juvenile drum retailed for \$6.

"The single-tension tuning system on this drum was easy to use, as no drum key was needed. The disadvantage was that the top and bottom heads received the same tension. In general, single-tension drums have a lower pitch and are kind of boxy sounding. But they were perfect for drum students. If the student stayed with it, then Mom and Dad would get a separate-tension snare, which Ludwig had plenty of in its catalog. The more expensive wood drums had badges, while less expensive wood drums got decals. Metal drums from this era had stamped logos on the hoops and/or shell.

"Your snare seems to be in great shape, and someone will want it. But single-tension drums are mostly museum pieces these days. Your drum is probably worth less than \$100, but the value will change depending on demand from prospective buyers."



MIND MATTERS Overcoming Common Mental Barriers In Music

by Bernie Schallehn



Accepting A Compliment

After playing drums in different types of bands, I think I've found the kind of music I really like and play well. I also found a group of musicians that I enjoy playing with. I'm getting a lot of compliments from the guys in my band and also from people in the audience during our set breaks. My problem is that I hear the words but don't really feel the compliments. Do you know what I mean? I hope you can help.

Julian S.

You're probably not feeling the compliments because you really don't deserve them. Clubs are usually dimly lit. Are you sure the patrons aren't confusing you with the lead guitarist? I've heard he's excellent.

If my first statement knotted your stomach or maybe caused you to want to take a swing at me, good! That's the same visceral part of you we're going to work

with so you can accept a compliment fully on an emotional level—not just hear it. (There's no truth in my leadoff statement; I only used it to provoke a strong gut reaction from you. Cool?)

Let's discuss compliments in a global sense and then focus on specifics.

SOCIETY'S TAKE ON COMPLIMENTS

How many times have you witnessed—live, on TV, or in a movie—the following scenario? Most likely you've been both the giver and recipient of this type of compliment on many occasions. Pretend this exchange is between you and a coworker or a classmate.

Coworker/classmate: "I like your shirt."

You look down at your shirt, smirk, give it a tug, and respond, "This? It's cheap crap. I got it at the mall."

Your coworker/classmate raises his eyebrows, maybe looks a little wounded, says, "Oh..." and walks away.

This is a prime example of a classic lose/lose situation. Your coworker/classmate loses because now he or she feels foolish and awkward about giving you a compliment. You may have also, indirectly, sent the message that you think that person's taste in clothing is stupid.

You lose because you could have had a moment of feeling good. Obviously, you like something about the shirt, or you wouldn't have put it on that morning. For all we know, maybe it's your favorite shirt. You're not really being honest with yourself or your friend.

Why do we allow ourselves to lose out on these mini magic moments? Here are a couple of reasons:

1. By devaluing the compliment, you think it makes you look cool, sort of in the vein of, "Clothes? They ain't no big thang." It's as if you just blindly threw something on without any conscious thought. Most of us care about our

appearance—to a lesser or greater extent. By brushing off the compliment, you're trying to project a macho image. But it's probably not the real you.

2. By accepting the compliment, you think you'd appear haughty or arrogant. As in: "Yeah, I know I'm stylin'. I'm lookin' good." Society, for whatever reason, often fights to keep you from feeling good about yourself. You want evidence? Check out how many self-help, self-improvement, and self-esteem books, CDs, and seminars are currently offered in the United States. It's a multi-million-dollar business that attempts to offset society's often silent message to *not* feel good about what you're doing in your life.

Society also likes to gear its evaluations of our performances—whether they're on stage, at work, or in the classroom—toward the negative. You usually hear about the things that need improvement, without much focus on the tasks you're doing well. If you *do* hear a positive evaluation, it might be spoiled with a "but" statement.

For example, here's a comment a band leader might make to a drummer: "Your single kick pedal work is fast and clean, *but* why can't you get a double pedal?" The problem is that the word *but* tends to negate everything good that comes before it. Substitute a different word and rephrase

the request, and watch what happens.

Bandleader: "Your single kick pedal work is fast and clean, *and* we were wondering if you would consider experimenting with a double pedal to enhance the type of music we're playing."

With a statement like that you're more likely to accept the compliment on your single pedal playing and perhaps even be open to the possibility of trying out a double pedal.

ACCEPTING A COMPLIMENT

Before you can learn to accept a compliment, you'll need to weed out the ones that are insincere. Learn to trust your gut, in conjunction with your ears. If the compliment is spoken in a smarmy voice, the speaker is either a jerk or jealous that you're on stage and he or she isn't. If the compliment doesn't ring true, you have every right to discount it.

When it comes time to receive an honest compliment, you have to first believe that you deserve the compliment. You said in your letter that you'd found music that you "really like and play well." That's fantastic! Continue to tell yourself that you play this type of music well.

When you first hear complimentary words from someone else, look the giver in the eye and offer your hand. Let the sincerity soak

in. Allow yourself to feel good, even if it's only for a few milliseconds. It doesn't matter whether you're playing at a dump club to three patrons or at Madison Square Garden to thousands of devoted fans. It's still one human being taking the time and effort to tell you what a good job you've done and—perhaps—how your drumming affected him or her in a positive way.

Still holding eye contact, thank the person for giving the compliment. It may have taken a lot of courage for him or her to approach you. As crazy as it may seem, some people feel threatened by musicians, thinking they'll be mocked or blown off should they offer a compliment.

Accepting feedback in this manner creates a perfect win/win situation. You walk away feeling the emotion and sincerity of the compliment, while the one who spoke the kind words feels good knowing he or she gave you a gift. And that gift can only help to build self-confidence. Own it in the moment. This is your time.

Bernie Schallehn has been a drummer and percussionist for over forty-five years. He holds a master's degree in counseling psychology and, while in private practice, held the credentials of a certified clinical mental health counselor and a certified alcohol and substance abuse counselor.



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LUDWIG

KEYSTONE SERIES DRUMS

by J.R. Frondelli



Ludwig: the most famous name on drums." This company slogan was 100 percent true right through the 1970s, when seemingly every name drummer brandished the Ludwig logo on stage. Then came the Asian drum companies, which initially offered only entry-level "stencil brand" kits but began to up the ante with new, improved drum and hardware designs and an apparent sixth sense for what drummers wanted. American drum manufacturers were blindsided and got pushed into the background. For an unlucky few companies, it was their eventual death knell.

Fast-forward to 2010, and Ludwig is back in full force with some of the hottest drums on the market. These days the company has a kit for every application and price point, offering plenty of bang for your buck.

Not content to sit on its laurels and enjoy the spoils of its efforts, Ludwig recently began experimenting with some new and unlikely shell ply combinations. The result of one such experiment is the Keystone series. When I had the chance to play these drums at a recent trade show, I sensed something very special yet still very Ludwig. The drums had that big, punchy Ludwig sound but with a decidedly modern twist. Before we go too much further into the drums' tone, let's take a look at what goes into the Keystone shell.

TECH SPECS

The thin, stiff 5-ply Keystone shell utilizes the same 2.4 mm, 3-ply, cross-laminated maple core used on Ludwig's Classic Maple drums, plus $\frac{1}{16}$ " inner and outer plies of Kentucky red oak. This wood is similar in hardness to beech and birch, and like all oak it sports an open grain pattern, so the drum's interior isn't perfectly smooth. The depressions in the oak's grain break up internal reflections, shortening the decay, while the hardness of the wood, coupled with a thin, clear interior finish, helps maintain a meaty attack.

FIRST IMPRESSIONS

The new Keystone lug is a small, minimal-contact, bridge-style design that again screams Ludwig, with its three-line Art Deco appointment, but it's decidedly different and tastefully modern. These lugs are heavy, well-plated castings that incorporate a

springless design.

The interior finish on the shells was flawless, the hardware holes were bored cleanly, and the bearing edges were perfectly level and smooth. I also noticed that the deep blue glass wrap, a gorgeous indigo color, was exceptionally smooth and tightly wrapped, with seams that appeared bulletproof. The other Keystone finishes are psychedellic red glass (shown here), mint oyster glass, and orange glass.

Ludwig's new finish-wrapping system, aptly dubbed WrapTite, utilizes high pressure and a specially formulated adhesive. It has been tested up to 150°F without de-bonding or shrinking, even on tricky acetate-based wraps like vintage-style oyster black pearl. Under extreme conditions, acetates are prone to shrinking and splitting, even on good days, and they can downright twist, cha-cha, and hustle their way off drum shells. Ludwig's new system eliminates this.

Moving on to the bass drum hoops, which are glossy black with an inlay strip and lacquered maple on the front edge, I sensed something entirely different going on. The hoops weren't merely painted black but rather laminated on the inner and outer surfaces with Ludwig's famous black Cortex, a tough-as-nails laminate. It's not just glued on but applied to the hoops during the die-molding process as the inner and outer plies. So the finish is permanent and very resistant to scuffs, scratches, and chips. The Cortex also stiffens the hoops, adding a measure of tuning stability. (Nice touch, guys!) This process, known as Ludwig Laminates, is an integrated finishing method originally developed for the now-defunct Classic Birch series, and it's still used on the company's marching drums.

ALL TOGETHER NOW

Keystone drums tuned very easily. Our review kit, called the LK7124KX Workhorse outfit (\$2,399), was really just that: a working drummer's typical setup, consisting of an 18x22 bass drum, 8x10 and 9x12 mounted toms (equipped with Ludwig Vibra-Band isolation mounts), and a 16x16 floor tom. The toms had

clear Evans G2 batters and clear G1 resonants, and the kick had an EQ4 batter with a 10 mil black front head sporting a large, '70s-style Ludwig logo and no port. The kit also comes with two 10.5 mm L-arm tom mounts (with memory locks) and floor tom legs. The bass drum has no tom holder mounted on the shell, so the toms have to be flown from cymbal stands. The rack and floor toms sport Ludwig's new minimal-contact Keystone tom brackets. These brackets work with all L-arm and floor tom leg diameters and hold the toms steady, even without memory locks. Chalk this up as yet another Ludwig improvement: a mounting bracket that *really* works and looks beautiful to boot.

SOUNDS LIKE...?

The best way to describe these drums is the Ludwig sound on steroids. Their voice was deep, punchy, and open, with a quick, solid attack and a noticeably short decay. The bass drum, in particular, was very articulate for an 18"-deep drum with no port, benefiting from the short-decay characteristic of the shells.

While they responded beautifully at all dynamic levels, the Keystone drums really liked to be played hard. When I laid into them, they opened up quickly with a big sound and then closed down almost immediately—a sound engineer's dream. A bonus is that the drums responded well in all tuning ranges. Even with the stock 2-ply heads cranked up, they barked loudly. The decay of these drums was reminiscent of that of Ludwig's 3-ply Legacy series, while the tonality was decidedly modern, like the Classic Maple series. Because of those two qualities, this new addition to Ludwig's catalog fits perfectly into the fold, offering a third voice that will satisfy drummers looking for power *and* punch. Add the affordable price point, and you have a hat trick—a true winner.

ludwig-drums.com

A NEW EDGE

A departure from the Ludwig norm, symmetrical double 45-degree bearing edges are employed on Keystone shells to allow for maximum open tone and cut, while facilitating head seating. This also makes the drums very sensitive to minute tension adjustments. A quarter turn goes a long way.

MEINL

MARCHING, SYMPHONIC, AND SUSPENDED CYMBALS

by Phil Webster



After more than fifty years of cymbal making, Meinl steps into the concert hall and onto the football field with the new Symphonic and Marching cymbal lines. These offerings were designed to provide sound options for all players, from the beginning marching percussionist to the symphonic professional.

MARCHING

Meinl's Marching cymbals are offered in four models. The student line features two of these models: bronze and brass. The brass cymbals are available in 14" (\$122) and 16" (\$184) pairs and come equipped with black leather straps, pads, and grommets. The bronze line is available in the same sizes, 14" (\$184) and 16" (\$256), and comes similarly equipped.

The two professional models of Marching cymbals are both medium weight. The B10s come in 16" (\$680), 18" (\$800), and 20" (\$920) pairs and feature very comfortable padded leather straps that are easy on the hands and good for extended rehearsals. The long notch cut in the strap allows you to adjust the size of the loop in the strap to accommodate small to very large hands. The other model in the professional line is the B12, which is available in the same sizes: 16" (\$740), 18" (\$880), and 20" (\$1,020) pairs.

The 18" B10s crashed easily and had a very bright sound, but care must be taken not to overplay them. The 18" B12s held up well at all volumes and produced a nice dark sound. Although a bit heavy for a small player, the 20" B12s produced a

beautiful dark crash with a wide tonal spectrum that rivals many high-end orchestral cymbals I've played.

In terms of effects, all of the cymbals had

a nice balanced weight, making them easy to manipulate in order to produce the desired sounds. If your drum line plays with sticks on marching cymbals, the B10s would offer the best ride sound.

SYMPHONIC

Meinl's Symphonic crashes are offered in three weights—thin, medium, and heavy—and in three sizes: 18" (\$960), 20" (\$1,120), and 22" (\$1,360) pairs. The cymbals come with an interesting set of handles, which are constructed from two handles sewn together, with a piece of padded leather in the gripping area. This allows for quick instrument changes without your having to worry about getting your hand around the entire strap. The leather handles also feature a hole at the end, which can be used to mount these models as suspended cymbals on a gooseneck stand.

When I first tried the set of 22" thins, they crashed like they had been broken in for years. Unlike some cymbals, which seem stiff and unwilling to get going, these produced a lush sound every time.

GERMANIC DISTINCTION

Meinl partnered with the Bamberg Symphony Orchestra in Germany in creating the new Symphonic line of cymbals. Designed and tested with the help of Bamberg principal percussionist Jens Herz, these models are entirely hand hammered from Meinl's premium B20 bronze in the company's Turkish factory.

And they weren't so thin that they gave way as I played them more loudly. These cymbals would be great for the colorful passages in Debussy's *La Mer*.

Next up were the 22" mediums. These well-balanced cymbals were easy to play and would serve as a good all-around set when you need a lot of volume. The 22" heavies were just that—heavy. As an orchestral player from the U.S., I'm used to playing much lighter crash cymbals, but I was pleasantly surprised to pick up such big cymbals and still be able to wield them well and get a good sound. I would reserve these models for the largest of crashes, such as those required in Mahler's music.

All of the 20" versions sounded great, and for their size I thought they were easy to handle and capable of a wide dynamic range. I also tested a set of the 18" heavies. I wanted to see if I could play fast rhythms with them. No problem. I think these smaller cymbals would be great for players who are auditioning for orchestra jobs.

The medium-weight Symphonics would be your best bet for all-purpose use. As with all great crashes, you could make these cymbals sound almost any way you want. I hope Meinl expands this line into smaller crashes (15", 16", 17") for use with chamber groups and when you need to attach them to a bass drum to cover multiple parts.

SUSPENDED

Meinl is also offering a medium-thin suspended cymbal in five sizes: 14" (\$310), 16" (\$400), 17" (\$440), 18" (\$480), and 20" (\$560). With these models, the bigger the size, the darker the sound. My favorite was the 18". It offered beautifully long sustains from even the lightest of mallet touches. When rolled, it produced tremendous swells. I was most impressed by its dynamic range. I found it almost impossible to overplay.

CONCLUSION

The Meinl Symphonic and Marching lines are made up of some superior instruments. These are truly elegant cymbals that would be a wise investment for any player. You can find models from these collections for almost any application in the concert hall or on the marching field. You might be surprised by how good these cymbals feel and how good they make you sound. meinlcymbals.com

LEGACY PERCUSSION

REMOTE SPEEDY HAT STAND

by Fran Azzarto

Finding the most comfortable *and* practical position for the hi-hat has been an issue for drummers since the device's invention back in the 1920s, even if today the options for dealing with the problem can seem endless.

For drummers who don't want to use the traditional setup where the hi-hat is placed at the side of the snare, many hardware companies offer some type of remote hi-hat stand. Most versions out now utilize a plastic-sheathed cable of a predetermined length, which allows for the hi-hat to be placed almost anywhere on the kit. On most of these remote hi-hats, however, friction between the cable and the sheath can cause a sluggish feel. And the cable is often clamped to an internal piston, which can break or, in cold environments, slow down the pedal's reaction time.

Along comes the Remote Speedy Hat by Legacy Percussion Gear. According to inventor (and *MD* contributor) Bill Bachman, "This new patent-pending remote hi-hat is the first of its kind to truly work without the lag and drag associated with remote hi-hats."

The foot pedal of the Speedy Hat is slightly bigger than the one on my DW 5000 and is placed on a hefty 14¹/₄"-long base with large, hand-adjustable grip screws. Two Delrin plastic pulleys control the action of the cable. One pulley is mounted on the top of the foot pedal base and allows for a 360-degree swivel of the pedal.

The top tube (where your cymbals sit) and the base (where your foot goes) are held together by a choice of two sturdy cross-braces. Between the two, the top tube and base can be positioned from 8" to 21" apart, in 1" increments. The cross-braces on the Speedy Hat are a bit less versatile than a cable-only connection. But a good amount of stability is gained.

The second pulley is connected to the end of the brace, and the top tube fits on the pulley mount. The stainless steel cable, which has a 480-pound breaking point, is held in place by a clamp at the top of the toe part of the pedal. This clamp is designed not to crimp and therefore damage the cable over time. All screws and adjust-



Stand and clamp not included.

ments are controlled by either a drum key or a wing nut. The Remote Speedy Hat comes with a spring-tension adjuster and a memory lock for the top tube.

Does this contraption live up to its speedy name? In a word, yes! The hi-hat was fast, sensitive, quiet, and very adjustable, and the feel was just as quick and sturdy as that of a brand-new straight hi-hat stand. But the Remote Speedy Hat allowed for more creative and unencumbered setup options. Having the ability to move the hi-hat cymbals just a few inches closer to the center of the kit did a lot to free up my hands so I could explore more syncopated rhythms without the sticks' getting in the way of each other. Very cool! Price: \$249.99.

remotespeedyhat.com

MAPEX

HORIZON FASTPACK DRUMSET

by Stephen Bidwell



Mapex has the gigging drummer in mind with the latest addition to its budget-conscious Horizon series. The five-piece, all-inclusive Fastpack set features smaller drums made with birch and basswood shells, along with lightweight hardware. Everything fits into three bags, so you can load into and out of any venue in one trip.

WHAT YOU GET

Mapex shipped this little combo in three boxes, with all the components in their appropriate spots in the accompanying cases, so there was no mystery as to how to pack the whole thing up. The canister-style tom case impressed me right away. All three toms were stacked in separate padded and zippered compartments on top of each other. Complete with a handle and a shoulder strap, this bag carried around like a duffel bag half full of laundry when all three drums were in it.

The 12x20 bass drum sits neatly in a case. A foam donut sits on top of the bass

drum head, so it can cradle the 5x13 snare drum. When both drums were packed up, the case was about as bulky as a bag holding a 16x20 bass drum. There are three casters on the bottom of the case, so you can pull the drums along when navigating a few extra blocks between your ride and the gig.

The compact hardware bag contained a single-braced 310 series hi-hat stand, snare stand, and boom cymbal stand. Also included were a double tom mount that accommodates an additional cymbal boom, three floor tom legs, and a simple 310 series bass drum pedal.

The kit came in a basic but sleek black wrap. The low-mass lugs, newly redesigned Isolated Tom System (ITS), and round badges made for a simple but sharp-looking package.

HOW DO THESE LITTLE GUYS SOUND?

The 13" snare came with a coated single-ply batter head. The birch and basswood combination shell made for a good fat sound at low and medium tensions, but when I cranked up the drum, the tone thinned out a bit. The most pleasing sound I found from the snare was with the batter head tuned about medium and muffled with a plastic ring. This setup created a thick "crack" and some wet

ghost notes.

After a quick setup and some basic tuning, I got decent sounds all around the kit. The three toms were shipped with Pinstripe heads up top and clear single-ply heads on the bottom. To my ears, this head choice made the kit sound ideal for Latin jazz. I'm not usually a Pinstripe guy, and I honestly can't recall the last time I used a rack tom smaller than 12", but the 12" floor tom sounded very convincing. The focus of the birch shell really stood out when I found the right interval between the top and bottom heads.

I wanted to hear a fuller sound out of the 8" and 10" rack toms, so I swapped out the factory heads for Remo coated Ambassadors. That increased the drums' tuning range a decent amount and rounded out the tone. The 8" drum initially sounded a bit like a Rototom, but the head change added depth. The 10" sounded great whether cranked up for bebop or detuned for funk.

The 12x20 bass drum was shipped with a clear head on the batter side and an internal ring of Mylar around the interior (similar to a Powerstroke 3), and the resonant head was a smooth Ebony-style Mapex logo head. I asked Joe Hibbs at Mapex why the company didn't use a 12x18 kick for portability's sake, and he pointed out that an 18" would be a pretty big jump for someone who regularly plays a 22" drum.

I quite enjoyed the bass drum's splatty, open sound right out of the box. To gain focus, I did some fine-tuning, added a bit

NO SACRIFICES

The overall sound of the Horizon Fastpack drumset was great given the price of the kit. The addition of birch plies in these shells allows for additional focus and low end. If you find yourself playing these drums with a larger band in a sizeable venue, you'll obviously want to be miked up and have a solid monitor mix. I played the kit on a gig with a nine-piece horn band, and my trusted ears out front said there wasn't a noticeable difference between the sound of the Fastpack and my regular set through the PA. In more intimate situations, these drums offered great tone at all dynamic levels.

of dampening (paper towels and gaffer tape), and put a Falam Slam patch on the beater contact point. This produced a full, punchy sound suitable for the funk and soul gigs I had on the coming weekend. I cranked both heads for a jazz trio gig so I could approximate a bebop tone. At this tuning, the kick had a decent amount of body without getting in the way of the upright bass.

PLUSES AND MINUSES

A major bonus for working drummers is the overall compact size of this kit. I play in cramped situations a fair amount, and the smaller drum sizes made setup much easier. In some spaces where I'd been able to squeeze in only a snare, a hi-hat, a cymbal, and maybe a bass drum, I was able to fit the full kit. The Fastpack is also an ideal choice for cramped teaching studios,

dorm rooms, or tiny apartments. (Mesh practice heads are available with plastic cymbals in Mapex's Fastpack Silent Practice Pack.)

With the kit's fitting into three bags, it could easily be transported in a small hatchback or the trunk of a taxicab, with room to spare. The canister tom bag is a great concept and is well executed, but the rolling bass/snare combo case could benefit from handles and an additional strap. It features just one pull strap, which made for an unwieldy carry when I put it over my shoulder. The case's wheels were a major bonus, though.

The hardware bag is the ideal size for a full set of single-braced hardware, like the more-than-adequate set that shipped with this kit. You could also fit at least one more cymbal stand without a problem. (You might want to bring one of your own

stands when using this kit; the included stand's base was about 6" higher than most typical boom stands, so if you like your ride cymbal low and flat, that height could be an issue.)

VALUE

The list price for the complete Fastpack setup (drums and bags) is just \$1,074, so it won't set you back more than two to four wedding gigs. As with Mapex's entire product line, the shells on this kit have a lifetime warranty, and the hardware has a five-year warranty. If your main rig is one that you'd prefer to leave at home most nights for the sake of preservation, or if you just want something more portable without sacrificing sound quality, the Mapex Fastpack is a solid option with a budget-minded price.

mapexdrums.com



GROVER PRO PERCUSSION G3 DELUXE CONCERT SNARE

by Michael Dawson

MODERNDRUMMER
DIGITALLY ENHANCED

Grover's G3 snare is designed specifically for concert/symphonic applications, where articulation, projection, and sensitivity are of utmost importance. To achieve those qualities, Grover combined a 10-ply maple shell with slightly rounded bearing edges and deep snare beds, die-cast hoops, ten tube lugs, a Remo Renaissance Ambassador batter, and a unique snare mechanism that consists of three mini strainers attached to a single throw-off.

Each of the three strainers is independently adjustable and controls a different set of snares. One strainer holds eight black-coated cables (for a bright, dry, loud sound), one holds six carbon-steel spiral wires (for a brilliant sound at all dynamics, plus more low-volume sensitivity), and the third holds eight uncoated steel cables (for a dark, full sound). The G3 also comes with an extra set of gold-coated cables that can be swapped in for a drier, more midrange response. For additional sensitivity, the vent hole on the G3 is placed close to the bottom hoop rather than in the middle of the shell.

When played for its intended purpose as a symphonic snare, the G3 stood out for having supreme clarity during light, fast



passages. It also had a great thick, meaty tone, reminiscent of what you'd get from an old Colonial-style marching drum with gut snares. I couldn't help but do my best Steve Gadd "Crazy Army" rendition on this drum after lowering the tuning and applying a bit of muffling.

In drumset applications, the G3 excelled at lower and midrange tunings, where it produced a tone that was part '70s-era

Steve Gadd and part *Spectrum*-style Billy Cobham, plus a heavy dose of Jeff Porcaro punch. This drum also reminded me a lot of Philly Joe Jones' chunky calfskin snare sound on Miles Davis's classic *Prestige* recordings. This is a very fine drum that works great in any application where you want a darker tonality. List price: \$950.

groverpro.com



LEARN TO PLAY THE DRUMS, GUIDED BY THE LEGENDS

This inspiring three-volume drumset method teaches you to play using carefully selected beats and fills from hit songs made famous by legendary drummers. Each book includes authentic transcriptions and easy-to-follow lessons with an accompanying audio CD, containing all the beats and solos presented in the books.

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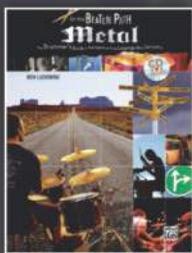
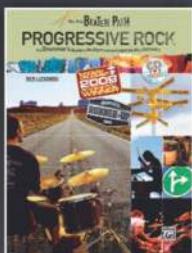
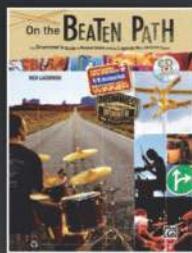
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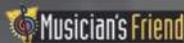
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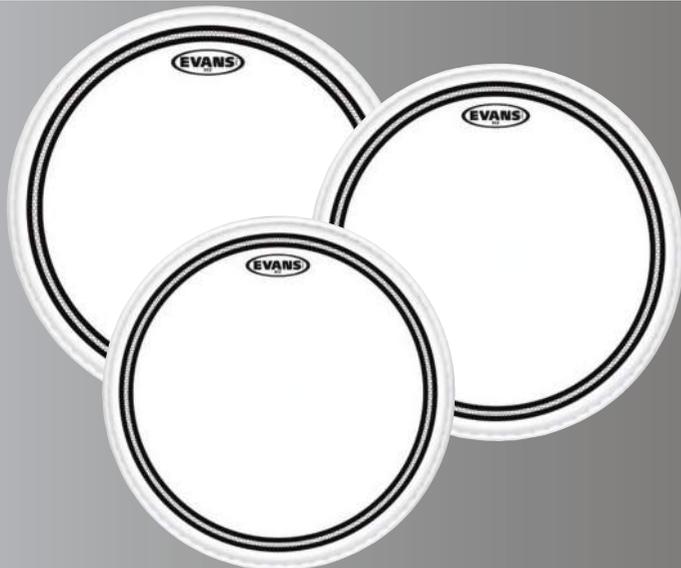
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Evans EC2 batter heads remove unwanted overtones, focus pitch and enhance attack without limiting dynamic range. By controlling, instead of eliminating edge vibration, the head's "Edge Control" ring isolates and damps unwanted overtones, leaving you with superior drum sound every hit. This month, you'll save big on Evans EC2 clear and coated pre packs when you choose from the packages listed below.

- Fusion pre-packs include 10, 12 and 14" tom heads
- Standard pre-packs include 12, 13 and 16" tom heads



DESCRIPTION	LIST PRICE	SALE PRICE
EVANS CLEAR FUSION (ETPEC2SCLRF)	\$83.00	\$41.50
EVANS CLEAR STANDARD (ETPEC2SCLRS)	\$90.00	\$45.00
EVANS CLEAR FUSION (ETPEC2SCTDF)	\$88.00	\$44.00
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PORK PIE

PERCUSSION



100% HANDMADE AMERICAN SNARES BY PORK PIE

Pork Pie has been producing handmade drums for over 20 years. In that time, they have developed a reputation for making the truest sounding snares on the market today. Coveted and played by drummers world-wide, Pork Pie drums are also known for the quality of their finishes. In fact, company founder Bill Detamore still does most of the finish work himself. Guitar Center is proud to carry the widest selection of Pork Pie snares, so get in to your local GC Drum Shop and give them a test drive.

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BLACK NICKEL
PLATED BRASS

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ALL MAPLE WITH
MULTI-VENTS

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PORK PIE
PERCUSSION

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PIANO BLACK MAPLE SNARE DRUM (PP5X12JPB-ES)	\$500.00	\$500.00 \$179.98	\$320
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CURLY MAPLE SNARE DRUM (PP6X14CST-CM)	\$770.00	\$770.00 \$269.99	\$500
MAPLE VENTED SNARE DRUM (PP7X13LSV)	\$550.00	\$550.00 \$219.99	\$330
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Pork Pie's been hogging the spotlight in drum thrones for a while now, and it's no surprise. They're making some of the most comfortable and stylish stools around, and you can find many of them at your local Guitar Center.

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(PPRTHGREDBS) LIST: \$240.00
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PORK PIE
PERCUSSION

PRACTICE PADS

by John Emrich

There are a lot of options to choose from when you're searching for the ideal practice pad for your chops-building workouts. Some models are designed for portability, and others offer a near-silent stick sound. There are also versions that are meant to sound and feel like a real drum, and a few electronics companies have created devices with internal sounds and practice tools. We gathered up several different types of snare-drum-style pads to give you a better idea of what will best suit your needs.

HQ PERCUSSION The Gum Rubber Standard

HQ Percussion's classic RealFeel pads are available in portable 6" and drum-mountable 12" versions, including two-sided hard/soft rubber models, a one-sided gum rubber Speed pad with a soft foam bottom, and a one-sided mountable pad that can be threaded onto a standard cymbal stand or HQ's practice pad stand. HQ also expanded its catalog to include 6", 9", and 12" EcoPads, which are made from recycled tires and residual wood waste, plus a more affordable 7" single-sided Apprentice pad that features a slightly thinner gum rubber surface. List prices range from \$20 for the Apprentice pad to \$59 for the 9" adjustable snare EcoPad.

hqpercussion.com



RAM PAD Feels Like The Real Thing

The Ram Pad (\$59) comes in two flavors: marching and symphonic. The marching version ships with a DCI-style Kevlar drumhead, while the symphonic pad comes with a basic Mylar head; either head can be easily swapped with any 10" skin. These well-built pads have a six-hole steel hoop and a hard polymer base. The Ram Pad's authentic drumhead and rim make it feel very much like a real drum. The pad gives off a little more volume when compared with some of the rubber-style ones in this article. But it's still quiet enough for apartment or dorm-room dwellers to use without disturbing everyone in the building.

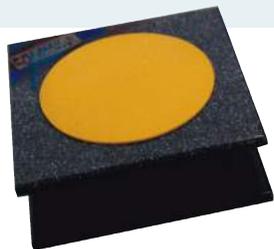
rampad.com



PRENTICE PRACTICE PAD Old School, Redesigned

The Prentice pad (\$40) offers a new spin on an old practice pad design. Like those old designs, it features a small rubber surface on top of a piece of wood that has angled sides. The difference is that the sides of the Prentice pad are two-piece segments held together with heavy-duty hook-and-loop fasteners, so the angle can be changed from steep to flat by turning the top portion of the pad. We wouldn't recommend this pad for heavy corps-style playing; when you use large sticks, you can feel the rubber bottom out on the wood below it. Playing with regular drumsticks on the Prentice pad, however, is very nice. Not only does the rubber bounce well and feel very natural, the wood in the pad resonates a little, producing a tone that makes it easy to hear all of your articulations.

prenticepracticepads.com



INVADER V3 Drum Corps Designated

The Invader V3 pad (\$80) from OffWorld Percussion features a raised rim, and the playing surface is made of what the company calls Darkmatter. This model is ideal for contemporary corps-style drumming.

The bottom of the pad is made from the same Darkmatter material, so it can be used as a rimless playing surface. Placing this pad on top of a marching drum makes for a great way to warm up quietly while still hearing all of the definition associated with modern rudimental drumming. The Invader V3 doesn't so much as flinch under extremely hard playing.

offworldpercussion.com



LUDWIG P4 One Pad, Multiple Feels

Designed by New York drummer Pat Petrillo, the P4 practice pad (\$79.95) has four different playing areas and features a non-slip surface on the bottom as well as a mount to attach it to a cymbal stand. The P4 also fits nicely in a snare stand. The top surface of the pad is very hard, which is most suitable for working on cymbal patterns. The middle surface is split—one side has a smooth response, and the other has a very soft feel. The soft section has very little rebound, so it really makes you work, which is great for muscle development. The bottom section is the largest and has a feel similar to that of a regular snare head. Each surface of the P4 produces its own sound, making it easy to hear what each hand is playing when you're practicing complex drum-set-based exercises.

ludwig-drums.com



AHEAD A Handle And Some Buzz

Ahead's take on the standard rubber practice pad comes in three varieties: 7" and 10" single-sided/stand-mountable versions, 10" and 14" double-sided (soft and hard rubber, or soft rubber and a coated surface for use with brushes) models, and a 10" single-sided pad with a snare sound. All of the models are round and come with a cool carrying-handle cutout. If you want a practice pad that sounds similar to a real snare, we recommend the 10" version with the snare sound. It has a pocket of metal beads underneath the pad that rattle against a metal plate when you strike the rubber surface. Super-quiet buzzes don't elicit too much response from the beads, but any stroke above 1 1/2" produces a crisp pipe-band-style "chirp." Ahead also offers a three-tier 8 mm pad stand, which can go low enough for seated practice and about 4' high to accommodate very tall players. List prices range from \$28.95 for a 7" single-sided mountable pad to \$54.95 for a 10" snare-sound pad.

bigbangdist.com



VIC FIRTH More For Corps

Like HQ and Ahead, Vic Firth offers basic pads with one- and two-sided rubber playing surfaces affixed to a dense wooden base. One variation features a playing surface consisting of half soft and half hard rubber (\$65). Firth also



offers the Heavy Hitter line of practice pads, which were designed especially for drum-corps-style players. The Heavy Hitter Exactopad (\$54) features moveable rimshot pads and a focused 4" center pad for practicing accurate stick angles and bead placement. The single-surface Heavy Hitter Stock (\$54) and Slim (\$51.75) models are designed to replicate the feel of a marching tenor/bass drum and a high-tension snare, respectively. Heavy Hitter pads were designed by drum corps vet (and MD contributor) Bill Bachman.

vicfirth.com

REMO The Original, The Professional, And The Pocket-Portable

Remo's original 6" (\$24.50), 8" (\$28.75), and 10" (\$37.75) practice pads feature a timpani head that's stretched over a foam core and tightened down to a hard plastic rim. These pads are great for replicating a real drum feel, but they are very loud, especially when hit with rimshots. For a more ear-friendly option, Remo has the versatile Pro pad kit (\$247.75), which features a 13 1/4" metal base, three pads with magnetic bottoms (gum rubber for quiet practice, Mylar-coated polyethylene for increased articulation, and soft silicone for less rebound), a stand, detachable rubber feet (for tilting the pad on a tabletop), a pad case, a stick and stand case, and a two-stick holder. For an extremely portable option, there's the Remo Putty Pad (\$13.75), which is a Silly Putty-like substance that can be spread out on any hard, flat surface for practice sessions on the go.

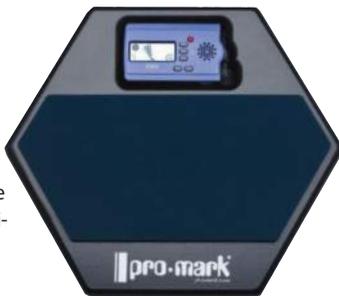
remo.com



PRO-MARK Options For All

Pro-Mark's take on the two-sided practice pad features a blue rubber compound on one side and a semi-hard neoprene surface on the other. Pro-Mark also offers a split-surface pad, one with a snare sound, and one that sports a built-in Korg MA-30 digital metronome (shown). All of these varieties have a hexagonal shape, which allows for an easy fit in a snare stand or in Pro-Mark's height-adjustable PPS practice pad stand. For extra portability, there's the Pocket Pad, which is about 3 1/2" wide and 7" long and weighs only five ounces. The RP8 Rebounder pad is designed to have very little rebound. For seriously obsessed woodshedders, there's the huge 20x24 Table pad, which can convert any coffee table, kitchen table, or other large surface into a giant practice pad. You can also create your own custom pad using Pro-Mark's online iDPad creator. List prices range from \$32.95 for the Pocket Pad to \$107.95 for the metronome pad.

promark.com



PROLOGIX Creatively Constructed

ProLogix offers very creative options for practice pads, most of which were designed in conjunction with some of today's top drummer/educators. The 12" Johnny Rabb Multi-Sound pad (\$60) features a replicated rim and removable guiro and ostinato "sound wedge" cutouts. Russ Miller's 13" All-N-1 practice instrument (\$70) comes with a Remo Fiberskyn brush insert for brush-stroke practice, a soft and quiet main practice surface, and a blue nylon muffle disc for extra-quiet workouts. ProLogix also offers the standard Logix pad (\$40) with a replicated rim; the Red Storm pad (\$42.50), which has the softer feel of a rack tom; and the Blue Lightning model (\$35), which has the slower rebound of a floor tom. A variety of Grafix pads (\$50) featuring digitally designed laminates and signature brush map inserts (\$17.50) are available as well.

prologixpercussion.com



AQUARIAN Plain And Simple

Aquarian's two circular practice pads are straightforward and functional. The Tru-Bounce (\$45) is 12", while the 6" Quik-Bounce (\$35) is more compact and portable. Both pads feature a neoprene surface, which has a more realistic playing response than the bounce you get from pads made with gum rubber. As a result, these pads make you work a little harder, which is crucial for developing the type of control, speed, and endurance you'll need when playing real drums. Aquarian founder Roy Burns, who's also a legendary clinician/educator, has packaged each Tru-Bounce pad with a pair of Power-Sleeve 5A drumsticks, a rudiment sheet, and two "fact sheets" that include warm-up exercises and tuning tips.

aquariandrumheads.com



RTOM MOONGEL Strength Trainer

RTOM's Moongel Workout pad is made from the same blue gel as the company's hugely successful Damper pads. The big difference between this practice pad and the others in this shootout is that the Workout has nearly zero rebound, so every stroke has to be initiated by the player. As its name suggests, the Workout pad is designed to develop strength and endurance. It's an incredible chops-building practice tool, and playing on it is nearly silent. Just be careful not to push yourself too hard when using this pad; you can hurt your hands through overuse. The Workout pad comes in 7" (\$51) and 14" (\$63) versions.

rtom.com



ELECTRONIC OPTIONS

ROLAND, ALESIS, SIMMONS, BEATNIK

If you find yourself getting bored working on your single-stroke rolls on a basic rubber pad, or you feel you need some extra challenges in your practice routine to nudge your playing to the next level, check out some of these electronic practice pads.

Roland's RMP-5 Rhythm Coach (\$279) has a tunable mesh head (like what the company uses on its full-scale electronic kits), fifty-four onboard sounds, multiple metronome sounds and built-in rhythmic patterns, and a bunch of great exercise programs to help improve timing, stroke balance, speed, and endurance.

Alesis's E-Practice Pad (\$199) has sixty-five onboard sounds, six metronome sounds, and sixty practice "games."

Simmons' SD1 (\$129.99) also has sixty-five onboard sounds and six metronome sounds, and it comes with twenty-four rhythmic patterns and multiple training programs. Both of these pads have rubber playing surfaces.

The Beatnik RA1200p (\$189.95) and **RA800p** (\$119) **Rhythmic Analyzers** are other excellent options that allow you to really focus on how accurately your playing aligns with the metronome, by displaying the placement of each of your strokes on an LCD screen.

rolandus.com, alesis.com, simmonsdrums.net, tuners.com/beatnik.asp





EXTREME VELOCITY SERIOUS POWER

With most pedals, if you adjust the playability to address speed, you lose power. And if you focus primarily on the feeling of power, you lose the desired speed. The rules have changed! TAMA's new Speed Cobra is a pedal that delivers not only pure raw aggression and power but lightning fast speed!

For more information visit tama.com/speedcobra or view the Speed Cobra video instantly by scanning the QR code with your smart phone.



SCAN FOR INFO



HP910LS Single Pedal

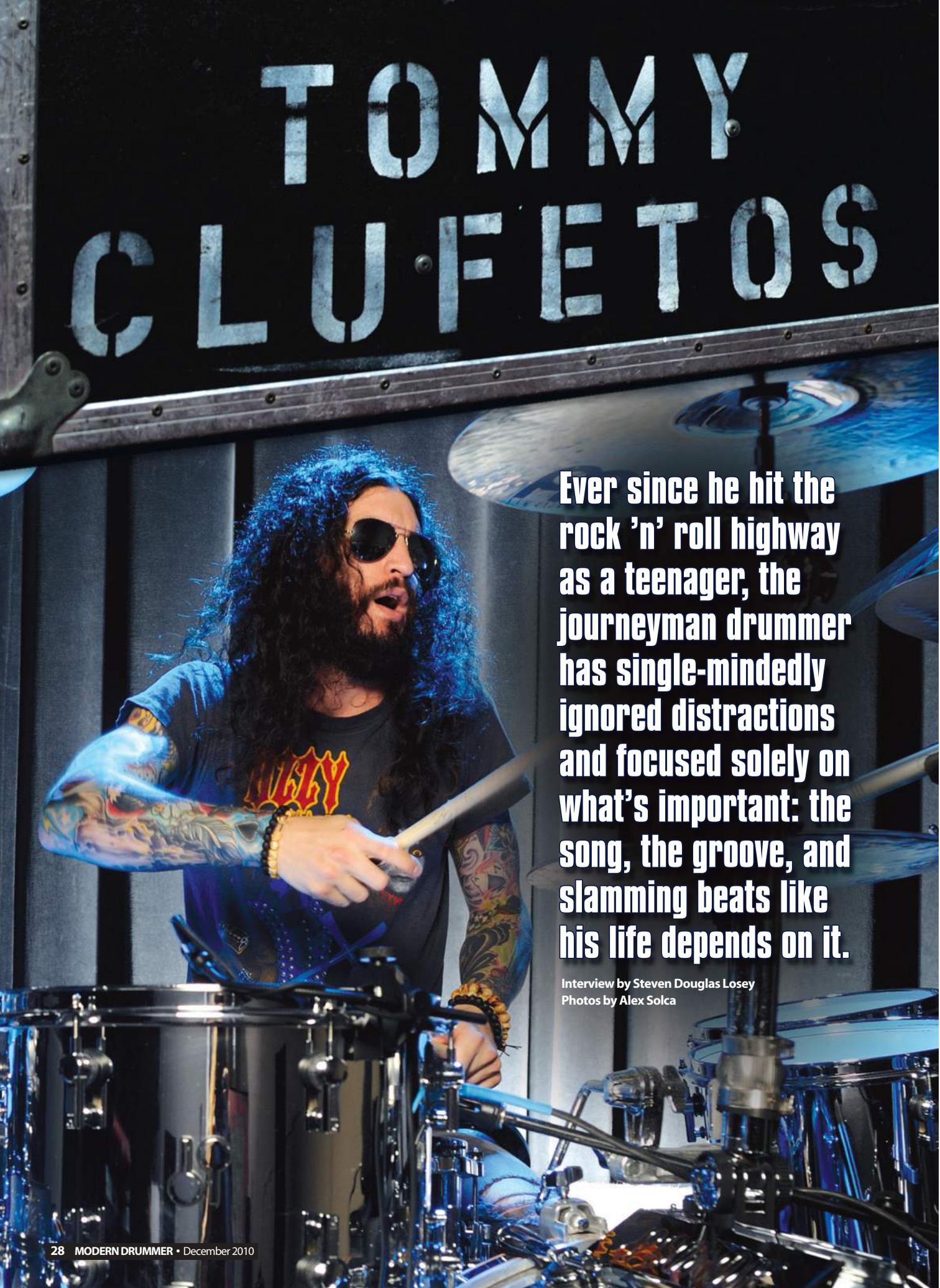


HP910LSW Twin Pedal



speedcobra

TOMMY CLUFETOS

A photograph of Tommy Clufetos, a drummer with long dark hair, a beard, and sunglasses. He is wearing a black t-shirt with a red and yellow graphic and has extensive colorful tattoos on both arms. He is captured in the middle of playing a drum set, holding a drumstick. The background is dark with some blue lighting. The title 'TOMMY CLUFETOS' is printed in large, white, stencil-style letters at the top of the page.

Ever since he hit the rock 'n' roll highway as a teenager, the journeyman drummer has single-mindedly ignored distractions and focused solely on what's important: the song, the groove, and slamming beats like his life depends on it.

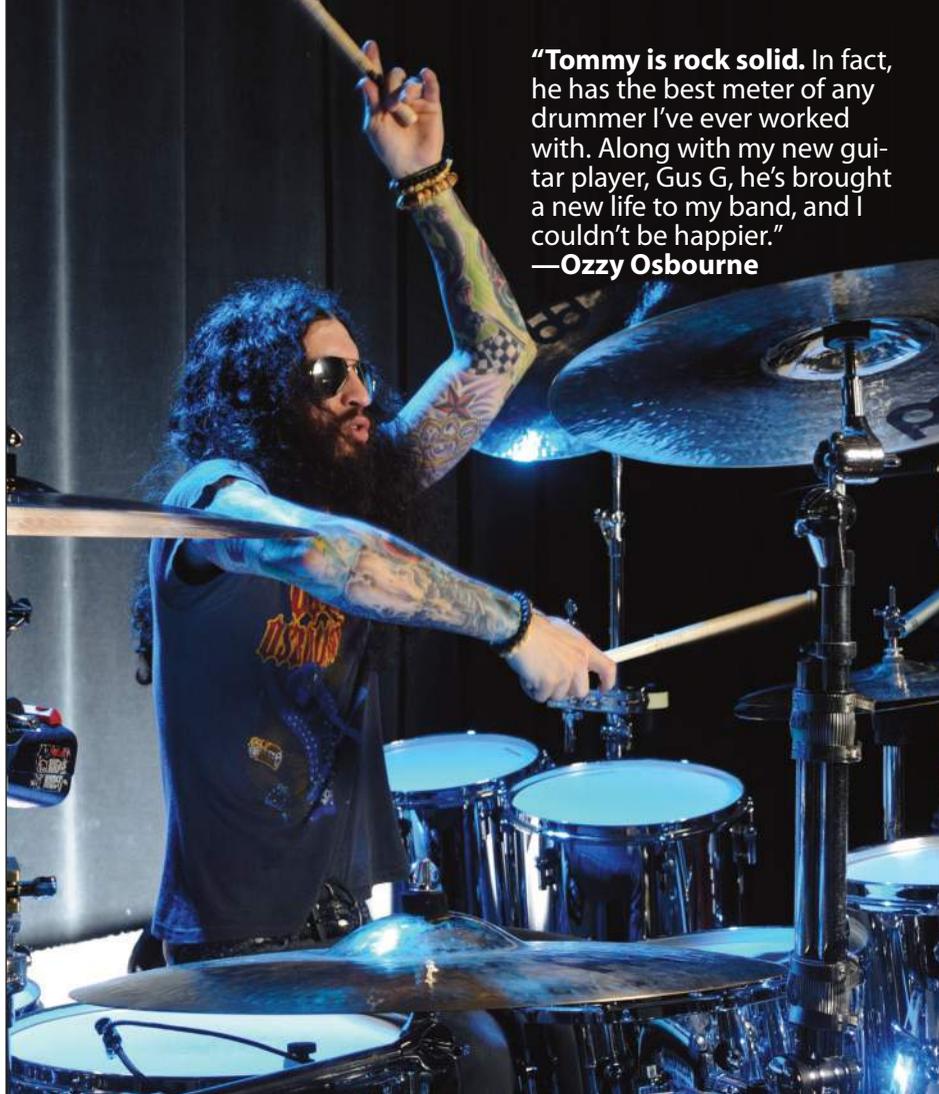
Interview by Steven Douglas Losey
Photos by Alex Solca

Tommy Clufetos is a heavy rock bandleader's dream drummer. Arms swinging high and hard as he leans into the crashes, Clufetos plays with all the drama and thunder a drummer can handle, yet you don't get the feeling his bombast is coming from an ego-driven place. Ultimately, he's a *song* guy, and his powerful punctuations never come at the expense of the arrangement. A true pro, Clufetos understands that even in the most shredding, pyro-fueled live moments, the song is still king, and everything he does on stage—*everything*—is in service of that ideal.

It's an attitude Tommy adopted early on, gigging around Detroit as a kid with his father's band and traveling with local heroes like Little Anthony & the Imperials and Mitch Ryder & the Detroit Wheels while still in his teens, always working, always practicing, always preparing for the call that would propel him to the next level. When such a call came from gonzo guitar icon Ted Nugent, Clufetos was on his way. Alice Cooper, then Rob Zombie, then Ozzy Osbourne quickly identified his rare talent and scooped him up fast for tours and recordings.

Clufetos is infectiously passionate; every nuance of his disposition communicates his excitement and appreciation for being able to live his life as a pro drummer. And when he says that he sees no shame in dealing with the less glamorous elements of the musical life, you believe him, and you understand why each of his successive employers has acknowledged not only his musical gifts but his positive attitude and, perhaps *most* important, his studious approach to preparation....

MD: You seem to always find yourself in the right place at the right time in



"Tommy is rock solid. In fact, he has the best meter of any drummer I've ever worked with. Along with my new guitar player, Gus G, he's brought a new life to my band, and I couldn't be happier."
—Ozzy Osbourne

terms of nailing that next big gig.

Tommy: People have said I'm lucky, but luck is being prepared with the tools I need when the opportunities arise. When that happens—and it always does—I have to be able to take advantage. There's a time for everybody to move on to the next level. I've always tried to be prepared to make the most of those opportunities.

MD: How do you do that?

Tommy: By playing the best I can every moment that I play the drums and knowing that eventually the right people would see me. If you're doing what the music calls for, then the right guys will see you. For me it never came from sending out demos or hanging with certain people or self-promotion at all. The best promoting

is playing the best I can all the time. All of my gigs have been connections from other ones; I have never been hired any other way.

MD: You started playing the drums professionally at age eleven.

Tommy: Yeah, I played with orchestras, with all the Motown acts, and I've done bar mitzvahs and weddings and rock clubs with nobody there. When you do everything and you're a sponge at a young age... All that experience, all that practice in the basement, all those gigs helped me to be ready when Ted Nugent or Alice Cooper or Rob Zombie asked me to join their band. I was ready when Ozzy Osbourne called because I did my homework and engulfed myself in my art.

"Clearly I've been blessed and honored to have collaborated with some of the top drummers ever—Carmine Appice, Denny Carmassi, Cliff Davies, Tommy Aldridge, Steve Jordan, Bobby Chouinard—**and there is no doubt that Tommy Clufetos is in that elite group of the master drummers of all time.** The amazing combination of raw soulfulness and intense animal fury that Clufetos delivers to every musical moment is beyond brilliant. He is the consummate professional, a passionate musician, and just an all-around great American." —Ted Nugent

MD: How much did learning covers help your drumming?

Tommy: A lot. I was playing four and five sets a night in Detroit, and I was forced to learn different styles of music and play outside my comfort zone. If you're just a metal drummer, then you severely limit yourself. To me, every style relates to another. A polka can relate to a speed metal groove. You need to be able to shuffle with a country band or in a heavy metal Black Sabbath way. It's all related, and playing covers was an invaluable experience for me.

I learned how to interpret songs and structure and how to lead a band and play dynamically. All of those things came into play when I joined all these great bands. I'm playing other people's parts all the time, and I have to learn them inside and out. I always learned the songs as though I would be on stage with Lynyrd Skynyrd playing "Sweet Home Alabama," even though it was some empty bar in Michigan.

MD: What strikes you most about playing drums professionally in your teens?

Tommy: I appreciated and enjoyed the ride as much as possible. When you're lugging your drums and riding in vans and trucks for eighteen hours in the snow, you learn to appreciate flying in a private jet and getting a police escort to a huge arena. I loved it when there was nobody there and I was loading in the PA and setting up my own drums. I loved it to its fullest then, and I do now. I crave what most people hate about what we do in the music business. If you don't enjoy the smaller parts, then there's no way to see it through to the end; it will eat you alive. I've really learned to be thankful and to try to enjoy it as it's happening. I realize that not everyone gets an opportunity like this. I was in my room playing the drums as a teenager to "Paranoid" and "Mr. Crowley," and then suddenly I'm here.

MD: You backed legendary performers like Jerry Lee Lewis, Fats Domino, and Chuck Berry in your father's band. What effect did your dad have on your drumming?

Tommy: My father was a strict disciplinarian; he forced the basics of music

TOMMY'S SETUP

Drums: Sonor SQ2 Beech with medium-thickness shells in black sparkle lacquer finish
A. 6½x14 snare
B. 9x13 tom
C. 12x14 tom
D. 16x16 floor tom
E. 16x18 floor tom
F. 10x13 concert tom
G. 16x20 gong drum
H. 16x24 bass drum

Cymbals: Meinl MB20 in brilliant finish
1. 15" Heavy Soundwave hi-hats
2. 19" Heavy crash
3. 22" Heavy Bell ride
4. 20" Rock China

Heads: Aquarian coated Precision Parade snare batter and Classic Clear bottom, coated Response 2 tom batters and Classic Clear bottoms, coated Performance II concert tom and gong drum batters, and Super-Kick II bass drum batters and Force II front heads

Percussion: Meinl
aa. Fibercraft series congas (11" quinto, 11¾" conga)
bb. Attack timbales (8x9 and 8x11)

Hardware: Sonor, including Giant Step pedals

Sticks: Regal Tip TC-313 Tommy Clufetos model

on me. His attitude was, If you're going to do something, you'd better do it great. Playing music to me wasn't a way out of having a job, it *was* my job. Even as a kid I was getting paid, and if I didn't do it right, it was the wrath of God. My number-one rule has always been keeping the music first in my life. Who I hang out with, when I eat, when

I exercise—all of it has to do with the music.

MD: What did you pick up from playing with much older musicians?

Tommy: There's a right way to do things and a wrong way to do things, and if you're lazy, things aren't going to happen. Nobody's going to do it for you. When I was in Detroit I was playing with old

guys, and they were always bitter that they didn't make it. I would think to myself, *There's a reason that you didn't make it.* Even at the bar level, they didn't learn the songs, or came in late, or showed up high—just dead in the water, man.

MD: What's your core philosophy as a drummer?

RECORDINGS

Ted Nugent Love Grenade, Craveman /// **Alice Cooper** Dirty Diamonds /// **Rob Zombie** Educated Horses, Zombie Live, Hellbilly Deluxe 2 /// **Piggy D.** The Evacuation Plan /// **John 5** The Devil Knows My Name, Requiem, Remixploitation, The Art Of Malice /// **Ozzy Osbourne** Scream

FAVORITES

Van Halen Van Halen (Alex Van Halen) /// **The Beatles** A Hard Day's Night (Ringo Starr) /// **Chuck Berry** The London Chuck Berry Sessions (Kenney Jones, Robbie McIntosh) /// **Little Richard** all (Charles Connor, Earl Palmer) /// **Ted Nugent** Ted Nugent (Cliff Davies) /// **Bob Seger** Against The Wind (David Teegarden, Roger Hawkins) /// **Elvis Presley** Suspicious Minds (Gene Chrisman)

Tommy: My goal is to make the band better. If that means playing straight-ahead fills and something the band can grasp on to in order to sound powerful, then that's what I do. It's all about playing with the right intensity and the right attitude. That speaks volumes more than learning a certain lick or a new chop that doesn't translate into making the band better. I'm only interested in making Ozzy's band more intense at any given moment.

MD: How has your drumming improved as you've played with so many big acts?

Tommy: It's an evolution. Having had many experiences and taken note of certain things has helped me smooth out my drumming around the edges, and it's helped me to learn how to hone my craft. It's like a martial artist who just keeps thinking about it and perfecting and visualizing their craft. All my experiences have helped to instill an innate feeling that drumming is all about playing for the song. If you do that, you can never go wrong.

MD: How many drummers have you met who have the same level of passion that you do?

Tommy: Honestly, not so many drummers. But I always got along with Ted Nugent really well because we had the same approach to music. We had an instant connection. I don't know if it's a Detroit thing, but I learned so much about groove, playing in the pocket, and playing for the music and for the right reasons. Ozzy is the same way. He wants the groove and a feeling with fire and attitude.

MD: How do you prepare for a gig with Ozzy Osbourne?

Tommy: The second I get any indication that I have a chance to get a gig, I engulf myself in the music. So when I got a whiff of the Ozzy gig, I was on my computer looking at YouTube videos, listening to bootleg CDs, and reading the books. I always attack it as though there's a gig tomorrow. I learn the band's set list or any song that they may even try. When I've played the three songs that they wanted me to learn and they ask me, "Do you know any more?" I can say, "I know your whole set!"

I learned a long time ago that if I wanted a gig, I couldn't give anyone a reason to tell me no. Sometimes other things come into play, like the way I look, but I always take care of myself, act professional, and stay fit. Most people work from 9 to 5, but a music job is 24/7 because you're always under a microscope, whether you're riding on a bus with people, hanging, on the plane, backstage—whatever. The weirdest thing can set people off,

so you need to learn to read people. In my life, I'm *always* on the gig.

MD: What are some of your favorite drum moments with Ozzy?

Tommy: "Suicide Solution" is one, because I get to play one of my favorite grooves of all time, four on the floor. If it's done properly and with the right feel and attitude, you can create the most unbelievable momentum that really propels the tune. Playing any of the Black Sabbath songs is unbeliev-

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TOMMY CLUFETOS

able. Bill Ward was and is such a giant on the drums, a pure animal with feel, groove, and energy, and he played some really unorthodox stuff that was always appropriate. Some of those tunes took some time to digest and put into my own style.

MD: Who are your drum heroes?

Tommy: I don't have many drum heroes, because I've never focused on the drums as much as how my playing fits into the music. It's hard to explain that to drummers who only look at the

technical side of things. To me drumming is more about space, momentum, and movement. That's much more important to my drumming than whether I'm playing a 32nd note here or a grace note there. When you're playing in a real band, that stuff has no bearing—nobody talks like that. In a real working situation people are asking me to play more bombastically or to make the groove move, and I have to understand their language. In my experience, people talk more about vibe

than use technical jargon, at least in rock 'n' roll.

As a drummer you need to have a certain vibe, a certain charisma, and you can't practice that kind of stuff. There are a million guys who can play rings around me, but maybe they don't have the same attitude or the same fire when they get up on the stage. Buddy Rich is the world's greatest drummer, but he couldn't play in Ozzy Osbourne's band. What matters most is what your influences are, where you come from, what you've listened to, what gigs you've done... what's in your blood.

MD: How has your drumming matured over the years?

Tommy: As I've gotten older I've really tried to focus on staying in control of myself and playing without losing any energy or edge, because that's what creates the most exciting moments. Breathing is one of the most important things to focus on while playing. It can really help to center your groove and pocket. I found that when I was overextending myself, my drumming didn't sound as relaxed and in the groove. The more control I have, the bigger it sounds.

MD: How has drumming changed since you started playing?

Tommy: Drumming has evolved to where you're often perceived as a better drummer when you play a lot of notes. It almost feels like the '80s, when we had all those shredding guitar players, and I feel like that approach is really going to go out of style. If you want to do what I do for a living, then always play for the song, with a good feel.

MD: Based on your story, it seems you were destined to be doing this.

Tommy: I've always envisioned it in my mind. Every moment of every day has involved pushing toward that goal. I don't know if I'd call it destiny as much as drive. I never yearned to be a rock star. I just wanted to play with the greatest musicians I could. If you think about something like that over and over, when you get to the next stage, it's as though you've already been there.

The advertisement features a central photograph of Tommy Clufetos, a drummer with extensive tattoos on his back and arms, playing a drum set on stage. The background is dark with ornate, swirling patterns. At the top, the text "GUARANTEED MAYHEM" is written in a large, stylized, white font. Below the photo, there is a signature in white ink. At the bottom, the text "make the switch" is written in a bold, yellow and black font. Below that, the "AHEAD DRUMSTICKS" logo is prominently displayed in a yellow and black font. At the very bottom, the website "www.AheadDrumSticks.com" is listed, along with distribution information: "DISTRIBUTED BY BIG BANG DISTRIBUTION UK / WWW.BRDISTRIBUTION.CO.UK" and the phone number "800-547-6401". A small logo is visible in the bottom right corner of the advertisement.



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REXSELL

At a young age, the future **Mary J. Blige** drummer *knew* he was preparing for big things. Today his résumé features some of the greatest artists on the R&B and gospel scenes, including **Chaka Khan, Kirk Franklin, Keri Hilson,** and **Marvin Sapp.** His mantra for success? Go hard, or go home.

Like many drummers who play R&B and hip-hop, Rexels Hardy Jr. began his drumming life in the church, starting out with the children's choir and progressing through the youth and adult choirs. *Unlike* most players, today Hardy can look back at a series of progressively heavier gigs with the top names in the biz, including the past six years spent with the undisputed queen of contemporary soul, Mary J. Blige.

When Rex was five, he began sitting in with his father's group, the Hardy Brothers, soaking up what the band's drummer, Donnell Vasser, was laying down. Following in the footsteps of his slightly older childhood friend Calvin Rodgers, Hardy began to study all the drummers on the gospel scene, including Joel Smith, Clyde Davis, Kevin Brunson, Teddy Campbell, and Oscar Seaton, and he set his sights on having a career doing the thing he loved most. *MD* recently sat down with the drummer, whose career path provides a template that any smart up-and-coming musician would be wise to emulate.

MD: You've toured with a number of major artists. How did you establish yourself on the touring scene?

Rex: I've been blessed. Every gig I've been on, I've always met someone who would end up playing a part in how I got the next gig. Networking and staying in touch helped. That's an important part of it. I also think I developed a reputation for having a strong work ethic, which has helped me a lot.

MD: How does a drummer demonstrate his or her work ethic, besides playing well?

Rex: It's just about being a professional and han-

dling your business. For example, some years ago I got a call from Nisan Stewart to come to New York to play with an artist. The band had already been rehearsing for a week, but something had come up with the original drummer. I got my flight and was out there the next day. I hadn't had a chance to hear any of the songs, and the band was already a week into rehearsals, so that first day was kind of rough. Even though people knew the situation about me being called at the last minute, you could still tell they were thinking, *Is this dude gonna work out?* The excuse of being new to a situation only goes so far.

That night, I got the artist's record and went to my hotel room. I stayed up all night, from 11 P.M. until 7 A.M., learning the entire record, including songs we weren't even working on. The next day in rehearsal, I knew all the songs in and out, including breaks that the rest of the band wasn't even playing. Everybody noticed how much better I was the second day, and from that point on, I was straight.

Besides playing, I do a lot of programming for the artists I work with. I've stayed up all night programming so that it's ready the next day. If an artist says they want to do something different, it should just be understood that it needs to be done immediately. You have to do anything and everything necessary to make sure you get the job done. It's not always about getting paid for it, either. You have to be willing to contribute to the team and be on point at all times. The show you're on needs to be as important to you as it is to the artist you're working for. If you treat every situation that way, you should be good.

MD: What are some of the things you've learned about playing professionally that you didn't

Hardy Jr.

by Stephen Styles



Gene Ambo



Michael Dumwoody

expect before you got here?

Rex: One of the biggest things is the amount of time it takes to put a show together. I was used to rehearsing maybe two or three hours at a time. I knew the hours would be long, but to go from two- or three-hour rehearsals once or twice a week to ten-, twelve-, or fourteen-hour days in rehearsal every day for weeks was a major adjustment. It's all part of the learning curve. Learning music at this level is different, because you have to learn every single beat, break, accent, intro.... These artists know their music. They were there from the time the music was first created, and you're expected to play it exactly how they hear it.

MD: You've been with R&B superstar Mary J. Blige for over six years. What was it like coming into that gig after Gerald Heyward?

Rex: First off, I realized who some of my real friends were, because I got so much hate when I got on this gig. People from all over were throwing salt on my name, saying I wouldn't last, saying I wasn't right for the gig, saying I was disrespecting Gerald for taking the gig at all—all kinds of crazy stuff. What they didn't know was that I had already talked to Gerald and gotten his blessing. I still felt a lot of pressure, because Gerald had set the bar so high.

I had even gone to see Gerald play with Mary back when he was still with her.

Once I had the gig, I was so nervous when I first got there that I didn't unpack my luggage for the first three weeks of rehearsals. I kept all my stuff in the suitcase because I felt like I might end up getting sent home any day. Everybody was used to hearing that music played a certain way, and it's hard to come behind that and hit people with something new. I started out playing similar to how I'd heard Gerald play. People kept telling me to open up and play the gig my way, but I didn't want to make big changes to the way they had been hearing the songs.

One day in production rehearsals I got pulled aside by Mary's husband. Mary wanted to talk to me. He took me down to her office and she said, "Just so you know, this is your gig now, and you're not going anywhere. If you weren't good, you

REX'S DRUMS

Drums: DW Custom in black sparkle finish with Satin hardware, including a 5x14 maple snare, a 5x12 side snare, and a 7x13 Edge snare; 7x8, 8x10, and 9x12 toms; 13x14, 14x16, and 14x18 floor toms; a 16x21 gong drum; and 20x20 and 20x24 bass drums

Cymbals: Sabian, including 13" HH Evolution or HHX Stage hi-hats, 12" AA Mini hi-hats, a 6" Glennie's Garbage splash or AA/HH splash, 8" and 10" AA splashes, a 12" HH splash, an 18" HH Medium Thin crash, an 18" Vault crash, a 19" HHX X-Treme crash, two 18" O-Zone crashes, 17" and 19" HH X-Plosion crashes, a 14" HH Mini Chinese, a 17" AA or AAX China, 12" Max Stax, and a 20" HH Rock ride or 21" Raw-Bell Dry ride

Electronics: Roland SPD-S, drumKAT, Akai Z8 sampler, Roland PD-7 pads, ddrum triggers on snare and bass drum

Heads: Remo, including coated Emperor 14" snare batter, coated Emperor X 12" snare batter, and Black Max or coated Emperor 13" snare batter; clear Emperor tom and floor tom batters; Powerstroke 3 gong drum batter; and clear Powersonic bass drum batters

Hardware: DW 9000 series bass drum pedal and hi-hat stand, Gibraltar rack and boom arms

Sticks: Vic Firth Extreme 5B

wouldn't be here. I want to hear *you*. From this day on, I don't want you to play anything you've heard before. Do *you*." That was all I needed to hear, and it changed my life. From that point

RECORDINGS

Mary J. Blige Live From Los Angeles (DVD), iTunes Originals, My Collection Of Love Songs, The Breakthrough /// **Smokie Norful** "Just Can't Stop" /// **Men Of Standard** It's A New Day /// **Kenny Lewis & One Voice** The Mission, The Bridge /// **Ricky Dillard** "One More Chance"

FAVORITES

Michael Jackson Thriller (Ndugu Chancler, Jeff Porcaro), Bad (Ndugu Chancler, John "J.R." Robinson) /// **Yellowjackets** Blue Hats (William Kennedy), Dreamland (William Kennedy) /// **Roy Ayers** Ubiquity (Alphonse Mouzon), Vibrations (Dennis Davis, Steve Cobb, Ricky Lawson, Bernard Purdie, Marvin Sparks) /// **Rance Allen Group** The Best Of (Al Jackson Jr., Tom Allen) /// **Curtis Mayfield** Superfly soundtrack (Tyronne McCullen) /// **The Temptations** Gold (various) /// **David Coverdale** White Snake (Simon Phillips) /// **R. Kelly** 12 Play (programming by Peter Mokran) /// **Mary J. Blige** My Life (Kevin "K-Dog" Johnson, programming by Nasheim Myrick and Bob Brockman) /// **Phil Collins** Face Value (Phil Collins), ...But Seriously (Phil Collins) /// **Commissioned** Ordinary Just Won't Do (Michael Williams) /// **Kirk Franklin** Hero (Terry Baker) /// **Walter Hawkins** All Love Alive albums (Joel Smith)

Curt Bisquera | Derek Roddy | Danny Seraphine | Thomas Pridgen | Thomas Lang | Nisan Stewart | JR Robinson | Tony Royster Jr | Terry Bozzio | Alex Acuña

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REXSELL HARDY JR.

on, I was cool.

MD: What musical challenges have you faced while playing with Mary?

Rex: Before I got there, I had plenty of experience playing with R&B loops. But Mary's music is hip-hop heavy. Playing with hip-hop loops is very different because hip-hop loops are usually sampled by a producer, which means the loop is usually not made on a metronome. They'll try to line it up the best they can, but I was used to playing with loops that were right on the beat. A lot of the loops we were using were behind the beat.

For a few rehearsals, I went in three hours early so I could work on parts I was having trouble with. That was probably my biggest challenge, because I was so used to being on the 1 all the time. Transitioning to the hip-hop side was definitely hard for me. Once I got it, I was cool, but I struggled until almost the end of that first tour. I listened to different guys that play hip-hop well, especially Questlove, which helped a lot.

MD: How did you put your own stamp

on that music?

Rex: I just think my style is different. For example, I play a lot of splash fills. Drummers used to ask me, "Why do you have so many splashes?" I'd be like, "Why do you have so many toms?" Of course I still play toms, but I might take a fill that most people would play on the toms and play it between the 8", 10", and 12" splashes. It's cleaner, and it adds to the feel.

I think there's a difference between being heard and being felt, and I always prefer to be felt, because the audience isn't there to see me anyway. I might play a fill that I think will fit at a certain spot, and at the same time Mary goes to do an embellishment that fits that fill, without ever talking about it before. She'll turn around and look, like, "Whaaat—that was dope!" And then we keep it. From that point on, every time we get to that particular point in the song, we do that same accent. Things like that help add to the vibe I play with.

There weren't a lot of electronics being used on Mary's gig before I got

there. My first time out with her was the *Love & Life* tour in 2004. I took a pad out on the road, but there was a live percussionist on that tour, so I didn't use it much. After the tour the percussionist didn't come back, and that's when I started incorporating more and more electronics. I play a lot of claps, finger snaps, and other effects that weren't part of the show before. Also, I use a lot of triggers so that I can duplicate the exact sounds on the records. Mary is an artist who sings what she feels. I play what I feel, and the chemistry is really good, so I'm blessed.

MD: In mainstream R&B drumming, it seems most of the fills are based on triplets and 16th-note combinations. Why is that, and how do you develop enough variations of those patterns to avoid sounding repetitious in a two-hour show?

Rex: Certain licks fit certain genres. I think those two patterns just happen to work the best. You can try to fit certain other rudiments into the music, but some of them just don't fit. Once

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REXSELL HARDY JR.

you find something that works, it's natural to use it a lot. I think avoiding being repetitious starts with not filling as much. A lot of my fills are inspired by Phil Collins and Ricky Lawson. Those guys don't play real fast. I use a lot of triplets, but I might start on beat 2 in the measure instead of beat 3, or at a certain place in a phrase, and that gives it a whole different feel.

MD: You have great placement that doesn't get in the way of the groove. How did you develop that?

Rex: Thank you. It comes from listening to music. Some of my biggest influences are producers like Teddy Riley, Warrryn Campbell, and Rodney Jerkins. I'm also a huge Phil Collins fan. He'll play eight bars solid and then play just one note on the tom, and it feels *crazy*. I take a lot of what I hear from different producers and try to incorporate it live. I do the same thing when I'm getting music from whatever artist I'm playing for. You have to listen to the record and honor what the producer and artist were going for when you play it

live, because that's what the audience wants to hear.

I pattern a lot of my licks and fills after catchy songs or a catchy melody from different songwriters. Simple, catchy melodies sell records because everybody can identify with them, not just musicians. I prefer that approach to playing stuff that's complicated, because when it's catchy, the audience can understand it. I want to be a drummer's drummer, but I also want to be a people's drummer, where even if a person doesn't play drums or understand music technique, they hear what I play and think, *I like that drummer!*

MD: You play a huge setup, which is different for R&B. You even have a gong drum. What's behind the size of your kit?

Rex: Mary is a really diverse artist. One moment we might be playing hip-hop, and the next we might go into a rock tune. Even though Mary is mainly known for being an R&B artist, her music has a lot of influences. Playing live, you don't have time to swap out

drums, so with my setup, if there's a particular sound needed, I can just turn to one side of the kit and have exactly what I need for that song. I don't think there's a song Mary can pull up that I won't have the right sound for.

I use the gong drum for accents and distinct bass drum patterns. Ten times out of ten, if I play something on the gong drum, I'm playing it on the bass drum as well.

MD: Your sound has matured a lot since you've been on the road with Mary. How can young drummers gain maturity in their playing?

Rex: It starts with listening to the guys that are ahead of you and learning what's keeping them there. There are a lot of drummers who look at the cats who are consistently working, and they might think, *I could chop his head off*. That's cool, but they're working, and you're at home. You have to learn from the guys that are at the forefront as well as cats that are behind you.



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INTRODUCING... THE MODERN DRUMMER 2011 PRO PANEL

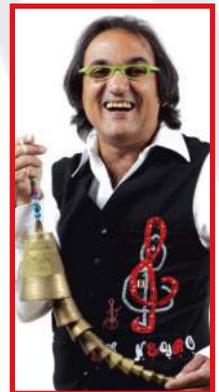
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The *Modern Drummer* Pro Panel is an annually revolving group of internationally recognized player/commentators with one essential purpose: to help us master the physical and mental techniques of our noble instrument, the drumset.

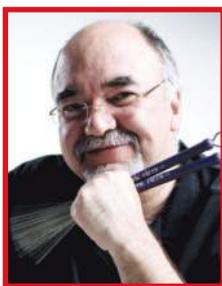
The 2011 Pro Panel, consisting of Peter Erskine, Chad Smith, Paul Wertico, Rod Morgenstein, Horacio Hernandez, Will Calhoun, Jeff Davis, Jason Bittner, Allison Miller, Chris Pennie, Daniel Glass, and Susie Ibarra, represents a universe of drumming possibilities—from bone-crushing blast beats to delicate brushwork, soul-stirring grooves to cosmic percussive trips—and several lifetimes' worth of experience at the highest levels of musical achievement. *Modern Drummer* Readers Poll and Grammy awards, gold and platinum records, performances on the world's premier stages...yup, these folks have seen and done it all. Perhaps more important, each of them is a proud student of the drums—and an effective teacher.

In the coming year you'll see these ladies and gentlemen lending their expert opinions and knowledge on the crucial drumming topics we'll be covering in *MD*. They'll also be sparking conversations about the unique issues they've been grappling with lately in their own musical lives. The conversation will be lively, the lessons invaluable.

Let's meet our experts and get a glimpse of some of the hot topics they'll be exploring in 2011.



THE MODERN DRUMMER



PETER ERSKINE

Peter Erskine, recipient of ten *Modern Drummer* Readers Poll awards in the jazz category, can be heard on

hundreds of albums by the greatest artists of the era, including Steely Dan, Joni Mitchell, Weather Report, Diana Krall, and the Stan Kenton and Maynard Ferguson big bands. The author of several highly regarded tutorials, including *Time Awareness For All Musicians* and *Essential Drum Fills*, Peter is a decidedly big-picture musician with a fondness for shaking drummers out of inside-the-box thinking.

HOT TOPICS "Musical drummers are the real string-pullers in any band or ensemble, and the news is: Less is truly more. I enjoy spreading this message, like a reverse Paul Revere: The British are *not* coming—and you *don't* need to know how to play so fast. But, hey, while we're on the subject...how's your time feel?"



PAUL WERTICO

Paul Wertico gained worldwide recognition as a member of the Pat Metheny Group from 1983 to 2001, during which time he won seven Grammy awards. He's placed on the *Modern Drummer* Readers Poll numerous

times and appeared on the cover of the January 1995 issue. He has taught drums privately for over forty years, performed at the 1997 MD Festival, and released the instructional videos *Fine Tuning Your Performance* and *Paul Wertico's Drum Philosophy*. Today Paul continues to be extremely busy as a collaborator and leader, and he's an assistant professor and the head of jazz and contemporary music studies at the Chicago College Of Performing Arts at Roosevelt University.

HOT TOPICS "Working on not 'hiccupping' time; listening skills; choosing the right things to play so that you add to a track without drawing attention to yourself unnecessarily; swinging with a click."



JEFF DAVIS

Jeff "Lo" Davis is the godfather of modern gospel drumming. He's toured and

recorded with many of the genre's most popular artists, including Richard Smallwood, Kirk Franklin, and Hezekiah Walker. Jeff is a great believer in the idea that to be a successful gospel drummer, you have to be a skilled and well-rounded player in multiple styles, a notion supported by his extensive credits outside of gospel. Davis was featured in the October 2010 issue of *Modern Drummer*.

HOT TOPICS "Odd-time playing and the proper approach and significance in mainstream platforms; shining a light on many of the past heroes of gospel drumming and tracing the evolution of the style; exploring the differences between great live and studio drumming, including when and when not to play complex fills."



CHRIS PENNIE

Chris Pennie is the drummer in the popular rock band Coheed And Cambria. He studied music synthesis and technology at Berklee College Of Music, which he left at age twenty to start the influential progressive hardcore band Dillinger Escape Plan. In 2010 Chris opened the main stage at the Modern Drummer Festival (the same month he appeared on the cover of *MD*), released his first recording with Coheed as well as *Automata*

by his project band Return To Earth, and started Fight Mannequins, an orchestral/media company that shows his talents as a writer and producer.

HOT TOPICS "Orchestral composition and film scoring; focusing on the live sound of the drums, including head combinations, drum sizes, microphones, and tuning."

ROD MORGENSTEIN



Rod Morgenstein is a founding member of the multiple-Grammy-nominated progressive/fusion group the Dixie Dregs. Rod has also toured and recorded with the Steve Morse Band, Winger, the

Rudess/Morgenstein Project, the Jelly Jam, and Jazz Is Dead, and he was part of a select group of drummers chosen to play on the Buddy Rich tribute CD *Burning For Buddy*. A winner several times in the progressive rock category of the *Modern Drummer* Readers Poll and a longtime *MD* contributor, Morgenstein teaches percussion at Berklee College Of Music and is the author of many drum tutorials, including the books *Drum Set Warm-Ups* and *The Drumset Musician* and the video *Putting It All Together*.

HOT TOPICS "The current fascination with stretching the technique envelope beyond human comprehension versus the reality of how to get a gig and keep it; effective practice techniques; how to give yourself the best chance of passing auditions."



DANIEL GLASS

Daniel Glass is the longtime drummer with the neo swing group Royal Crown Revue. He has also worked with Gene Simmons, Bette Midler, Mike Ness of Social Distortion, rockabilly legend Robert Gordon, and ska/reggae guitar great Ernest Ranglin. Daniel has meticulously detailed the history of American roots music via books including *The Commandments Of Early Rhythm And Blues Drumming* and DVDs like *Principles Of Swing Time*, through his series of columns for *Modern*

Drummer magazine, and in clinics, including his master class at the 2010 MD Fest. In 2002 Glass released his debut CD as a leader, *Something Colorful*.

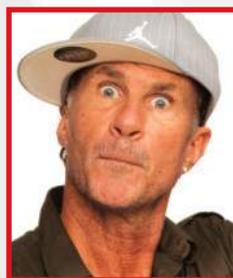
HOT TOPICS "The evolution of the drumset and the impact it has had on American popular music."



JASON BITTNER

Jason Bittner is the drummer in the world-famous metal band Shadows Fall and the winner of several *MD* Readers Poll awards. A lifelong student of the instrument, including studies at Berklee College Of Music, Jason is also an active clinician, performing at the 2004 Modern Drummer Festival and releasing the educational book *Drumming Out Of The Shadows* and the instructional DVD *What Drives The Beat*.

HOT TOPICS "Staying focused and prepared with a practice routine; surviving as a working drummer in today's economic climate; preparing for life on the road; linear patterns and fills."



CHAD SMITH

As the drummer in the Red Hot Chili Peppers since 1988, Chad Smith has appeared on multi-platinum-selling albums, played in the largest stadiums in the world, and earned the respect of a generation of rock drum-

mers who appreciate his soulful yet precise feel, dramatic fills, and exciting onstage persona. A three-time *Modern Drummer* cover artist, Chad has branched out in recent years, playing on albums by Johnny Cash, John Fogerty, the Dixie Chicks, Kid Rock, Glenn Hughes, and the supergroup Chickenfoot (featuring Sammy Hagar, Joe Satriani, and Michael Anthony) and leading his own group, the Bombastic Meatbats. None of this high-profile work, however, has detracted from his main gig and musical home, the Chili Peppers, who are due to have a new album in the coming months.

HOT TOPICS "I see a trend, mainly among young players, that they want it all and they want it now. I want to get them to understand the hard work that goes into the craft. I also want to talk about the players who influenced our heroes—who Bonham and Moon were listening to."



SUSIE IBARRA

Susie Ibarra, who details her many fascinating multi-genre projects in her feature in this issue, is a prolific drummer, composer, and bandleader. Among her upcoming projects is the CD *Drum Codes* by Electric Kulintang, a Filipino trip-hop band that she coleads with her husband, percussionist Roberto Rodriguez. (The disc's release will be marked by a show on Earth Day 2011 at Lincoln Center in New York City.) Susie, who was chosen by *DownBeat* critics as top percussionist in the magazine's fifty-eighth annual poll, is also

spearheading "Drumming For The Gulf," an environmental, interactive drum piece featuring the participation of an international group of players, schools, and organizations.

HOT TOPICS "Various tunings for drums and drumset; composition for drumming; using drums, percussion, and gongs as narration and/or dialogue; improvising and composing music that incorporates independence; how different drummers mix heritage with innovation on the drumset."



HORACIO HERNANDEZ

El Negro, as he's known to fans around the world, is among the most sought-after drummers on the planet. Through his work with jazz and rock royalty

such as Gonzalo Rubalcaba, Michel Camilo, and Carlos Santana, Hernandez is revered by drummers for his pioneering playing, including his development of left-foot clave. He has received multiple Grammy wins, for albums including Santana's *Supernatural*, Roy Hargrove's *Habana*, and Camilo's *Live At The Blue Note*. He's also the author of the method book *Conversations In Clave*, and, along with Giovanni Hidalgo, he produced the instructional DVD *Traveling Through Time*. Hernandez, who in 2000 appeared at the Modern Drummer Festival with John Patitucci, Michael Brecker, Hilario Durán, and Marc Quiñones, leads the band Italuba and coleads the group Third World War with the drummer Robby Ameen.

HOT TOPICS "Making music in the air: being a busy working drummer and finding the time to learn and make music on the run, for instance on planes and in hotel rooms."



WILL CALHOUN

Will Calhoun exploded out of the New York City club scene in 1987 with the incendiary Grammy-winning rock band

Living Colour. Since then he has landed several times at the top of *MD* Readers Polls, and he was voted best drummer in a critics poll in *Rolling Stone* magazine. Will has done significant work outside of hard rock as well, with Harry Belafonte, B.B. King, Herb Alpert, Jaco Pastorius, Lauryn Hill, and Wayne Shorter. He has also released several solo projects, including his quintet's *Live At The Blue Note* album and the world-jazz CD/DVD package *Native Lands*, featuring Pharoah Sanders, Mos Def, Buster Williams, Stanley Jordan, Kevin Eubanks, Marcus Miller, and Wallace Roney.

HOT TOPICS "Exploring the drumming roots of hip-hop; examining the playing of groundbreaking drummers like Parliament/Funkadelic's Jerome Brailey."



ALLISON MILLER

Allison Miller is equally at home, and equally successful, playing with renowned singer-songwriters like Ani

DiFranco and Brandi Carlile as she is with jazz artists like Marty Ehrlich and Kenny Barron. She has released two albums as a leader, has had her music featured on the TV series *The L Word*, and was chosen by the U.S. State Department to tour East Africa, Eurasia, and Southeast Asia as a "jazz ambassador." Between dates on her busy touring schedule, Alli teaches at Kutztown University and gives lessons and master classes at colleges and high schools. She was featured in the February 2008 issue of *MD*.

HOT TOPICS "Living healthy as a touring musician; things drummers can do away from the kit to improve endurance; approaching the drumkit in 'stereo'; pre-show stretching techniques; thinking of the drumstick as an extension of the hand."



SUSIE



Drummer/composer and 2011 *MD* Pro Panelist Susie Ibarra not only bucks tradition in “out” jazz, she boldly ignores the limits of a drummer’s influence on the world stage.

Susie Ibarra invigorated New York City’s free and creative jazz scenes in the late ’90s/early ’00s and then branched out to create the duo Electric Kulintang, modifying the traditional Southeast Asian multi-gong musical form with amplification, samples, and found sounds. To her deep, dense drumming, Ibarra then added various percussion, field recordings, and “extended” techniques, exhibiting her combined skills and profound understanding of modern music and native cultures in workshops, children’s concerts, and chamber and orchestral works, and in performances at Carnegie Hall, PASIC, the New School, and Columbia University, among many other venues.

A global rhythmist at heart, the Texas-born Ibarra forges drumming that extends beyond boundaries, beyond cliché, and beyond our common understanding of what a drummer’s role is and ultimately can be. “I have an affinity for a diverse array of music,” Ibarra says. “Even in the drum and percussion language, I have an affinity for a diverse array of percussion. That comes out in my drumkit playing as well as in all the percussion I play. It has a lot to do with my cultural environment and what I’ve been exposed to and the kind of global society we live in today. I was exposed to a lot of this music at an early age.”

Ibarra’s résumé includes recordings

with such likeminded free thinkers as Yo La Tengo, Sonic Youth’s Thurston Moore, John Zorn, Dave Douglas, Roberto Juan Rodriguez (Susie’s husband and collaborator in Electric Kulintang), Derek Bailey, Ikue Mori, William Parker, David S. Ware, Billy Bang, Wadada Leo Smith, Mark Dresser, Arto Lindsay, and Prefuse 73.

Ibarra is in a constant state of composition and improvisation, whether developing her continuously morphing drum style; working on large works for theater groups, orchestras, and soundtracks; or writing for her duos, trios, and quartets (often on piano, her first instrument). Ibarra’s solo drumming album, *Drum Sketches* (one of her forty recordings), reveals her multilayered rhythmic approach, drawing equally from gamelan, Philippine kulintang, Southeast Asian gong, and jazz traditions. Electric Kulintang’s *Dialects* blends samples, field recordings, Ibarra’s vocals, and double drumming in a near hip-hop framework. *Drum Talk*, Ibarra’s double drumming CD with the late Denis Charles, is a free-jazz landmark.

Whether swinging on the set, drawing on her Filipino rhythmic heritage, or composing for groups large and small, Ibarra finds a relentless sense of pulse and purpose permeating her music. As with Elvin Jones, when Susie Ibarra plays, a spirit enters the room. Ibarra’s face and body seem to undergo a change of appearance, as Susie



IBARRA

Changing The Game

Story by Ken Micallef
Photos by Paul La Raia



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makes unusual gestures with her arms and hands that result in unique signature sounds. Her brush technique is impressive, recalling Jo Jones and, oddly enough, traditionalist Kenny Washington. Ibarra's rhythms give balance to free jazz, fold playfulness into a distinctive brand of world music, and usher a current of ancient cultures into the drummer's larger ensemble pieces.

One project Ibarra cofounded, *Song Of The Bird King*, is working on a double CD of the same name, to be released in 2011, which includes gong music and epic chanters and features Electric Kulintang and seven endangered indigenous tribes of the Philippines. A quartet recording, *Mysteries Of Nature: Music For Strings And Percussion*, will be recorded in 2011, as will a large theater work, *Saturnalia*, which is set in Thailand. Electric Kulintang will release *Drum Codes* next year as well.

"Song Of The Bird King LLC produces works globally that address cultural preservation and indigenous music and ecology," Ibarra explains. "In the next two years we'll also be producing the 'Drumming For The Gulf' piece and doing educational work with Mundo Niños as well as a multidimensional music/poetry piece with Roberto Rodriguez titled 'The Mulato Insurgency: A Cuban Story.'

"*Saturnalia* is very rhythmically driven," she adds, "with vocalists singing and speaking many rhythmic lines, a sixteen-piece chorus, and an eight-piece instrumental ensemble playing percussion, piano, strings, and woodwinds.

Recipient of the 2010 New York Foundation For The Arts Fellow Award for music/sound and a 2010 TED Fellow

Susie's Setup



Drums: Yamaha Maple Custom (shown, with Vintage wood hoops), Oak Custom, or Birch Custom Absolute

A. 7x14 snare

B. 8x12 tom

C. 14x14 floor tom

D. 14x18 (shown) or 14x20 bass drum

Cymbals: Paiste

1. 14" Signature Dark Energy Light Dark Mark I hi-hats

2. 20" Traditionals Light ride

3. 20" Signature Dark Energy Light Dark Mark I ride

Depending on the situation, Susie will also use 14" Traditionals Medium Light

hi-hats; a 20" Traditionals Medium Light Swish; an 18" or 20" Traditionals Light Flat ride; 16", 17", or 18" Dark Energy crashes; 14" Giant Beat hi-hats; or a 20" Giant Beat Multi.

Sticks: Vic Firth 5A and HD4 sticks, American Custom T3 Staccato mallets, SD6 Swizzle Bs, T1 mallets, Gen 7 Articulate mallets, Heritage Brush wire brushes, and Jazz Rake plastic brushes

Heads: Remo coated Emperor and Ambassador or Evans G1

for her "unusual accomplishment and exceptional courage," Susie Ibarra is an indisputable game changer of modern music and drumming.

MD: You've worked with DJs, visual artists, avant-garde jazz orchestras, free-jazz quartets, indie rock bands, traditional jazz groups, drum duos, and children's acts. Yet you always sound perfectly at home in any setting. What's the key to incorporating your drumming into these varied situations?

Susie: My parents listened to a lot of traditional jazz and classical music. My first records as a teenager were by Monk and Miles and Coltrane. I came to New York as a visual artist. I was invited to play drums at various rehearsals while I was still at [the New School's] Mannes school of music. That was part of how I got exposed to free jazz and also to the downtown improvised music scene with John Zorn and Dave Douglas. That informed my playing a lot in the '90s; it developed my vocabulary as an improviser.

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SUSIE IBARRA

MD: You wouldn't call John Zorn's music free jazz, right?

Susie: They are pretty diverse scenes. It's different, even the rock noise groups. All of these genres meet in improvised music, but they have different backgrounds. I played with Pauline Oliveros; her improvised music comes from classical and new music. She played on my record *Flower After Flower*. Improvisation is one form in which many genres of music meet.

CHANGING COLORS

MD: How does your drumming change when you go from a record like your own *Dialects* with Electric Kulintang to working with John Zorn or Pauline Oliveros? Do you change your touch or your physical or mental approach?

Susie: It changes every time. Whenever I play, it depends on who the musician is and what the music is. And it's also about being open and not trying to inform the music or force it in a way that it's not supposed to be. Whether the music is composed or improvised, it's about being sensitive to what's required: playing more, playing less, what kind of colors are needed, what kind of traditional elements or abstract elements are needed.

MD: Can you give an example of how you might change colors in going from Pauline Oliveros, an experimental electronic artist, to Yo La Tengo, an indie rock band?

Susie: I played pitched timpani bass lines with Yo La Tengo, coloring their songs with percussion. I might be playing support rhythmic lines, melodic lines, or texture. With Pauline, I played a conceptual solo drum piece at Carnegie Hall in 1996 that she wrote for me, "All Fours For The Drum Bum." I played in cycles of four, but I didn't repeat. Improvisation is a big part of it. And texture. Sometimes I have a traditional support role on drums, and sometimes it's about coloring and dealing with melody, sound, texture, space. Whatever the composition needs.

MD: How does your drum coloration concept differ in the Mephista trio, which includes electronics and piano?

Susie: It's really a percussion trio. Ikue Mori [on electronics and laptop] comes

from a percussion background. Sylvie Courvoisier plays piano, which is another percussion instrument. And I play drumset. Some of the drumming can be energy driven; some of it is very textural. I tend to leave more space in the group. It's largely an improvised group.

EXTENDED TECHNIQUES

MD: In live performance you often use unusual techniques in the motions of your arms across the set. Do you have different methods for achieving different sounds on the drums?

Susie: I have traditional jazz technique on the kit, and I have extended techniques that I've found just going for sound. The sounds either happen during concerts or while I'm practicing. I've studied extended techniques, like muting drums, with Milford Graves. I studied traditional brushes with Vernel Fournier. And I studied traditional technique on Philippine gongs, djembe, kulintang, and Javanese and Balinese gamelan. So sometimes I bring in physical techniques as a performer that I

want to emulate or a sound that I want to bring onto the drumkit, or I use conceptual techniques—either rhythmic or melodic techniques.

MD: What are "extended techniques"?

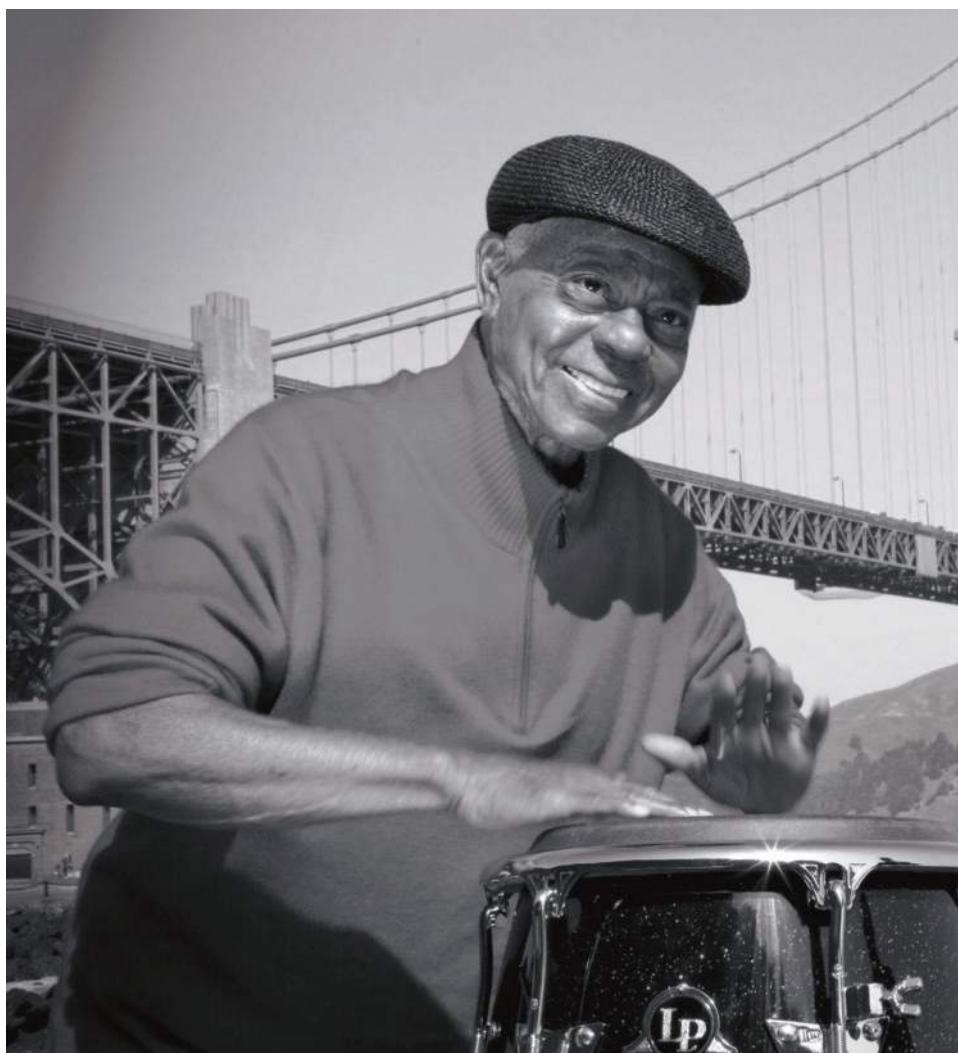
Susie: There are standard jazz techniques, but what if I want to get a sound that is not standard? That is extended.

Like muting the cymbal. I like to do a thing with the rubber part of the brushes and also with mallets to create reverb on the cymbal. I use one hand to dampen and mute and the other hand to play with a stick, mallet, or brush. Sometimes I use metal. That creates a certain reverb; that is an extended technique done within traditional playing.

Sometimes I want to create a sound like a Tibetan chant with cymbals. I might use small Chinese cymbals on top of my regular Paiste cymbals to create that sound instead of using sticks.

MD: And sometimes you ride on the cymbal while using your other hand to drag bells over the drums.

Susie: That's soloing and accompanying at the same time—playing an



accompaniment with the ride cymbal and playing a solo with the left hand. Maybe I want two textures with bells or shakers, and I might want to add another color by dragging the bells or shakers over the drumheads. So that's two textures. You can vary the rhythm or the melodic pattern of what you play with that, so it's really an accompanying and a solo part together.

MD: When you're dragging the bells over the drums, is that performed in time?

Susie: It depends; sometimes I do that on cymbals too. I do it to mark points where I might make certain attacks. Other times it might just be an effect, a wash coming in and existing within the other time playing or other music on the drums. It's also a dramatic effect. That can really control [the music] by attack and texture and nuance and choice of notes; it can affect the outcome of the music.

FINDING THE CENTER

MD: To many drummers hearing free

jazz or improvised music for the first time, the point of reference for the rhythm can be a mystery.

Susie: The language of jazz is so extended now. There's a place in jazz where traditional time playing is freed up. That concept of how it's freed up is interpreted loosely. And it has different styles. I like abstract art and abstract music, and some of the most complex music for me is free improvised music. I really like the playing of my former teachers Milford Graves and Andrew Cyrille, on their record *Pieces Of Time*, with Famoudou Don Moye and Kenny Clarke. I heard that early on, as well as the jazz greats that came before them, like Billy Higgins.

MD: When playing free, are you thinking in phrases of sixteen or thirty-two bars? Are you repeating bass drum patterns, or is every bar entirely free?

Susie: It depends on the composer and the chart. It depends on whether I'm playing a certain meter or moving through different meters, if I have to repeat [a part] or lay down a vamp

when there are solos, or if it opens up during a solo and needs to return to the head or to a different part. In that style there is a lot of openness to interpretation.

MD: How has playing Southeast Asian music affected your freer improvisational drumming?

Susie: I've played in many bands with William Parker [Little Huey Creative Music Orchestra, *In Order To Survive*], and sometimes he was writing material where the percussion parts were based on how I played. The pieces were written for me to play those Southeast Asian instruments. Dave Douglas wrote two pieces that had sections for my kulintang. William also wrote pieces where I played djembe, trap set, vibes, kulintang, and timpani.

MD: So how would you bring those rhythms to the drums?

Susie: The rhythm is always there—it's the lineage I came from. With a lot of master percussionists across genres, you can hear what the intention is and what's on top of it and what's underneath. That's one intention that I'm into as a performer: It's not just about the notes you play, it's about the intention of where those notes are played, what the audience is going to hear, what the musicians hear, and what the purpose is.

I might allude to a certain rhythm but not play the whole rhythm. It's the same as when a musician quotes another song within a standard; you can do that creatively in rhythm. It doesn't have to be quoting a specific song. I might be alluding to a different rhythm or melody, but I might not play the whole thing. Some of the great master musicians do that really well.

MD: Can you describe your transition from playing ethnic percussion to playing free jazz?

Susie: I was invited to William Parker's big band rehearsals when I was still at Mannes. In college, a lot of information is coming in fast, and it's about what you can put into action and practice. I felt like I needed more time to develop, and that's why I chose drums rather than practice all the various percussion instruments. I knew it would happen in my life at different periods if I wanted

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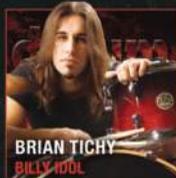
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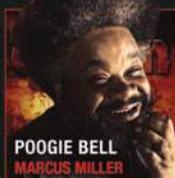
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SUSIE IBARRA

to do it right. I can't do it all at once. But New York is a different place now. Concerts are more formalized, and there aren't as many places for people to play experimental music. Learning in school was one thing back then, and learning in the city was another thing.

SONIC AND VISUAL IMPROVISATION

MD: As a solo drummer, how do you approach accompanying a visual artist?

Susie: The artwork of *Drum Sketches* is by Makoto Fujimura, whom I have worked with often. We've been developing creative music and art language for a while in various ensembles I play and write for. He was one of the soloists for *Pintados Dream*, a piece I wrote for the American Composers Orchestra at Carnegie Hall. He has also soloed on visual arts along with my solo drums.

MD: How do you interact with a visual artist in that setting?

Susie: We're both improvising. It's more intimate when we're doing a duet; he's also performed with my quartet. But it's still improvisation and composition. In music there's color. And in visual art there's sound. We're very much in the moment, and we start creating together by multidimensional composition. You can do that in many forms, such as dance.

MD: I can more easily understand interacting with dancers, because there's rhythmic movement happening. But with a visual artist, do you have to see what he's creating in order to play with him?

Susie: No. But I do usually see some of it. Sometimes I'm leading the piece, or I may look at his painting. Often we're close, so his lines and colors and sound are very apparent. There *is* sound. So we cross those lines of visual and audio.

MD: How would you begin to play a duet with a visual artist?

Susie: Firstly, it should be someone you're compatible with. Find an artist that you like, and see if you connect. Also, tape it; that can be informative. I would begin the same as I would with a musician. If I'm improvising, I begin playing music and listen and see how that develops.

CREATING SOUNDS

MD: How have free jazz, kulintang, and gamelan affected your drum tuning?

Susie: I tend to tune intervallically. I don't set certain notes for the drums. I have tuned specific notes for some pieces, but it tends to be more intervallic, depending on the drumset. I know how my kits will tune on the road or in the recording studio, but each instrument tunes differently. So I tune the way the instrument will sing the best. Also, kulintang is tuned intervallically and it's not set pitches, so each instrument is different. And I can change

tuning by muting while playing.

MD: Would the tuning in a free situation differ from Electric Kulintang with Roberto Rodriguez?

Susie: Yes, it would. On Electric Kulintang's *Dialects*, the purpose of the drumset is different. It's rhythm driven, accompanying electronic beats and sounds and percussion. We tune so the drums have more punch in Electric Kulintang. I usually use the Paiste Giant Beat or Dark Energy cymbals there. I use the more traditional Paiste cymbals for more jazz-oriented music. And with Electric Kulintang,

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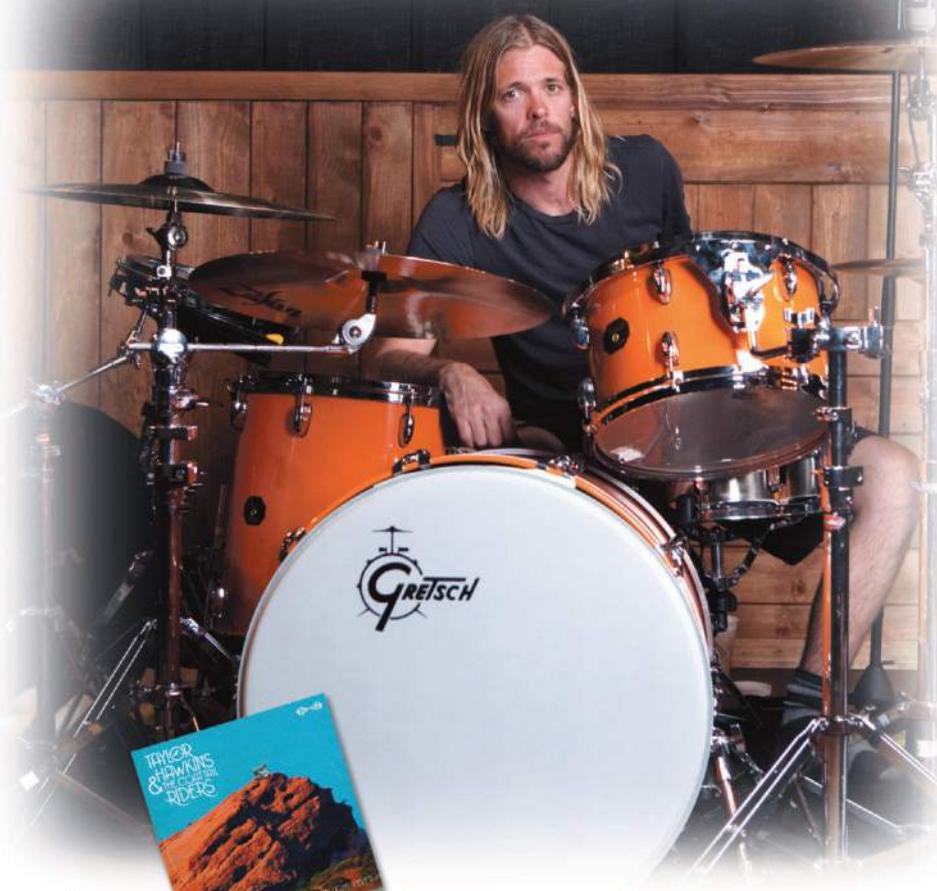
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FAVORITES

Danongan Kalanduyan & Palabuniyan Kulintang Percussion Ensemble Pakaraguan Sa Maguindanao: A Celebration Of Kulintang Music And Dance /// **Sun Ra** A Song For The Sun (Luqman Ali) /// **Kenny Clarke, Andrew Cyrille, Famoudou Don Moye & Milford Graves** Pieces Of Time (Kenny Clarke, Andrew Cyrille, Famoudou Don Moye, Milford Graves) /// **Various** Asibang-Lan, Pinukpok, Balbalan, Gong, And Percussion Music: Ang Musika Ng Mga Kalinga Music From The Kalinga In Northern Luzon, Philippines /// **Caetano Veloso** Livro (Carlinhos Brown, plus various percussionists) /// **Michael Jackson** Off The Wall (John "J.R." Robinson) /// **John Coltrane** A Love Supreme (Elvin Jones) /// **Ahmad Jamal Trio** Live At The Pershing (Vernel Fournier) /// **Mahmoud Ahmed** Éthiopiennes Vol. 6: Almaz, Éthiopiennes Vol. 7: Ere Mela Mela /// **Don Cherry & Ed Blackwell** El Corazon (Ed Blackwell) /// **Baden Powell** O Universo Musical De /// **Various** Music From The Morning Of The World—The Balinese Gamelan & Ketjak: The Ramayana Monkey Chant

sometimes I'll use the Yamaha birch kit for more punch.

MD: What do you practice now?

Susie: I do my warm-ups and rudiments, and then I practice the music I will be playing next. Then I'm constantly developing composition on the kit. I don't always have the span of hours I did when I was younger, so I might take specific time to work on music for a recording or concert, specific time for facility on the kit, and time developing new language.

MD: What will that entail?

Susie: Different grooves on the drums. Creating compositions on the drums. I warm up with rudiments, singles and doubles, and 8th notes, 16th notes, and triplets for my feet. Time playing. I work on composition and improvisation on the drumset.

MD: In what ways do you practice improvisation?

Susie: It might be tunings, melodic playing on the kit, polymeters, different rhythms I want to play. A lot of it is

composition on the kit, either for soloing or if I want to have language to pull out in a collaborative setting. Or maybe I'll work on certain rhythms I haven't played before.

DIALECTS, DRUM SKETCHES, AND DANCE

MD: You sample, play drums and electric kulintang, and do computer cut-up on *Dialects*.

Susie: We have loops and field recordings of indigenous Philippine artists

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playing bass gong or certain samba lines—the lower gong lines. We mix in field recordings and sequenced sounds with Ableton Live, and then I will play the electronic and acoustic gongs effected by Ableton Live. That gives me an extra twelve sounds beyond the acoustic sounds.

MD: There's a track on *Drum Sketches* that sounds like field recordings are involved.

Susie: That was recorded in the south of the Philippines at the Shariff Kabunsuan Festival, on the last day during a fluvial or boat parade. All of the provinces in the area compete for a cash prize. They decorate their boats with multicolored flags, and there are thirty people on each boat playing kulintang ensemble gong music. They come down the river with this massive sound. You have different gong ensembles crossing the river, producing waves of sound.

Some of that is on *Drum Sketches*, tracks 3 and 8. On those tracks you can hear the fluvial band playing a babandil line, which is like a clave line, on the side of the gong. I like the sound of the fluvial parade and the notion of New Orleans second-line drumming. They both have a celebratory feel in the way the rhythms pop. I'm playing a kit there and mixing it with the field recording of the parade. When I play the tracks live, I run the field recordings through the speakers.

MD: *Dialects* has elements of hip-hop, plus kulintang, samples, and your singing. What was the goal?

Susie: Roberto encouraged me to add the electric kulintang. Singing is like another instrument. They're all colors to express the music. Roberto programmed the beats. When I first took him to see the parades in the Philippines, they reminded him of his native Cuba. He related as a Cuban artist in the way the interlocking rhythms worked, especially with the bass gong. It added that Cuban drive to the music.

We both come from dance cultures. Filipinos and Cubans love to dance. Rhythm is in the community—in Cuba, if you want to learn piano, they put you on drums first—and that explains why in Cuba and the Philippines they have such a deep pocket and culture of rhythm.

BRUSHES: BEYOND BALLADS

MD: You play brushes with such clarity and authority and a deep feeling of time and rhythm. What tips can you give for getting definition with brushes?

Susie: With my students, everything we practice technique-wise with sticks I have them practice with brushes. We do all the rudiments with the brushes. It's a totally different touch. I also have students draw certain forms. Then I have them trace it. Draw circles, figure eights, the lines of the strokes. Then have them work out the sound. It takes time to get

that sound. Play along to masters playing brushes.

MD: Why draw a pattern?

Susie: They literally see the pattern, how the hands move on the surface of the head. It helps them get used to the motion, and then it's all about sensitivity of touch. Then you put it into groove and put it into time. I practice that all in rhythm. Then you're practicing everything with your feet and with your hands. You have rhythm underscoring what you're practicing. Simple rhythms, four on the floor.

MD: What do you tell younger drummers who want to play in the diverse styles you've explored?

Susie: I encourage them to find their own voice and to trust it and develop it. It is very rewarding to walk that walk. I encourage them not to give up on that. When I started out, I was a sponge. I encourage drummers to be open-minded and try things out. Try playing different music; have those experiences. I played all kinds of gigs in New York. Also, I would encourage them to play with musicians who are much better than they are, which will lift them up and teach them things. Listen to a lot of music. Play with your favorite recordings. They've got the masters right there. And, of course, practice, practice, practice.



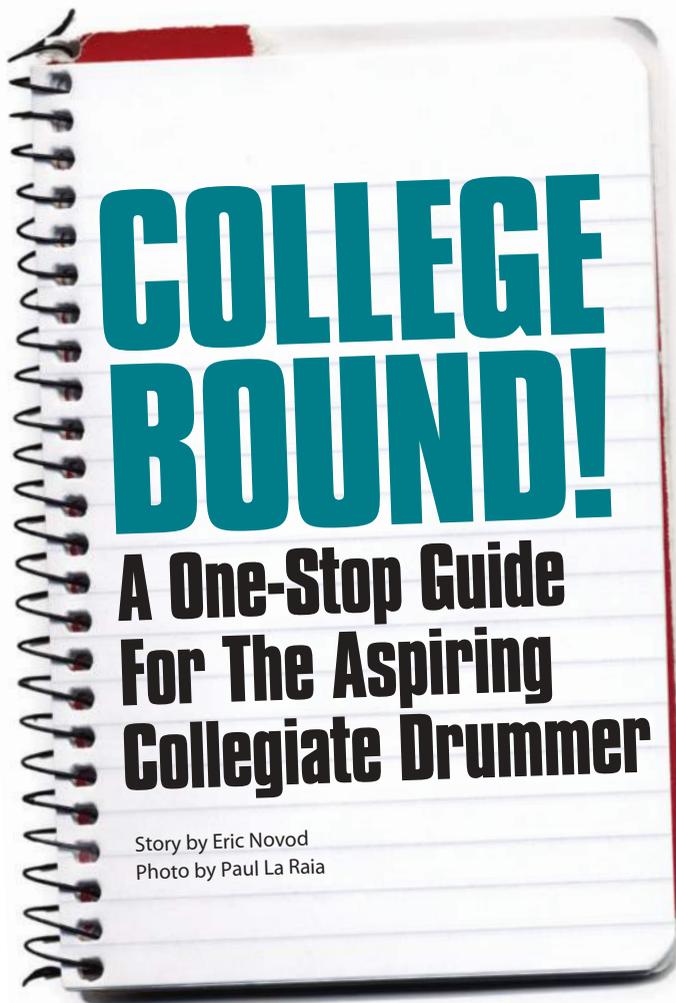
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COLLEGE BOUND!

A One-Stop Guide For The Aspiring Collegiate Drummer

Story by Eric Novod
Photo by Paul La Raia

Preparing for college is a massive emotional ride that's made even more intense when you factor in all the additional anxiety involved in applying to and auditioning for a music school. But if handled the right way, it's as manageable as any other application process. In this feature, we will illuminate many of the steps to take in order to apply and audition with success. Whether you're an eighth-grader preparing for high school, a high school senior in the midst of finding a suitable college, or the parent or teacher of an aspiring drummer, you should find much of this information very useful.

THE COURSE OF STUDY

The majority of college music programs offer two options for drummers—classical percussion and jazz drumset. If your musical interests fall easily into one (or both) of those worlds, you can choose from hundreds of schools across the country. But what if you have other drumming interests? Berklee College Of Music in Boston has taken the lead in creating a program that appeals to drumset players who want to study more than classical percussion or jazz drums, although its classical and jazz programs are also top-notch. Musicians Institute (MI) in Los Angeles offers a bachelor of music degree in performance with a concentration on contemporary styles, LA Music Academy (LAMA) offers an associate in arts degree, and Drummers Collective in New York City provides a wide range of accredited courses but not a full degree.

While Berklee, MI, LAMA, and Drummers Collective are some of the most popular choices among aspiring college



drumset players, if you're a funk, metal, or country drummer you need not limit yourself to applying only to these schools. The truth is, studying classical percussion or jazz drumset in a respected music program at a state university or private institution such as North Texas, USC, Miami, Rutgers, Manhattan School Of Music, the New School, CalArts, Hartford, or University Of The Arts will inform every other style of music you play.

TYPES OF MUSIC DEGREES

Let's continue by clarifying the basic four-year music degrees available at major colleges and universities.

Bachelor of arts (BA) in music: This is a standard music degree that usually does not include serious performance study but rather focuses on a combination of music history, music theory, and ear training, plus a broad liberal arts course of study. This is a good choice if you wish to double major in music and another field. If you want to become an entertainment lawyer, for example, a BA in music and a degree in economics, business, or history is an optimal combination.

Bachelor of music (BM): This is an intensive degree that usually requires considerably more credit hours than the usual thirty to thirty-six for a bachelor of arts. A BM is known as a professional degree because it combines general music courses (history, theory, and private lessons) with an intensified course of study in subfields that point you in a specific career direction, including composition, musicology, music technology, music therapy, business, and jazz studies.

Bachelor of music education (BME): This is a BM that supplements music courses with education courses and prepares you for standard certification. Most programs now offer an enticing five- or six-year music education program in which you finish with bachelor's and master's degrees, along with teacher certification. Entering into a music education track later in your college career is possible but time consuming, because there are specific prerequisite courses, student teaching schedules, and timetables for taking certification exams (called Praxis) that can be completed only at certain times of the year and in a specific order.

FIND THE RIGHT TEACHER

Working with a good private teacher before going to college can greatly enhance every aspect of your musical development (technique, musicality, historical knowledge, professionalism, and so on). Aside from exposing you to new ideas and guiding your daily practice, an effective teacher can help find and address deficiencies in your skills that you may have otherwise overlooked.

THE CHALLENGES FACING A COLLEGE-BOUND DRUMMER, FROM A FACULTY PERSPECTIVE

by Ronald Horner

During my years as a university professor, I've noticed several recurring issues among incoming freshman drummers. I'd like to share some thoughts in a few of these areas in hopes that you'll be better prepared when it's time to start your own college career.

READING MUSIC

The most challenging experience many drum students face is learning to decipher a printed page of melodic music. "What does it mean?" "Where do I find the notes on this xylophonish thing?" "What should this sound like?" These questions are almost always followed by: "Why do I have to bother with this stuff? I want to be a better *drummer*, not a marimba player!"

Learning to deal with pitch names, clefs, and key signatures is basically the same as learning a foreign language. Having the ability to speak the same language as everyone else at the gig allows us to participate in the creative process as a partner on an equal level—not as an afterthought. The only way to learn to read music is to practice it. Find a patient teacher who will start you with super-simple notation and then help you progress to more difficult selections.

THE ABILITY TO SING

One of the most terrifying things for some freshman drum students is being asked to sing in front of their peers. But you *will* be required to sing in ear training classes, and most schools require some type of general vocal technique course as part of their curriculum. You'll want to get comfortable with the sound of your voice now, before you're put on the spot among your classmates.

If you're studying mallet percussion, try singing along with the pitches you're playing. If you aren't studying mallets, sing along with your favorite CDs. Any type of practice is better than none. Listen to and record yourself. The only way to get better is to keep trying. Plus, the benefits of being a singing drummer when you get out of college will make you that much more employable.

PIANO SKILLS

Many freshman drummers feel piano class is one of the worst uses of their time. But the piano is where all the aforementioned skills (reading, singing/pitch perception, and music theory) come together. The piano is a universal translator for almost all musical concepts.

When I was a kid, my parents wanted me to take piano lessons. I wanted to play baseball. I won. I was fine with that decision until my freshman year at college, when I was forced to spend hours practicing piano just to pass a basic proficiency exam. Take the time now, while you have it, and learn your way around the keyboard. You'll be much better off in the long run.

WE DO NOT SPECIALIZE (YET)

The purpose of a college education is not to simply enhance what students already do well but to facilitate growth in many different directions. For that reason, the vast majority of college and university programs require students to learn the entire percussion family. Simply put, we do not specialize—at least not in the beginning. That's why most college curriculums emphasize snare drum, keyboard percussion, and timpani more than the drumset. Many of us would probably agree that it's not as much fun to practice a Bach flute sonata on the marimba as it is to dig into a challenging Afro-Cuban pattern on the kit. But having these percussion skills enables us to go beyond the role of "timekeeper."

Ronald Horner is an assistant professor of music at Indiana University Of Pennsylvania and the director of percussion studies at Frostburg State University. He is also a clinician for Ludwig/Musser, Vic Firth, and Sabian and the author of *What Do Drummers Really Want?* and the timpani method book *The Tuneful Timpanist*.

The range of quality among teachers is wide, and it usually isn't too tough to weed out the bad instructors from the good. The tricky part is separating the good from the *great*. The best teachers usually have specific plans for maximizing their students' potential, so don't be afraid to ask questions about what you'll be learning from a prospective instructor. Lessons with a great teacher should be fun, revealing, frustrating, and motivating—certainly not boring.

If you don't know a teacher in your

area with a good reputation, call your nearby high school or ask local professional musicians for recommendations. Your efforts spent in finding the best available instructor will be repaid tenfold.

RUDIMENTS AND TECHNIQUE

The college professors present for your auditions will probably need all of about one minute to determine whether your technique is where it needs to be. Work with your teacher to dissect your physical movements

on the drums, in order to make sure you're not developing bad habits.

Next, learn all of the twenty-six standard rudiments. Some auditions will require only the essentials: single-stroke rolls, double-stroke rolls, paradiddles, drags, flams, and buzz rolls. But every once in a while, a double ratamacue or Lesson 25 will sneak in there.

Finally, familiarize yourself with basic music theory, including major and minor scales, arpeggios, and the circle of fifths. You'll be expected to

ADVISING THE COLLEGE-BOUND STUDENT by Joe Bergamini

As drum instructors, we do far more than teach paradiddles. To many students, a drum teacher is a role model, mentor, and life coach. There's no better example of this than when a student walks into a lesson to tell you that he or she is interested in pursuing music as a career.

I recently read research stating that college majors in the performing arts are at an all-time high. Although the music industry is struggling, the interest in music itself has never been greater. I see this firsthand with the number of my personal drum students who want to make music a career.

It's a tremendous responsibility to advise a young student on how to pursue a college career in order to get a job in the music industry. Let's discuss some of the possible pathways that I have presented to my students in these situations.

MUSIC PERFORMANCE MAJOR

The most obvious path to a career in music is to major in music performance at an accredited university. While this may seem obvious, it's not necessarily the right option for all. I recommend this path to only my most talented and hard-working students. Anyone considering a performance major should be very advanced for the high school level, be an excellent reader, have a strong work ethic (i.e., practice a lot), have some knowledge of music theory, and have extensive playing experience, both in and outside of school bands. These are the students who are driven by passion, even at a young age, and know that playing the drums is part of their life's calling.

At most accredited universities, a music performance major focusing on the drumset will be in a jazz studies program. So if a student doesn't have a high level of interest in being a jazz drummer, a music performance major might not be the right choice.

MUSIC EDUCATION MAJOR

Years ago it was much easier to make a living just by playing gigs. Today, though, many professional drummers have to supplement their income by conducting clinics, giving lessons, creating books and DVDs, and writing articles, all of which involve teaching to some degree.

Students who major in music education will still have an extremely strong performance background due to the study, practice, and recitals required of them, but they will also emerge with a degree that allows them not only to teach private lessons and give clinics but also to obtain a teaching position in a public school where a degree and a teaching certificate are required. This path is especially attractive to students who love to play but also have a passion for teaching, or to those who want to perform but are concerned about the lack of financial security in the typical musician's lifestyle.

NON-MUSIC MAJOR

This is the path that I took, since in my case my old-fashioned parents felt very strongly that I should have "something to fall back on." I never studied music theory in high school, and I had other interests. For students who fit this description, choosing a major other than music is a completely viable path.

If a student is interested in music as a possible career but chooses a non-music major in college, however, he or she probably won't have access to drums or a practice room like music majors do. These students need to make special arrangements to ensure that they continue to develop their skills. The first step is finding a place to play drums. This could involve renting a rehearsal studio or keeping a kit at a classmate's house. An electronic rig is also an option. The best plan for these students is to join a local band at the school or to minor in music.

The upside of this path is similar to that of a music education major. Today's music industry is increasingly complex, and many business and technological skills are needed for success. A degree in business, marketing, or even graphic design could be an advantageous element in a music-based career. Heading in this direction might be appropriate for students who love music but don't have a burning passion to teach and would be happy making a living in the music industry with performance as an element of their income but not the majority.

ALTERNATE ROUTES

There's absolutely nothing wrong with students taking a nontraditional path for continuing education after high school if they have career goals in more modern styles such as rock, pop, R&B, and electronic music. If a student doesn't have a strong interest in the jazz-based programs offered by many universities but is a focused worker who would benefit from exposure to a high-level music scene, I would recommend attending a non-degree-granting school such as Drummers Collective in New York City or a degree-granting school like Musicians Institute or LA Music Academy in Los Angeles. Here, the student can study with world-class musicians, attend dozens of performances by legendary artists, and begin to develop roots for future gigs (and possibly a career) in one of the major music cities in the U.S.

Finding the right avenue depends largely on the personality and talent of the individual. Hopefully some of these suggestions will help you advise your students on how to move on to the next level.



Joe Bergamini is the senior drum editor for Hudson Music and an active performer who has worked with Happy The Man, 4Front, Bumblefoot, Dennis DeYoung, and the Broadway productions of *Movin' Out*, *In The Heights*, *The Lion King*, *Jersey Boys*, and *Rock Of Ages*. He is also the author of six award-winning drum books and an educator/clinician who performs and teaches at his private studio in New Jersey.

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COLLEGE BOUND!

study these concepts in college, plus a working knowledge of melodic percussion and harmony will ultimately yield more opportunities in the professional world. A good resource is *Modern Drummer* founder/publisher Ron Spagnardi's book *Understanding The Language Of Music: A Drummer's Guide To Theory And Harmony*.

KNOW YOUR STYLES

The majority of the drumming part of your audition will be spent testing your musical knowledge and instincts. Professors will ask you to play different styles of music, sometimes with other musicians (that they provide), but often by yourself. These styles usually include rock, funk, shuffle, 4/4 and 3/4 swing, 12/8 blues, bossa nova, and samba. Be careful in defining the characteristics of each beat. Your rock groove should be solid and strong, while your funk groove can have combinations of linear and syncopated ideas. Make sure your jazz playing uses the standard ride cymbal pattern and reveals your knowledge of what each limb is responsible for doing in that style.

After your styles are tested, you might be asked to trade four- or eight-bar solos with yourself or another musician. This involves playing a basic groove in a predetermined genre for four or eight measures and then soloing for four or eight measures in the same vein. Make sure you're comfortable doing this before taking an audition.

Finally, a rudimentary knowledge of basic song forms will come in handy. If a professor asks you to play a blues form, he or she is checking to see whether you know that it's a twelve-bar repeating pattern. An AABA form is thirty-two bars long and features an eight-bar A section, a repeat of that A section, an eight-bar B section with a different melody and different chords, and a repeat of the eight-bar A section.

ESSENTIAL LISTENING

Studying the individual styles of past masters will not only make you a better player, it will also instill in you the confidence to have a knowledgeable conversation during your audition about drumming history and famous grooves. Ask your teacher and musician friends to suggest drummers to study. Here's a partial list of players you should know about: Sid Catlett, Jo Jones, Max Roach, Roy Haynes, Kenny Clarke, Art Blakey, Gene Krupa, Buddy Rich, Paul Motian, Elvin Jones, Tony Williams, Earl Palmer, Hal Blaine, Jim Keltner, Steve Gadd, Levon Helm, Ringo Starr, Charlie Watts, Keith Moon, John Bonham, Vinnie Colaiuta, Jeff Porcaro, Al Jackson Jr., Bernard Purdie, Steve Jordan, Clyde Stubblefield, Jabo Starks, Brian Blade, and Keith Carlock. All of these artists have been featured over the years in *Modern Drummer*, so keep your back issues handy or pick up a copy of the Digital Archive to use for reference.

It also helps to know some of the world's most famous jazz standards, as sometimes an audition will require you to play along with, or play the melody to, a well-known jazz tune. You can find lists of jazz standards online, and there are several songbooks dedicated to these compositions (Sher Music's *Real Book* series is a good source). Here's a list of some of the most commonly played standards: "All The Things You Are," "Autumn Leaves," "Au Privave," "Body And Soul," "Blue Bossa," "Bye Bye Blackbird," "The Girl From Ipanema," "Just Friends," "Night And Day," "Oleo," "On Green Dolphin Street," "Softly As In A Morning Sunrise," "Solar," "Straight, No Chaser," "St. Thomas," "Watermelon Man," and "What Is This Thing Called Love?"

TEST THE WATERS

So you have a teacher; you know your rudiments, styles, and scales; and you've been listening to a lot of music. What else can you do to prepare for an audition? Throwing yourself into live musical situations is a vital step in ensuring that your college audition isn't your first pressure-filled musical experience. Go on some band auditions, even if you're not necessarily looking to join a new group. If you're already in a band, get out and play a few gigs. You should also seek out a local jam session so you can get real-world experience playing with different musicians—plus getting your butt kicked on the bandstand once in a while will make you a far better player in the long run.

BEFORE YOU APPLY

Before you start filling out your college applications, make sure you've put in a good amount of time figuring out which

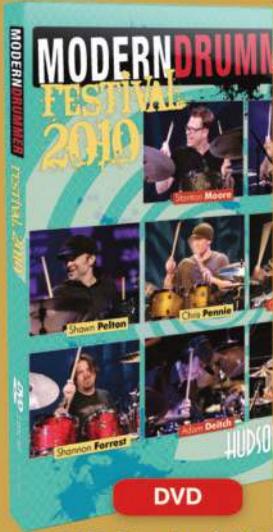
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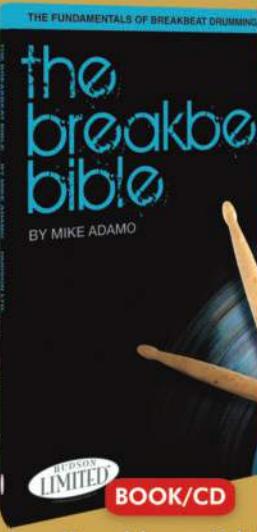
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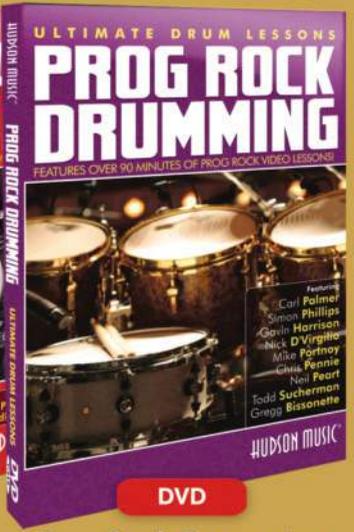
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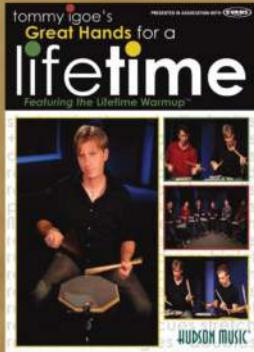


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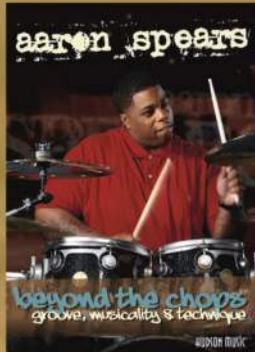


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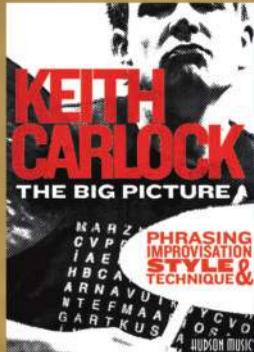
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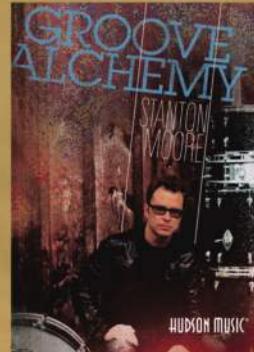
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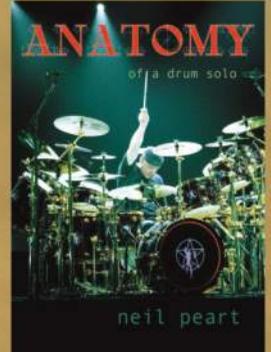
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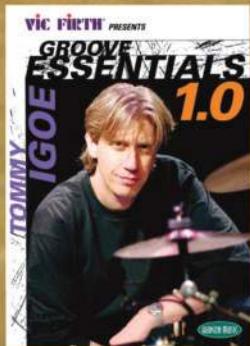
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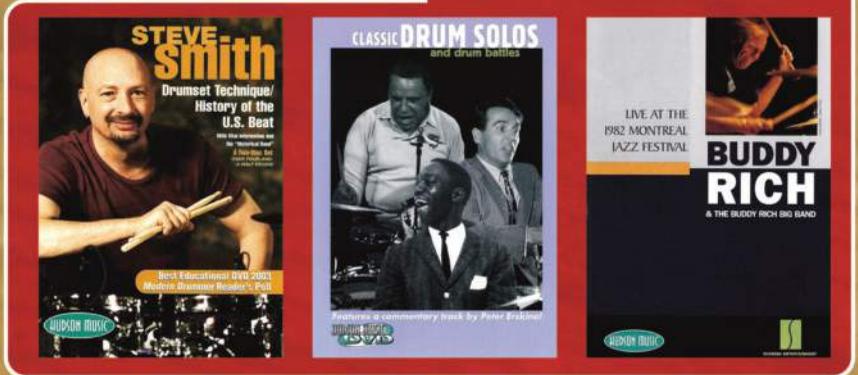
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COLLEGE BOUND!

schools make the most sense for you. Consider as many factors as you can, including location, types of degrees and specializations, class size, specific faculty members you want to study with, and financial aid options. It's alluring to apply to schools all over the country, but ask yourself if you'd be comfortable living in that same area after you graduate. You could build some nice momentum for your career during your four years of school in Texas, but when you move back to New Jersey you're essentially starting over again. If you know that you ultimately want to live in a certain city after graduation, it may be in your best interest to concentrate on schools in that area.

You should also begin collecting a few letters of recommendation from your private and/or school teachers, musical associates, and, when appropriate, employers. Work to build solid relationships with these mentors. When you ask someone for a letter of recommendation, do so months ahead of your application deadline so there's plenty of time to write it.

AUDITION DAY

Try to get a good night's sleep the evening before your audition, and spend some time organizing your materials and your thoughts. Auditions are not meant to trick you, so if you follow the basic steps outlined here and carefully follow the specific requests of each school, you should find that the audition goes exactly as expected.

Take each school's requests very seriously. If you're asked

for a three-minute prepared piece, the professors will usually stop you at 3:05, and they won't be thrilled to have to do so. Even that extra five seconds can be a way to separate you from the hundreds of drummers who finished within the allotted time. Have your playing together, have your sticks/brushes/mallets ready, and have multiple photocopies of any prepared pieces you're going to play.

Here are a few more tips to help you do your best at an audition:

1. Take the first thirty seconds or minute of your audition time to adjust the drumkit so that it's comfortable for you. You've put in a lot of hard work while preparing, so don't let a snare drum that's too high, a ride cymbal that's too far away, or a seat that's too low affect your playing. A simple request to make a quick adjustment or two will always be granted.

2. The wild card in your audition will be the section on sight-reading, if there is one. Don't get frazzled and blow the rest of your audition if the professors put something very difficult in front of you that you struggle to read correctly. Some professors will have you sight-read something straightforward at first and then follow that with a piece on an advanced level. They don't necessarily think you'll be able to sight-read everything perfectly, although they'd be very impressed if you could. This portion of the audition is designed to test how much advanced training you have versus how much you'll have to be taught.

3. Be yourself and know your audience. You can get a sense right away of whether those conducting your audition are ready to have some fun and talk to you a bit or they're looking to get right down to business. Either way, be receptive to their suggestions and thank them for any compliments and/or critiques. When playing by yourself, use that time to show everyone what you can do. If your audition involves playing with a group, prove how musical you can be. Look presentable as well, but don't feel you need to wear a suit unless that's expected. Be at your sharpest while still being yourself.

During the interview portion of your audition, be prepared to answer some standard questions about your experience and background. The interviewer will usually look through your application and inquire more about certain aspects—a gig you mentioned, a style of music you said you liked, and so on. They'll also often ask stock questions, like, "Why do you think this school is the right place for you?" or "Why music?" Make sure you've planned a little of what you're going to say if you're asked these questions. Like everything else we've talked about here, plan in advance so there are no surprises!

For sample audition requirements from several music schools, go to moderndrummer.com.



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MICHAEL SEIFERT

The multitasking producer and drummer, who counts world-famous rappers, singer-songwriters, and rock bands among his wildly diverse musical accomplices, works his magic on both sides of the glass.

by Ilya Stemkovsky

Producing, mixing, and engineering a record can be a daunting task. Working out of his own Ante Up Audio studios, Cleveland-based Michael Seifert throws drumming into the mix as well, laying down simple but effective beats when the need arises. A decade ago, Seifert was fully entrenched in the hip-hop world, producing tracks for Bone Thugs-N-Harmony and Too Short. Nowadays he runs a world-class recording facility, where he's worked with Regina Spektor and Guided By Voices and scored music for TV shows and special-edition DVD sets of *Bram Stoker's Dracula* and the *Godfather* trilogy. But when it comes time to rock on the drums, Seifert has the unique perspective of both the player and the producer.

MD: How do you exist in different headspaces when producing, mixing, and playing one of several instruments?

Michael: It's definitely helped me to be able to play multiple instruments, even when I'm not the one playing on a session. This is the producer perspective coming into play, but it's most important to play for the song and also to find the holes where you can throw in little flourishes. Neil Peart is an amazing drummer in one sense, but Ringo Starr is amazing in another, very understated sense.

I always hate when I have a player come in and he wants to show off and solo the whole time. It obviously depends on the kind of music you're working on, and if it's jazz it's almost a different story. But for most pop-oriented music I prefer a pocket guy who can open up when you need him to.

MD: You pull double duty producing and playing on parts of Nicholas Megalis's *Praise Be*, *Hype Machine* and former Faith No More frontman Chuck Mosley's *Will Rap Over Hard Rock For Food*. It's like being the director and the actor.

Michael: Drums are technically my first instrument. My dad had a recording studio, so I was fascinated with drums at an early age. Usually I'll play on a session out of necessity. Maybe the drummer isn't

cutting it or we don't have a drummer handy. There are certain people who, no matter what they play, just sound awesome.

From a production end, I ask myself, *What do I like about certain drummers?* One thing is that they have decent kits and know how to tune drums. A lot of producers and engineers just want drummers to hit hard, but you can choke the drum that way. And drums react to the atmosphere more than any other instrument. Sometimes I'll tune with equal tension on the top and bottom heads, but you can have a great wood drum sound fantastic one day, and then it's more humid the next day and the drum

doesn't sound the same. I'm not averse to messing up the tuning in a traditional sense and using your ears more than using the theory behind it.

MD: Any tips for studio drummers?

Michael: Less is more. I always get worried when a drummer comes in with loads of drums and cymbals. It's just more mics, more things ringing in the room, more things to go wrong. I like kick, snare, and two toms. I ask drummers to only bring in that extra tom for the specific song it will be on. New heads are pretty important too. Nothing kills a session quicker than someone coming in with roached heads. People think you can "fix it in the mix," but even if you spend hours reworking and triggering, nothing compensates for a kit that just sounds good in the room.

Also, learn to balance yourself. My favorite drummers mix themselves. It's nice to get to a point where you can do



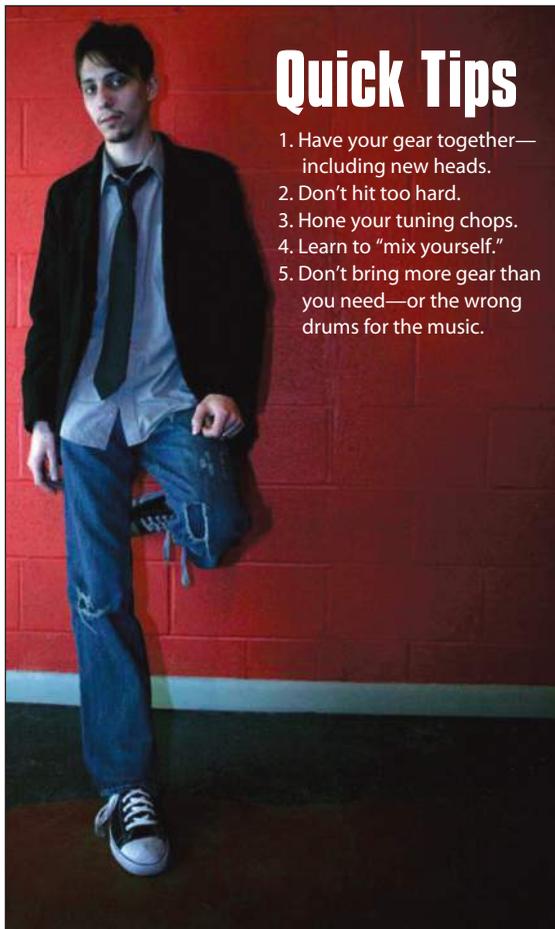
"I'm not averse to messing up the tuning in a traditional sense and using your ears more than using the theory behind it."

the old Bonham thing with a mic on the kick and a couple overheads and that's your drum sound. Then bring in the direct mics as reinforcement instead of having to manipulate everything.

Then there are simple, common-sense things. If you're recording jazz, don't use a 24" kick. If you want a dead sound, record in a dead room, or tape a wallet to your snare drum.

MD: How do you decide between drum programming and live tracking? *Love Kills* by This Is A Shakedown! is an electro/dance/industrial record that has a lot going on.

Michael: What's funny is that 95 percent of what sounds programmed on that record really isn't. We set up several kits, all miked up at the same time so we could move from one to another. They were all tuned and EQ'd differently. We had a Yamaha Recording Custom as the big rock



Quick Tips

1. Have your gear together—including new heads.
2. Don't hit too hard.
3. Hone your tuning chops.
4. Learn to "mix yourself."
5. Don't bring more gear than you need—or the wrong drums for the music.

kit in the large room and two Fortune kits from a local drum maker here, one of which was a really trashy kit pumped through a bass amp. So what sounds like loops is a drummer playing multiple takes over each other.

MD: What are your mic choices?

Michael: Actually, I recently changed my snare drum mic for the first time in years. Telefunken sent me one of their M-80s, and it's a brilliant mic on the snare. I've always been a Shure SM57 guy and never found anything I liked better, and I'm one of those guys where I don't care if it costs ten grand or ten cents—if it sounds good I'll use it. The M-80 has a really fast response on the transient and is more open and has more nuts to it than a 57. It has made a huge difference. For the rest of the kit, I like an AKG D 112 or a vintage AKG D 12 on the kick, either Sennheiser 421s or some kind of condensers like Neumann KM 84s on the toms, and then a pair of Telefunken AK-47s as overheads and a Telefunken Ela M 251 as a mono room mic. Usually my setup is seven mics. Sometimes I'll add a bottom snare mic.

MD: Do you have specific reference points for great drum sounds?

Michael: Top of my list is Fiona Apple's *When The Pawn...*, with Matt Chamberlain on kit. That's a Jon Brion-produced album. The whole record just sounds incredible, and the low end and width have to do with the drums. Drums set the tone for everything. You can have the best guitar or keyboard parts, and if the drum sound or performance sucks....

On the opposite end of the spectrum, you have Beck's *Sea Change*. I love the retro, natural-sounding, in-your-face drums on there.

MD: So what's so hot about Cleveland? Is it tough running a studio there?

Michael: There's a lot of talent here. I grew up around Trent Reznor and Gerald Levert, who are from Cleveland. From '98 to '02 I was doing a ton of hip-hop work and I thought I was going to be stuck doing that my whole life. I had some offers from big studios in New York, but I decided to stay here. My studio, Ante Up, has been successful in bringing in bigger bands and nurturing the local talent here. I always try to make *their* record, not my record. They're the ones painting the picture—I just have to frame it and get it up on the wall.



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Playing Someone Else's Kit

Creating A Positive Experience

by Jeremy Hummel

Over the years I've heard many drummers complain that their performance suffered when they couldn't use their own kit. This sentiment has always puzzled me. The truth of the matter is that we need to remember where the music actually comes from. In this article, I will explain not only why this happens but also how to dispense with this crutch.

I begin by offering three very important words: Get over it. I know, I know. Right now you're thinking, *But I spend all my time practicing on these drums, with this sound and these cymbal heights. I'm more comfortable with my drums than with anything else.*

I can sympathize to some degree, but is it more important to be comfortable with our gear or with our playing? In other words, have you ever thought about what people are actually saying when they blame a subpar performance on someone else's equipment? This may seem harsh, but when I hear that type of complaint, I question how good a musician the person is to begin with.

A DIFFERENT VIEW

My viewpoint on this issue stems from my childhood. My father is a guitarist, and he often held his band's rehearsals at our house. He had a rotating cast of drummers who always seemed to have great gear. I was excited when someone new joined the band, because it meant I could experiment with a new setup. Over the years I saw everything from double bass Rogers kits to groovy blue acrylic Ludwigs to sets that had Octobans and Paiste cymbals positioned so high I could barely reach them.

Getting the chance to play these different kits enabled me to change my approach to the drums on a regular basis. Some days I pretended I was Tommy Aldridge. Other days I was



Stewart Copeland. All of these setups and different sounds had a huge influence on my drumming diversity. Equally important, they forced me to be adaptable. And I embraced it.

I realize that not everyone has the same opportunities to get comfortable playing on different kits. But I've come across far too many people who have learned to play their drums set up just one way. Remember, music comes from *inside* you. So you really should be able to make even a toy drumkit sound fantastic.

WHAT TO DO

The first thing I do when I have to play someone else's kit is introduce myself to the other drummer and thank him for letting me use his drums. First off, I'm usually quite happy when I don't have to load in all of my gear. More important, this introduction breaks the ice and helps soften up the owner to allow me to make some small adjustments to the kit. (If the drums are set up for a right-handed player and you're a lefty, now would be a good time to disclose that information!) And I try to be just as accommo-

dating when someone is sharing my kit. Unless the other drummer is a complete jerk, I try to give a little. There might be some pieces you're firm on because they get too out of whack when you change their position (like your throne). But that's why I use memory locks. "Sure, you can adjust that stand, because I can just put it back later," I'll often say.

DISCOVERING NEW SOUNDS

We're all gearheads, right? When we play different equipment, it can turn us on to a new cymbal, snare, drum-head model, and so on. If you play on someone's gear that's the polar opposite of your own, you may even find that it actually suits your band's sound better than what you've been using. For example, maybe that deeper, thuddier snare on the borrowed kit fits the music better than your tight and poppy one. Or maybe the other drummer's big, washy crashes give more weight to the louder sections of the songs than the smaller cymbals and splashes you brought with you.

There are so many new products coming out all the time. So why not take advantage of the chance to try out

someone else's gear and see what it sounds like? Something as simple as a different bass drum head can make a big difference in your sound.

Now, there's also a factor well known to many big-city drummers, and that's the house kit, which is usually a bass drum and toms that are shared by all of the drummers on a multi-band bill in order to minimize changeover time. The house kit, often but not always a budget model, presents challenges of its own, most of them related to the fact that a revolving cast of drummers are positioning, tuning, and then smacking the drums, over and over every night. Badly pitted heads can be only the beginning; many of us have dealt with gashed kick or floor tom skins.

But here's the thing: If you can confront a kit with balky tom holders, a giant bass drum that forces you to position your snare too far away, and a floor tom that's four inches smaller than your own, and you *still* manage to get your style across, you'll have the confidence to play on any setup under the sun, with no excuses.

DIFFERENT METHODS FOR DIFFERENT SOUNDS

Some people can be anal-retentive about what I consider to be the wrong things. For example, I've had a student think he couldn't play a particular tune without a China cymbal.

"But the fill ends with a hit on the China," he said. My response: "Well, let's try to make that crash sound like a China!" Then I demonstrated numerous ways to strike cymbals. Simply consider the point of attack and the velocity of the stick when it hits the cymbal. Are you trying to achieve a quick, staccato sound or more of an open, washy tone? In many cases, both can be achieved with the same cymbal.

Another powerful tool is what I call implied sound. This means that if a surface is struck with the right technique, and the performer *believes* the surface will produce the sound that's in his or her mind, the listener will receive the same signal. Try this experiment. Go to your kit and get into a Latin vibe. Suppose you want to do some soloing that sounds like you're playing timbales, but all you have is your toms. If you get some rimshots going or you try muffling the drumhead with the tip of one stick while striking with the other, the desired sound can be achieved. I use this idea often when I'm playing on someone's kit and the floor tom is tuned higher than what I hear in my head. In that situation, I strike the drum to create an open sound, pulling out as many of the undertones as possible.

EXPRESS YOURSELF

Playing music is a form of expression. Have you ever experimented with just one sound source to hear all you could get out of it? Grammy winner Steve Mitchell often talks to his students about taking a hi-hat or one drum into the woods (or even another room) and seeing how many different sounds can be brought out of it. Steve also talks about what he calls the truth kit. As he explains, "I heard about the truth kit from a fellow drummer in the '70s. He said that all you really need is a snare, bass drum, hi-hat, and ride cymbal. This minimal setup will get the job done, and the 'truth' of whether or not someone can play will be revealed." The point is, when we get too hung up on our personal gear, we're saying that the kit plays us rather than we play the kit.

It's a good exercise to consider your gear and your playing style in order to be sure you're able to play a foreign kit without becoming frustrated. Maybe you'll have to ditch some of those fast fusion fills when the toms are big and loose, or maybe you won't have the ability to set up three splashes for those quick accents—but maybe you'll find the vibe doesn't suffer for it a bit.

Obviously, we all like playing our own gear the best. But I hope the ideas in this article will help you gain a fresh perspective the next time you have to play on someone else's kit. Think of it this way—if Jimi Hendrix or Stevie Ray Vaughan sat in with a band and jammed on a cheap guitar ordered from a Sears catalog, would it still be Jimi or Stevie Ray? Absolutely. If *you* have to play on someone else's kit, is it still you playing? Absolutely!

Jeremy Hummel was an original member of Breaking Benjamin. He helped that group achieve platinum status with its 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 website, jeremyhummel.com.



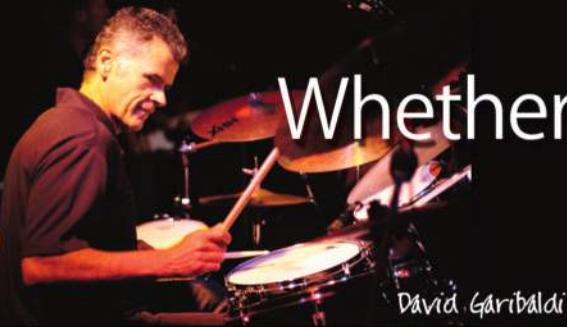
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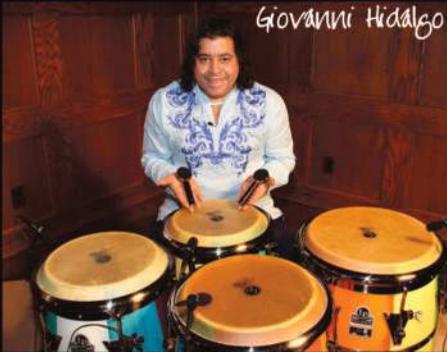
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Chops Builders

Part 9: The Ultimate Accent/Tap Exercise

by Bill Bachman



This month's Chops Builder is what I call the ultimate accent/tap exercise. It's played with the various wrist-turn techniques—full strokes, downstrokes, tap strokes, and upstrokes. This is one of the most important exercises in the Chops Builders series, since your level of control in playing it is directly related to your ability to play any rudiment or sticking pattern containing accents and taps. The bottom line is this: The more control of accents and taps you have, the more music you can make on any single drum or cymbal, and the less reliant you'll be on using different instruments to create musical interest.

Let's begin by looking at each of the four wrist-turn techniques.

Full stroke (or free stroke): This is a simple dribble, where you throw the stick toward the drum, let it hit with all of its velocity, and then allow it to rebound—on its own accord—back up to where it started. This stroke should be made with a very loose grip so that the stick vibrates freely. The butt end of the stick should never hit the palm of your hand.

Tap stroke: This is essentially a low full stroke. Play tap strokes with a relaxed flow, and avoid squeezing the stick against the palm. Again, you should let the stick vibrate freely as your fingers do much of the finesse work.

Upstroke: This is basically a tap stroke where you lift the stick up after hitting the drum, in preparation for an accent. This stroke should also be made with a very loose grip so that the stick vibrates freely.

Downstroke: This starts as a full stroke, but immediately after hitting the drum the stick should be squeezed against the palm of the hand very briefly, in order to absorb the stick's energy and stop it low to the drum in

preparation for a low tap.

When any accent/tap rudiment or pattern is executed perfectly, each stroke will be played with a smooth and relaxed technique, without the butt end of the stick being squeezed against the palm, except for the occasional downstroke.

There are two common errors that many drummers make when playing accent/tap patterns:

1. While playing the tap(s) after the downstroke, the stick is still held with the butt end squeezed against the palm. This is a common way of tightening up while playing, and it robs you of smooth sound quality, flow, speed, and endurance. It can also lead to injury.

2. The downstroke lacks the control to stop the stick at the lower height and flops somewhat out of control into the following taps. While it's certainly not as problematic as the first error, this incorrect way of playing leads to high, bouncy taps that lack dynamic contrast relative to the accents. Rhythmic accuracy is often sacrificed as well.

Since both of those common problems are related to the downstroke, let's talk a bit more about this technique. Here's something that's helpful to keep in mind when you're playing anything with accents and taps:

Downstrokes point down. In order for the downstroke to point down, the fulcrum of the drumstick (the point where your hand holds the stick) must be held higher than the bead. This posture gives you some leverage, which is helpful in quickly squelching the stick's rebound. Plus it puts you in a position where the hand can drop down immediately after gripping the stick against the palm, in order for the fingers to open up and play taps freely. The challenge is to see how

quickly the fingers can squeeze the stick against the palm to stop it and then relax and open up.

This month's exercise consists of groups of four notes played with zero, one, two, three, or four accents, plus various add-ins using the same patterns in the opposite hand. The fill-in hand will be added and taken away in different positions relative to the lead hand. The challenge is to coordinate the hands so that the lead hand remains perfectly consistent. (In the examples, T = tap, D = downstroke, U = upstroke, and F = full stroke. These strokes apply to the lead hand. When the opposing fill-in hand finishes playing in a given measure, it should end with a downstroke in order to rest low to the drum, in what is known as the "set" position.)

It's crucial to play the double stop, or unison, patterns flawlessly. (These are notated with a B in the examples.) Any flammings between the hands means they're not rhythmically accurate, which also means they won't alternate evenly. Flammings usually occur when the two hands are not operating the same way technically. Be sure to watch your arms, hands, and stick heights, and try to create a mirror image when you play the double stops. It's important to play the repeats so that you also practice each pattern starting with the left. There are new mental challenges, as well as coordination issues to work through, when you lead with the opposite hand.

The more perfect repetitions you get, the more your muscle memory will lock in to playing correct and consistent rhythms. You will also have greater dynamic expression, and your sound quality will improve. Take your time to perfect this exercise, and the music will thank you.

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The Cajon

Tradition, Techniques, And Beyond

by Arturo Stable

Although it was originally created as a substitute for a real drum by African slaves brought to the Western Hemisphere, the cajon has become one of the most versatile and popular percussion instruments of the past twenty years, finding its way into mainstream rock, pop, jazz, and world music. Peru, Cuba, and Spain are responsible for the different types of cajons that we know today, but the indisputable source behind the magical rhythms bursting out of these wooden idiophones is, of course, Africa.

A BRIEF HISTORY

In Peru and Cuba, the poverty-stricken African population used whatever tools they had available to preserve their rich musical and dance traditions. The wooden boxes they used to transport fish, candles, fruit, and other products were eventually transformed into viable instruments that experienced musicians used to help people escape temporarily from the oppressive circumstances of their daily lives.

The Spaniards came into the picture much later. It was not until the late 1970s, when Spanish flamenco virtuoso Paco de Lucía was on tour in Peru, that they “discovered” the cajon. The instrument blended well with the acoustic guitar, and it sounded similar to the tapping of the shoes used by flamenco dancers, which is an important element of that style. So the flamencos quickly incorporated “the box” into their music. In just a few years, the cajon found a new sound, new playing techniques, and new rhythms.

Let’s take a look at the three types of cajons—Cuban, Peruvian, and flamenco—and analyze the characteristics of each, including some basic rhythms and a few key players and recordings you should check out in order to hear the different ways this instrument has been used.

CUBAN CAJON

There were originally three Cuban cajons: repicador, 3/2, and salidor. The repicador and 3/2 are relatively small, have a conical form, and are played while held between the legs, like a conga. The salidor looks more like a Peruvian or flamenco cajon and is played in a similar way, where you sit on top of it and strike the front plate. The salidor is larger than the Peruvian and Flamenco versions.

Rhythms

Common Cuban rhythms that utilize the cajon are rumba de cajon, rumba (all kinds), and different types of Congo-derived patterns, such as makuta and palo. On many occasions you’ll find Cuban cajons used in conjunction with congas and other Afro-Cuban instruments.

Important Players

Francisco Hernández Mora (“Pancho Quinto”) is one of the most influential figures in the recent history of rumba. He’s a founding member of the rumba group Yoruba Andabo and is one of the inventors of the rhythm guarapachangueo. Los Chinitos is a great modern rumba group, and cajons are an important part of the band’s sound. Roman Diaz is a master percussionist from Havana. He has performed with artists including Raices Profundas, Grupo T Con E, Orquesta Sublime, and Yoruba Andabo.

Three Albums To Check Out

Cajón Al Muerto, by the group Fariñas, is one of the best albums to listen to for Cuban cajon playing. Pancho Quinto’s *Rumba Sin Fronteras* is a great fusion rumba album. *Guarapachangueo*, *Rumba De Mi Barrio*, by Los Chinitos, also features Cuban cajons.

Basic Tones

Open

Bass



Rumba

Here is rumba de cajon for two cajons, clave, and cascara (palitos), played in a modern style.

Makuta

Here's an adaptation of the Cuban rhythm makuta for cajon, clave, and cascara.

Musical notation for Makuta rhythm, featuring four staves: Rumba Clave (2/4), Palitos (4/4), 3/2 (bass tones), and Repicador (Impro Example) (4/4). The notation includes various rhythmic patterns and rests.

PERUVIAN CAJON

The Peruvian cajon has a rectangular shape with an 8x14 base. It usually stands about 18" high. The front plate of a Peruvian cajon is thinner than that of the Cuban or flamenco version, and the screws on the top are loose, which creates a strong "crack" in the high-pitched tones.

Rhythms

Peruvian rhythms that feature the cajon include zamacueca, vals peruano, festejo, landó, and various Afro-Peruvian patterns. Sometimes you'll find two cajons playing in counterpoint in Peruvian music.

Important Players

Juan Medrano ("Cotito") is a great Peruvian percussionist with solid rhythmic ideas and amazing style. Eusebio "Pititi" Sirio is considered by many to be the best Peruvian cajonero. His cajon playing is very creative. Julio "Chocolate" Algendones, who founded the bands Peru Negro and Jazz Peru, was a well-respected player and singer. His performances were very spiritual.

Three Albums To Check Out

La Voz Del Cajon, by Juan Medrano "Cotito," is a very deep statement within the Peruvian traditions. Zambo Caveró's *Seguimos Valseando Festejos* is a beautiful recording with a great authentic flavor. *Year Of Two Summers* is a recording by the American bassist Edward Perez that features a great cast of players interpreting modern jazz compositions based on traditional Peruvian rhythms.

Basic Tones

Open

Bass



Landó

Here's a basic mid- to slow-tempo landó groove.

Musical notation for Landó rhythm, featuring a 3/8 time signature and a 12/8 time signature. The notation includes a triplet of eighth notes and is labeled "(open tones)" and "(bass tones)".

Festejo

This rhythm is fast and dynamic. As a dance style, festejo, which originally came from the Chincha province of Peru, is very joyful.

Musical notation for Festejo rhythm, featuring a 4/8 time signature and a 12/8 time signature. The notation includes a triplet of eighth notes and is labeled "(open tones)" and "(bass tones)".

FLAMENCO CAJON

The flamenco cajon looks similar to the Peruvian one, except that the front plate is completely attached to the body, and the builders install guitar strings, cables, and sometimes little bells on the inside of the instrument. This creates a totally different sound in comparison with the flamenco cajon's Peruvian predecessor.

Rhythms

Bulerías, tangos, tanguillos, seguirillas, and soleares are a few rhythms from the flamenco tradition.

Important Players

Rubem Dantas is responsible for the incorporation of the cajon into flamenco music. He's one of the greatest percussionists of our time. Israel Suarez ("El Piraña") has been Paco de Lucía's percussionist for the past few years. He is an intense and creative player with a deep knowledge of the flamenco tradition. Angel Sánchez ("Cepillo") is a soulful percussionist with a very solid style. He has performed with some of the best flamenco guitarists, including Gerardo Núñez, Manolo Sanlúcar, and Tomatito.

Three Albums To Check Out

Paco de Lucía's *Cositas Buenas* is one of the best instrumental flamenco recordings from recent years. His album *Live One Summer Night* is also highly recommended. *La Nueva Escuela De Guitarra Flamenca* is a very intense recording by guitarist Gerardo Núñez.

Basic Tones

Open

Bass



Bulería

This is a cajon-based variation of bulería, one of the most popular and dynamic flamenco sub-styles.

Musical notation for Bulería rhythm, featuring a 5/8 time signature and a 12/8 time signature. The notation includes a triplet of eighth notes and is labeled "(bass tones)".

Seguirilla

Seguirilla is an austere, strict, very stylized, and ritualistic dance form. This rhythm is to be played quite slowly.



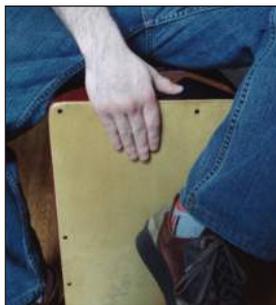
OTHER SONIC POSSIBILITIES



Cajons sound great when played with brushes. This technique works well in swing, rock, or pop.



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You can change the pitch of the cajon by sliding your foot up the front plate.

THE FUTURE

The application of the cajon has become so broad that it has ignited the creativity of many percussionists and builders. There are now a lot of new varieties of the instrument. You can find large tubular conga-like cajons, bata-drum-like cajons, hybrids that have flamenco sounds on one side and Peruvian sounds on another, multi-tone versions where you can play a complete rumba section on one instrument, and many others. The sky is the limit with this beautiful and organic instrument.

I have been playing cajon for years. On my second album, *Notes On Canvas*, I played a track with a Cuban cajon and a track with a flamenco one. On my third release, *Call*, I used a Peruvian cajon. This instrument blends beautifully with acoustic and electric guitars, and its sound is strong enough to cut through the mix without becoming overbearing. I encourage every drummer and percussionist to pick up a cajon and explore its rich and magical sounds.



Cuban multi-percussionist/composer **Arturo Stable** was born in Santiago De Cuba. He has degrees from the national conservatory Amadeo Roldán in Havana and the Berklee College Of Music in Boston, and he earned a master's degree in jazz studies and composition from the University Of The Arts in Philadelphia. Stable has performed with Paquito D'Rivera, the Caribbean Jazz Project, David Sánchez, Esperanza Spalding, Miguel Zenón, Seamus Blake, Dave Samuels, and many others. For more info, visit arturostable.com.



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THE ORIGINAL DRUM BATTLE

Jazz At The Philharmonic At Carnegie Hall, 1952 by Dr. Bruce H. Klauber

The Jazz At The Philharmonic concert recorded at Carnegie Hall in New York City on September 13, 1952, was the first show to feature a drum battle between swing legends Gene Krupa and Buddy Rich. The anticipation behind the special performance was immense, for the JATP series had been bringing the giants of jazz to audiences around the U.S. for several years prior to this most significant date.

The History Of A Historic Event

In the early 1940s, a young jazz fan named Norman Granz was working as a film editor at MGM Studios. Granz had some success promoting off-night jam sessions at Los Angeles clubs such as Billy Berg's, and then, after securing a \$200 loan, he presented his first formal concert, at the Los Angeles Philharmonic Auditorium on July 2, 1944. The show, which featured saxophonists Illinois Jacquet and Jack McVea and drummer Buddy Rich, was a rousing success, and subsequent concerts and tours would follow.

In 1952, Granz kicked off the twelfth national Jazz At The Philharmonic tour at Carnegie Hall in New York City. Most of the advance publicity for this tour focused on the drum battle segment between Gene Krupa and Buddy Rich. But there were other stars on hand that evening. The lineup of legends for the jam session portions of the show included Roy Eldridge and Charlie Shavers on trumpet, Benny Carter on alto saxophone, Flip Phillips and Lester Young on tenor saxophone, Oscar Peterson on

piano, Barney Kessel on guitar, Ray Brown on bass, and Buddy Rich on drums. There were also segments by one of Gene Krupa's strongest groups, featuring Hank Jones on piano and Willie Smith on alto saxophone, as well as the Oscar Peterson Trio with Peterson on piano, Kessel on guitar, and Brown on bass. Ella Fitzgerald, who had been appearing at JATP shows since 1946, sang at this concert and on the tour. Nevertheless, the certifiable stars of JATP's twelfth national tour were the two "world's greatest drummers," Krupa and Rich. Appropriately, their battle would close the concert.

Swing Legends Revitalized

Krupa and Rich were at career crossroads at the time of the 1952 show. Though still recognized as two of the most famous drummers in history, they were no longer at jazz's cutting edge, having been supplanted by the likes of Max Roach, Kenny Clarke, Shelly Manne, and other modernists.

In terms of a timeline, Krupa had kept his big band going, albeit with considerable difficulty, until the year before this concert, when he broke up the group to re-form his trio with pianist Teddy Napoleon and saxo-

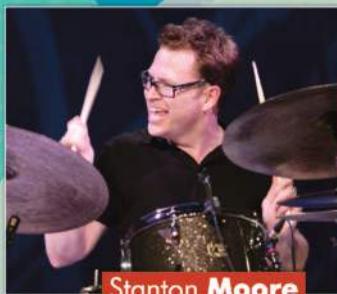
phonist Charlie Ventura, which proved to be a wildly successful venture. The trio traveled to Japan in April 1952, making front-page headlines and leading ticker-tape parades. At the time of the Carnegie Hall battle, Krupa's drumming was still firmly rooted in swing, though he'd made some concessions to modern music via his use of the ride cymbal and bass drum accents. His technical dexterity—his speed—had been his calling card for so many years and was still very much intact at this later stage in his career.

After leaving Tommy Dorsey's big band behemoth in 1945, Rich had made various attempts at leading his own large unit, which were mostly unsuccessful. His associations with Les Brown's band and the Charlie

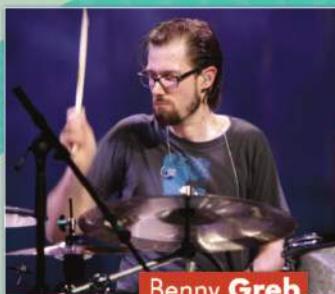


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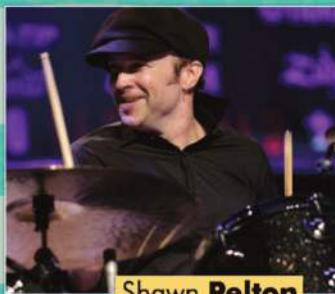
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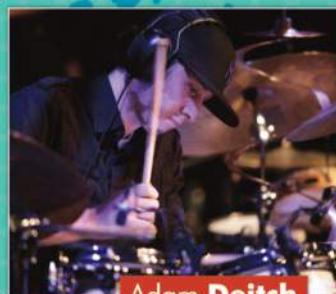
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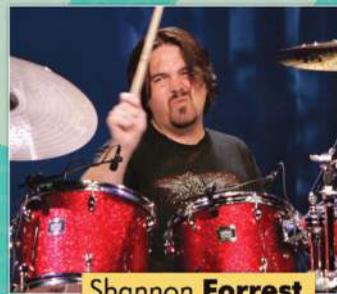
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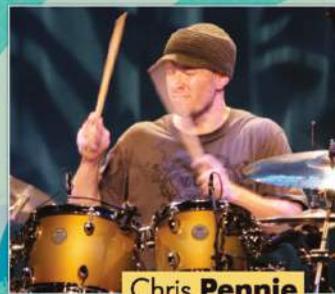
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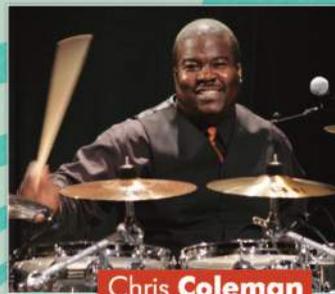
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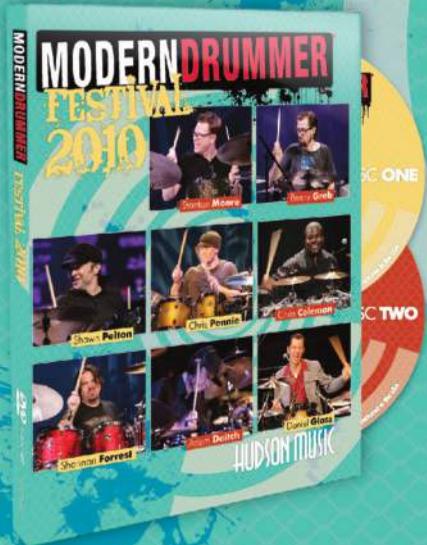
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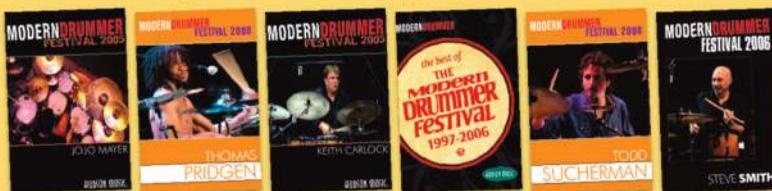
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THE ORIGINAL DRUM BATTLE

Ventura/Marty Napoleon/Chubby Jackson/Buddy Rich Big Four in the early 1950s worked well musically but made no big splash in the marketplace. By 1952, Rich's style was caught between eras. One foot was still in the swing tradition, while the other was getting comfortable with more modern music. Ultimately, though, Buddy had an all-purpose style that transcended labels, and he could—and did—find a way to fit in with everyone.

The Carnegie Hall Concert

The pacing of most JATP programs was pretty much the same over the years, and the 1952 Carnegie Hall show stuck to the basic structure. All-star jam sessions came first, in this case climaxed by an impossibly up-tempo version of Duke Ellington's "Cotton Tail." Rich's playing was particularly astonishing during that tune, which included one of his most incredible recorded solos.

After intermission, the legendary singer Billie Holiday came out for a surprise performance, followed by an early incarnation of the Oscar Peterson Trio. Then came a set by the Gene Krupa Trio, highlighted by the drummer's definitive reading of "Drum Boogie." Many critics and fans maintain that the drum solo on this track remains Krupa's quintessential performance. Although Gene would play the tune many times over the years, this particular rendition was exceptionally dramatic, with a beginning, a middle, and an end. Like the best jazz solos, it told a story.

At the end of "Drum Boogie," Rich came on stage—unannounced—to initiate the first battle between the two titans. The drum exchanges were brief, with Krupa mimicking Rich throughout. Although the drums on the recording are partially covered up by the audible enthusiasm of the audience, it's clear that Rich outdid his rival. "Anyone who comes up against Bud in these situations is going to get blown away," Krupa commented in later years. The battle ended almost before it began, with the drummers finishing

up in tandem and then segueing right into the bebop standard "Perdido."

The Battle Wages On

Krupa was back in New York in early December of 1952 for semiclassical *Bolero* recording sessions, which were never issued. He then opened at the Band Box in January 1953 with the Krupa/Ventura/Napoleon Trio. A trio of Rich, Hank Jones, and Flip Phillips was also booked at the Band Box on the same dates. Krupa/Rich battles were likely reprised during this run, but no recordings of the performances have surfaced.

Gene and Buddy would repeat their duel for two studio recordings, in 1956 and 1962. The drumming powerhouses appeared together on Sammy Davis Jr.'s television program in 1966; that performance is available on the DVD *Buddy Rich: Jazz Legend*. The duo duked it out one last time on a Canadian television special filmed in 1971, in a battle that's now available on the DVD *Gene Krupa: Jazz Legend*.

Five years after the original drum battle at Carnegie Hall, Norman Granz staged his final U.S. tour, the eighteenth, in the autumn of 1957. He kept it going for two more years in Europe until the spring of 1959. In the late 1970s, then at the helm of his Pablo record label, Granz brought the format back to the concert stage, with the final JATP tour in Tokyo in October 1983.

Norman Granz died in November 2001. Hank Jones, the last surviving member of the historic 1952 JATP performance, died in May 2010. Gene Krupa died in October 1973, and Buddy Rich passed in April 1987. We will not see—or hear—their likes again.



Dr. Bruce H. Klauber, coproducer of the recent Verve reissue of *Jazz At The Philharmonic At Carnegie Hall, 1952*, is the author of *World Of Gene Krupa: That Legendary Drummin' Man*. He also produced Hudson Music and Alfred Publishing's *Jazz Legends* DVD series and is a Scripps Howard newspaper columnist, a contributor to *JazzTimes* magazine, the founder of *JazzLegends.com*, and an active performer.



Before you connect
with a drumstick,
it has to
connect with you.

GEARING UP

Drumkit Details, On Stage And Up Close

Jazz/Pop Great **MANU KATCHÉ**

Interview by Dave Previ • Photos by Paul La Raia

Drums: Yamaha

- A. 5 1/2x14 Manu Katché signature snare
- B. 8x12 tom
- C. 9x13 tom
- D. 16x16 floor tom
- E. 16x22 bass drum

"Since I've been doing tours abroad, I've been using the same configuration of Yamaha drums and Zildjian cymbals," Katché says of the kit he's playing on tour with his own instrumental ensemble. "But the specific line of drums may change. I've used Tour, Birch, and Oak Custom kits, but normally it's PHX. I've always had three toms, my signature snare, a 22" bass drum, and either five or six cymbals. My style is at ease with that kind of setup. I might change it in the studio if we're going for different sounds, but for the stage I feel very confident with the configuration I've been using for many, many years.

"My signature snare is brass and it's 5 1/2" deep, so you can have a very high pitch. I like a lot of harmony and a lot of ringing. At the time we designed it, I was a big fan of the Ludwig Black Beauty, but the ring on that drum wasn't loud enough for me. Now I'm

using this snare on everything. It's part of my sound. An engineer friend of mine once said to me, 'Manu, don't you have any other snare drums?' I told him no, even though I do."

Cymbals: Zildjian

- 1. 13" New Beat hi-hats
- 2. 18" K Dark crash
- 3. 6" A Custom splash
- 4. 6" A splash
- 5. 16" Armand Thin crash
- 6. 21" Armand ride
- 7. 16" A Custom EFX

"The thing that has changed when I play my music is the cymbal setup. When I was doing rock, I was using a Rock ride for the ping and so the bell would cut through. In this configuration, I'm using an Armand ride. It's a bit lighter, with different harmonies. The rest of the crashes and splashes go with my ride as an ensemble.

"I have always defined myself as a colorist. I'm playing the drums, but I'm not just backing the 2 and 4. Being a piano player first and then



a classical percussionist, my approach is very melodic. Of course, I play a rhythm and I play a beat, but inside of that I try to put touches of...you could call it color; you could call it whatever."

Sticks: Zildjian Manu Katché signature

Hardware: Yamaha

Heads: Remo coated Ambassador snare and tom batters and clear Ambassador bottoms, coated Powerstroke 3 on bass drum

"I tune my drums the same with my band as when I was doing rock, and I use the same heads."





Jordin Sparks' **MICHAEL BEDARD**

Interview by Michael Dawson • Photos by Paul La Raia

Drums: Pork Pie maple in MVP sparkle finish with candy blue hardware

A. 6x14 snare

B. 9x12 tom

C. 16x16 floor tom

D. 18x22 bass drum

E. 14x26 bass drum

"When I started with Jordin, I was playing just a kick, snare, and floor tom, with Roland PD-8 pads triggering samples from my MPC," Bedard says. "I wanted that kit to be clean and visual."

"This kit is pretty standard, except for the big 26" kick drum. Jordin's second album has a lot of layered kick sounds, so I brought out the 26" to give me different options. It's tuned to be puffier and have longer sustain. I play off the head on that drum, but I play into the 22" to get a shorter sound. Neither drum has any muffling in it. I like to have some extra body in the kick sound. In general, I like a longer tone out of my drums. I love Keith Moon, and his drums sounded big and kind of sloppy and not so precise and clean."

"The MVP finish is cool because it catches light in different ways. It glows bright green under black light, but under yellow lights it

looks more like copper. I wanted to have a fun kit for Jordin. It's like candy on the stage."

Hardware: Pork Pie throne, DW 5000 series bass drum pedals and 9000 series hi-hat stand

Heads: Aquarian coated Hi-Velocity snare batter (muffled with eVocal wallet), coated Response 2 tom batters and Classic Clear bottoms, coated Super-Kick III 22" bass drum batter (with Super Thin kick pads), and Force I 26" bass drum batter

"I tune by ear and to feel, and it changes from night to night. When we play smaller theaters or brighter rooms, I'll bring the snare down a little bit. For larger venues, I go dry and tight. I have a heavy left hand, and I like the sound of the snare when it's stressed a little bit. It has urgency to it."

Electronics: Akai MPC1000 sampler, Roland TMC-6 trigger-to-MIDI converter and PD-8 dual trigger pads

"The middle pad fires a lot of snare samples from the album. I play those at the same time as I play my snare. I like to use layers of

sounds. The pad on my left plays 808 samples and larger sub-frequency stuff. I also play trippy ambient samples that I've created from the files that are on the album."

Cymbals: Turkish

1. 14" Xanthos Jazz hi-hats

2. 18" Xanthos Jazz crash

3. 22" Kurak ride

4. 22" Xanthos Jazz ride (used as crash) with 8" Xanthos Jazz splash with rivets on top

5. 20" Classic China with 10" Pasha Rock splash on top

"I wanted to add some icier sounds for this kit, so I started piggybacking cymbals for a white-noise effect."

"I don't have any mallets, but I use my index finger to get the Xanthos ride to open up for little swells. It's a great cymbal for that, and I can really smash it when I need to."

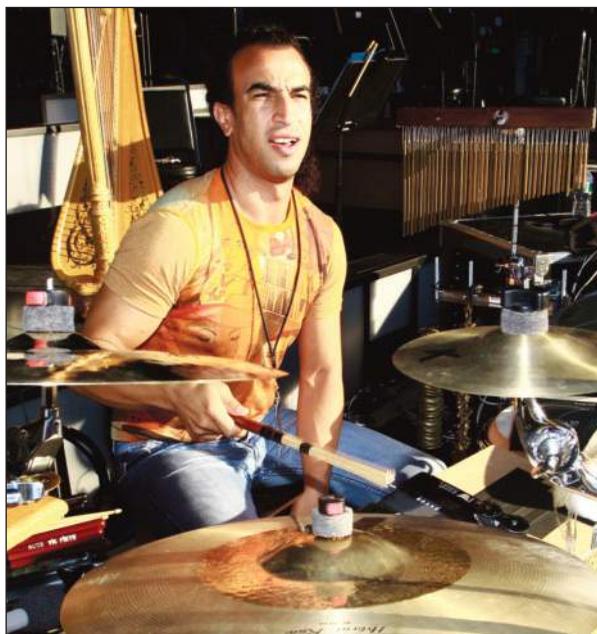
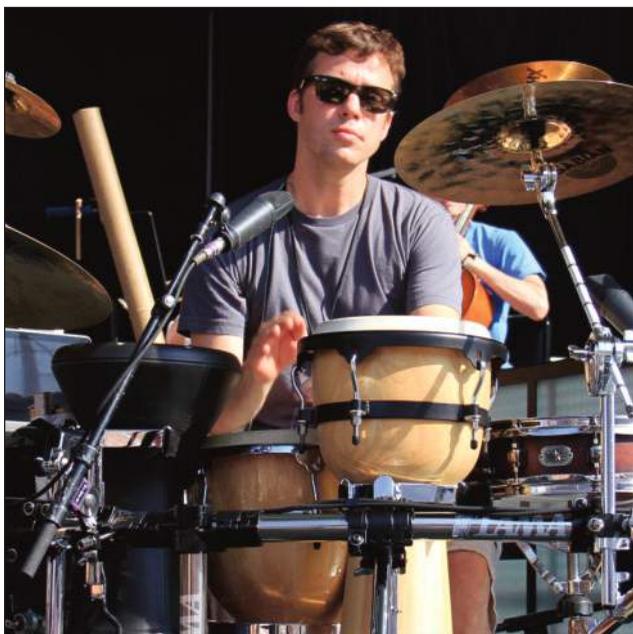
"The Xanthos Jazz hi-hats made it through months of arena and stadium shows. They've been beat down, and they didn't crack until right before our last show. They're the real MVP of this kit."



DAVID COSSIN AND RHANI KRIJA

Sting's baroque beaters weave arcane percussion into their bandleader's tapestry of pop hits, making for an unexpectedly powerful rhythmic experiment.

Story by Will Romano • Photos by Rahav



Sting's voice fills the sun-drenched outdoor arena in Wantagh, New York, as the frontman leads the forty-five-piece Royal Philharmonic Concert Orchestra (and his core rock band) at Jones Beach Theater, one of the stops along his 2010 Symphonycity world tour. Sting has hinted, throughout his career, at his love of traditional and classical music, from his limited work with orchestras to sonic references to Bach and Prokofiev. But hearing the singer belt out the Police's "Every Little Thing She Does Is Magic" during soundcheck, it soon becomes apparent

that his catalog of sophisticated pop translates surprisingly well to an ornate symphonic setting.

Yet for all of the Grammy winner's admiration for the classics, Sting never roams too far from his rock roots. This symphonic tour is still very much about rhythm, which explains why you see percussionist/drummers David Cossin and Rhani Krija near the front of the stage, just to the leader's left. Amid the pomp and circumstance, it's obvious that Sting still digs backbeats. He even keeps a tamboourine on his microphone stand, often

calling the tempo.

"Sting is a rocker," Krija says. "He wants the beat; he relies on the groove." Krija and Cossin provide just that—in abundance. It seems Sting's percussion section is a microcosm of the entire Symphonycity musical experience: an unlikely pairing of seemingly different musical elements. Cossin, originally from Queens, New York, and Krija, a native of Morocco, are brothers of the groove whose musical and artistic paths converge more than diverge.

This comes into sharp focus when each drummer performs a pre-show equip-



Cossin's setup



Krija's setup

TOOLS OF THE TRADE

Krija's LP percussion includes chimes, suspended finger cymbals, bell sets, a djembe, bell chimes, a Jam Block, and a mounted tambourine (modified with Indian ankle bells). Other percussion includes various shakers and chimes; an udu, cajon, frame drum, cajinto, and Power Chimes by Schlagwerk; and a Gawhareh El Fan darbuka. His Zildjian cymbals include a 6" splash, a 10" K splash, a 12" K Custom Dark splash, and a 20" K Custom Hybrid ride. He plays a Roland HandSonic HP-D15 and uses Vic Firth dowel Rute sticks and mallets. Krija uses a DW 5000 kick pedal.

Cossin plays Tama drums, including a 4x14 maple snare and a 16x20 Starclassic bass drum in antique burst finish. He uses a Tama drum rack and hardware, HH805 and HH905 Iron Cobra hi-hat stands, HP900P Iron Cobra Power Glide pedals, and an HP900PTW double pedal. His Meinl percussion includes a fourteen-piece bronze hanging finger cymbals set, peg chimes, a brass bell tree, a 10" Nino wood djembe, a

12³/₄" Floatune wood djembe, a black-vinyl-covered 8¹/₂x17¹/₈ aluminum doumbek, a bass cajon with foot pedal, a pedal mount to hold a foot-operated tambourine, and a natural wood Waterfall. Other percussion includes Indian ankle bells, a floor-mounted tambourine, dual-bowl hadgini hand drums, custom-mounted Korean massage sticks used with a bass drum pedal, various custom hand shakers made with Hot Rods, and a miked cardboard tube. His Sabian cymbals include 14" Legacy hi-hats, a 12" AAX O-Zone splash on top of an 18" prototype, a 10" HHX splash on top of a 16" Vault Artisan crash, an 8" Paragon splash on top of a 22" Vault Jam Master ride, and a 10" Paragon splash on top of an 18" Vault Artisan crash. His electronics include an Alesis ControlPad USB-MIDI Pad Controller, a Motu FireWire audio interface, a Mackie 12-channel mixer, and a 15" MacBook Pro. He uses Pro-Mark Hot Rods, mallets, and 5A sticks.

Thanks to Gene Provencio for his assistance with this info.

board device produces squealing feedback. Something's wrong; this can't be what Cossin is after. No one would want that sound for a gig of this magnitude. Or would he? David certainly seems undisturbed by the offensive audio development, and in fact it's readily apparent that he's controlling it, thrusting the tube toward the face of the monitor while quickly jerking it away so that the microphone interacts with the speaker. Cossin then taps the top and side of the cylinder and manipulates the air moving through it by flapping his cupped right hand over the front hole. Suddenly there's distorted pitch and African-esque rhythm hurling out of the monitor in one big bundle of noise, creating a song.

"I use the cardboard tube in 'Why Should I Cry For You?'" Cossin says with a smile. "It's like my Jimi Hendrix moment of the show."

As the playing continues, Gene Provencio, an industry vet who works as the percussion tech for the tour, turns to us and says, "I've seen a lot of drummers and worked for many of them, but I don't remember anything this eclectic."

Indeed. Just who are these two percussionists, what do they bring to the King Of

ment check. From behind a mini fortress of percussion and cymbals, Krija gets a groove going; his deep pocket is reminiscent of the lyrical and economical exotism of Manu Katché.

Meanwhile, next to him, Cossin, armed with a small artillery of instruments, demonstrates his own brand of rhythmic

eclecticism when he grabs a long, hollow cardboard cylinder (with a microphone clipped on near its back opening)—an urban artifact he discovered rummaging through the refuse of New York City's busy and gritty streets.

Cossin shifts his body toward the monitor behind him. Immediately, the card-

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Pain's live shows, and how did they get this gig in the first place?

Apart, Yet A Part

Krija and Cossin had never met before they began performing together on the Symphonicity tour. Krija, in part due to the recommendation of Sting drummer Manu Katché, had already been recording and touring with the erstwhile Gordon Sumner (Rhani's first appearance with Sting was on the 2003 studio record *Sacred Love*), but Cossin had limited exposure to the pop music world, having performed with the Bang On A Can All-Stars, Steve Reich, Yo-Yo Ma, and Philip Glass and on film soundtracks, most notably 2000's *Crouching Tiger, Hidden Dragon*. Yet dig

deep enough into the past, and parallels between the two percussionists emerge.

"It was very strange that we had similar approaches to our setups without having known each other," Cossin says. "Without even *meeting*," Krija adds.

Despite differences in background, Krija and Cossin mirror one another in their craft: They both love playing hand drums such as the cajon, darbuka, and djembe. Both use digital samples, Cossin via an Alesis pad controller and Ableton Live, and Krija with a Roland HandSonic pad console. And both experiment with instrument modification. Krija, for his part, places snare wires inside his cajon and uses a bass drum pedal, with a custom beater, to strike a tambourine prepared

with Indian ankle bells. Similarly, Cossin bashes a tambourine and custom Korean massage sticks (made of bamboo) with Tama Power Glide kick pedals.

"My background is in experimental music," Cossin says. "I'm not very good at building things, but I can modify items I've found. If you think about it, a lot of the hand instruments that people played over the years were made from materials found in the environment. I live on the Lower East Side of New York City, and the environment has Dumpsters, garbage, car parts, and whatever. Using these items is a natural progression for me as someone who's constantly looking for different sounds.

"Specifically," Cossin continues, "I discovered a use for the cardboard tube when I was trying to amplify some clay drums, like the ones I have in my setup now. I was putting the microphones inside them, which was creating feedback. I tried EQ and speaker placement to get rid of the feedback, but then I realized I could control it. Once I did, it was much more interesting than what I was trying to do originally. I use the tube because it's a solid, portable instrument, it can be modified, it's easy to use, and I can hold it while playing."

If Cossin is a product (and purveyor) of his environment, then Krija, who was studying electrical engineering in Germany in the mid-1990s before he followed his true calling, has been shaped by his surroundings as well. "Being from Morocco, my influences are African and Asian music and Andalusian music from the south of Spain," Rhani says. "In a country like Morocco, playing rhythmic patterns is like eating those chips or drinking this water [points to the table in front of him]. I think some of my background comes through in the music. On a song like 'Desert Rose' [from 1999's *Brand New Day*], where the influence is coming more from the Middle East, I play my darbuka. 'Mad About You' [from 1991's *The Soul Cages*] is the same thing, because the story Sting is telling in the song takes place in the Middle East."

Initially, Cossin alone was tapped to fill the percussion chair for the Symphonicity tour, having impressed both Sting and arranger/composer/producer Rob Mathes with his taste for experimentation. It was thought that Sting's go-to drummer, Vinnie Colaiuta, who performed with the pop star in 2009 with the Chicago Symphony Orchestra (a performance that was intended to be a one-off experiment), was going to get the gig. Sting, however, was convinced that having a full-on rock drummer wasn't appropriate in a symphonic setting.

"They were looking for a percussionist

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Abdelhannan Krija / Sting

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who could bridge the gap between the classical/orchestral world and the pop world," Cossin says. "I was hired to, from my point of view, start this whole new experiment they were working on."

But as experimentation gradually gave way to the baroque, the demands of the percussionist grew: He was required to play lead percussive lines on top of a groove and then orchestrate these concepts within the orchestral context. To meet the challenges posed by this hybrid, Krija was invited into the fold.

"Together we can offer whatever Sting needs rhythmically," Rhani says. "To be honest with you, David and I didn't have

much time to rehearse. We just talked a little bit about what we were going to do, and then we went on tour."

"There's a lot of give and take," says Cossin, who has "snuck" a drumset (snare, kick, hi-hat) into his setup over the course of the tour. "Sometimes Rhani and I will play a similar part, but we're able to create a unique sound that neither of us would be able to achieve alone. As far as the kit, the music dictated the setup and approach. My goal was to have some hand drums, and, realizing that I couldn't always be holding sticks, I wound up using a lot of foot pedals. I was reversing the roles of my hands and feet. In some cases

my hands are playing what my feet normally would if I were playing a kit."

While the temptation is to label the interplay between Krija and Cossin a kind of East-meets-West rhythmic partnering, a more accurate description would be to say that the two drummers enter into a percussive dialogue on a nightly basis. "It's all about the beauty of the music," Krija says. "It doesn't matter who you are or where you come from. Everyone is looking for a common bond. Too often people look at each other's differences. Music teaches us to see the similarities. I think Sting is very conscious of that."

RAMON SAMPSON

Coming off a close defeat in his first **Guitar Center Drum-Off** attempt, the South African-born drummer refined and reinvigorated his presentation for a second go-round—and took home the prize. by Anthony "Tiny" Biuso

Nearly five thousand drummers entered Guitar Center's 2009 Drum-Off competition, but only one pooled all of his influences, hopes, and dreams to realize the victory. That person is twenty-year-old Ramon Sampson, who made it to the finals in '08 but was beaten by Jerome Flood II. Coming back in '09, Sampson honed his skills and paid close attention to the things he believed would help him win this time.

The young drummer, who's originally from Johannesburg, South Africa, and now lives in Tennessee, tells *MD* that his family was his first influence. "My father is an amazing musician, drummer, and producer," Ramon says. "He plays everything. We call him Mini Quincy. My uncle Marlon Green is also an accomplished drummer. So I grew up in a house full of music."

When asked about his other influences, Sampson says, "I grew up on Sting, Toto, Yellowjackets, Phil Collins, Fred Hammond, Michael Jackson, and Earth, Wind & Fire. Drummers I like include Billy Cobham, Simon Phillips, Aaron Spears, Gerald Heyward, Calvin Rodgers, Will Kennedy, Steve Gadd, and Dave Weckl—as well as South African drummers Leagan Breda and David Klassen and gospel musicians John P. Kee and Hezekiah Walker."

Sampson prepared for the 2009 competition by trying to simplify his playing and improve his flow around the kit. "I learned a lot the last time," he explains, "and I knew I had to relate to the audience more. My whole solo was structured. I needed to show a different side of myself instead of just whipping out all this fast stuff. People knew I had good chops and could play fast, so I needed to be more musical and crowd-

pleasing with my routine. That's why I did things like switching cymbals and placing a splash cymbal on my snare, then the rack tom, and finally the floor tom. I wanted to show the different sounds you could get from the different drums."

Ramon certainly had the crowd-pleasing thing covered, eliciting a roar from the audience when he began kicking out the bass drum pattern to Michael Jackson's "Smooth Criminal." In honor of the late King Of Pop, the drummer put on one white glove and pointed to the heavens, grabbing the attention of all in attendance.

One person who was floored by Sampson's performance was Michael Jackson drummer Jonathan Moffett, who was at the event. "Man, just to have Jonathan come up and tell me how great my performance was, and that Michael would be proud, was the highlight of the night for me," Ramon recalls. "He is an incredible drummer, and for him to enjoy what I did is amazing. What an honor!"

Soon after his Drum-Off win, Sampson played his first Guitar Center drum clinic,



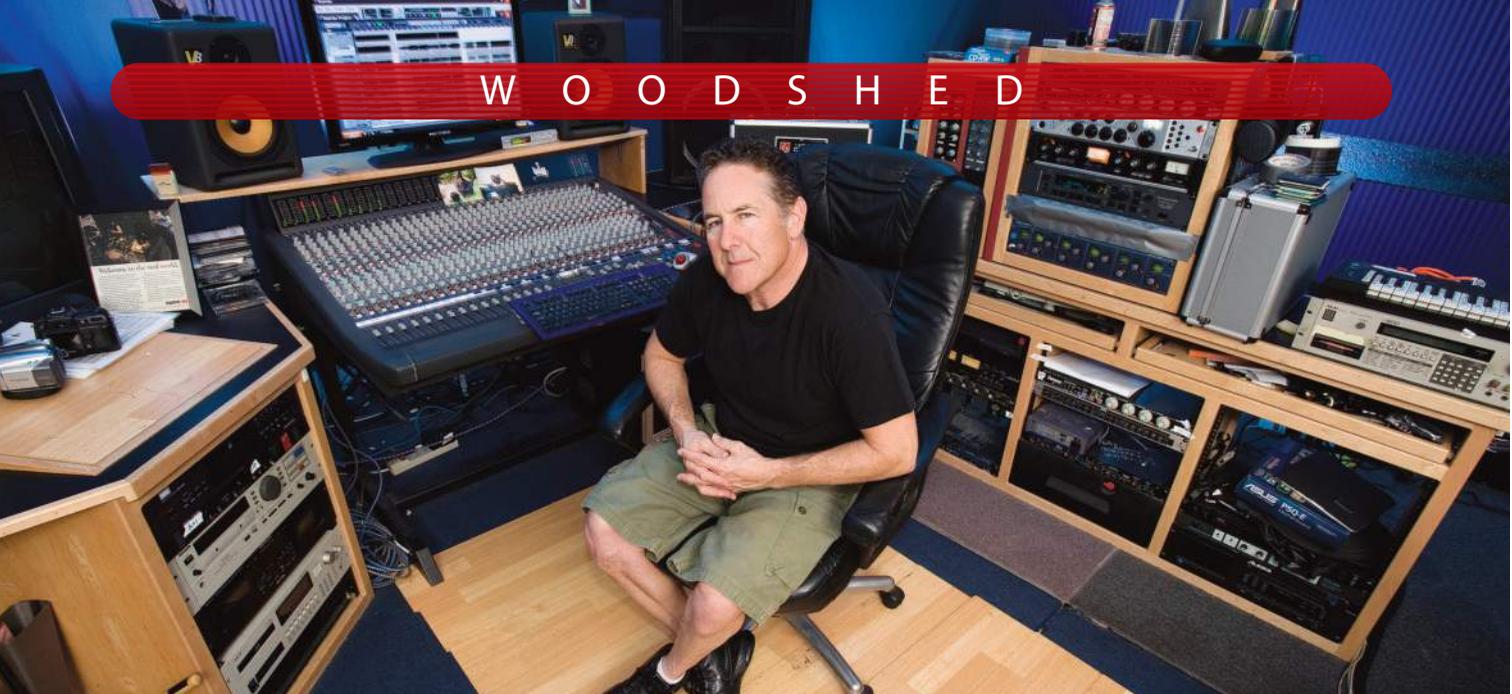
Rick Matkin

TOOLS OF THE TRADE

Sampson plays Tama Starclassic drums, including a 13" snare, a 10" tom, 14" and 16" floor toms, and a 22" bass drum. His Meinl cymbals include a 20" Byzance Vintage series Sand ride, a 16" Byzance Brilliant Medium Thin crash, an 18" Byzance Jazz series Extra Thin crash, an 18" Byzance Brilliant Medium crash, an 18" Byzance Extra Dry Thin crash, 13" Byzance Dark Spectrum hi-hats, 13" Byzance Brilliant Fast hi-hats, a 6"/10" Generation X Attack Stack, an 8" Byzance Dark splash, a 10" Byzance Brilliant splash, and a 14" Byzance Traditional series China. His Evans heads include a coated Power Center Reverse Dot snare batter and Hazy 300 bottom, Onyx or coated EC2 tom batters and clear G1 or EC Resonant bottoms, and a GMAD bass drum batter with an AF patch and an EQ pad for muffling. He uses the Vic Firth Tommy Igoe signature stick.

which was attended by more than a hundred people. Since then, he's been playing around Memphis with his jazz/fusion band Fantastic Four and writing and arranging music for his church.





Fates Warning/Slavior's MARK ZONDER

Story by Waleed Rashidi • Photos by Alex Solca

Some folks—including a number of pro drummers—need a little distance between their work life and their home life. But for prog metal master Mark Zonder, the gap is nonexistent, as his workspace is housed right in his home's two-car garage.

This isn't any ordinary garage, though. It's also a comfortable, terrific-sounding studio full of prime gear. Granted, there are no specially constructed walls or rooms, just sound-deadening material placed primarily against the main garage door. (Yes, the door opener is still installed, but it's been unplugged for the time being.) The playback from Zonder's recent recordings reveals that his garage-turned-studio sounds great.

"When we moved to this house, it was a no-brainer," Mark says, noting that the only changes he made to the garage were adding lights and sound deadening. "I didn't get into constructing a room within a room, because I'm not going to play at night."

The drummer's day usually starts with tending to his children and then doing some cycling. (He's an avid bicyclist, and his studio garage doubles as his bike storage.) By the afternoon, Zonder is hard at work behind the kit or mixing console tracking. "I play three to four hours a day," he says. "I'm one of those guys who has to play. With the studio and the other endeavors I have, I'm fortunate enough that the day is mine. I use my time to practice and record other people's tracks."

Though he's playing constantly, Zonder doesn't see the need to house several kits. In fact, his studio holds just a simple Drum Workshop setup, with a 20" bass drum, a 10" rack tom, and a 14" floor tom. "Honestly, I'm not a collector," Mark says. "This is it—this is what I use. I've found that with the way DW builds their drums, the 10" rack and 14" floor are all I need. If I want anything else, I'll get it electronically. I've got another snare that I can use too."

Cymbals are a different story, as Zonder has a sizable stack of Zildjians at the ready. "I've had some of these cymbals for a long time," he says. "And I got tired of having them on the floor." The solution? Zonder picked up a cymbal tree on eBay. "It's amazing," he says. "I need another one, actually."

Zonder uses Steinberg products for recording, primarily running Cubase and Nuendo software on his PC. While looking for some high-quality plugins for his computer, Mark was turned on to the Focusrite Liquid Mix 16.

GEAR BOX

OUTBOARD GEAR

Amek Big 28 automated console; KRK V8 monitors with subwoofer; Neve 33115 mic pre's and EQ; Summit Audio MPE-200 and TPA-200 mic pre's, DCL-200 compressor, EQP-200B EQ, and ECS-410 Everest channel strip; Calrec PQ10 mic pre's and EQ; Manley Dual Mono mic pre; vintage DBX 160 compressor; Lexicon PCM91 reverb; Empirical Labs Distressor compressor

MICROPHONES

Lauten Audio tube mics (Horizon, Torch, Oceanus, and Clarion)



DRUMS

DW (8x10 rack tom, 12x14 floor tom, 6 1/2x14 snare, 5x13 snare, 16x20 bass drum), plus DW rack, hardware, and pedals

HEADS

Remo coated Ambassador batters on all drums, clear Ambassador tom bottoms, and smooth white Ambassador bass drum front head (with hole)

CYMBALS

Various Zildjians, including 17" and 18" K Custom Dark crashes, a 20" K Custom Dark ride, and 12" Band cymbals (used as hi-hats)

ELECTRONICS

Yamaha DTX-Multi 12 and Hart Dynamics Hammer triggers

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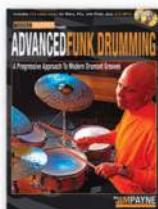
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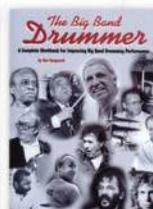
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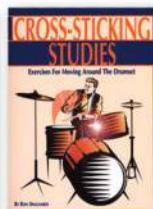
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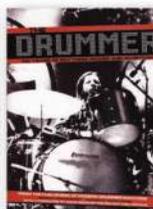
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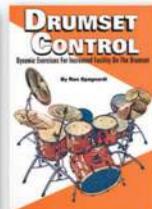
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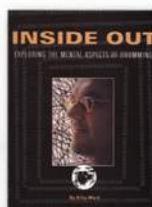
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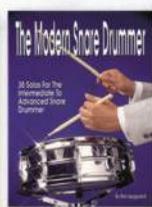
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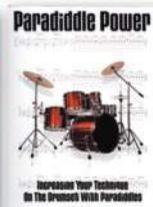
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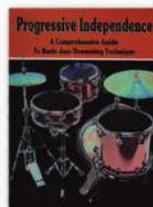
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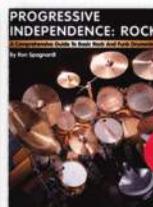
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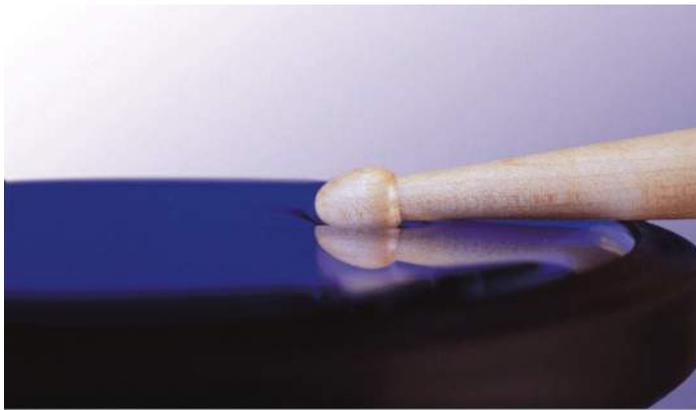
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MARK ZONDER

"I have been a die-hard outboard gear guy for many years, but the Focusrite—with its compressors and EQs—completely blew me away," he says. "I won't be selling the outboard gear, but they will work together very well." Zonder relies on a host of outboard gear to handle much of his signal processing, including Summit Audio MPE-200 mic preamps for the toms, Neve 33115s for the kick and snare, and Cal Rec PQ10s for the cymbals. "The overheads are going through the Manley Dual Mono mic pre and the room mics are going through the Summits, and both are getting squashed through the Distressor compressor," Mark says.

Zonder doesn't always engineer his own tracks. He leaves plenty of that work to award-winning engineer Joe Marlett (Foo Fighters, Queens Of The Stone Age). "Joe says this is a funky room in that there's sound reflection here and there, but it sounds freaking amazing," Zonder says. "It starts with a great mic. All of these are tube mics from Lauten Audio. So it's a combination of great mics, great-sounding gear, and a phenomenal engineer. All of the mics go through an analog console. We're not using tape, but the computer is like an intense tape machine."

Though Zonder uses his studio mostly for tracking drums and recording overdubs, he has also recorded a full ensemble of musicians. But not everything fits in his workspace. Guitar cabinets are usually placed in an adjacent bathroom. "Grab a couple packing blankets, and it works out great," Mark says.

Lately the drummer has been focused on playing with his band Slavior, practicing Fates Warning material, holding clinics, and tracking drums for other artists. "What I'm offering people is album-quality tracks," he explains. "I give them the individual files for each channel, and I give them a stereo mix. That way they can get the sounds to where they want them. My thing is to keep things on a very personal level."

Zonder usually closes shop around 5:30 P.M. "Then I become Mr. Mom again," he says. "We have a nice little setup here, and everything's going great. I can say that I do what I want to do, and that's very important."

To check out sample tracks and videos made at Mark's studio, visit markzonder.com.



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The latest addition to Gretsch's Renown Purewood lineup marks the first time the company has built drums out of beech. Limited to forty-five kits in the U.S., this six-piece setup (RP-E826-BCH) features 7-ply shells, 30-degree bearing edges, and die-cast hoops. To retain the natural beauty of the beech wood, the kit is finished in a medium/dark cherry stain with a gloss lacquer. Sizes include an 18x22 bass drum, 8x10 and 9x12 rack toms, 14x14 and 16x16 floor toms, and a 6 1/2x14, 10-lug snare. List price: \$3,690.

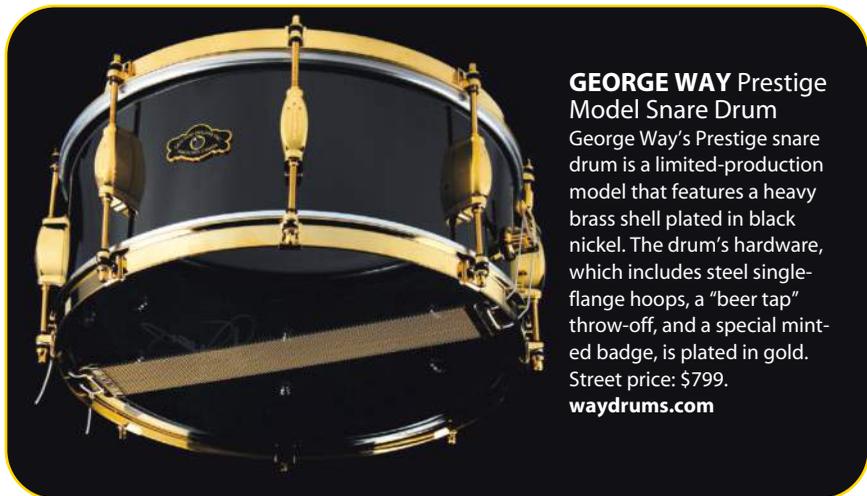
gretschdrums.com



SILKEN Asian-Made B20 Bronze Cymbals

Silken cymbals are made under the watchful eye of company owner and master cymbal smith Ken Cheng and are handmade from B20 bronze. The company currently offers four lines encompassing all playing styles, from rock and metal to jazz and country. Chinas are available as well.

silkenymbals.com



GEORGE WAY Prestige Model Snare Drum

George Way's Prestige snare drum is a limited-production model that features a heavy brass shell plated in black nickel. The drum's hardware, which includes steel single-flange hoops, a "beer tap" throw-off, and a special minted badge, is plated in gold. Street price: \$799.

waydrums.com



DRUMART HeadBuilder Online Drumhead Design Tool

DrumART.com's new online drumhead design tool, HeadBuilder, provides access to a database of more than 8.5 million high-resolution images and also lets customers upload and use their own artwork. The software allows for text additions and font and color changes as well, and any element on the head can be moved and rotated.

drumart.com



GIBRALTAR Quick Release Drum Key

Gibraltar's new Quick Release drum key (SC-GQRDK) includes a knurled grip for fast and easy adjustments, and it hooks onto any lanyard or carabineer clip, so it's readily available whenever you need it. List price: \$14.50.

gibraltarhardware.com

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The Essential Headphone Kit includes uniquely color-coded Extreme Isolation stereo headphones, with matching impedance and fidelity so that all players have an equal monitor mix along with essential hearing protection. The kits are available with EX-29 or EX-25 headphones in five- or seven-set packages, to complement the company's JamHub BedRoom, GreenRoom, or TourBus models, sold separately. Prices range from \$449 for the EX-25 five-pack to \$1,049 for the EX-29 seven-pack.

extremeheadphones.com



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dunnett.com

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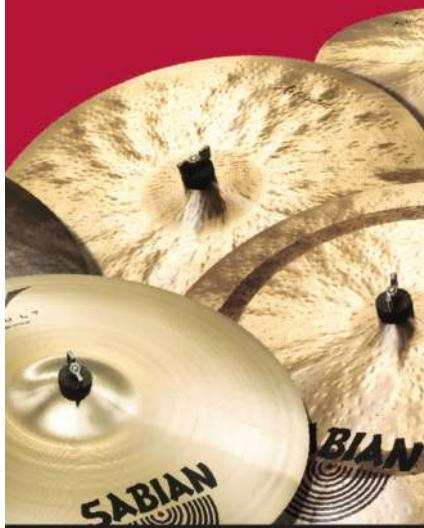
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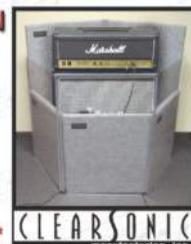
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Seventy-four-plus minutes of live bliss, as Billy Cobham reprises his role powering the music of John McLaughlin's Mahavishnu Orchestra, this time with the marvelous Hessische Rundfunk Big Band. Arranger Colin Towns translates the fusion icon's music in wonderfully creative ways, deploying distorted trumpet or woodwinds to cover guitar and violin leads, and spreading the polyrhythmic grooves out to chopping trombones or bass clarinet. Excellent arranging aside, Cobham is the reason why this disc cooks so deliciously. The drummer tackles the funky 7/8 of "Cosmic Strut" and the 9/8 of "Birds Of Fire" with an edge and ease that set the stage for the big licks to come. Cobham's solos, on "Sanctuary" and throughout, are the confident, musical undertakings of a master. The famous power, speed, control, dynamics, and sense of tone and composition—it's all there. (In And Out) **Robin Tolleson**

PAUL MOTIAN *LOST IN A DREAM*



Dreams exist outside the temporal world just as this gorgeous night music is untethered by traditional timekeeping. The phrases unfold with an emotive ebb and flow. In lesser hands, this could mean a snoozer. But Motian's trio is certainly not lost in this dream. The uncanny manner in which the bass-less brotherhood plays together is extraordinary. Always a drummer of superb touch and subtlety, Motian is at his freest here, an equal in the trio conversation. The open palette also yields brilliant restraint from saxophonist Chris Potter and pianist Jason Moran. A sound from the subconscious, both beautiful and aching. (ECM) **Jeff Potter**

TAYLOR HAWKINS & THE COATTAIL RIDERS *RED LIGHT FEVER*

From the opening track, "Not Bad Luck," through the closer, "I Don't Think I Trust You Anymore," it's clear that the Foo Fighters' Hawkins was channeling his musical influences while writing the second Coattail Riders album. From Queen-inspired choir-harmony gang vocals to '70s glam swagger with punked-up personality—and even some classic rock balladry—Hawkins shows off his ability to touch on a vast catalog of songwriting styles while tying it all together with his trademark drumming and raspy Rod Stewart-like vocals. *Red Light Fever* also features a slew of guest artists, such as the Cars' Elliot Easton, Queen's Roger Taylor and Brian May, and Dave Grohl. (Shanabelle/RCA Records) **David Ciauro**

JOHN BLACKWELL PROJECT *4EVER JIA*

Prince/Justin Timberlake drummer Blackwell displays versatility and musicality on this stellar collection dedicated to his daughter Jia, who passed away in a tragic drowning accident in 2004. The groove is dominant—Blackwell partners with bass master Will Lee—and the production is world class. It's easy to forget you're listening to a "drummer" CD, which is a compliment to Blackwell's respect for the music. Not that there aren't serious chops and rhythmic fireworks when appropriate. But overall Blackwell allows the music to speak. Tasty fusion, funk, and catchy vocal tracks make this a well-rounded showcase for John's tight, focused, and oh-so-funky style. (johnblackwellproject.com) **Mike Haid**

DOSH *TOMMY*

On his fifth album, one-man band Martin Dosh returns with a collage of sound that includes everything from pots and pans to a 200-year-old harpsichord. Known for his loop-based music and one-man show, Dosh explores a slightly different realm on this record, squeezing in as many layers of sounds and as many rhythmic twists and turns as possible. Yet somehow the music remains uncluttered and organic, whether it's distorted hip-hop grooves or sophisticated brushwork. The opener, "Subtractions," drops in with syncopated voices, electric guitars, and a loose swinging beat before revealing its cycle of change, where every eight bars has a different feel and sound while still maintaining an intangible continuity that's the cornerstone of Dosh's music. (Anticon) **Anthony Riscica**

MORE DRUMMER-LED RELEASES

Frenchman **ROGER "KEMP" BIWANDU's** fluid, funky, and lyrical grooves on *From Palmer* invite comparisons to Omar Hakim, Jeff "Tain" Watts, and Stewart Copeland, some of the drummer's personal heroes who inspired a number of these modern jazz tracks. (Mosaic Music) **WR**

Perennial is drummer/composer **ROB GARCIA's** most adventurous and most relaxed recording. His drumming constantly encourages the music. The mature-sounding young quartet hatches fun interaction on "Little Trees" and on the 13/8 Latin jazz arrangement of "Cherokee." (Brooklyn Jazz Underground) **RT**

PHIL SEAMEN (1926–1972) was thought by many to be Great Britain's finest jazz drummer. A recent compilation, *The Late Great Phil Seamen*, shows why. Seamen pilots small combos and big bands, setting up the horns and attacking the rhythmic figures, always with musicality, nuance, and drive. (swp-records.com) **RT**

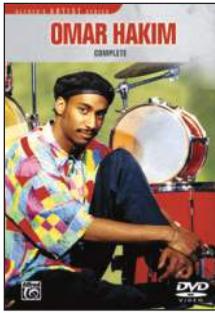
Eight Two-Part Inventions For Percussion Duo, featuring **DANIEL LEVITAN's** multilayered compositions performed solely by drummer **TREY FILES**, recalls the simultaneous patterns typical of twentieth-century minimalism. Serious woodshedding must have aided the mastery of the tricky odd time signatures and juxtaposition of 16th- and 32nd-note beats in works such as "Invention Eight" and "Invention Three." (Dan Levitan Music) **WR**

Mirroring Chris Tarry's bustling bass lines and Rez Abbasi's slippery East-meets-"Wes" guitar leads on *The Alvo Sessions*, **SANDRO DOMINELLI's** sinewy rhythmic phrasing twists through "Foggy Bridge," "Number 11," and Keith Jarrett's '70s classic "Personal Mountains." And Dominelli's wispy brushwork perfectly complements the ghostly atmosphere of Chris Isaak's "Wicked Game." (Sandro Dominelli Productions) **WR**

Reviews by **Robin Tolleson (RT)** and **Will Romano (WR)**

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great groove players of our time. Hakim's energy is contagious as the drummer speaks straight from the heart about music. With a tight band surrounding his punchy Pearl set, he enlightens us on his sound, his style, his setup, and his purpose on the kit. Hudson Music's Rob Wallis conducts a one-on-one interview with Hakim, opening doors into Omar's prolific recording career with David Bowie, Weather Report, Sting, and Miles Davis, among other topics. Hakim and bassist Victor Bailey perform several musical duets, and the drummer improvises short, musical solos and explains his soloing concepts. The band drops fast and furious fusion, ballads, swing, and straight-up funk to complete a well-rounded, entertaining, and educational package. (Alfred) **Mike Haid**

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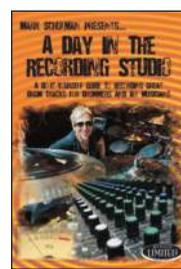
What a kick watching Joe McCarthy blaze through complex Afro-Cuban big band jazz numbers with ergonomic perfection. He's so sweat free and centered, it's like he's relaxin' with some café con leche. McCarthy plays to tracks from his exciting Latin Grammy Award-winning CD, *Afro-Bop Alliance*, and discusses his grooves and his approach to the charts. DVD-ROM content includes charts, groove transcriptions, and play-along tracks. In performance, McCarthy doesn't break down the tricky patterns, which would be helpful for less experienced players, so this video is best suited for drummers with solid reading skills. But viewing is still worth the time, as McCarthy transforms dense ink into effortless, well-oiled grooves. (Alfred) **Jeff Potter**

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Not one to waste words, Koko Kanyinda delivers a straightforward message: "Hear, feel, and play." The bulk of this disc features a straight-on camera shot of the Congolese master as he lays down grooves, framed by his warm, blissful smile. Despite having minimal explanations, the lengthy hypnotic repetitions do penetrate. Playing congas and djembe, Kanyinda emphasizes African rumba grooves and the popular dance beat soukous, which he's frequently recorded. Transcriptions and added technical info could have helped, but still, the man gets down to business. (Mel Bay) **Jeff Potter**

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**WHAT
DO YOU
KNOW
ABOUT...?**

JERRY NOLAN

Before the term *punk rock* was even coined, the New York Dolls, the raggedy genre's most important antecedent, proved there was room for technique among the aural assault. **Sadly, their swaggering lefty drummer didn't live to see just how influential he and his crew would become.**

by Brett Callwood

Jerry Nolan's playing on the first two New York Dolls albums in the early '70s helped the group become one of the most important acts in rock history, influencing countless bands, from the Clash and the Sex Pistols to the Ramones, Guns N' Roses, and Mötley Crüe.

Born Gerard Nolan in 1946, Jerry was originally from Brooklyn, but when his mother was remarried to a soldier, the youngster found himself settling wherever his stepfather was stationed. As a result, he spent three of his early years in Hawaii and three more in Oklahoma before returning to New York. It was in Hawaii that Nolan would receive his first drum lesson, from a young soldier on the army base. Jerry carried his love for the instrument with him to Oklahoma, where he would join the high school band. From there, things progressed very quickly—possibly *too* quickly: By the age of fourteen he was playing drums in a strip joint.

Nolan's early musical endeavors included stints with Detroit's Suzi Quatro (in Cradle, the band that preceded her glam rock success), Billy Squier, and Queen Elizabeth (a group that featured manic transsexual frontman Wayne, later Jayne, County). The drummer never truly settled in with one band, though, and it was tragedy that gave him his real break.

The New York Dolls had already existed for two years when, during a tour of the U.K. opening for the Faces,

original drummer Billy Murcia died of an overdose. The events were horrifying enough, but they seem even more awful considering the fact that Murcia never saw the fruits of his hard work; immediately after returning to New York, the band, which had developed a rabid cult following due to its wild live shows and gender-bending stage wear, was offered a record deal with Mercury.

From their first meeting, Nolan felt that he and Dolls guitarist Johnny Thunders were spiritual brothers and that destiny would put them in a band together. So he wasn't about to waste the opportunity that was presented to him, regardless of how horrible the circumstances. Others who auditioned for



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JERRY NOLAN

the group's vacant drum chair included Kiss's Peter Criss and future Ramone Marc Bell, but Nolan nailed his audition and was soon unveiled to the record company, management, and public as a new New York Doll. He was truly excited, though he wasn't exactly a natural-born Doll. Sporting thrift-store drag clothing like the other band members, Nolan looked more like a dandified street tough than a man at ease with his feminine side. Still, over the course of the Dolls' all-too-short life span, Nolan and Thunders would grow ever closer, to the point of being practically inseparable.

The band's self-titled debut album, which was produced by Todd Rundgren, was released in 1973, and it received a fair amount of media attention. But rock fans at large weren't ready for this band of proto-punks flaunting their fishnets and lipstick. The album peaked at number 116 on the *Billboard* chart—though that doesn't tell the whole story. The Dolls' fan base may have been small, but, as with the Stooges in Detroit, the people who were into the group invariably formed bands of their own. As a direct result of the Dolls' status in the underground, the New York City punk scene was born, and clubs like Max's Kansas City and CBGB had acts on their stages and a paying public.

The impact of Nolan's playing can be felt from the first verse of opening track "Personality Crisis."

KNOW THESE TOO...



Marquee Moon by Television, featuring Billy Ficca, far right

BILLY FICCA

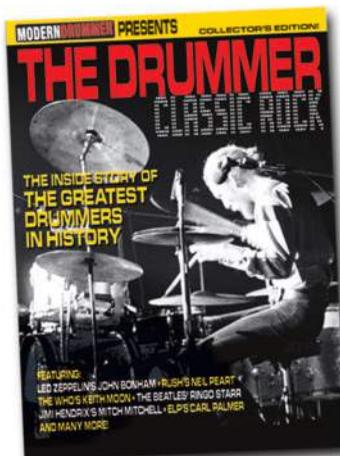
As the CBGB scene flourished in New York City, Television emerged as one of its leading lights. Restless bassist Richard Hell would go on to play with Jerry Nolan and Johnny Thunders in the Heartbreakers, but, with Fred Smith replacing him, Television would release some truly groundbreaking albums, not least its 1977 debut, *Marquee Moon*. Billy Ficca was the drummer, and, like Nolan, he was and is both wildly punk and undeniably talented. Television would influence countless art-rock bands, from Sonic Youth to Radiohead, which points to the fact that the music, and in turn Ficca's drum parts, was wonderfully unpredictable. To this day Ficca plays with Television for the occasional reunion and joins fellow band members Richard Hell, Tom Verlaine, and Richard Lloyd on their solo records and tours.



The classic debut album by the Dead Boys, featuring Johnny Blitz, second from right

JOHNNY BLITZ

Born John Madansky in Cleveland, Johnny Blitz first came to the world's attention as the drummer with that city's art-punk pioneers Rocket From The Tombs, featuring future Pere Ubu members David Thomas and Peter Laughner. Before Rocket From The Tombs' short life expired, Blitz, together with RFTT guitarist Cheetah Chrome, formed a band called Frankenstein with future punk icon Stiv Bators, rhythm guitarist Jimmy Zero, and bassist Jeff Magnum. The band relocated to CBGB in order to latch on to the flourishing punk scene, and soon changed its name to the Dead Boys. Blitz, a very Nolan-esque drummer, would be instrumental in helping to define the Dead Boys' aggressive sound. The band cut two classic albums, 1977's *Young, Loud And Snotty* and 1978's *We Have Come For Your Children*, before splitting in 1979. Bators died in 1990 from injuries sustained in a car accident, though the Dead Boys still play the occasional reunion show.



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JERRY NOLAN

Bassist Arthur “Killer” Kane was quoted as saying that the Dolls played faster with Nolan in the lineup, and the debut album is evidence that the drummer added some necessary urgency, along with no small amount of skills. Nolan may be known as a punk drummer, but his work on the Bo Diddley blues cover “Pills,” the gloriously morose “Lonely Planet Boy,” and the raucous “Trash” proves that he had chops.

Still, it would take decades for the

true influence of the Dolls to be felt. The first album was largely overlooked, and its follow-up, *Too Much Too Soon*, didn’t fare any better. Released in ’74, the record would peak at number 164 before dropping without a trace. The horrible production job courtesy of Shadow Morton (the Shangri-Las) didn’t help, but more to the point the Dolls were a victim of the simple fact that they were so far ahead of their time. The sophomore album did have its highlights, including the pop genius

of “Puss ‘N’ Boots,” the raw fury of “Human Being,” and the anthemic joy of “Who Are The Mystery Girls?”

Unfortunately, public apathy was taking its toll, and infighting started to break out. Nolan and Thunders stuck together throughout what would be an unpleasant breakup. Former Sex Pistols manager Malcolm McLaren, now managing the Dolls, tried to inject new life into the band by dressing the members in red leather and having them perform in front of a Soviet Communist hammer-and-sickle flag, a misguided move that proved to be the final nail in the Dolls’ coffin. Everyone knew the band was over, though Nolan and Thunders were the first to acknowledge it. They left to form Johnny Thunders & the Heartbreakers with bassist Richard Hell of Television (soon to be replaced by Billy Rath) and guitarist Walter Lure, and the Dolls’ dissolution came soon after.

The Heartbreakers were volatile and dangerous, and as a result they were incredibly exciting. Both Nolan and Thunders were fighting a constant battle with various temptations, and all too often their shows would suffer. The Heartbreakers were the archetypal car-crash band: You couldn’t tear your eyes away as they slipped further and further into despair and desperation. One classic album did emerge from the mess, 1977’s *L.A.M.F.*, but with the Heartbreakers, Thunders was replaying an all too familiar story—a band with enormous potential realizing only a small percentage of it yet still managing to touch thousands of people around the world.

After the release of *L.A.M.F.*, Nolan officially left the Heartbreakers, though he would continue to play with them as a hired gun. The drummer, it would seem, just couldn’t stand to leave his brother in the lurch. Even after the Heartbreakers’ split, Nolan would play intermittently in Thunders’ backing bands, appearing on two of the guitarist’s better post-Dolls albums, *So Alone* and *Copy Cats*, the latter a joint effort with singer Patti Palladin. And the DVD *You Can’t Put Your Arms Around A Memory* exposes a particularly clearheaded Thunders,

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JERRY NOLAN

accompanied by Nolan and Arthur Kane, at a 1987 gig at the Roxy in L.A. Nolan also kept himself busy playing with Sid Vicious & the Idols, as well as his own band, the Plug Uglies.

In April 1991, at the age of thirty-eight, Johnny Thunders passed away in New Orleans. Though many point to inconsistencies surrounding the stories of his death, it is widely believed that he died of drug-related causes. Predictably, Nolan took the news hard, but no one really knew how hard until it was too late.

In late '91, the drummer was admitted to the hospital for treatment of meningitis and pneumonia. While there, he suffered a stroke and slipped into a coma. He would eventually pass away in January of 1992.

To lose two such iconic musical figures within such a short space of time was a true tragedy, but there was something poetic about the fact that they remained together, even in death. Nolan followed Thunders everywhere throughout their musical lives, their personal lives, and ultimately beyond.

For all of their mistakes, all of their faults, Jerry Nolan and Johnny Thunders made some of the most influential rock 'n' roll ever recorded. There are countless punk and glam rock bands that wouldn't exist if not for these two musicians and the playing styles they implemented. Nolan taught the world that you can be rough and raw but still be technically proficient. Punk rock *does* have room for players. That, in itself, is some legacy.



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The Phantom Regiment won the Fred Sanford Best Percussion Performance Award.

This past August, for the second year in a row, the Drum Corps International (DCI) World Championship World Class Finals were held at Lucas Oil Stadium in Indianapolis. The **Blue Devils** from Concord, California, won an unprecedented fourteenth world championship with a program, "Through A Glass, Darkly," that featured the music of Bob Graettinger's "City Of Glass," written for Stan Kenton's Innovations In Modern Music Orchestra. "We wanted to play something that just didn't stop," explains **Scott Johnson**, director of percussion for the Blue Devils. "We had these extremely fast 16th notes going at 207 beats per minute, with different sticking and heights. It was one of those solos that people will be talking about for a long time."

Although it placed sixth overall, the **Phantom Regiment** from Rockford, Illinois, won the Fred Sanford Best Percussion Performance Award for the third time in five years. "This percussion section had no weaknesses at all," says **Paul Rennick**, Phantom's percussion caption head and arranger. "It was good to know that their performance was that undeniable, especially with five corps to go."

The **Cavaliers** from Rosemont, Illinois, claimed the silver medal, and the **Bluecoats** from North Canton, Ohio, took the bronze, their highest finish in the corps' history. And the **Madison Scouts** from Madison, Wisconsin, reclaimed a spot in the "Top 12" with a tenth-place finish.

Four of the five World Class Individual

Awards were won by members of the Blue Devils, each playing an original composition: **Andrew Odello** (Best Individual Snare) played "Snare Lancelot," **Scott Nelson** (Multi-Tenor) played "Sweet Chocolate Muffin Cup," **Jimmy Marshall** (Multi-Percussion) played drumset on "Iron Eagle," and **Michael Howard** (Timpani) won for the second consecutive year, playing "Timpin." The fifth solo award (Best Individual Keyboard) went to **Mark Coup** from Denver's Blue Knights.

The **Blue Knights** also won two of the three ensemble awards: Best Percussion Ensemble and Best Bass Drum Ensemble. For the second year in a row, the **Academy** from Tempe, Arizona, won Best Cymbal Ensemble.

Text and photos by Lauren Vogel Weiss

WHO'S PLAYING WHAT



Hunt Pearl Drums welcomes **Will Hunt** (Black Label Society, Evanescence, Tommy Lee, Crossfade), **Art Cruz** (Winds Of Plague), **Matt Halpern** (Periphery), **Jamie Perkins** (the Pretty Reckless), **Justin Benner** (Hawk Nelson), **Pete Webber** (Havok), and **Derrick Nau** (Skeletonwitch) to its artist roster.

Joining Zildjian's list of artists are **Clown** (Slipknot), **Will Berman** (MGMT), **Chris Fryar** (Zac Brown Band), **Kim Schifino** (Matt & Kim), **Zac Hanson** (Hanson), **Giuseppe Capolupo** (Haste The Day), **Tony Moore** (independent), **Dennis Wilson** (Every Avenue), **Mark Greenberg** (Dickey Betts), **Derrick Tabb** (Roots Of Music, Rebirth Brass Band), **Larnell Lewis** (Laila Biali), **Daisy Palmer** (Goldfrapp), **Sebastien Rambaud** (Fill's Monkey), **Emre Kartari** (independent), **Darren Leader** (Zebra & Giraffe), **Lim Yong-Hoon** (Achtun), **Eddy**

Thrower (Lower Than Atlantis), **Ben Jolliffe** (Young Guns), **Daniel Hadley** (Delphic), **Michael Spearman** (Everything Everything), **Jonathan Gaskin** (My Passion), **Eddie Tuduri** (Rhythmic Arts Project), and **Aidan Bartlett** (Midnight Youth).

Now on KickPort's artist roster are **Ray Luzier** (Korn), **Teddy Campbell** (*Tonight Show*), **Gerald Heyward** (Chris Brown), **Rich Redmond** (Jason Aldean), **Brendan Buckley** (Shakira), **Thomas Lang** (Stork), **Robin DiMaggio** (*Lopez Tonight*), and **Derek Roddy** (Serpents Rise).

Shannon Larkin (Godsmack), **Thomas Lang** (Stork), **James Kottak** (Scorpions), **Nate Morton** (Cher), and **Rich Redmond** (Jason Aldean) are using the new Optimizer foam washers from Cymphad.

Ramon Yslas (Colbie Caillat, Christina Aguilera) is playing Toca Percussion. Yslas also has a signature cajon with Sela Percussion.



Ludwig welcomes **Matt Flynn** (Maroon 5), **Arejay Hale** (Halestorm), **Scott Underwood** (Train), and **Joey Kramer** (Aerosmith) to its family of artists.

Amedia Cymbals USA has signed **Felipe Torres** (SLAMM) as an endorser.

Joining Remo's artist roster are **Ulysses Owens Jr.** (Kurt Elling) and **Antonio Sanchez** (Pat Metheny Group).

Jamal Moore (Diddy, Kelly Rowland, Keri Hilson), **Travis Orbin** (Sky Eats Airplane), and **Mike Fuentes** (Pierce The Veil) are playing TRX cymbals.

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JOEY JORDISON talks Slipknot, Rob Zombie, and Murderdolls



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Deep Sound, Small Footprint

This month's kit comes from Karen Kiefer Kraker of Greenville, New York. Kraker has been drumming for thirty years and is currently in an "all styles for all ages" trio called onKor, which plays in resorts and restaurants in the Catskills area. Karen tells *MD* that what makes this kit interesting is its compact use of multi-clamps. "Stage space is limited in most of these venues," she says, "so the idea of eliminating a few tripod stands and clamping the cymbals and accessories works well for me. I use a Tama Iron Cobra lever-glide two-leg hi-hat stand with 14" Paiste Signature cymbals. Clamped to the stand are a 10" tom, 17" crash, 8" splash, and LP Cluster Chimes—and the hi-hat does stand on its own without tipping over."

The 20" bass drum has a 12" tom, a 20" ride, and an LP cowbell clamped to the tom mount, and the cymbal stand holds a 15" crash, a 10" splash, and a 14" tom. The kit is a Tama Starclassic, with a 13" snare and 10" and 14" maple timpani toms that, Kraker says, "are very lightweight and sound as deep as full-depth shells."

With a setup like this, teardown is a snap. "I don't need to remove any clamps," Kraker explains. "I just fold in a couple boom arms and pack the hardware into a wheeled bag cart. This also makes setup quick and easy, and it's a little less weight to carry."



Photo Submission: Hi-res digital photos, along with descriptive text, may be emailed to billya@moderndrummer.com (show "Kit Of The Month" in the subject line of the message) or burned onto a disc and sent to Kit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288.



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