

WIN THE ULTIMATE HYBRID DRUMKIT FROM YAMAHA VALUED OVER **\$5,700** • **THE DEVIL WEARS PRADA** • **HEART**

MODERN DRUMMER®

THE WORLD'S #1 DRUM MAGAZINE

FEBRUARY 2014

26
FLAMACUE
VARIATIONS

SCOTT DEVOURS
DREAM DATES WITH
THE WHO

FREE-JAZZ GREAT
**ANDREW
CYRILLE**

**MARKY
RAMONE**
HARD ATTACK

+ CHICAGO'S DANNY SERAPHINE

+ THE CULT'S JOHN TEMPESTA GEARS UP

+ ZILDJIAN A SERIES CYMBALS ON REVIEW

+ JAMEY HADDAD SETS SIGHTS ON THE PERFECT HAND CYMBAL

MODERNDRUMMER.com

\$5.99US \$5.99CAN



BE BOLD.

Keystone: The Next Phase of American Drum Making



From Our Hands ...

Wade Carpenter, Ludwig Quality Technician
Only the choicest cuts of American Maple and Oak are hand-selected to form Keystone drum shells. Wade and the rest of Ludwig USA's Quality Team ensure that every shell is made with strict attention to detail for a lifetime of play.

To Their Hands ...

Ulysses Salazar, The Drum Dealer, Chicago, IL
Representing a new breed of drum retailers, Uli and his crew are part of a worldwide network of dedicated Ludwig dealers serving the individual player with the right instrument for their needs.

To Yours ...

John Wicks, Fitz & the Tantrums
"I'm truly blown away at the sound and quality of these drums. Just the right balance of punch, tone, and sustain. Everything is solid, rugged, and right where I need it. Amazing."



Be part of The Next Phase and contact a Ludwig Dealer near you for your own consultation.
Be a Legend. Join the Family.

Ludwig | BE A LEGEND. JOIN THE FAMILY.



Join the conversation: ludwig.drum.company



Introducing **Select Balance**. For the first time, the power to choose your balance is in your hands. Select forward or rebound balance from 5 diameters to fit your playing style. With exclusive technology, 100% quality control and the tightest specs in the industry, we're not just changing the game, we're

changing the balance of power for all.

That's how we show our stripes. Now show yours.
#SHOWYOURSTRIPES

Glenn Kotche | *Wilco*

PROMARK[™]
BY D'ADDARIO

promark.com

AQUARIAN & SERAPHINE

DISCOVER YOUR VOICE WITH AQUARIAN DRUMHEADS!

It's only natural that a jazz/rock pioneer like Danny Seraphine would seek out the perfect drumhead to compliment his unique voice. That drumhead is our Modern Vintage.

Snare Drum

Modern Vintage Medium / batter

Danny Seraphine

"CTA"

Toms

Modern Vintage Medium / batter

Classic Clear / resonant

Bass Drum

Super-Kick 10 / batter

Regulator / resonant

*BE SURE TO
CHECK OUT THE NEW

MODERN VINTAGE II
&
DEEP VINTAGE II



Photo by: Alex Solca

CONSIDER THE BAR RAISED DW9000 RACK SYSTEM

Deen Castronovo | Journey

Stainless Steel Tubing



Variety of Clamps



Rubber Feet w/ Integrated Spikes



Nameplate with Level



Available Locking Casters



Multiple Rack Packages



NEWLY UPGRADED FEATURES

Our 9000 Series Rack System makes any drum set custom. With an expansive line of clamps, arms, stainless steel tubes and DW Factory Accessories™, the only limit is your imagination. Discover what the world's top pros have known for years. Road-worthy, dependable and drummer-friendly, it's the ultimate rack system...bar none.

©2013 Drum Workshop, Inc. All Rights Reserved.

WWW.DWDRUMS.COM



*stella mozgawa
warpaint*



istanbUL[®]
Agop Handmade cymbals from Turkey.

I OWN PEARL EXPORT

RAY LUZIER
KORN

Member of the
Pearl Export
Owners Group
Since 1982



Ray Luzier was nine

when he first told his friends he owned Pearl Export, and he hasn't slowed down since.

Now the series that kick-started a thousand careers and revolutionized drums is back and ready to do it again.

Pearl Export Series brings true high-end performance to the masses. Join the Pearl Export Owners Group.

Upload a photo of you with your Export kit at pearldrums.com and be a part of the revolution.

Pearl®

CONTENTS

Volume 38 • Number 2

On the Cover

42 MARKY RAMONE

by "Pistol" Pete Kaufmann

Cover and contents photos by Rahav

He's the original punk-rock drummer—but his career actually started years earlier, in the beloved proto-metal band Dust. And he's *still* as tough as nails.

12 UPDATE

- The Devil Wears Prada's **Daniel Williams**
- Electronic DJ and drummer **Robert DeLong**

30 WOODSHED Mike Froedge's Open Sky Studio

by Mike Haid
The drummer/engineer's facility in downtown Atlanta stands apart with tons of atmosphere—and mountains of drums.

32 ENCORE Heart, Little Queen

by Patrick Berkery
The passion and power of drummer Michael Derosier.

34 SETTING SIGHTS Jamey Haddad

by Jeff Potter
Paul Simon's percussionist finds sonic solutions with a new line of Crescent cymbals.

36 PORTRAITS Squidly Cole

by Robin Tolleson
He's a link between old and new Jamaican sounds, touring with Jimmy Cliff as a teenager in the '80s and riding the cutting edge of modern reggae hybrids today.

38 INFLUENCES Danny Seraphine

by Jeff Potter
Chicago's founding drummer made rock safe for jazz.

40 MODERN DRUMMER ROCK 'N' ROLL FANTASY CAMP

A photo essay covering MD's latest foray into live performance and instruction.

54 ANDREW CYRILLE

by Martin Patmos
Shattering conventions and redefining rhythms in the now.

70 CLASSICAL ROOTS Part 5: Steve Reich

by Elizabeth Walsh
The influential composer has opened pathways to rhythmic creativity that simply didn't exist before.

80 UP & COMING John Clardy

by Will Romano
The drummer felt he'd hit a ceiling—until he hooked up with the art-rock band Tera Melos.

84 WHAT DO YOU KNOW ABOUT...?

Melvin Davis by Drew Schultz

"I was a very adventurous person—I would try everything." And today the Detroit soul legend's experiments are finding a whole new audience.

90 FIRST PERSON Scott Devours

What happens when an opportunity to play with the Who drops in your lap? You grab that bull by the horns, that's what!

EDUCATION

60 STRICTLY TECHNIQUE

Shifting Gears 3 Paradiddle Exercises for Strengthening Subdivisions by Ken Vogel

62 ROCK 'N' JAZZ CLINIC

Flamacue Variations
26 Ways to Apply the Standard Rudiment to the Drumset by Powell Randolph

64 AROUND THE WORLD

Latin Rhythms in Pop Music
Part 2: Afro-Cuban by Chuck Silverman

66 JAZZ DRUMMER'S WORKSHOP

Approaching Standards A Framework for Musical Practice, Part 3: Language and Vernacular by Steve Fidyk

68 OFF THE RECORD

Classic Studio Performances
Simon Phillips on Pete Townshend's "Give Blood" by Mike Malinin

EQUIPMENT

20 PRODUCT CLOSE-UP

- **ddrum** Paladin Walnut Speakeasy Drumset
- **Zildjian** A Series Cymbals
- **Kenner** B.O.B. Maple/Hickory Drumsticks
- **MagneTone** Player and Concert Series Snare Drums
- **StageWorks** Nonslip Pedal Mats
- **Auralex** HoverDeck Isolation Riser and HoverMat Portable Acoustic Barrier

27 ELECTRONIC REVIEW

Korg NanoPAD2 USB Controller

28 GEARING UP

The Cult's **John Tempesta**

71 COLLECTOR'S CORNER

WFL Twin Strainer Snare by Harry Cangany

72 NEW AND NOTABLE

DEPARTMENTS

8 AN EDITOR'S OVERVIEW

The Experience of a Lifetime
by Michael Dawson

11 READERS' PLATFORM

16 ASK A PRO

Dave DiCenso, Phil Rudd

18 IT'S QUESTIONABLE

Doubles on Shakers?

76 SHOWCASE

Featuring Drum Market

82 CRITIQUE

Taking the Reins

94 BACKBEATS

KoSA 18

96 KIT OF THE MONTH

Gift Rapping





“The Level 360 collar made my drums come alive.”

ANTON FIG,
Late Show with David Letterman



Level 360. Tune in to the revolution.

THE EXPERIENCE OF A LIFETIME

What would you do if your favorite artist called you out of the blue and asked you to play a show that night, on just a few hours' notice? Would you seize the opportunity, or would you freeze with fear? I'd like to think that if someone like John Scofield, Jack White, or Jeff Beck



hit me up I'd have no reservations about hopping on the next flight out of town and laying it all on the line for one blissful night of jamming. (Even if I crashed and burned, I'd at least have a heck of a story to tell, right?)

But I don't think any of us really knows how we'd react until something like that actually happens. This month's First Person story covers the topic from an insider's perspective, as California-based drummer Scott Devours retells a recent incident where, in a matter of hours, he went from spending a weekend at home in Long Beach to crushing *Quadrophenia* in front of thousands of people with the Who in San Diego. It's an inspiring tale of preparation meeting opportunity, and we're thankful that Scott relived this once-in-a-lifetime experience here, exclusively for *Modern Drummer*. (Check out the story on page 90.)

After reading Scott's account, I got to thinking about the vast majority of us who may never get such a chance to join our heroes on stage but who've amassed volumes of similarly memorable experiences stemming from the atypical lives we live as drummers. Obviously, getting the chance to channel the creative, reckless artistry of Keith Moon to a sold-out crowd of longtime Who fans with no preparation is unique to Devours. But ask him about any of the hundreds of gigs he played leading up to that moment, and I bet you'll find parallels to some of the things that have happened in your career.

I recently read a quote from comedian Ricky Gervais that's particularly pertinent to the life of a working drummer. It read, "Making the ordinary extraordinary is so much better than starting with the extraordinary." The word *better* is left up to interpretation, but I love his premise that there's a lot of power in those moments when you turn the trivial into something that leaves a lasting impact. Maybe your "ordinary" involves taking your original band on the road to play forty-five-minute shows to mostly empty clubs, or maybe it's slugging through three sets of classic-rock covers on the weekends at local dive bars where the only interactions you get with the crowd are sarcastic requests for "Free Bird."

It's easy to get down on yourself and your drumming when the bulk of your gigs are like that, as opposed to playing sold-out shows with iconic rock stars. But there's always something extraordinary happening when you make music, whether it's manifested in a strong nonverbal connection with the one or two people in the audience who dig what you're doing or through a deep, magical groove created between you and your bandmates. Of course, sometimes all it takes to ease the grind is to simply acknowledge just how lucky you are to be playing drums. That always brings a smile to my face.

Happy drumming, and enjoy the issue!

Mike Dawson

MODERN DRUMMER

Founder
Ronald Spagnardi
1943–2003

Publisher/CEO
Isabel Spagnardi

Senior Vice President
Lori Spagnardi

Vice President
Kevin W. Kearns

Associate Publisher
Tracy A. Kearns

Editorial Director
Adam J. Budofsky

Managing Editor
Michael Dawson

Associate Editor
Billy Amendola

Associate Editor
Michael Parillo

Senior Art Director
Scott G. Bienstock

Art Director
Gerald J. Vitale Jr.

Advertising Director
Bob Berenson

Advertising Assistant
LaShanda Gibson

Digital Media Director
EJ DeCoske

Music Engraver
Willie Rose

The MD Pro Panel:
Chris Adler, Gregg Bissonette, Jason Bittner, Will Calhoun, Terri Lyne Carrington, Matt Chamberlain, Jeff Davis, Peter Erskine, Bob Gatzen, Daniel Glass, Benny Greb, Matt Halpern, Horacio Hernandez, Gerald Heyward, Taku Hirano, Susie Ibarra, Jim Keltner, Pat Mastelotto, Allison Miller, Rod Morgenstein, Chris Pennie, Stephen Perkins, Dafnis Prieto, Rich Redmond, Brian Reitzell, Jim Riley, Antonio Sanchez, Gil Sharone, Chad Smith, Steve Smith, Todd Sucherman, Billy Ward, Kenny Washington, Paul Wertico

The *Modern Drummer* Pro Panel is an open-ended group of professional drummers who contribute regularly to the magazine's content. It represents an unparalleled amount of musical experience, which members share with readers across the spectrum of the magazine's editorial mix. The Pro Panel was established in 2011, with multiple players added to its ranks during each of its first three years. Beginning in 2014, players are being added one at a time.

MODERN DRUMMER ADVISORY BOARD:
Kenny Aronoff, Eddie Bayers, Bill Bruford, Harry Cangany, Dennis DeLucia, Les DeMerle, Len DiMuzio, Peter Erskine, Vic Firth, Bob Gatzen, Danny Gottlieb, Jim Keltner, Paul Leim, Peter Magadini, George Marsh, Rod Morgenstein, Andy Newmark, Neil Peart, Steve Smith, Billy Ward, Dave Weckl, Paul Wertico.

CONTRIBUTING WRITERS:
Patrick Berkey, David Ciauro, John Emrich, Mike Haid, Dr. Asif Khan, Rick Mattingly, Ken Micallef, Mark Parsons, Martin Patmos, Jeff Potter, Will Romano, Bernie Schallehn, Ilya Stenkovsky, Stephen Styles, Robin Tolleson, Lauren Vogel Weiss, Paul Wells.

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 271 Route 46 West, Suite H-212, Fairfield, NJ 07004. PERIODICALS MAIL POSTAGE paid at Fairfield, NJ 07004 and at additional mailing offices. Copyright 2014 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ ADMINISTRATIVE OFFICES:
MODERN DRUMMER Publications, 271 Route 46 West, Suite H-212, Fairfield, NJ 07004. Tel: 973-239-4140. Fax: 973-239-7139. Email: mdinfo@moderndrummer.com.

MODERN DRUMMER welcomes manuscripts and photographic material but cannot assume responsibility for them.

SUBSCRIPTIONS: U.S. \$29.95, Canada \$33.95, other international \$44.95 per year. For two- and three-year subscription prices go to www.moderndrummer.com. Single copies \$5.99.

SUBSCRIPTION CORRESPONDENCE:
Modern Drummer, PO Box 274, Oregon, IL 61061-9920. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Call 800-551-3786 or 815-732-5283. Phone hours, 8AM–4:30PM Monday–Friday CST, or visit Subscriber Services at www.moderndrummer.com.

MUSIC DEALERS: Modern Drummer is distributed by Hal Leonard Corp., 800-554-0626, sales@halleonard.com, www.halleonard.com/dealers

INTERNATIONAL LICENSING REPRESENTATIVE: Robert Abramson & Associates, Inc., Libby Abramson, President, PO Box 740346, Boynton Beach, FL 33474-0346, abramson@prodigy.net.

POSTMASTER: Send address changes to Modern Drummer, PO Box 274, Oregon, IL 61061-9920.

Canadian Publications Mail Agreement No. 41480017 Return undeliverable Canadian addresses to: PO Box 875, Stn A, Windsor ON N9A 6P2

MEMBER: National Association for Music Development, National Association of Music Merchants, Percussive Arts Society

MODERN DRUMMER ONLINE:
www.moderndrummer.com

PRINTED IN THE UNITED STATES

Xs²⁰
MADE FROM B20 BRONZE

A SOUND VALUE

THESE ARE NOT BUDGET CYMBALS
They are cymbals designed to better fit within the average drummer's budget.



21" MEDIUM RIDE

A tasty balance of stick definition and wash, this killer new 21" Ride offers clean, musical tone at all volumes. Redesigned from the ground up to be your "go-to" Ride.

NEW



16" dB CONTROL CRASH

Designed for low-volume settings like house-of-worship, small clubs and home studios, these bright, extra-thin models are quick, quiet and get out of the way fast! Think less decibels, short sustain, and huge tone.

NEW



14" X-CELERATOR HATS

Best-selling SABIAN X-Celerator design now available in our smartly-priced Xs20 series. Crisp and accurate, our innovative air-wave bottom design eliminates air lock for maximum clarity.

NEW



18" dB CONTROL CRASH



Thomas Lang

© 2011 VIC FIRTH COMPANY

DESIGNED FOR PERFECTION.



FLAWLESS DESIGNS FOR YOUR PERFECT FEEL

To play your best, you need sticks that feel perfect. That's why our unrivaled expert team of designers obsess over every detail throughout the most advanced development and manufacturing process in the industry. It's also the reason more drummers worldwide choose Vic than any other brand.

With over 200 models to choose from, Vic guarantees you'll find a stick that feels perfect in your hands, so you can play YOUR best every time.

Find out more about Vic's unique proprietary design and manufacturing process at VICFIRTH.COM/TOUR

VIC FIRTH
THE PERFECT PAIR™



MIKE PORTNOY

Just picked up the new issue with MP on the cover (October 2013). First off, I don't like Dream Theater... never did. Too much like Symphony X to me, and MP, I always felt, played too much like Peart in that band. Nevertheless, I have always been fair and listened to MP in his different projects, especially with Liquid Tension Experiment and Neal Morse. Now

this morning I gave Winery Dogs a listen, and holy smokes! MP has blossomed. He fits this band perfectly, and Winery Dogs is not a shred-fest album as I had anticipated, but an honest-to-goodness hard-rock gem. Well done, MP, on the album, and well done, *MD*, on the cover story!

Lou Contino

BEN KOLLER

In the article on Ben Koller of Converge, you state that Ben joined "following the departure of Damon Bellorado." Ben actually replaced John DiGiorgio, who was a member of Converge for most of 1999. John toured the U.S. and Europe with Converge and recorded [the split album with Agoraphobic Nosebleed] *The Poacher Diaries*, which was put out on Relapse Records.

Thanks for the article—it's great to see bands like this getting coverage!

Chuck Rockwell

BERNIE SCHALLEHN'S MIND MATTERS BOOK

Greetings from SW Florida! Just wanted to take the time and tell you how much I really enjoy Bernie's book, *Mind Matters*. I find it very informative and insightful. I can pick up the book, open to any page, and say, "Wow, that's a great point," or "I must remember that." The book is awesome! Please tell Bernie what a great job he has done.

Victor Prince

DROPPED BEAT

The photos of Ben Koller on page 34 of the October 2013 issue of *Modern Drummer* were taken by Maclyn Bean.

HOW TO REACH US letters@moderndrummer.com



SO YOU THINK YOU KNOW SATURN?

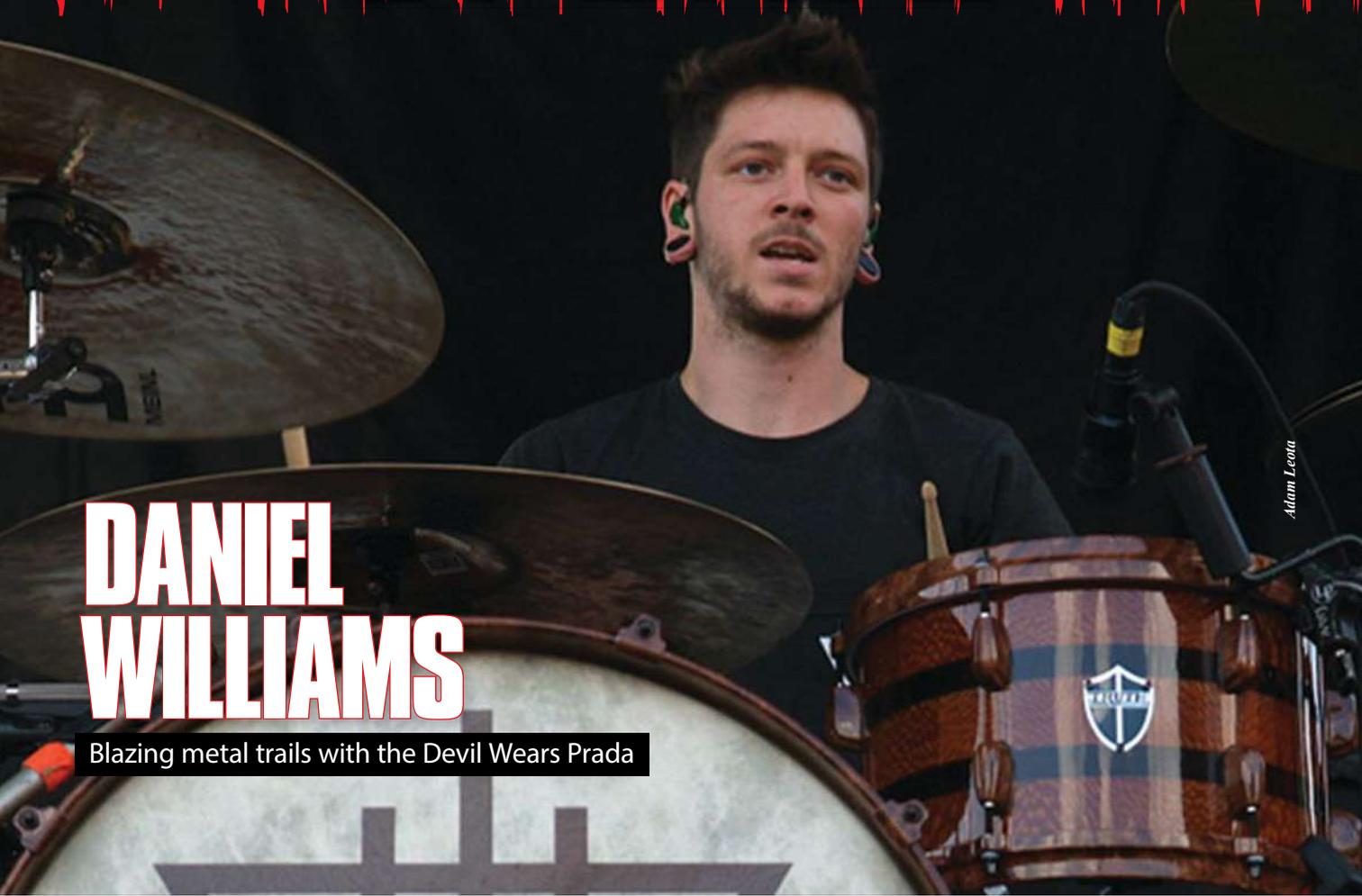
Think again...



SATURN IV
WWW.MAPEXDRUMS.COM



UPDATE



Adam Leota

DANIEL WILLIAMS

Blazing metal trails with the Devil Wears Prada

This time around we actually got to play a couple of the songs live before we had to record them," says Daniel Williams of the Devil Wears Prada about recording the Christian metalcore band's latest album, *8:18*. "I was able to change things around by the crowd's reaction, so my parts [on the record] are much better because of it."

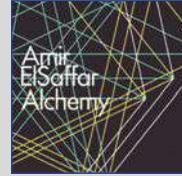
Filled with three-minute tracks that somehow feel much longer due to the numerous section and feel changes, *8:18* showcases a maturing Devil Wears Prada, though that's not to say the band's new music is any less aggressive, or that Williams' pummeling, razor-sharp drumming and double bass work aren't as eye-opening as ever. Daniel's secret to building stamina on stage? "I keep in mind the amount of time we play live," he says. "When we started out, we were playing thirty-minute sets, but now they could be an hour or more. Whenever I practice, I don't put thirty fans on me; it's in a hot, sweaty room—the position I'd be in live—and I'll imitate a similar setting. As for double bass, it's just due diligence, practicing over and over. You don't have to have a leaps-and-bounds change from one practice to the next."

Williams, who grew up listening to drummers like Joey Jordison and Vinnie Paul, throws in a cool ride cymbal pattern on the track "Rumors"—a lighter dynamic and a welcome relief from the body blows thrown throughout the record. "My background is in marching band," Daniel says, "so I was super-stoked to play that. I wanted to write something that you could tell wasn't that easy to play. It's kind of out of the ordinary. I guess the inspiration is a paradiddle-diddle. Our producer wanted to take that part out, and I was like, 'No—that's the coolest drum part!'" **Ilya Stemkovsky**

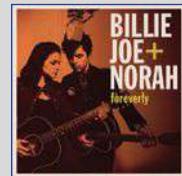
OUT NOW



- CDs**
- Tower of Power Hipper Than Hip** (David Garibaldi) /// **Creedence Clearwater Revival** box set (Doug Clifford) /// **Ghost Train Orchestra** Book of Rhapsodies (Rob Garcia) /// **Protest the Hero** Volition (Chris Adler) /// **Red Fang** Whales and Leeches (John Sherman) /// **Boston** Life, Love & Hope (Curly Smith) /// **David Buchbinder's Odessa/Havana** Walk to the Sea (Mark Kelso, Joaquin Nunez Hidalgo, Ernesto Gatell, Jamey Haddad) /// **Amir ElSaffar** Alchemy (Dan Weiss) /// **Billie Joe Armstrong and Norah Jones** Foreverly (Dan Rieser)



- MULTIMEDIA**
- Mastodon** Live at Brixton 2012 (CD/DVD) (Brann Dailor) /// **Muse** Live at Rome Olympic Stadium (CD/DVD) (Dominic Howard) /// **The Band** Live at the Academy of Music 1971 (CD/DVD) (Levon Helm)



WANT TO SPEND LESS TIME TUNING?

**PLAY
MORE**

WITH SONICLEAR™ IN 2014

BEMO
HEADSUNNY
MADE IN U.S.A.



WWW.MAPEXDRUMS.COM

ROBERT DeLONG

Melding drumming and dance culture into an exciting new whole

Electronic artist Robert DeLong may have started out playing drums in conventional rock bands, but eventually he found his voice bringing down the house with huge swaths of melodic synths, urgent vocals, and intricate programmed beats that are as at home on the radio as they are in a late-night festival tent full of dance-hungry twentysomethings. But DeLong never forgot his roots, and his live show features him singing

as well as playing a full acoustic drumset, shakers, and timbales.

"I grew up playing jazz," Robert says. "My dad was a drummer, and drums were my thing. But I was always interested in electronic music, initially because I was a computer nerd. Eventually it became this one-man band. As a drummer it's fun to see how people respond to specific rhythms and to see how to manipulate the audience with that."

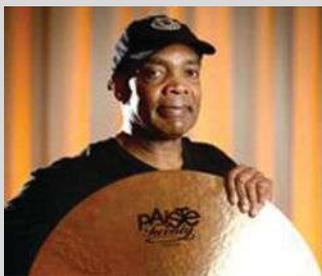


Myles Petrengill III

DeLong's debut full-length album, *Just Movement*, is permeated with catchy hook after catchy hook, but the rhythms beneath the songs are clearly the doings of a beat scientist. Catch DeLong live, and the visual element and acoustic instruments are quite the rarified sight in the EDM world. "Sometimes you hear someone playing drums over electronic tracks and it loses the impact, or you don't hear the drums, or it doesn't meld," Robert explains. "For me, [incorporating] the shakers and drums was natural. The live show is maybe 50 or 60 percent drum pad, kit, timbale, and shakers, and then there's all the keyboard, guitar, knobs, sliders, and controllers. Also, the concept of independence has helped me with the whole project. I think of it as a giant moveable percussion piece, and I'm running around and playing all the different parts and moving them. There are a couple of sections that are improvisational on the drumkit, and whatever good things I learned in school or bad habits I have now, you see them all."

Ilya Stemkovsky

WHO'S PLAYING WHAT



Gerry Brown (Stanley Clarke, Diana Ross) is playing Paiste cymbals.

Sean Hutchinson (High Hopes, Erin McKeown), **Julian Rodriguez**, **Daryl Atkins** (Arcane Roots), **Ramon Gonzalez** (Rosario Flores), **Simon Chui**, **Eddie Trager** (Nekrogoblifkon), **Stephen Striegel** (Yourlips Yourlips), and **Joe Longobardi** (Defeater) have joined the Vic Firth artist roster.

Eric Kretz (Stone Temple Pilots With Chester Bennington) is using Vater sticks.



Rich Redmond (Jason Aldean) is using Porter & Davies' BC Gigster drum monitoring system.

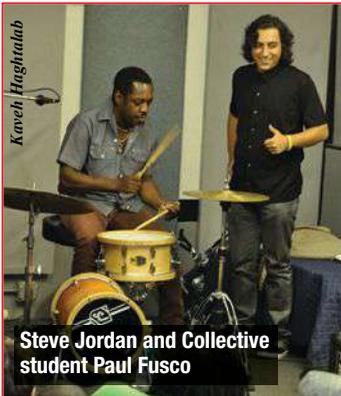
Producer/songwriter/drummer **Greg Wells** (Adele, Pink, Katy Perry, All-American Rejects) is using RBH Monarch series drums.

Jason Bittner (Shadows Fall) and **Michael Reid** (Demi Lovato) have joined the Pearl artist roster.

Hamid Drake is playing VCC cymbals.



John McGarry



Steve Jordan and Collective student Paul Fusco

STEVE JORDAN/LEROY CLOUDEN MASTER CLASS AT DRUMMERS COLLECTIVE

"There's a lot of room between quarter notes," Steve Jordan explained to a roomful of attentive students at a clinic he and Broadway/ex-Steely Dan drummer Leroy Clouden held at Drummers Collective in New York City last September. Part history lesson on classic R&B, part philosophy regarding one's role in a rhythm section, and part showcase of head-bobbing grooves performed by guys who've been doing it a long time, the event also allowed fearless young drummers to volunteer and perform in front of the masters themselves and then receive invaluable advice on how to improve. Asked how he comes up with patterns, Jordan responded, "The last time I thought of what beat I was going to play was decades ago. That's when I turned a corner—when I just thought of the song." **Ilya Stemkovsky**

DENNIS CHAMBERS TENNESSEE CLINICS

This past August, Dennis Chambers conducted clinics at the Memphis Drum Shop and at Fork's Drum Closet in Nashville. Both events were sponsored by Pearl Drums. The Memphis Drum Shop appearance was simulcast online, and viewers were invited to tweet questions for Chambers. Besides the drummer's typically gargantuan playing, highlights included Dream Theater drummer Mike Mangini surprising everyone by calling in, and a post-clinic autograph-signing session with Dennis. The very next day, Fork's Drum Closet pulled out all the stops for its clinic, which was hosted by Gary Forkum at the famed 3rd and Lindsley nightclub. Around 400 people came out for the hour-long performance, which was capped by Chambers answering audience questions and then launching into another roaring solo.



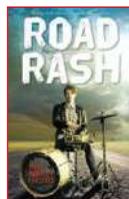
DONN BENNETT OPENS DRUM VAULT

The founder of the Donn Bennett Drum Studio and the Woodstock Big Beat drumming event has opened Donn's Drum Vault, which he describes as the largest inventory of vintage, rare, and collectible drum gear in the world. Bennett, who for over twenty years has been collecting items from top drummers, dealers, and collectors—including some of the rarest vintage percussion items as well as drums used by world-renowned players—will be posting new items every few days. For more, go to bennettdrums.com/museum.



MODERN DRUMMER CONTRIBUTOR MARK PARSONS PENS NOVEL

Longtime *Modern Drummer* magazine contributor Mark Parsons has written a novel for young adults, *Road Rash*. The book centers on a seventeen-year-old drummer finding his place in the world, in a band, and in music. For more information, go to randomhouse.com/teens.



RED DRUMMER FOUNDS CLOTHING LINE

Joe Rickard, drummer for the band Red, has launched a clothing line in conjunction with Stayeasy Apparel. The collective's mission statement of "Relax. Live. Love." was conceived to encourage individuals struggling with fear, doubt, and anger. For more information, go to staeasyapparel.com or facebook.com/staeasyapparel.

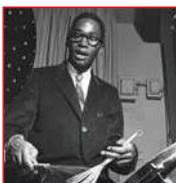
PETER CRISS AND MIKE PORTNOY HELP CELEBRATE EDDIE TRUNK'S CAREER

This past October, founding Kiss guitarist Ace Frehley and drummer Peter Criss played together on stage for the first time in thirteen years. The former bandmates were at the Hard Rock Cafe in New York City to celebrate the thirtieth anniversary of Eddie Trunk's radio show. Mike Portnoy (Winey Dogs) served as the musical director for the event, which featured performances by members of Guns n' Roses, Anthrax, Accept, TNT, Twisted Sister, and Overkill, among others.



DONALD BAILEY PASSES AWAY AT 80

Drummer Donald Bailey, acclaimed for his work in organ trios, especially Jimmy Smith's, died this past October 15 at age eighty. Bailey joined Smith in his early twenties and stayed with the organist for nine years. He played with John Coltrane early on in his native Philadelphia, and over his long career he worked with Sarah Vaughan, Carmen McRae, and Hampton Hawes, among others. Bailey, who is often cited by Joey Baron as a mentor and major influence, remained active in the San Francisco Bay Area in his later years.



CAJON ACCESSORIES

RICHE FLORES
INDEPENDENT

CAJH100
CAJON HOLSTER
Nylon with Velcro Straps. Hold shakers, brushes, water bottle, and more!

••• **SEAT CUSHION** PSCBC
Comfy black foam cushions where it counts.

••• **CAJON WOOD BLOCK** PBCW100
Handheld or mountable. Attaches with Dual Lock Tape.

PBCC100 ••• **CAJON CLAVE BLOCK**
Mounting bracket is included for 3/8" rod mounting.

••• **JINGLE CUPS** PJCP1
1 brass, 1 steel. Turn any cajon into a Jingle Cajon. Attaches via suction cups.

Look for these accessories and more at your local Pearl Dealer's **CAJON ZONE!**

WWW.PEARLCAJONZONE.COM



Must-Have Gear

Equipment the Pros Won't Leave Home Without



This Month: Josh Groban's DAVE DiCENSO

When I'm on the road, I'm never without my DW 5000 Turbo bass drum pedal. My pedal is my foundation, and if it doesn't feel right, I feel uncomfortable from the ground up. The 5000 Turbo has a big, swinging stroke that allows me to play comfortably in high-volume situations, but it's also light enough to play at any dynamic or tempo. I travel with a late-'90s model and a new one. I found the newer model, which is a double chain drive, to be a bit "heavier" than the older one, so I put a custom bearing on it and it feels awesome. In addition, I always have my Zildjian cymbals (love those K Dark Thin crashes!), my Vater 5Bs, and my Remo heads—the coated Powerstroke 3 on the bass drum is the bomb!



BACK *Through the* STACK

In August 1996, we asked AC/DC's **PHIL RUDD** if his approach to drumming had changed during the twelve-year period when he'd taken a break from the band.

[My style] is so straightforward that it's hard for it to change. For me, drumming has always come down to push, shove, and attitude. That's probably why I had no problem at all getting back into the swing of playing.

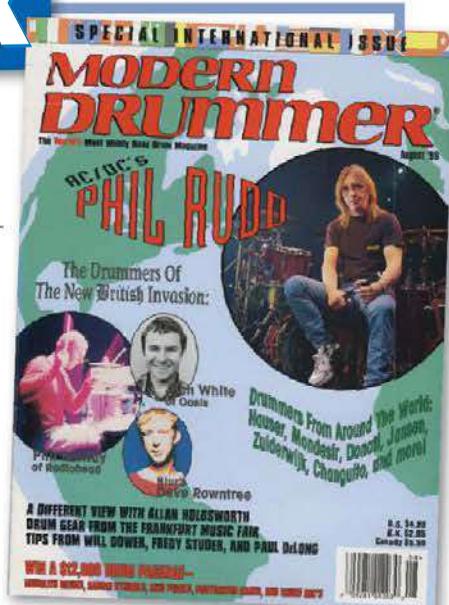
I'm a self-taught player, and I just play what I feel like playing. But there's always a time in every musician's life when you graduate from beginner to someone more confident and controlled.

When I hit the snare drum, I want something to *happen*. All my energy goes into that. Even though I'm playing a simple thing that probably anyone can play, it's not what I play but how I play it.

You make one big crash in the right place, and it brings the song out, rather than bringing the drums out. It sounds very simple, but there's a lot happening within it—and there's a trick to doing it, you know. It's like the old blues guys, who

could play three notes and just rip your heart out, whereas some guys play 50 million notes that amount to drivel.

When I was listening to music as a youngster, the first thing that hit me was a song called "Tin Soldier" by the Small Faces. There's a break in it and then the band comes back in, and it's just awesome. That's what I always wanted—I didn't want to just come back in; I wanted to come back in *big*. I'm still trying to do that.



To read the entire Phil Rudd feature—and all the other great material from the August 1996 issue, go to moderndrummer.com and click on the App Store link.





HP910LCB
Single Pedal

MIDNIGHT SPECIAL **SPEED COBRA**

Tama salutes the many boundary breaking players who have pushed Speed Cobra beyond the musical stratosphere and on into deep space with a special black finish edition. Originally a custom request item from artists on the Tama roster, this limited edition adds stealth to the speed and sensitivity that have made Speed Cobra the pro's vehicle of choice.

TAMA[®]

HP910LWCB Twin Pedal

SpeedCobra

Doubles on Shakers?

I recently saw a Latin-jazz group, and I learned a ton just watching the drummer and percussionist. One thing that I found particularly fascinating was how the percussionist was able to play very intricate rhythms with shakers. I could have sworn that he was doing doubles with them, but it was so fast that I couldn't be sure. Is it possible to play double strokes with shakers?

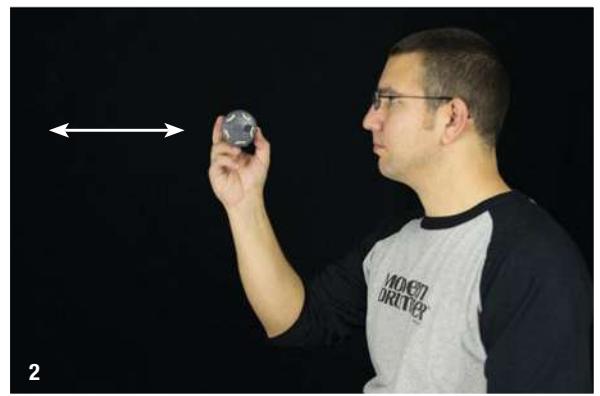
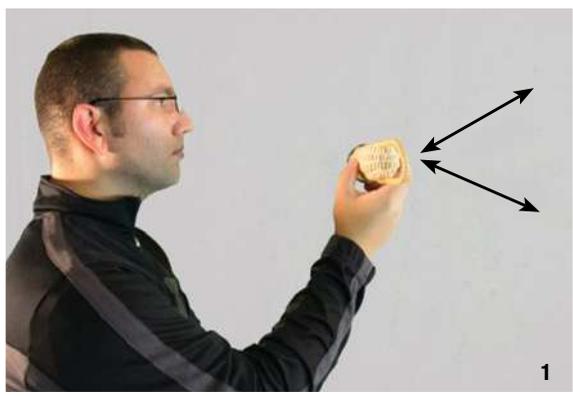
Mike

We sent your question to *MD* columnist and percussion educator Miguel Monroy. Here's what he had to say: "I had that exact experience a few years back when I saw Arturo Sandoval's band play at the Blue Note in New York City. After the show, I approached the percussionist and asked him about shaker technique, and he was more than happy to give me a quick impromptu lesson. He explained that there are two primary techniques to utilize. The first technique gives you the classic 16th-note shaker rhythm. It's achieved by playing the shakers in the shape of an acute triangle, or the 'less than' sign (<), with the point of the triangle in front of your face (photo 1). This technique meets the needs of most people using shakers.

"The second technique allows you to play doubles. Instead of playing the shakers in the shape of a 'less than' sign, play them in a straight line, parallel to the floor (photo 2). This is usually done at about the same height as your head. When playing in a straight line, you'll no longer have the smooth 16th-note feel of the first method, with a natural accent on the downbeat. Instead, every note will produce a sharp, staccato sound. This is exactly what you want for playing doubles.

"Start out by playing slow 8th notes along with a metronome, moving the shaker in the front-to-back motion from the second technique. After one measure, keep your wrist locked in the 8th-note motion, but try to get two 16ths per 8th note. After a measure of that, go back to playing 8th notes. Practice keeping your subdivision synchronized perfectly with the metronome, and slowly begin to increase the tempo. Eventually you will be able to switch from the first technique to the second one, and from 8th notes to doubles."

For a video demonstration of these shaker techniques, visit moderndrummer.com or subscribe to our YouTube channel at youtube.com/moderndrummermag.



DRUM
CHANNEL.COM[®]
LEARN FROM THE BEST

GET YOUR
FREE WEEKLY LESSON
(Seriously, It's FREE!)



From the world's best drummers:
Neal PEART, Peter ERSKINE
Alex ACUÑA & MORE
DrumChannel.com/articles/free



Why did I start playing Meinl?
To be honest... The sound.
I always liked the sound of the
Byzance Series.



Daniel Williams
The Devil Wears Prada

DDRUM

PALADIN WALNUT SPEAKEASY DRUMSET

by Michael Dawson

When ddrum first arrived in the 1980s, it made only electronic drums and triggers and was owned by Clavia, the Swedish maker of Nord series keyboards and synthesizers. In 2005 ddrum was sold to Armadillo Enterprises—which also owns Dean and Luna guitars—and soon thereafter the company began marketing various lines of American- and Asian-made acoustic drums.

The bebop-style kit we have for review is from ddrum's high-end-import Paladin Walnut series. The

"Punchy," "dark," and "warm" are our adjectives of choice when describing ddrum's Paladin Walnut kit.

small four-piece configuration (14x18 bass drum, 8x12 and 14x14 toms, 5x14 snare) is known as the Speakeasy. The toms have 4-ply walnut shells. The 8-ply snare and bass drum are made from ddrum's Vintageblend shell, which feature two inner plies of poplar for added warmth and roundness. The bearing edges are all cut to 45 degrees. Our review kit is finished in the nice ember red and comes with matching bass drum hoops and black-nickel metal hardware (2.3 mm rims, Fixtpitch tom suspension mount, Face-Off lugs, snare throw-off, floor tom legs, and bass drum spurs). The tension rods and tom arm are the only chrome components.

The Paladin Walnut Speakeasy kit came with Evans Taiwan-made, single-ply coated batters on the toms and snare, and a clear single-ply Evans Taiwan-made bass drum batter that featured a built-in plastic muffling ring. The resonant heads on the toms and snare were clear, unmarked single-ply models, and the kick had a single-ply, premuffled black ddrum logo head on the front.

Having had great experiences with a few walnut kits and snares in recent years, I was eager to see how the Paladin stacked up, especially considering that it has a much lower price tag than the others I've tried. (Our review configuration can be purchased for near or under \$1,000 in various U.S. outlets, and the list price is \$1,747.) The tom heads were pretuned to a medium-tight tension prior to shipping, so right out of the box they produced clear pitches with an even and pure sustain, and they were matched relative to one another at an interval of a perfect fourth. The snare was tuned about a minor third higher than the 12" tom, which created a nice melody among the toms and snare when the wires were disengaged. The discreet-looking Fixtpitch suspension mount affixes to two of the 12" tom's batter-side lugs, and it did a great job of allowing the drum to sustain fully when mounted on a cymbal stand using the included tom arm.

I was planning to spend a bunch of time fine-tuning the Paladin Walnut snare and toms to get them singing as purely as possible, but I didn't have to touch a single

tension rod. The stock heads did add a slightly papery timbre to the tom tone, but overall I felt that the kit sounded really good without any upgrades. The Paladin Walnut toms had a solid, punchy attack with a rich, dark tone and a balanced but controlled sustain. They recorded very well, whether they were played with a lighter touch for jazz or smacked a bit more firmly for funk/R&B beats, and no muffling was required.

The Paladin Walnut snare had a wider and more open "vintage" sound (likely due to the inner plies of poplar), yet it still had a darker quality that matched well with the punchier-sounding toms. This drum reminded me a bit of Elvin Jones' woody, fiery snare tone on John Coltrane's classic album *A Love Supreme*.

The 14x18 Paladin Walnut kick came without the heads installed, so I was able to inspect the edges a bit more closely on this drum, and they were done very precisely. Once the heads were on, I tuned both as high as they would go to test the drum's range. The pitches between the lugs and heads ended up being pretty well matched just by counting the number of turns I applied to the rods, so no fine-tuning was needed. The pitch of the tightly tuned bass drum ended up matching that of the medium-tight floor tom, which made for some fun playing experiments.

To my ears, the bass drum sounded a bit too constricted at such a high tuning, so I gradually lowered the tension on each head until I arrived at the lowest possible pitch. There, the kick sounded punchier, with a decent amount of low end. The only thing I was missing was some sustain, so I tensioned up the batter head by about a quarter turn on each rod and increased the tension on the front head by a half turn. This proved to be the optimal tuning for this particular drum, opening up the tone and bringing out a bit more "boom," which worked great when I played off the head in a jazz style. Yet I could also dig into the batter and achieve a solid punch when playing classic James Brown-type funk grooves. This wasn't the fattest-sounding 18" bass drum I've played, but it did succeed in producing a solid, focused tone that was easy to get dialed in. This kick also recorded very nicely and didn't need additional muffling.

My weapon of choice for jazz and low-volume acoustic gigs has been a maple/poplar bebop kit from the '70s. The Paladin Walnut Speakeasy setup had a similar voice, producing rich, musical, dark, and round tones, but with an added contemporary punch, especially from the toms. Ddrum's hardware is also sturdier and much more reliable. Maybe it's time to retire that crusty old kit once and for all.

ddrum.com





ZILDJIAN

A SERIES CYMBALS

by Michael Dawson

When classic rock emerged in the 1960s, Zildjian's American-made A series cymbals were right there with it, gracing now-classic recordings by Jimi Hendrix, the Beatles, the Rolling Stones, Cream, and countless others with their sweet, bright tones. Many of the greatest jazz drummers of the twentieth century, including Papa Jo Jones, Max Roach, Philly Joe Jones, and Buddy Rich, also favored

When it comes to classic, versatile sounds, you really can't go wrong with Zildjian's A series. And now these cymbals have gotten even better.

the smoother, cleaner character of the A line over the darker and more complex variety being imported from Turkey.

Over the years, the A series has been amended with new models, and the weight scale increased as drummers demanded louder and more durable cymbals to compete with amplified guitars and PA systems. This past year, Zildjian refocused on the A line and brought the crashes back to lighter weights, introduced a few larger crashes, and adjusted the profile shape and cups to achieve more optimal tones.

We were sent samples from the revised A series, which included 13", 14", and 15" New Beat hi-hats (\$299.95, \$339.95, and \$369.95), 14" Quick Beat hi-hats (\$339.95), 16" Thin, Medium Thin, and Medium crashes (\$199.95), 17" Thin and Medium Thin crashes (\$219.95), 18" Medium Thin and Medium crashes (\$239.95), an 18"

Crash Ride (\$239.95), 19" Thin and Medium Thin crashes (\$254.95), 20" Thin and Medium Thin crashes (\$274.95), 20" and 22" Medium rides (\$274.95 and \$329.95), and a 23" Sweet ride (\$339.95).

CRISP, CLEAN HI-HATS

The New Beat hi-hat design was developed with swing drummer Louie Bellson in the '60s and comprises a medium-weight

top cymbal and a heavy bottom for a solid chick and expressive open and closed stick sounds.

These all-purpose, crisp, musical hi-hats come in three sizes—13", 14", and 15"—offering a broad range of timbres that can cover just about any playing style.

All three sizes feature small bells, but the profile flattens a bit as the diameter increases. The 13" hi-hats are the steepest (listed as "medium high"), the 14" are "medium," and the 15" are "low." How this translated in sonic terms was a bit more of a clear, cup-chime-like tone coming from the 13" cymbals, while the 15" pair had a broader spectrum with more emphasis on the throaty low-mid frequencies.

The 14" New Beats are arguably the most versatile hi-hats on the market. They have enough nuance, warmth, and subtlety to work well in small-group jazz but also possess tons of presence and "sticky" articulation for cutting through in louder situations. In our testing they recorded beautifully, beating out multiple

pairs of other hi-hats on a handful of recording sessions.

The 13" New Beats provide a nice open/closed stick sound for traditional swing music (drummers used smaller cymbals in the early twentieth century), and their higher pitch and enhanced articulation have made them a great choice for tighter funk, fusion, pop, R&B, and electronica grooves. The 15" New Beats were a perfect fit when I needed to record a chunky, machinelike 16th-note pattern on a dark, dense shoegaze-style track, and they worked really well for big, sloshy rock beats.

The 14" Quick Beat hi-hats are heavier than the New Beats (medium-heavy top and heavy bottom). The bottom cymbal has no bell and is drilled with four holes. The result is a cleaner and more articulate stick sound and an enhanced foot "chick." These aren't quite as versatile as the New Beats, but they were especially effective for articulating quick doubles and subtle open/closed variations in funk, pop, and reggae grooves.

REVAMPED CRASHES

For the revised A series crashes, Zildjian shifted the weight markings down one step and added larger 19" and 20" models. (What was previously labeled as Paper Thin is now Thin. Thin is now Medium Thin, and Medium Thin is now Medium. The Paper Thin name has been discontinued.) This adjustment came about in order to meet the needs of drummers opting for thinner and larger crashes.

All of the Thin models that we reviewed (16", 17", 19", and 20") opened up quickly and easily and had the most complete frequency spectrum. The 16" and 20" Thin crashes were a bit glassier and had more shimmer. Both of these cymbals recorded great and produced quintessential bright, clean crashes. The 17" and 19" Thins were breathier and a touch trashier, giving them a more vintage A sound.

The 16", 17", 18", 19", and 20" Medium Thin crashes didn't open up as quickly and fully as the Thins did, and they had a smoother sustain and more linear decay, which gave them a cleaner and more focused sound. My favorite Medium Thin was the 17". It had a nice glassy shimmer that recorded great and complemented the 16" and 20" Thin crashes very well.

The 16" and 18" Medium crashes were even more focused sounding, with a higher volume threshold. They didn't quite produce the full-frequency response that I prefer, and they were a bit too hard feeling for my needs, which involve primarily studio and moderate-volume live work. But they excelled over the Thins when it came to punch and power.

Zildjian also offers an 18" Crash Ride, which is a medium-thin, medium-high-pitched cymbal with an even, smooth sustain and a useful bell sound. It's more of a crash than a ride, although it worked surprisingly well as a washy alternate ride for light jazz, and it provided a nice seamless wash when crashed on the edge repeatedly.

MEDIUM AND SWEET RIDES

The 20" A Medium ride has a medium bell and a medium-high profile. Its pitch was fairly high and the stick ping was clean and clear. The wash was breathy, and the bell was bright but well integrated within the sustain. One of my all-time favorite jazz drummers, Mickey Roker, uses a 20" Medium ride for his distinct dancing swing beat, so it was a ton of fun playing along to some of his recordings with this cymbal on a small bebop kit. It also recorded great on a few indie-rock tracks where I needed a washy ride that still had some articulation.

The 22" A Medium ride had a large and strong-sounding bell, long and clean sustain, and clear, bright, and low-pitched stick attack. As an all-purpose rock 'n' roll

ride cymbal, this model would definitely be a first choice. It struck an excellent balance of brightness, warmth, and presence.

The new 23" Sweet ride is medium thin in weight and has a large bell and medium-low profile. It offered a wider and darker tone than the 22" Medium, with a more integrated stick attack, more prominent wash, deeper-sounding bell, and great crash potential. (The pitch of the 23" Sweet ride is actually fairly close to that of the 20" Medium.) Even though it's such a large cymbal, this Sweet ride could just as easily swing a big band as it could handle being bashed by a bombastic rock drummer.

NOT TO BE OVERLOOKED

In an era with so many specialized cymbal sounds, it can be easy to pass over something as unassuming as Zildjian's original A series. But there's a reason why these tried-and-true pies have stood the test of time: They simply sound great and match well with just about any type of music, live and in the studio.

zildjian.com

KENNER

B.O.B. MAPLE/ HICKORY DRUMSTICKS

by Michael Dawson

Donald Kenner has been building special-order snares and kits out of his workshop in rural Kentucky for over two decades, and his latest endeavor is to

Combining old-school manufacturing techniques with a unique maple/hickory design, B.o.B. sticks offer something classic...but different.

bring his woodworking experience and custom-shop mentality to drumsticks. He even offers unique three-day workshops where attendees get to experience the process of making sticks firsthand, from the saw mill to the finished product, with the objective being to provide all the necessary tips and tricks for ambitious woodworkers looking to get into drumstick making on their own.

The B.o.B. ("best of both") sticks we were sent for review are a unique hybrid

design comprising an all-maple shaft and a hickory tip. The tips are secured with epoxy resin. We were sent 7A (.500"x16"), 3A (.540"x16"), and 5A (.562"x16") sizes. All

three are very lightweight, thanks to the maple shafts, and the

acorn-shaped tips are significantly larger than what we've seen from other brands, especially on the 3A and 5A models. The sticks were straight and balanced and had nice rebound with an open, resonant tone. The slightly tacky finish is made with two coats of sealer and two coats of clear lacquer. This finish is used to improve the grip once the sticks heat up in your hands.

The hickory tips produced an interesting sound on cymbals that was stronger and brighter than that of other

wood-tip sticks but not quite as brittle as what you get from nylon tips. The 7A model was the most articulate and elicited the most controlled tones, while the larger tip on the 3A and 5A allowed for more variance in articulation depending on the playing angle. When I struck cymbals from a flat angle, the sound became louder, while angling the stick toward the tip bought out a cleaner "tick" and more wood tone. As with any maple stick, durability is a concern, since maple tends to break more easily than hickory. But if you play in primarily low- to moderate-volume situations and are looking for drumsticks with an old-school handmade vibe and a traditional lacquer finish, the Kenner Custom series could be worth a closer look. The list price is \$14 per pair.

bluegrasspercussionworkshop.com





MAGNETONE

PLAYER AND CONCERT SERIES SNARE DRUMS

by David Ciauro

A few years back, under the name Organic Custom Drums, builder Rich Eisner and business partner Artie Eaton presented a Dual-Floating shell design where the hardware was isolated from the shell in order to maximize the wood's organic sonic qualities. The next idea was the Modular Floating shell, which featured an assortment of interchangeable top shells that could be attached to a single bottom shell. While that design was forward thinking, the reality was that the hardware functionality was a bit cumbersome. The duo's latest offerings, the patent-pending MagneTone Player and Concert series, do away with the metal

Tired of lugging around dozens of snares to get the different sounds you need? Check out MagneTone's new interchangeable, quick-release snare shell design.

clips altogether in favor of super-strong magnets placed where the two shell segments meet. We got our hands on a bunch of these unique drums to test out.

WHAT'S IN A NAME?

The "rare earth" magnets used in MagneTone shells have a strength of 12 pounds each, meaning that when they connect, the two shell segments are bonded with twelve times the number of lugs (10 lugs x 12 pounds = 120 pounds of hold). In testing, the shells held together great. They were also fairly easy to disconnect—you spin the top shell segment by pressing your thumb against one of the top lugs, while securing the bottom segment with the snare basket or by holding it with your other hand.

PRACTICE IN PURPOSE

The premise behind the magnetic design is to allow the top shell to be quickly swapped out so drummers can have a full range of sounds, live or in the studio, without having to lug around a slew of different drums. With one bottom shell and three top shells, for instance, you can easily change between three different sounds, and all the pieces can be carried in a deep snare case or a 14" floor tom case. The top shells could be exactly the same makeup but with different heads and/or tunings, or you could go for a completely distinct timbre by using a top shell of a different depth or wood type. Metal and acrylic top shells are also available.



MULTIPLES

Aside from the sonic possibilities, there's a financial benefit here. A single MagneTone drum will cost in the neighborhood of \$700, which is similar to other professional-grade snares. If you were to purchase another drum for \$700, you'd have spent around \$1,400 for two sounds. If you purchase two MagneTones, you'll essentially have four different sonic options for the same amount of money. All MagneTone top shells fit on all bottoms, so as you add individual tops or bottoms (at half the price of a full drum), the different available sounds start to multiply.

WHAT WE GOT

We were delivered six tops (acrylic, segmented maple, brass in two different depths, segmented African mahogany, and a prototype maple "wedding cake" model with a 12" head) and three bottoms (segmented African mahogany, segmented cocobolo/bird's-eye maple/African mahogany/purpleheart, and 8-ply maple), which allowed for eighteen different combinations to review.

Each shell, with the exception of the wedding-cake top, was 14" in diameter and either 3.5" or 2.5" in depth, with ten lugs. The wedding-cake top had six lugs, and the shells were 14" on the bottom and 12" on top. MagneTone lugs are a proprietary design and are machined with very tight-fitting grooves to help keep the drums in tune, which also created a stiffer feel when adjusting the tuning rods.

IN USE

We were pleased to discover that the embedded magnets didn't hinder the sonic quality of the snare drums. Each drum configuration offered plenty of tone, crack, pop, and articulation. There's not enough room to review all eighteen different shell combinations in detail, but here are some of the key points and summations. First off, a wood bottom shell with a brass top was cool, because although you hear the brass come through in the overtones, the wood tames the brashness of the metal to create a warmer overall tone.

The distinct acoustic qualities of brass, maple, or acrylic can be distinguished when you swap between the shells. In a blindfold test, picking out those qualities might become more difficult. Yet a metal or acrylic top with a wood bottom did have a nice blended sound with fewer of the harsher qualities you sometimes get with all-metal or plastic drums.

The ability to quickly swap shells without having to adjust mics or loosen the snare basket is a main feature of the MagneTone design. The format also saves space in the studio and on gigs. And you can use the top shells for timbale or accent-tom sounds. The reasonable price points and multiplier effect are appealing as well. One downside is that wood bottom shells are currently the only option, but the good news is that metal and acrylic bottoms are slated for release later in 2014.

We applaud Eisner and Eaton for the evolutionary steps in snare drum design they've made with the MagneTone. What these unique instruments offer could potentially shift future ideas of how snare drums are made and purchased. But only time will tell.

magnetonedrums.com

STAGEWORKS

NONSLIP PEDAL MATS

by Michael Dawson



StageWorks' 18"x8" mats are light and portable triple-layer foam-rubber pads meant to keep bass drum pedals and hi-hat stands from slipping on hard surfaces. The design is super-simple, with layers of gripper pad sandwiching an interior layer of foam that absorbs pressure from your foot pushing on the pedals, and

Tired of lugging that stinky old drum rug to every gig? Get yourself some StageWorks pedal mats. Portable and effective.

the mats performed superbly when used on a hard-plastic office floor with a pair of HansenFütz practice pedals and on a linoleum floor with a solid-footboard bass drum pedal and a lightweight hi-hat stand. They also worked great on hardwood, stone tile, concrete, laminate, and sheet metal, and even added some extra stability on carpet. The mats fold or roll up easily for compact storage, or you can simply slide them in your cymbal bag for transport. For drummers looking for the utmost portability and pedal stability, StageWorks non-slip pedal mats have you covered. The list price is \$22.99 per pair.

stageworksgear.com

AURALEX

HOVERDECK ISOLATION RISER AND HOVERMAT PORTABLE ACOUSTIC BARRIER

by Michael Dawson



Auralex is one of the world's leading manufacturers of acoustic-enhancing products, including specially designed foam absorption panels and bass traps

Low-frequency buildup can wreak havoc on your live and recorded drum sounds. The HoverDeck and HoverMat are designed to alleviate those problems.

and thermoplastic diffusers. The two items we have for review, the HoverDeck and HoverMat, are drum-specific offerings within the company's ISO (Instant Sound Optimizers) series, designed to clarify your drum sound by minimizing sympathetic vibrations that often occur on hollow stages and floors.

HOVERDECK

The HoverDeck comes in two sizes. We were sent the HD-64gig, which is designed for a typical four- or five-piece drumset. The other option is the HD-88concert and is meant for larger setups and touring rigs. Both comprise low-profile black MDF-laminate boards with short foam feet on the bottom and strips of gripping material on the top. The HD-64gig comes with six 23.75"x23.75"x1" pieces and an additional 23.75"x31.75" piece for your throne, while the HD-88concert comes with twelve of the larger-size boards.

The sides of the boards are covered with hook-and-loop fasteners, so you can set up and tear down the HoverDeck quickly and easily without having to remove screws, hinges, or other mechanical connectors. Once configured, the HoverDeck stays connected very well. Just be careful not to pull the adhesive side of the hook-and-loop fasteners off the boards when taking the HoverDeck apart. We had to reattach a few pieces on our review sample.

The objective of the HoverDeck is to reduce the amount of rumble and the sympathetic vibrations that often build up on hollow stages and floors and can cause feedback or an overall muddy drum

sound. We tested the HoverDeck at an outdoor festival show where the entire PA system was set up on an elevated stage, and there were multiple guitar and bass

amps and a Hammond organ with Leslie

cabinets placed next to the drumset. The show was recorded, and after checking out some rough mixes of the drum tracks, we found that the HoverDeck clearly did much to help control the amount of low-frequency hum that got into the drum mics. And the front-of-house engineer mentioned that the drums were super-easy to get dialed in. If you decide to try a HoverDeck, you might want to also purchase Auralex's specially designed road case so you don't have to lug the fairly heavy boards to and from the gig individually. The HD-64gig lists for \$549.99. The road case is \$208.99.

HOVERMAT

The HoverMat, which can be used in conjunction with the HoverDeck or separately, is also designed to reduce the

amount of floor or stage resonance. It measures 6'x4' and is about .25" thick. It's very heavy for a drum rug (28 pounds), which could be a deal-breaker for some users who prefer the lightest load-in possible. But it does come with a nylon cinch sack with a shoulder strap to help make transporting this heavy beast a bit easier. The HoverMat is made from a layer of Auralex's SheetBlok sound barrier and is covered with a thin carpet-like fabric on top, which makes for a great nonslip surface. The HoverMat worked very well in tandem with the HoverDeck to minimize rumble, and on its own it helped tame some harsh reflections at a quiet restaurant gig where the drums were set up on a tile floor. I don't think I would want to lug this rug to every one-off gig, but for extended musical theater productions or multi-day studio sessions, it could be worth it for the increased sonic detail. The list price is \$269.99.

auralex.com





KORG NANOPAD2 USB CONTROLLER

by Michael Dawson

It's becoming more and more common for drummers to not only play acoustic kit with bands on records but also to take on the role of producer when it comes to adding electronic elements like drum

Slim and sleek, this ultra-affordable USB trigger device makes beat production easier and more portable than ever before.

loops, percussive textures, and synth soundscapes. Some players prefer to keep with the familiar and hit pads with sticks, but for ultimate portability Korg offers a simple and affordable MIDI controller that you tap with your fingers, called the NanoPAD2.

The NanoPAD2 is a compact, lightweight USB device with sixteen

velocity-sensitive trigger pads, four banks of different pad assignments, and an X-Y Touchpad that allows you to control different MIDI parameters by tapping and by sliding your finger across its surface.

The NanoPAD2 is small enough to carry in a laptop bag or briefcase, which makes it great

for beat production on the go, like when you have time to kill at the airport or in a hotel room before a gig.

The dynamic response of the pads is sensitive enough to capture some nuance within basic pop/rock/hip-hop beats. It didn't track velocities under 48 all that well with the stock settings, nor did it capture super-fast rhythms played on a single pad.

If you want to be able to play softer dynamics or faster figures, simply download the Korg Kontrol Editor software to your computer and adjust the velocity curve and change the note names on different pads so that they trigger the same sound.

Other cool functions of the NanoPAD2 include a Gate Arp function, which allows you to play tempo-synchronized phrases and rhythms (like a smooth accelerando from 8th notes to 32nds) with the X-Y pad. Korg also includes a bundle of software instruments, including the Toontrack EZdrummer drum sample player, which works seamlessly with the NanoPAD2. Black and white options are available, and the list price is only \$75.

korg.com



GEARING UP DRUMKIT DETAILS, ON STAGE AND UP CLOSE

Interview by Billy Brennan • Photos by Gene Ambo

The Cult's JOHN TEMPESTA

Drums: Tama Starclassic maple in chrome finish with black-lacquered interiors

- A. 7x14 John Tempesta signature brass snare
- B. 9x10 tom
- C. 10.5x13 tom
- D. 11x14 tom
- E. 15x16 floor tom
- F. 16x18 floor tom
- G. 17x24 bass drum (with tom mount)

"I wanted something a bit louder," Tempesta says. "I wanted to go with a bit more of a Roger Taylor from Queen setup. I like to change it up a bit from tour to tour, so I went with a bigger bass drum and set up the toms and ride higher. The toms are pretty deep, so I have to tilt them toward me more. I have to reach, but it's not too far."

"I've been using my signature snare since I was with Helmet [for 2004's *Size Matters*]. That's when the prototype came out, and it's been my main drum ever since. It's great."

"I have a stainless steel Dunnett Classic kit as well, in a straight-up Bonzo setup: 26" kick, 12x15 rack tom, and 16" and 18" floor toms. I record with those drums. They're on the record *Choice of Weapon* in a few places, but I keep those babies at home safe for when they're needed."

Hardware: Tama, including Speed Cobra bass drum pedals

"I've been using Tama hardware forever, and the Speed Cobras are the best pedals I've used. They're really smooth and quick, and I get more control out of them. I've been playing flat-footed a lot more, so it helps that the boards are a bit longer."

Cymbals: Zildjian

- 1. 15" prototype Mastersound hi-hats
- 2. 18" prototype crash
- 3. 19" prototype crash
- 4. 21" A Custom 20th Anniversary ride
- 5. 20" prototype crash
- 6. 19" Z3 China
- 7. 20" A Custom EFX crash

"The great thing about these prototypes is that they have a lot of high end, so they really cut through. I like to switch up my cymbals as well—in terms of sizes or from band to band—and these have been working great with the Cult."

Heads: Remo Emperor X snare batter, Clear Vintage Emperor tom batters and Clear Ambassador bottoms, and Clear Powerstroke 3 bass drum batter and Starfire Mirror front head

"I've been tuning to get that big, open Roger Taylor sound. It's a unique tone, and he's such a great drummer."

Sticks: Vic Firth Signature John Tempesta model with black finish

"I have two different models, a 5B and a 2B. I mostly use the 2B, because I like a bigger stick and need more beef, but I like having both to be more versatile if a song or a cymbal sound calls for another feel."

Microphones: Shure Beta 52A and Beta 91A on the bass



drum, Beta 98 on the toms, SM57 on top of the snare and Beta 181 on the bottom, and KSM44 on the hi-hats and as overheads

Electronics: Porter & Davies BC2 drum monitoring system, Roland TD-20 module and triggers (for monitors), JH in-ears

"Sometimes monitor systems aren't that great on the road, and the Porter & Davies really helps the kick stand out, while the Roland triggers keep everything nice and consistent in the in-ears."

Miscellaneous: Protection Racket drum cases



F

E

G

A

C

B

D

4

5

6

7

3

3

2

1



WOODSHED



Debra Müller

MIKE FROEDGE

OPEN SKY STUDIO • Atlanta, Georgia

by Mike Haid

Tucked away inside the inconspicuous confines of Avatar Rehearsal Studios in downtown Atlanta, you'll find drummer/engineer Mike Froedge and his ultra-vibey Open Sky Studio. When you enter the dimly lit, spacious digs, Froedge's mellow basset hound, Vater, greets you at the door, setting the stage for an unpretentious, relaxed atmosphere.

"With sixty rehearsal rooms available at Avatar, I have an entire warehouse of potential clients," says Froedge, who has spent seven years converting Open Sky

into a fully functional recording studio where he can produce projects from start to finish. Froedge toured with Zakk Wylde's Black Label Society in 2011, and he considers himself a rock drummer rather than a metal drummer. "I'm more into John Bonham and Alex Van Halen than Lars Ulrich or Gene Hoglan," he says. Froedge currently drums for the Atlanta-based rock band the Dreaded Marco, and he won the prestigious "producer of the year" prize at the 2012 Georgia Music Awards and had seven of his clients nominated for their recordings in 2013.

As a music major at the University of Kentucky, Froedge began his recording

career by playing drums on various sessions and working as an assistant engineer in local studios. In the years that followed, he recorded for the major labels MCA and Roadrunner with his former band doubleDrive and continued his studio drumming, engineering, and production education by working with top producers like Jeff Tomei (Jerry Cantrell) and Michael Barbiero (Thrice, Blues Traveler).

One only needs to glance around Open Sky, which is known around Atlanta for having a huge live drum sound, to recognize Froedge's infatuation with old Slingerland drums. "This began back in



Mike Haid



Mike Haid

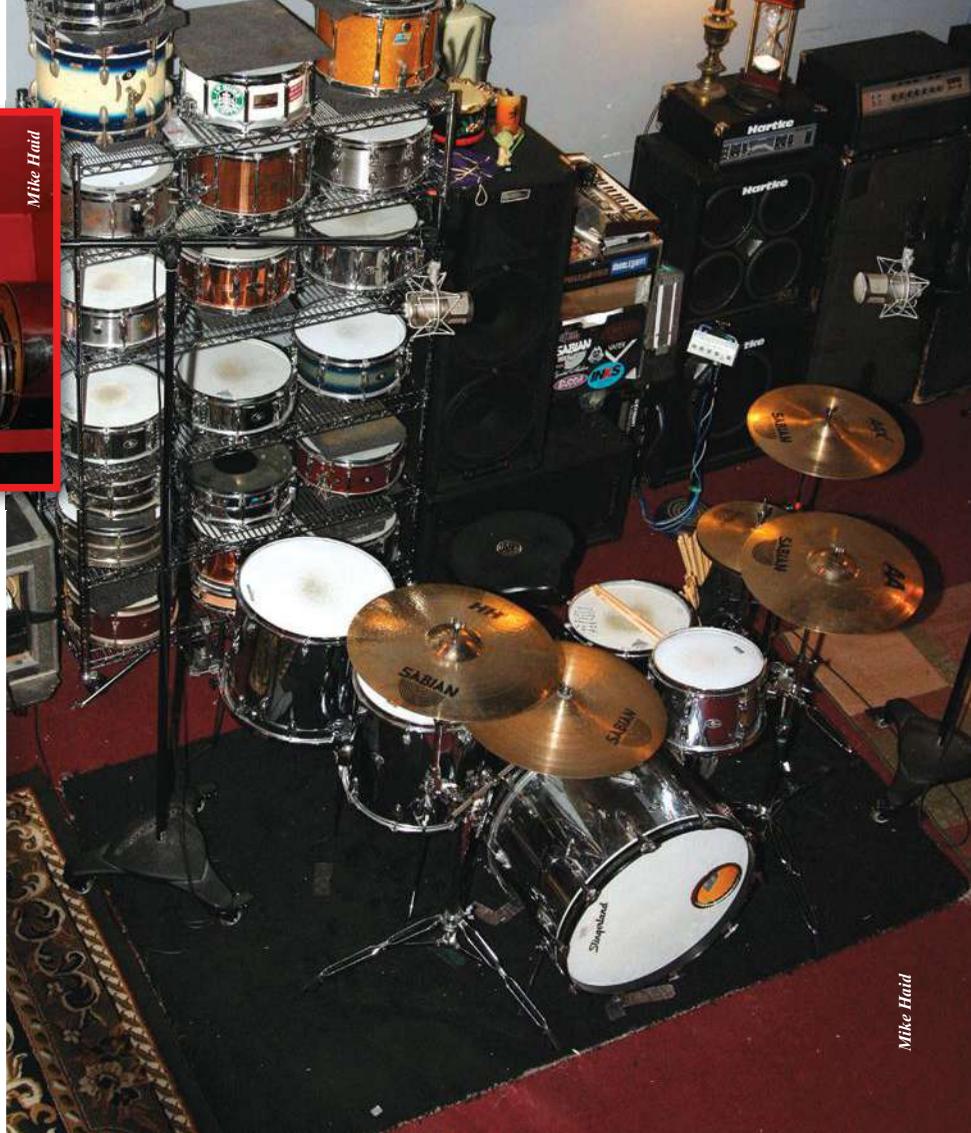


high school band, where all of our drums were Slingerland," Mike recalls. "I've always loved their sound and still do." The main studio rig is a late-'70s chrome-over-wood kit with thick 5-ply shells. "They've got the ghost of John Bonham in them," Froedge claims. "They sound huge in this room with these 25' ceilings."

Over the years, Froedge has collected various sizes and finishes of Slingerland drums, as well as kits and snares from Pearl, Leedy, Rogers, and Ludwig. His prize possession is a white 6.5x14 Pearl free-floating maple snare. It's his go-to drum and has traveled the world with him. "If I had to give up all of my snare drums," Froedge says, "I know that I could get whatever snare sound I needed from this Pearl drum. It's that good." Rounding out Froedge's collection is an extensive array of Sabian cymbals and Aquarian drumheads.

With the drums set up in the middle of the room, there's plenty of space for room mics to create a huge sound. There are also two isolation booths in the studio for tracking vocals and guitars. With the main control room upstairs in the loft, Froedge uses a pair of cameras to monitor the lower deck and view the kit from behind the console. There's also a wall of mirrors in front of the drums, so it's easy to see the room from the balcony. Froedge plays on about half the sessions he produces and records indie bands the rest of the time. He also does a lot of what he calls "e-drumming," where artists send him tracks via the Internet and he records his parts and sends back the files electronically.

API mic preamps are Froedge's choice for drums. Mike also uses Vintechs and a locally built set of Neve copies, and he favors a stereo DBX 386 pre with Mullard tubes to bring the room mics to life. "The DBX 386 really fattens up the sound of the room," he explains. "I use an old-school technique for miking the room, called the mid-side technique. It's commonly used in recording an orchestra in a single room. I



take a Shure SM7, place it in the center of the room, and point it directly at the center of the kit. Then I'll take a ribbon mic and turn it sideways so that it picks up both sides of the room. I record the center mic into one channel and the ribbon mic into two separate channels, flipping the phase on one of them so that you're hearing one side of the room on one channel and the other side of the room on the other channel. I find this technique really helps make this big room sound even bigger."

Froedge continues, "I typically use three mics on the kick drum: a Yamaha Subkick on the front head, a Shure Beta 52A on the inside, and one of various dynamic or large-diaphragm condenser mics on the outside that's EQ'ed to capture a midrange sound. I can achieve almost any kick drum sound I want just by changing the relative levels of those three mics."

As for a mixer, Froedge relies on a late-'80s Soundcraft 600. "I don't have a lot of outboard EQ, so I rely heavily on the built-in EQ," he says. "The preamps in the console are very clean and transparent, and I favor them on the toms. Many

engineers tend to track with flat EQ, but I like to give the drums what they need. I'll be a bit more conservative on the EQ if I'm tracking something that I know will be mixed by someone else." For mixing, Froedge uses Pro Tools with a range of plug-in effects from Universal Audio, SSL, and Massey.

"Being able to separate yourself from the music and listen with an unbiased pair of ears is very important," Froedge says when asked about his approach to producing and mixing. "You can't get hung up on wanting yourself to be heard. The best drummers are self-mixing and are able to balance the kit properly while they're playing, which also makes my job as an engineer much easier."

Froedge reiterates that the main focus at Open Sky Studio is to make artists feel at home so they can relax and give their best performances. The dark, nightclub-like vibe, complete with a plethora of unique music-related paraphernalia at every turn, certainly does the trick. And Vater is always chilling nearby to soften the spirit.



HEART *Little Queen*

The passionate power **Michael Derosier** brought to the band's 1970s hits is as stunning today as it was all those years ago.

Rock 'n' roll's scrap heap is lousy with bands that tried to dumb down Led Zeppelin's sound to Hammer of the Gods backbeats, hack blues riffs, and lemon-squeezing wails. Sisters Ann and Nancy Wilson of Heart understood there was light and shade to Zeppelin, as guitarist/producer Jimmy Page often said of his blueprint for the band. For every "When the Levee Breaks," there was a "Battle of Evermore"; for every "Immigrant Song," a "Tangerine." And that's why the earthy early incarnation of Heart in the '70s did Led Zeppelin better than anyone else who ever tried, especially on 1977's *Little Queen*.

Having a keen understanding of what really made Zeppelin *Zeppelin*, and infusing the band's sound with that spirit, is one thing. What enabled the Wilsons to blend acoustic and electric, ethereal and heavy, so effectively was having a beast of a drummer like Michael Derosier behind them—a deep groove player who covered a lot of ground.

Derosier rarely gets his due in discussions of the great rock drummers of the

'70s. Perhaps that's because he kept a pretty low profile after exiting Heart in the early '80s, serving brief stints with Boston offshoot Orion the Hunter, Richard Marx, and Alias. But based on his contribution to *Little Queen* alone—not to mention the other classic Heart albums he's featured on, like *Dreamboat Annie* (1976), *Dog and Butterfly* (1978), and *Bebe le Strange* (1980)—Derosier absolutely deserves to be mentioned in the same breath as players like Ian Paice, Cozy Powell, and, yes, John Bonham, whose style Michael emulated.

When we first hear from Derosier on *Little Queen* he's blasting his way into "Barracuda" via a quick fill ending with a four-stroke ruff down the toms. Without missing a beat he locks in with the chugging electric guitars, punctuating the song's galloping gait with halting stops and an extra beat in the verses. Throughout the tune he spills a succession of fills featuring memorable hand/foot combos—in fact, the drums play such an integral role in "Barracuda," it's no wonder Derosier receives a cowriting credit on the tune.

Derosier features prominently on "Barracuda," but ultimately he's working to keep a tight rein on the song. On the album-closing "Go On Cry," however, he's like a man who was given one simple instruction before the tape started rolling: Play your ass off. Derosier dominates the mostly instrumental jam. To start, he sets up a relaxed, wide-open groove, in which groups of measures are capped with grand fills. Then he turns on a dime, leading the band into a busy 12/8 feel that finds him accenting the upbeats on the hi-hat and eventually flipping the beat around. As the track winds down, Derosier falls back into the 4/4 groove, this time laying into the beat and fills with more might as Ann Wilson lets it fly like an air-raid siren.

Bonham's influence is felt the most in the hip-hugging funk of the title track, another song on which Derosier is credited as a cowriter. It almost sounds as though it's Bonzo himself laying down the fat



groove, as Derosier's tubs sport the same room-y "thwack" heard on Zeppelin recordings. And no matter how daredevil the fills, the pocket never suffers—an unmistakable Bonham trait.

But for all the fills and thrills Derosier delivers on *Little Queen*, one of his best performances is so subtle, you hardly even know he's there or what he's doing. On Nancy Wilson's tender ballad "Treat Me Well," Derosier plays spare waltz time in the verse with ride cymbal, kick, and rimclick, and then follows the vocal cue with a simple fill right into a straight 4/4 for the chorus. Before you even know what's happened, he gives a little cymbal swell and 4/4 morphs back into 3/4, tidily and sweetly.

From those nuances to the punchy lilt implied on "Say Hello" (accenting the "&" of 2 and 4 in the verses) to the chops flashed on "Barracuda" and "Go On Cry," *Little Queen* shows Derosier to be a multidimensional timekeeper, one of the greats of his era. With Heart's induction into the Rock and Roll Hall of Fame in 2013—during which Michael rejoined his ex-bandmates on their 1976 hit "Crazy on You"—perhaps the time has finally come when he gets his full due.

Patrick Berkery

Little Queen (1977)

Barracuda • Love Alive • Sylvan Song
• Dream of the Archer • Kick It Out •
Little Queen • Treat Me Well • Say
Hello • Cry to Me • Go On Cry

Ann Wilson: vocals, flute, guitar
Nancy Wilson: vocals, guitar

Roger Fisher: guitar

Howard Leese: guitar, keyboards

Steve Fossen: bass

Michael Derosier: drums, percussion
Produced by Mike Flicker

Hot Stuff

QUICK CRASHES Opener "Barracuda" is a thrill-a-second joyride; picking out hot moments is like shooting fish in a barrel. Examples of one of Derosier's favorite licks—a double crash over two quick bass drum hits—can be heard at 1:20, 2:16, and 3:51.

INDEFINABLE INTENSITY Often the difference between professionalism and greatness is a matter of how *intensely* a drummer plays, over and above precision. Take the lightning-fast 32nd-note snare-to-tom roll at 1:42 on the album's title track. This is what people mean when they say a drummer "grabs listeners by the throat."

LIGHT-AND-SHADE THEORY IN ACTION Similar to John Bonham's work on Led Zeppelin's "Ramble On," Derosier blends hand percussion and kit work on "Love Alive." He taps out a simple tabla part in the quiet beginning section, building a bridge to the full band entrance with heavy tom hits on 2 and 4, before falling into a rock-steady groove that anchors the song's soaring modulation.



YOU DON'T HAVE TO SELL YOUR SOUL FOR ROCK & ROLL.

P2002C
ELIMINATOR
DOUBLE

P932
DEMONATOR
DOUBLE

P930
\$79.00

P2000C
ELIMINATOR

P3000C
DEMONCHAIN

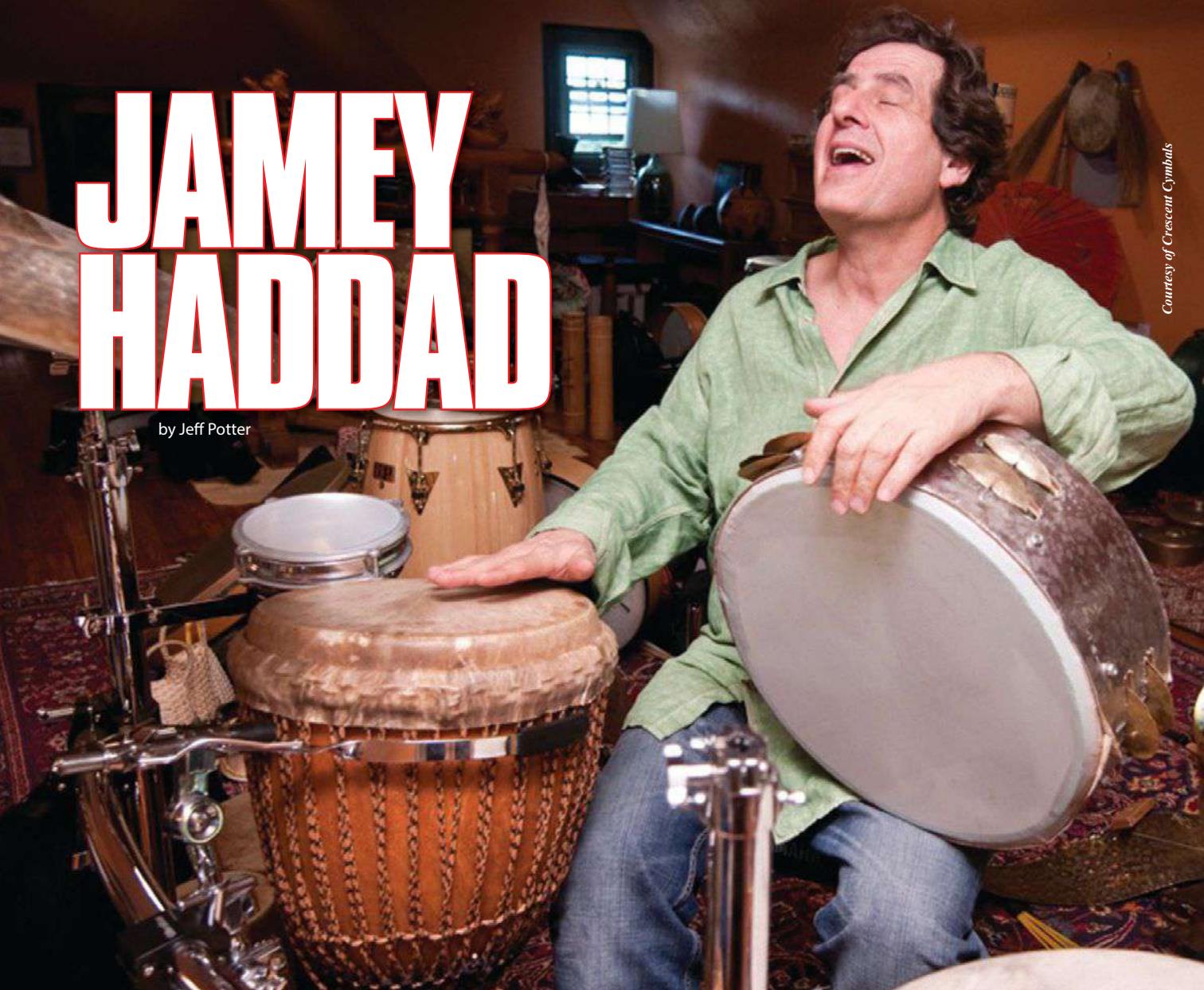
P3000D
DEMONDRIVE

Pearl®

New Lower Pricing on all Pearl Bass Pedals.

JAMEY HADDAD

by Jeff Potter



Courtesy of Crescent Cymbals

The veteran percussionist needed a new way to satisfy his unique needs—and those of notoriously detail-oriented leaders, like Paul Simon. A recent venture with Crescent Cymbals provided the sonic solution.

Something was nagging Jamey Haddad. A long-brewing equipment problem persisted. The top-flight percussionist already owned a legendary instrument collection that could fill an Amazon.com warehouse. And he'd been consistently in demand with the biggest names in jazz, world music, pop, and classical. But something more was needed and he wasn't content to sit idle; he had an idea.

Haddad met to discuss his concept with a very enthusiastic Michael Vosbein, co-owner of Crescent Cymbals. Shortly after, he was on his first of two flights to Istanbul, where he would make his idea a reality. The result was Crescent's Haptic series,

a line specially tailored to hand percussionists. The bronze, thin-alloy, hand-hammered cymbals are fully responsive when struck by hand yet are also playable with sticks. Current models are the Hand crash, the Hand China, and the Resonator. Each model is available in 16" and 18" sizes.

Haddad's inspiration for the series arose from his vast experience playing venues spanning from jazz clubs to mega-arenas. But it was the challenges of acoustic concert halls in particular that brought the concept into focus.

"I started doing gigs with Yo-Yo Ma, which I've now been doing for about ten years," Haddad says. "We were working



with composer Osvaldo Golijov. He liked what I was doing and gave me latitude to be myself. But when I needed to accent with a cymbal or punctuate, I'd be thinking, *Oh, this sounds so bad*. The sound was too big, or the point of attack and opening up was too slow, or I didn't have enough time to pick up a mallet. There was always something that wasn't right with the cymbals I was playing by hand.

"With every new instrument I bring into any musical situation, I do not take lightly the consideration of whether it's going to fit in properly or clash," Haddad continues. "You can't just launch into a free-form sonic escapade. Especially in acoustic settings, it's very easy to create a disaster."

"I've always worked on designing and developing my own instruments. Cymbals have consistently posed a problem when I needed some color or accent while using my hands. As playing cymbals by hand became increasingly common to my setup, I found that I had a hard time getting the sound I

"You can't just launch into a free-form sonic escapade. Especially in acoustic settings, it's very easy to create a disaster."

was looking for, and that sentiment rang true throughout the contemporary drummer/percussion community. The basic problem was that if they were too heavy and were struck by hand, they sounded clanky. And if they were too thin and were struck by hand, they just sounded cheap. Plus, if I needed to get a real crack out of them, they rang too long, making them disruptive."

Haddad arrived in Istanbul with a bagful of cymbals to serve as a rough starting point, and he discussed his goals with the artisans. Putting his deeply discerning ears to work, the master percussionist helped fine-tune each step of the crafting. After rigorous trial-and-error experimentation, the Haptic series was born.

"Although they're thin, the cymbals are harder than conventional cymbals of comparable thickness," Haddad says. "They've got more of an explosive charge in them because of the hammering and how it disperses the vibrations. It really lets the sound open up quick with a real presence, along with a quick drop-off. The only one that doesn't die fast is the China type, which is more elegant and smooth—more air in the sound. Everyone that plays the crash cymbal knows immediately that they've never heard a cymbal quite like it."

Haddad finds that the colorful, controlled cymbals work well not only in acoustic settings but also in the large-scale venues he plays with Paul Simon, a gig he's graced since 2000. "Paul is really attentive to sound," Jamey says. "Even if I introduce a different triangle, he might say, 'Is that the same triangle you've been using, or the same beater?' The guy's really focused on the sonic blend. I've learned a lot from that."

The specialty Crescent cymbals have arrived on the market at an especially welcome time, as world music has increasingly brought hand percussion into the contemporary drummer's vocabulary. "On a worldwide basis," Haddad points out, "I believe there are many more hand drummers than there are drumset players." And as a professor of advanced improvisation and percussion at the Oberlin Conservatory of Music, he has also observed a growing demand for hand percussion education with both jazz and classical students.

Haddad is now delighted to be performing around the globe with the distinctive Haptic series cymbals in his setup. And he's proud to have taken a personal role in creating a sonic solution with the help of Crescent. Nothing quite beats the hands-on approach.



SQUIDLY COLE



He's always ready to draw from decades' worth of classic Jamaican sounds in the service of his own cutting-edge recordings, the music of the extended Marley family, and hits by international artists like Lauryn Hill and Joss Stone.

by Robin Tolleson

Of this generation's great reggae drummers, Wilburn "Squidly" Cole is the link between old and new—between the roots reggae of Jimmy Cliff and the dancehall and hip-hop of Damian Marley and Nas. His father, StrangeJah Cole, authored the prototypical reggae hit "Bangarang," and his uncle Tabby is the lead singer of the legendary Jamaican group the Mighty Diamonds.

"Getting into drums is acknowledging music through my skins," Squidly says. "I'm just coming from all those people that

played music when I was a kid, that I've known, a lot of them dead and gone, so I play with them in my mind. And I see it as a gift. All these people are in my head when I'm playing music. I'm not saying I'm playing their beat, but with the thought of them, knowing that they played all the music that really made me who I am. It's my intention to keep them alive."

Cole was on the road with Cliff at fifteen, and he first toured the U.S. with Black Uhuru's Mykal Rose at seventeen. He became the "house drummer" for the

Marley children, first joining Ziggy's Melody Makers to play on the Chris Frantz-produced *One Bright Day* album in 1989.

With Damian Marley, Cole produced the hit "Me Name Jr. Gong," from the 1996 album *Mr. Marley*, and he played on and coproduced Marley's Grammy-winning *Halfway Tree* and *Welcome to Jamrock* albums. (Cole's playing on *Jamrock* is particularly lesson-filled,

Stephen Marley's *Mind Control*, and he also played on the Damian Marley/Nas collaboration *Distant Relatives*.

The drummer has the skills to cross over as well—he coproduced Lauryn Hill's cover of "Turn Your Lights Down Low" on the *Chant Down Babylon* Bob Marley remix album, and then appeared on the vocalist's smash solo record, *The Miseducation of Lauryn Hill*. He also performed on Amy Winehouse's first LP, *Frank*, and on Joss Stone's *Mind, Body & Soul*.

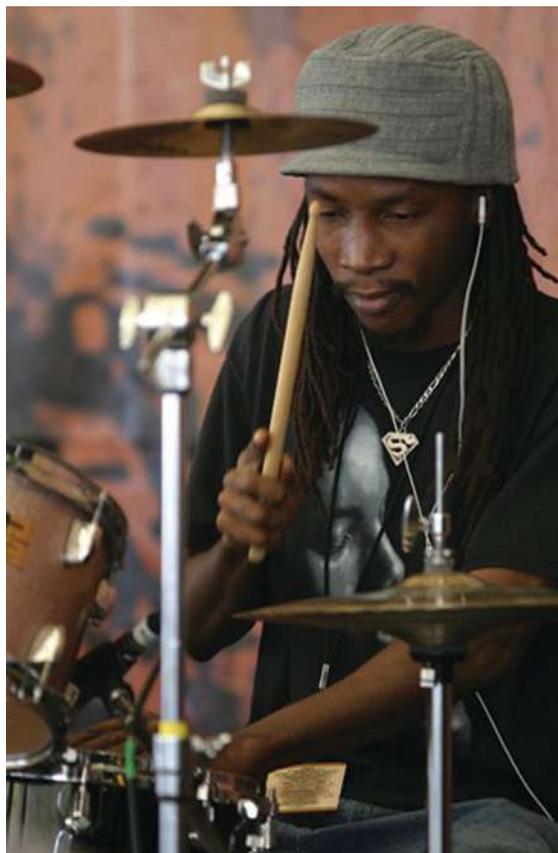
Cole's solo debut, 2009's *Babylon Days*, explores the soul realm on "In My Dreams," hip-hop on "War and Violence," and electronica on "Star of the Show." His 2011 follow-up, *Blood Line*, features the hip-hop/dancehall fusion of "Rub a Dub Have the Power," the disco-dub flavor of the title track, and the positive message and rock-solid rimshots of "Words to Survive."

Now the singing drummer is preparing his third solo album, *Reggae College TT*. The *TT* stands for Trench Town, the famously talent-heavy neighborhood in Jamaica's capital city, Kingston. "Growing

"All the years I've been playing, it's not me—it's all of these people inside of me."

including the complex but laid-back groove on "There for You," the aggressive take on "We're Gonna Make It," and the slamming fills and great broken hi-hat work throughout.) Squidly was at the helm of Julian Marley's *Lion in the Morning* and

up in Trench Town," Cole recalls, "my yard was a dance. All the artists of that era—during the '60s, in '70, '71, '72, '73—used to come to my yard. This album I'm dedicating to all of the musicians who make reggae music possible. The ones that died, you know, I wanted to write things and credit them. All the years I've been playing, it's not me—it's all of these



people inside of me.

"I take it real serious," Squidly adds. "I'm one of the musicians that keeps the library of music in my brain. When I was a kid I used to be a student of this. I know every studio in Kingston. I know who played what, who produced, who arranged. All of these things is my thing.

"This is what I love about music. This is why I've become a producer. You have to know the fundamental and the formulas. How did Sly [Dunbar] and them make all of these hits? What them use, what kind of instruments? What kind of drums—Syndrums? And who's the engineer that mikes up these drums and creates sounds on all of these hit songs?"

Cole takes an open-minded approach to music that has helped him master many grooves. "The first time I come to America," he says, "I'm touring with Mykal Rose, and we're playing all the Sly and Robbie [grooves] live. So my music can't be no personal thing. I play Sly licks, I play Santa [Davis] licks, I play everybody licks. I can't just play the way I play. I wanna play

some people's beat that I find interesting, and I do that very well, you know.

"Sly could play the great roots-rock reggae," Cole says, "but Squidly can play 'Reggae Night' and 'Sitting in Limbo' and 'You Can Get It If You Really Want,' which is pure soul disco. That's the reason that I stand out in my time. Most of the drummers in Jamaica were just strictly roots reggae. We were the kids who were listening to [sings] 'Looking for some hot stuff, baby, this evening'—you know, Donna Summer. On the new album you'll hear one called 'Strictly Rub a Dub a We Are Playing Tonight,' where I drop with three different feels combined. I'm like, Whoa, dancehall, Trinidadian, and R&B flavor in one—this is history! When they hear the melody singing and the beat and the bass line, people are going to freak out.

"The music is universal," Squidly continues, "even though we're from this reggae line and one-drop scene, yeah? That's how I become who I am in this music today. That's why Ziggy Marley called me in 1986, and Junior and Stephen

Marley. These guys know what I'm capable of. I am the one who taught them how to make recordings."

Cole built his own recording space in Kingston in 2005, naming it 100 Studio. "There's a lot of things that we're doing new about this spiritualistic cultural music," he says. "I am from Channel One studio, RJR, Dynamic—more than Tuff Gong. I'm not saying that Tuff Gong wasn't the main thing, but I'm more into the other studios, because the other studios have this uncommercialized sound."

Though Cole is proud of his own accomplishments as a producer and multi-instrumentalist, the drums remain at the center of his art. "On every album I try to do a drum song," he says. "On the first album it was 'Beating Up Di Drum Again.' On my next one, in between parts I'm putting live drum fills, like a hip-hop line and a one-drop. I want to make sure a song has strength without anything but the drums—it could be played with just the drums playing every part."



Feel.

Is What Makes Us Unique.

As musicians. As artists. And as cymbal makers. Master Percussionist Jamey Haddad has shared his love of music with the World. And for that, we are all a little richer. Now he has developed a cymbal series that will truly immerse you in sound like nothing you've ever experienced.

Introducing the all new Haptic Series, a tactile aural experience from Crescent Cymbals. To hear, go here. -crescentcymbals.com

HAPTIC  SERIES

jamey
HADDAD

 **CRESCENT**
HAPTIC  RESONATOR



Tom Coppi

DANNY SERAPHINE: Integral

At a time when jazz and rock drumming camps were largely polar, Danny Seraphine integrated his skills in both genres into a fresh, vibrant sound that launched megahits. Gregg Bissonette called him “one of my drumming heroes,” and Steve Smith told *MD*, “Chicago was one of my favorite bands when I was in high school; I bought all of the early records and used to practice to them all the time.”

When the brass-rock unit Chicago burst out with its 1970 sophomore release, *Chicago II*, the multiple hit singles rotated on the radio as frequently as weather updates. The now classic-rock staples, including the infectious “Make Me Smile,” the rock-riffing “25 or 6 to 4,” and the slow-dance prom favorite “Colour My World,” filled the airwaves. Subsequently, several singles from the group’s 1969 debut album, *Chicago Transit Authority*, were released, and the hits gushed forth again. In the following decades, that unstoppable multiplatinum momentum eventually made Chicago one of the highest-selling rock/pop acts of all time.

Drummer and cofounder Danny Seraphine was key in creating the sound and success of the long-lived ensemble, and he remains one of rock’s most distinct drum voices. “In addition to blending styles,” Seraphine says, “I wanted to be more than a timekeeper. I wanted to play musically within the song—to be a musical contributor, an *integral* part of the song.”

Chicago’s sound was branded “jazz rock” partly due to its prominent brass section. More important, Seraphine’s conceptual approach helped give the band its organic heart and soul. Although his grooves were structured from rock and R&B, Seraphine employed the swinging pulse, ensemble interplay, nimble chops, dynamics, fills, and breathing flow of a drummer steeped in jazz.

At age nine, Danny began playing drums in his native Chicago, gathering his earliest inspirations from jazzmen such as Cozy Cole and Gene Krupa. A self-proclaimed “street kid,” the scrappy drummer quit high school and freelanced around town, plying his rock/R&B grooves. His first professional break came at fifteen years old, when he joined Jimmy Ford and the Executives, a local band that backed artists on Dick Clark’s “Caravan of the Stars” road shows. At his first huge trial-by-fire road stop in Pittsburgh, the nervous teen drummer backed Chuck Berry and Lou Christie, among others. He was eventually let go,

along with guitarist Terry Kath and reedman Walter Parazaider—an event that turned out to be great fortune. The dismissed musicians promptly recruited their own band, and by 1967 that core evolved into Chicago.

Parazaider introduced Seraphine to DePaul University percussion instructor Bob Tilles. Highly impressed with the budding drummer’s talents, Tilles took Danny under his wing. Seraphine credits his mentor with helping him incorporate jazz into his rock concepts. “He saw something in me that I didn’t see myself,” he remembers. “He’s the person I’m most grateful to.” That concept bloomed further through Seraphine’s later studies with Chuck Flores.

Casual fans may think of Chicago as a “singles” band, but the group’s original signature format was double-LP releases featuring lengthy extended suites. Seraphine showed brilliance for orches-

trations on progressive cuts such as “Now That You’ve Gone,” and “A Hit by Varèse.” An especially impressive drumming showcase is the album *Chicago VII*, which includes “Devil’s Sweet,” a number Seraphine cowrote. The ten-minute-plus opus captures the rare sound of the jazzy, colorful brush soloing that Danny honed via studies with the great Jo Jones. The track eventually morphs into fusion territory and climaxes with a probing solo employing sticks.

Also a master of fiery, effective fills, Seraphine has created multiple-bar setups that are often signature features in Chicago’s arrangements. The drummer’s tension-and-release licks snap the band into a higher gear much in the manner of a kicking big band drummer. An especially famed example is the four-bar mini-solo fill from “Make Me Smile.” The unexpected broken-up syncopations suspend tension

Danny Seraphine cites Buddy Rich as a major early influence on the concepts he eventually applied to his rock playing. In a 1977 *Modern Drummer* interview, Rich was asked to name young drummers he enjoyed. Although notoriously dismissive of many rockers, he responded, “I like the kid with Chicago—Seraphine, Danny Seraphine.”

trating the dramatic arc of the lengthy pieces and also transferred that mastery to three-minute singles.

Seraphine demonstrated a wide variety of drumming strengths that defined classic Chicago tracks. His gritty in-the-moment vitality jumps off the vinyl on cuts such as the driving seven-and-a-half-minute workout “I’m a Man,” which also features his pumping solo. On “Free,” he proves himself thoroughly at home with funky R&B. “South California Purples” showcases his funk/rock acumen, including a snapping syncopated bass foot. And his ease with odd time signatures is heard in the daunting 19/8 sections of “Introduction.”

“Saturday in the Park” is a prime example of Seraphine’s artistry in creating imaginative orchestrated parts. On the monster hit “Does Anybody Really Know What Time It Is?” Danny straddles an irresistible shuffle/straight hybrid feel, while “Make Me Smile” opens with a soul syncopation setup, then drives ahead with an irresistible to-the-edge pulse. And on the later pop hit “Feelin’ Stronger Every Day,” he lays down a clean, grooving mid-tempo pocket.

Digging beyond the hits, fans will also enjoy the drummer deftly steering complex

until finally releasing in quick, cathartic power triplets. It’s an electrifying moment.

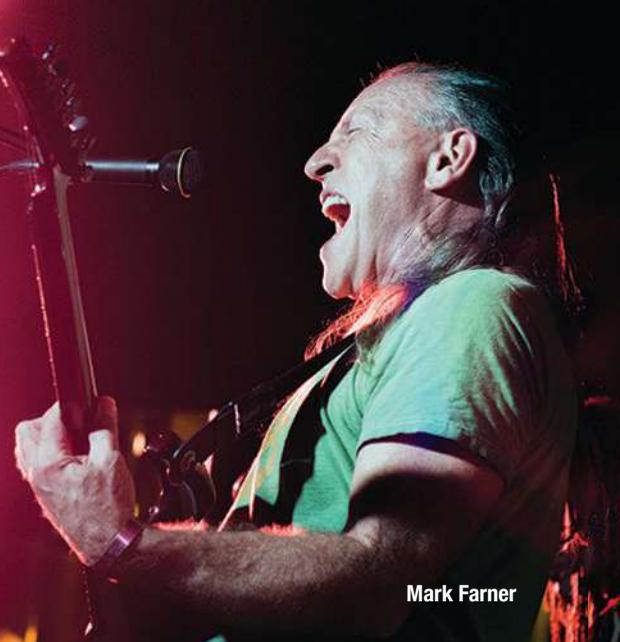
A twenty-three-year-long ride with Chicago stretched until 1990, when Seraphine parted ways with the band due to a strained web of musical, personal, and business tensions. His tenure had earned eighteen gold and thirteen platinum albums, including fifty Top 40 hits. Disillusioned and burned out by the music industry, the exhausted drummer took a fifteen-year hiatus from performing.

But in 2006, Seraphine became revitalized and doggedly resharpens his skills. He formed CTA, or California Transit Authority, a stellar lineup performing originals as well as reworkings of Chicago gems. Back in top form, he made a legendary appearance at the 2006 Modern Drummer Festival that was met with an overwhelming response. Soon after, CTA issued its aptly titled debut, *Full Circle* (2007), followed by *Sacred Ground* (2013).

Seraphine’s contributions continue to inspire drummers of all ages. As an architect of the enduring, world-renowned Chicago sound, Danny has a legacy that holds a lofty place in the pantheon of rock drumming. **Jeff Potter**



MODERN DRUMMER ROCK 'N' ROLL FANTASY CAMP



Mark Farner

The first "Modern Drummer powered" Rock 'n' Roll Fantasy Camp, produced by David Fishof, took place this past November 8 through 10 at the MGM Grand Hotel in Las Vegas.

Attendees got a rare chance to work directly with a group of counselors that included drumming greats Alan White (Yes), Denny Seiwell (Paul McCartney), and camp musical director Joe Vitale (CSNY), as well as Mark Farner (Grand Funk), Teddy Andreadis (Carole King, Guns n' Roses), Jeff Foskett (the Beach Boys), Frank DiMino (Angel), Jason Ebs (Peter Criss), Janea Chadwick Ebs (Ecotonic), and Scot Coogan (Ace Frehley). In addition, the famed L.A. rhythm section composed of drummer Russ Kunkel, bassist Leland Sklar, and guitarists Waddy Wachtel and Danny Kortchmar (James Taylor, Linda Ronstadt, Jackson Browne) shared their wisdom and performed.

Also on hand were three of the most-recorded drummers in history: Jim Keltner, John "JR" Robinson, and Hal Blaine. Blaine conducted a Q&A session following a special screening of Denny Tedesco's yet-to-be-released documentary *The Wrecking Crew*, which tells the tale of the famous hit-making studio band that Hal helmed for years. And campers got an inside angle on today's mainstream rock scene during master classes by drummers Robin Diaz (Daughtry) and Rich Redmond (Jason Aldean).



JR Robinson



Twelve-year-old camper Nick Pida performs at the grand-finale concert



Modern Drummer's Billy Amendola, Denny Seiwell, and Joe Vitale



Alan White (right) counsels campers



Jim Keltner



Jeff Foskett



Rich Redmond



Waddy Wachtel, Russ Kunkel, Leland Sklar, and Danny Kortchmar



Robin Diaz



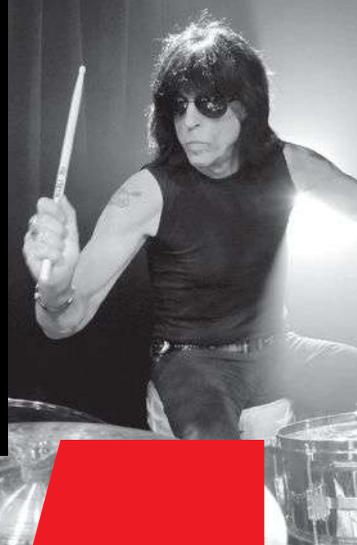
Hal Blaine



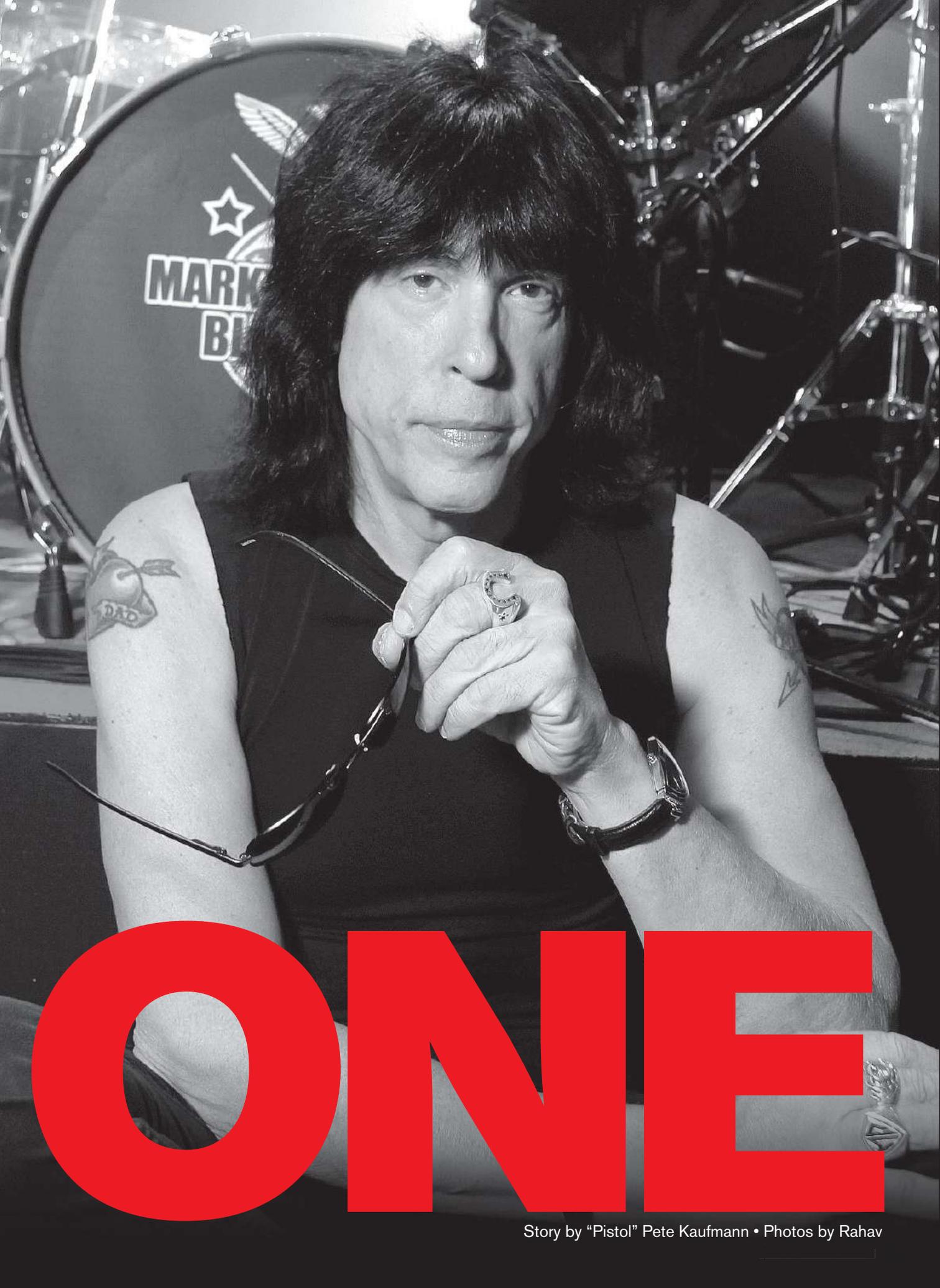
MARKY



The lone living member of the Ramones' classic lineup is not only a survivor, he's thriving, hosting a radio show on SiriusXM, touring the world with his band, marketing his own pasta sauce.... He can even be found fighting zombies in a popular comic book. Truth be told, it's only the latest chapter in the life of a musician making the most of what's right in front of him.

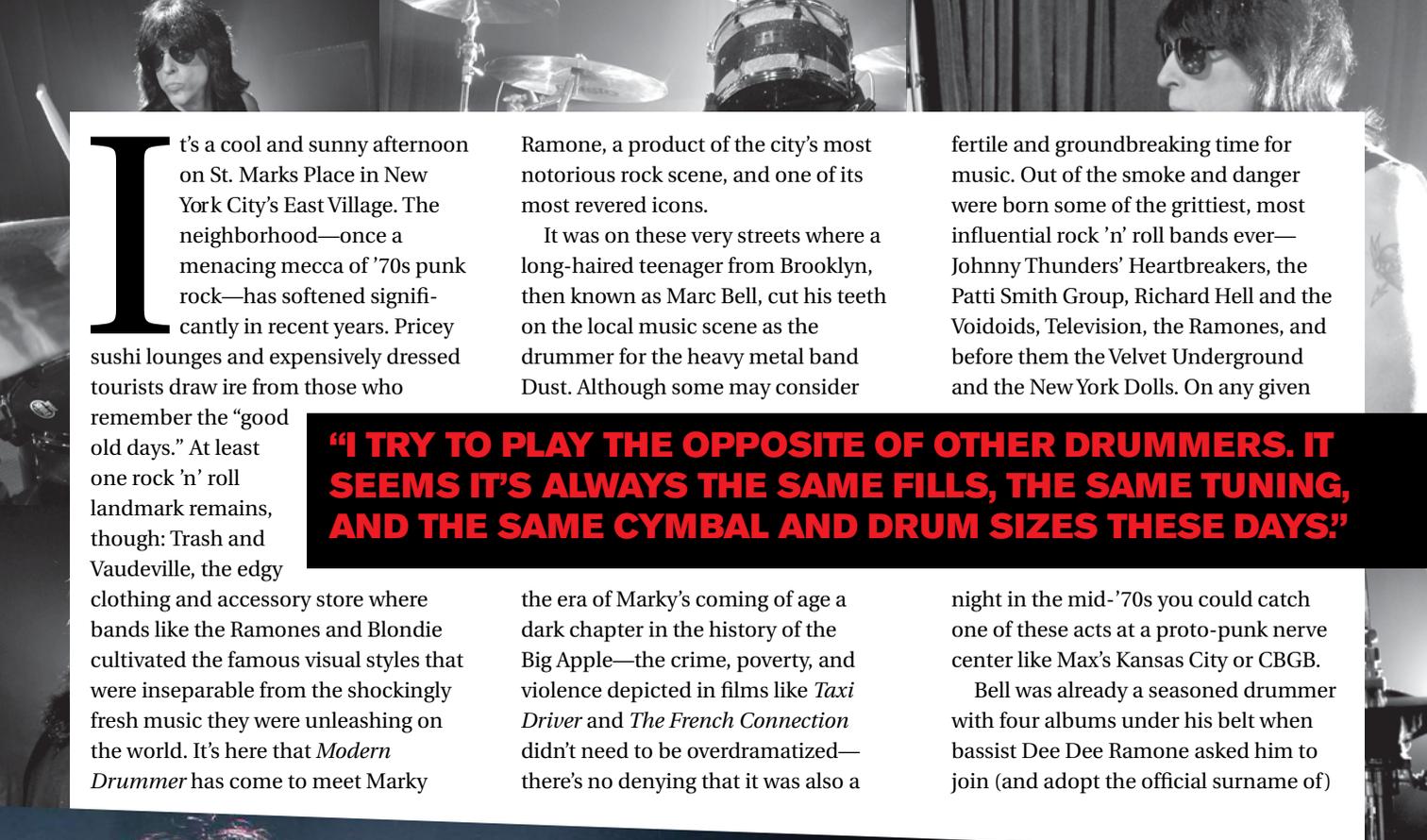


RAMONES



ONE

Story by "Pistol" Pete Kaufmann • Photos by Rahav



It's a cool and sunny afternoon on St. Marks Place in New York City's East Village. The neighborhood—once a menacing mecca of '70s punk rock—has softened significantly in recent years. Pricey sushi lounges and expensively dressed tourists draw ire from those who remember the “good old days.” At least one rock 'n' roll landmark remains, though: Trash and Vaudeville, the edgy clothing and accessory store where bands like the Ramones and Blondie cultivated the famous visual styles that were inseparable from the shockingly fresh music they were unleashing on the world. It's here that *Modern Drummer* has come to meet Marky

Ramone, a product of the city's most notorious rock scene, and one of its most revered icons.

It was on these very streets where a long-haired teenager from Brooklyn, then known as Marc Bell, cut his teeth on the local music scene as the drummer for the heavy metal band Dust. Although some may consider

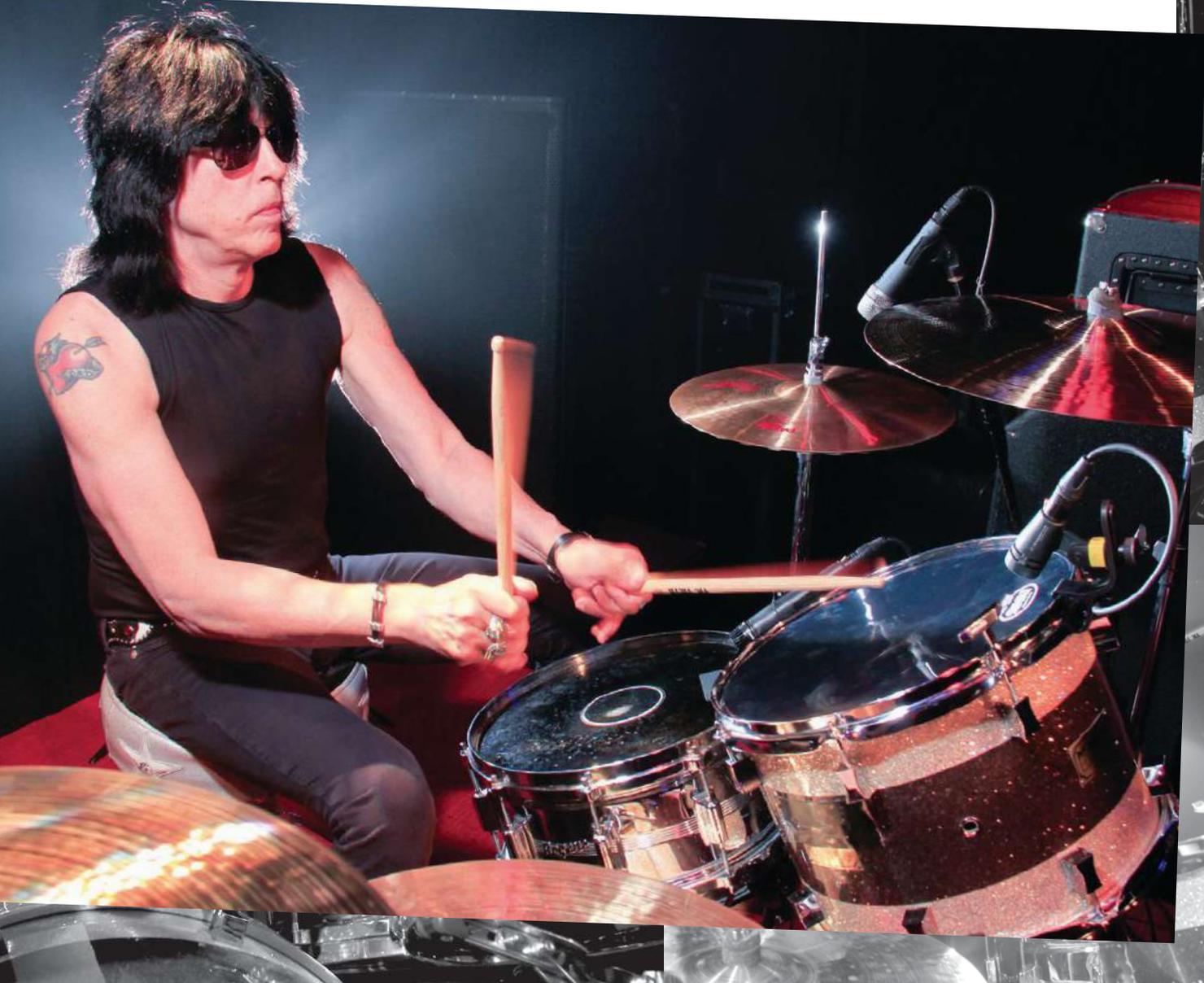
fertile and groundbreaking time for music. Out of the smoke and danger were born some of the grittiest, most influential rock 'n' roll bands ever—Johnny Thunders' Heartbreakers, the Patti Smith Group, Richard Hell and the Voidoids, Television, the Ramones, and before them the Velvet Underground and the New York Dolls. On any given

“I TRY TO PLAY THE OPPOSITE OF OTHER DRUMMERS. IT SEEMS IT'S ALWAYS THE SAME FILLS, THE SAME TUNING, AND THE SAME CYMBAL AND DRUM SIZES THESE DAYS!”

the era of Marky's coming of age a dark chapter in the history of the Big Apple—the crime, poverty, and violence depicted in films like *Taxi Driver* and *The French Connection* didn't need to be overdramatized—there's no denying that it was also a

night in the mid-'70s you could catch one of these acts at a proto-punk nerve center like Max's Kansas City or CBGB.

Bell was already a seasoned drummer with four albums under his belt when bassist Dee Dee Ramone asked him to join (and adopt the official surname of)



PUNK-ROCK RENAISSANCE MAN

the Ramones in 1978, as original drummer Tom Erdelyi returned to his previous role as band manager and producer. *Road to Ruin*, Marky's debut with the group, features one of the Ramones' biggest smashes, "I Wanna Be Sedated," as well as a popular cover of "Needles and Pins," a song that had been a hit for the Searchers. Aside from several years in the mid-'80s, Marky was the Ramones' drummer until the group disbanded in 1996, driving through fan-favorite albums like *End of the Century*, *Subterranean Jungle*, and *Mondo Bizarro* and thousands of unforgettable performances.

Back at Trash and Vaudeville, Marky pulls up a cheap folding step stool—definitely no rock-star egos here—and chats at length about his unique career. Customers who recognize him covertly snap pictures from behind clothes racks, and by the time we've finished the interview a crowd has gathered outside. Afterward, as Marky leaves the shop, fans ask for autographs and beg to take pictures with him, and the drummer humbly abides. New York City might be very different from the way it was forty years ago, when the Ramones first got together, but the presence of their drummer at one of punk rock's historical landmarks makes it clear that the special spirit of those times is still very much with us.

MD: The MTV Video Music Award you received in 2001 is in the glass case by the entrance of this store. The following year, the Ramones were inducted into the Rock and Roll Hall of Fame. Most people would agree that you've achieved the rock dream.

Marky: They're just awards. I'm grateful that I've got them, but we worked very hard. I did 1,700 shows with the Ramones and was with them for fifteen years. But before that I just really wanted to play. When I was a teenager I barely went to high school, because I was playing with my band Dust. We were one of the first heavy metal bands in America.

MD: You were only sixteen at the time.



Marky Ramone's recent projects include launching his own brand of pasta sauce, which those attending the CBGB Festival last November got to sample at his **Cruisin' Kitchen** food truck. The drummer learned the recipe from his grandfather, who was once a chef at the legendary New York Copacabana, and he donates 10 percent of all sales to the charity Autism Speaks. Ramone also hosts the satellite radio show **Punk Rock Blitzkrieg**—here he's seen on the air with vocalist Andrew W.K., who sings lead in Marky's Blitzkrieg band—and he's a star character in Alan Robert's critically acclaimed **Killology comic**.



ONSTAGE ICON

Marky was recently a guest at concerts by the Offspring (shown here) and Fall Out Boy.





Marky: We couldn't play live in a lot of areas, because most of the venues served alcohol, so you had to bring your parents or somebody who was over twenty-one. The problem was, no twenty-one-year-old wants to hang out with a bunch of sixteen-year-olds. So a lot of times it was tough. We only did two albums, then let it go. Then I started hanging out at Max's and CBGB's. Max's was the better place; that's where it all started.

MD: Let's back up a bit. You grew up in Brooklyn and would hang out at the park to meet up with other musicians, right?

Marky: Yes, Prospect Park. That's where all the local players hung out. And that's where I got to meet one of the members of Dust and the producer. That's how we put the band together. Then we started playing in the Brooklyn area, funny places like churches, bar

mitzvahs, high school events—what you do when you're that age. But it made us better because we kept playing, which was important.

MD: Your drumming in Dust was advanced for a sixteen-year-old. In the past you've told a story about practicing a lot as a kid, to the point where someone threw a bottle through your bedroom window while you were playing. How did you get to that level? Were you taking lessons?

Marky: No lessons, but I was very impressionable at a young age. Ringo on *The Ed Sullivan Show* was the first influence. Then I liked the Dave Clark Five and his sound, then later on, when Jimi Hendrix came out, I started listening to Mitch Mitchell. Later my father turned me on to a lot of the jazz greats—Buddy Rich, Gene Krupa, Joe Morello. Phil Spector's Wrecking Crew drummer, Hal Blaine, was a big

influence on me as well. Put that all together, and that's what I wanted when I was that age. I applied a lot of that stuff to Dust—a lot of triplets, double-stroke rolls, flams....

MD: You had a powerful bass drum foot in Dust. A listener might think you were playing double bass on tracks like "Chasin' Ladies" and "Ivory."

Marky: No double bass—there was no time for that. I learned to play doubles on a single bass drum. When you hear Buddy Rich's drum solos, that's what he would be doing, and I applied that to Dust. And all these songs were written before Black Sabbath or Zeppelin came out. [Dust was formed in 1968.] Once we got a deal, we were able to record them. So when you're looking at the landscape of America concerning that genre of music, there were maybe three or four bands that were playing metal of that quality.

MD: Like Blue Cheer?

Marky: They had a great song—it was a cover [Eddie Cochran's "Summertime Blues"]. But the production! You couldn't hear the drums. The problem was that a lot of people who were recording metal in America didn't know how to do it. England had a jump on us in terms of production know-how, like Jimmy Page producing Zeppelin albums. They were steeped in rhythm and blues, but they took it in a heavier direction.

MD: A lot of the music in Dust has very involved parts—unison hits, rhythmic changes. You were figuring it all out by ear, because you don't read music, correct?

Marky: All by ear. I tried to take lessons a few times, but the teacher wanted me to learn by the book—and I can understand that, but I didn't care about reading music. I just wanted to basically keep time properly and have some kind of knowledge of holding the sticks both ways—not just matched grip, but traditional as well.

MD: In the very little existing footage of Dust, you're playing traditional grip.

Marky: In high school I was in the marching band; every time there'd be a football game we'd dress up in the outfits and go out there and play with the horns. I memorized the songs from

rehearsals. There was sheet music, but I wasn't paying attention to it. That was the only class that I did well in, though!

MD: Coming up as a drummer in Brooklyn at that time, did you know other guys on the scene, like Carmine Appice?

Marky: Carmine played with Vanilla Fudge and Cactus. We knew of each other and later got to know each other better. Carmine had a lot to do with the development of heavy drumming. I wouldn't call Vanilla Fudge heavy metal, though; they were more Motown/soul-influenced and slowed down with their own style. But yeah, Carmine was a heavy drummer at the time.

MD: How about Peter Criss?

Marky: I know Peter. When Dust's guitar player, Richie Wise, produced the first Kiss albums, I'd see the band at the Diplomat Hotel and at Max's Kansas City in the back room. Peter had and still has a great style—a style of his own. You could be the greatest technician in the world, but if you insert that person in a band, it won't sound the same. You're going to lose a lot of the spontaneity and feel. You'll get a technical drumming style, but you're not going to get the feel as much as you would with a guy who has the right style for that particular group.

MD: Having your own sound is the ultimate goal.

Marky: I try to play the opposite of other drummers. It seems it's always the same fills, the same tuning, and the same cymbal and drum sizes these days. I was sponsored by so many drum companies that I don't want to be sponsored anymore. I mean, the new stuff is great, but I want to pick what I play. If I see an old Pearl set—which I love—I'll play it. If I see an old Ludwig set, I'll play it. Slingerland, Rogers. To me, the newest drum company out there that's quality is Pork Pie.

MD: Did you play with multiple kits with different bands?

Marky: Yeah, in the Ramones I played Rogers first, but the set got worn down from the road. But on every recording up until now, I've always used my Rogers Dynasonic snare. I went through a Rogers set, then I went

through a Tama set that they gave me from Japan, then I went through a Pearl set—they sponsored me. From there it was Pork Pie, then it was DW, and then I said, "Enough of this stuff already—I'll just play what I feel like!"

MD: What comes to mind when you think of the band Estus, which you played with after Dust, in 1973?

Marky: Oh, the times of the '70s in New York!

MD: There's some great drumming to be heard on that self-titled album.

Marky: Yeah, if you can find a copy. Let me tell you the story of Estus. After I was in Dust, the manager of that band—Andrew Loog Oldham, the Rolling Stones' producer—wanted me to do an album with them for Columbia Records. He'd heard me with Dust. Andrew produced "(I Can't Get No) Satisfaction," "Get Off of My Cloud," "Mother's Little Helper," "Paint It, Black"... I had nothing to do at the time, so I said, "Yeah, of course I'd like to work with a producer like that." It was that simple.

We rehearsed, did the album in three weeks. But the problem was they wanted me to move upstate. They were from Missouri, and they happened to be in New York when their drummer left, so they asked me to move up there, because they weren't used to city life. So we did the album, but I had more fun hanging out with Andrew than with the band. I really had nothing in common with them; they were country boys and I was from the city. But the album came out okay, and it kept me going for a while. It was an experience working with Andrew.

MD: Did you tour with Estus?

Marky: We did a few shows with Alice Cooper, John Mayall, Uriah Heap.... But it wasn't where I wanted to go. After I left them I started coming back to the city and hanging out at Max's Kansas City, then I played with Wayne [aka Jayne] County and the Backstreet Boys for two years. We met at Max's. Wayne's theatrical outlook on life was a little different from ours, and I respected him for that.

MD: His performances were pretty extreme, especially for the mid-'70s.

Marky: Very extreme—he'd wear

LET YOUR EARS BE THE JUDGE.



PREMIUM SNARE DRUMS FROM THE ARTISANS AT SAKAE

With 24 different models crafted from a variety of metals and woods, the artisans at Sakae specifically designed each snare drum to maximize the vibration of the material it is made from, elevating your sound to a whole new level.



SAKAE

THE ART OF SOUND CREATION

sakaedrums.com
©2014 Sakae Rhythm



“REMO DRUMHEADS HAVE ALWAYS SEATED PERFECTLY ON OUR DRUM SHELLS PRODUCING A FULL DRUM SOUND THAT BRINGS OUT THE NATURAL FREQUENCY OF OUR DRUM SHELLS PROVIDING THE MOST VERSATILITY FOR ALL MUSICAL APPLICATIONS. THEIR DESIGN ALLOWS FOR A MAXIMUM TUNING RANGE WITH SIGNIFICANTLY MORE DURABILITY THAN ANY OTHER DRUMHEAD.”

- TAIGE LU, MAPEX DRUM DESIGNER

THE FINEST DRUM MANUFACTURERS USE REMO DRUMHEADS.

WHAT DRUMHEADS DO YOU USE?



MARKY RAMONE

prophylactics in his hair. We played a few places, but a lot of clubs didn't want to book him, because they would hear of his reputation. We did this one show in New Jersey. We'd taken two photos of the band—one where he was wearing his costume, and then one with him in a jean jacket, normal looking, which we sent to the club. And, you know, the place was mob-owned. So we get there and he comes on stage and does his thing, and the place just flips out—they're like, "No way, this isn't happening," and they throw us out! Wayne was definitely ahead of his time—her time. He was an outrageous entertainer and songwriter. He was from Georgia and didn't take shit from anybody. He was one of the originals.

MD: After Wayne County, in 1977 you joined Richard Hell and the Voidoids and recorded the legendary *Blank Generation* album. In past interviews you've said that you weren't really making any money until you joined the Ramones. At this point you would have been playing professionally for almost ten years. How did you get by financially?

Marky: Columbia Records gave me a good advance for playing drums with Estus. But you gotta scrimp and can't go spending money on everything.

MD: You never took any day jobs to survive?

Marky: No. We would survive on what we had. If we did a show at CB's or Max's, we'd pool the money together and share it. I was living with a friend in a basement apartment next to the garbage cans. Sometimes he had the money to pay the rent, sometimes I did. We had that camaraderie; it was understood. Sometimes we would steal food that would be left outside grocery stores before they opened—bread, bagels, milk.

MD: What was your relationship with Richard Hell like?

Marky: He's from Kentucky, and I'm from Brooklyn—two different personalities, but we liked playing with each other. Richard had a dope problem, though, and was always worried about where he'd get his next fix. We did a

tour with the Clash for four weeks, and he was dope sick. When we came off that tour I was ready to play with somebody else.

MD: And you weren't making any money with Richard Hell?

Marky: We played and got an advance from Sire, but we barely had enough to live on. So when we got back to America he really wasn't into playing live anymore; he hardly even rehearsed.

MD: And that music has a lot of parts. "Blank Generation," for instance, isn't an easy thing to fake your way through, especially for a drummer.

Marky: It's a punk anthem. [Lead guitarist] Bob Quine was great. [Rhythm guitarist] Ivan Julian was really good. Richard as a bass player was okay, but as a frontman he could have gone a lot of places if he'd realized his dream more, if you know what I mean. I had to stop drinking when I was in the Ramones.

MD: Is it true that right after Dust you auditioned for the New York Dolls?

Marky: Yes, along with Jerry Nolan. I knew the Dolls from hanging out at Max's. But Jerry got the job; he played a lot steadier than me. I was there playing all these triplets—you know, drum fills that didn't belong. I was showing off, and that was the wrong thing to do. The only thing to have done, looking back, was to play the song and what it needed. I was just throwing everything I knew into the song.

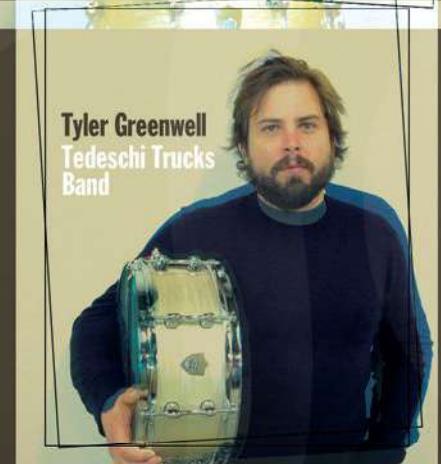
MD: That's not uncommon for a young drummer.

Marky: It wasn't just that. I thought that if I showed off and played all these crazy rudiments they'd say, "Oh, this guy is great," but that's not how it works. You've got to play to the song. The Dolls weren't going to do 5/4 or 6/4 time changes—they were straight-ahead rock 'n' roll, a 4/4 band.

MD: In a musical situation like that, less is more.

Marky: Jerry was tight. Jerry, me, and Peter Criss were kind of the guys on the New York scene then, and then Clem Burke from Blondie, Tommy [Ramone]. That was basically it.

YOU'LL SWITCH TOO, ONCE YOU HEAR THE SAKAE SOUND.



SAKAE

THE ART OF SOUND CREATION

sakaedrums.com
©2014 Sakae Rhythm

SHAPELY BOTTOM END

D12 VR

VERSATILE RESPONSE DYNAMIC MICROPHONE



Versatile Response Dynamic Microphone

The new D12VR provides Versatile Response patterns for all of your recording and sound reinforcements needs. The AKG D12, always a legend when it comes to capturing deep bass while keeping clear and punchy attack, has been reimagined in a modern variant: The D12VR. Today's recording and live sessions demand Versatility, Jazz, Rock, Metal, Country or a sound yet unheard is catered for with the D12VR's three active and traditional passive modes. Whether your instruments are bass, drums or the recording thereof, the AKG D12VR will faithfully capture, or shape your tone with the 4 Versatile Response stages. Original C414 transformer from the '70s included at no extra charge.

Versatile Response
Characteristics:



OPEN KICK DRUM



VINTAGE SOUND



CLOSED KICK-DRUM



PASSIVE MODE

AKG
by HARMAN

MARKY RAMONE

MD: Dee Dee Ramone originally asked you to join the group. Is it true that you didn't believe it until Johnny Ramone asked you the following week?

Marky: Sometimes it was hard to believe Dee Dee. He exaggerated a lot. But Johnny confirmed it. They always used to come see me play in Dust, though I didn't know them then. That was five years before the Ramones. But they would tell me that they really liked the band. So I was very impressed. John met me at Max's and we talked about it. And Dee Dee met me at the bar at CBGB's, and the thing I found out was they weren't getting along with Tommy. In '74, '75, early '76 he was basically in a managerial position. They didn't want any more authority, and they were waiting for Tommy to leave the group, because it would have been bad if they had told him to get out.

MD: Why is that?

Marky: To throw out Tommy would have looked bad. The Ramones come off as a bunch of brothers, so they waited for him to leave, which was the better thing to do. Even Tommy suggested I should play with them. It was that simple.

MD: When I watch the early videos of you, from Dust to Richard Hell, you had a very fluid drumming style. Your body language changed completely when you joined the Ramones in '78. Was that intentional to fit into their style?

Marky: It's a fit. What I did was go back to what Ringo was doing with the Beatles. I didn't necessarily follow Tommy's style, but I knew what was needed for the Ramones—8th notes on the hi-hat, floor tom, ride cymbal—so that's what I applied. There were four songs that we first played together—"Sheena," "I Don't Care," "Rockaway Beach," and "Lobotomy."

MD: You changed your posture when you played with them.

Marky: I had to. The Ramones played very loud and I needed to hear the counts. A lot of times it was very hard to hear Dee Dee on the count-off.

MD: Dee Dee's notorious count-offs never seemed to be the actual tempo of the song he was counting off.

Marky: No, I set the time. He would count it off depending on the speed and how excited he was. It wasn't necessarily the speed of the song—it was how *he* was.

MD: How did everyone know to come in with you, then?

Marky: They knew. [Demonstrates count-off.] Eventually everyone got used to each other and always came in properly.

MD: It must've been challenging getting used to something like that.

Marky: The first show with anyone can be a little anxious, but it went very well. We discussed it, and it was the right combination of drummer and band.

MD: And by that point you'd had about a decade to learn how to tone down the drumming and play for the song, unlike when you were auditioning for the New York Dolls.

Marky: I did four albums before my first Ramones album came out. I had all this studio experience. When I did *Road to Ruin*, the first song I recorded was "I Wanna Be Sedated," and there was hardly anything in it. I threw in a little fill at the end of the guitar break, and that's all it needed. I felt there should be something there to separate the guitar break from the next section.



GO DEEP

D12 VR

VERSATILE RESPONSE DYNAMIC MICROPHONE



MD: The drumming on “Sedated” is completely musical, down to the cymbal crashes on the first beat of the third and seventh measures during the verses. You don’t play the crashes on the downbeat of the first measure and the fifth measure, like most drummers would do. That’s something Tommy Ramone would do too, like on “Blitzkrieg Bop.” It’s a signature Ramones drumming style.

Marky: It wasn’t easy playing Ramones-style, because it’s constant 8th notes on the hi-hat at fast tempos. A lot of drummers come up to me and ask how I do it. The more you do it, the easier it gets. I always used to do my rudiments on a pad—that’s why I had finger technique.

MD: You use your fingers to play up-tempo 8th notes on the hi-hat. A lot of jazz drummers use their fingers on the ride cymbal for faster tempos. How do you cut through the loud volume of the band playing with fingers?

Marky: We audiotaped a lot of rehearsals, so I made sure it came through. Anyway, the sound guy can raise the volume of the hi-hat.

MD: Tommy Ramone wasn’t using fingers when he was playing fast. He didn’t have the technique like you.

Marky: No, he did what he could do on the first three albums. *It’s Alive* [a show taped before Marky joined the band but released afterward] was recorded in London, but they only used the drum track. They redid guitar and bass in a studio in New York. But let’s face it, Tommy, not knowing the drums, did some good stuff—“Sheena,” “Rockaway Beach,” “Blitzkrieg Bop.”

MD: Tommy was awesome, but you came in with more pocket.

Marky: More power.

MD: You knew how to insert the rough edges into your playing, even though you had good technique. A lot of guys had the precision and the power but wouldn’t have gotten the street dirtiness. You still have the “earth” in your playing.

Marky: You’ve got to leave that in. I noticed in some punk bands—I’m not going to name who they are—but their sound is very sterile. You can Pro Tool things out till you die. If you’re a punk band and you have a choice to record to analog or digital, I’d suggest to stick with the analog. It’s bullshit when they say, “Digital is what’s happening in the *now*.” Nothing’s in the “now”—nothing’s in the past, nothing’s in the future. It’s whatever makes you *sound* better.

MD: You were asked to leave the Ramones in 1983 because of your drinking. Richie Ramone [Richard Reinhardt] took your place for four years, and after he left in the middle of a tour in ’87, they asked you to come back.

Marky: They had sixteen shows booked and had to cancel them, but they had to make them up. So they called Clem Burke—Elvis Ramone—who I like a lot. He’s a great guy. And his style of drumming was great for Blondie, but he wasn’t a Ramones drummer. He didn’t have the style down. Next thing you know, I get the call, because Clem only played two shows. I think if Clem had more time he would have worked out, but they were being hassled by the booking agents to

Versatile Response Dynamic Microphone

The new D12VR provides Versatile Response patterns for all of your recording and sound reinforcements needs. The AKG D12, always a legend when it comes to capturing deep bass while keeping clear and punchy attack, has been reimagined in a modern variant: The D12VR. Today’s recording and live sessions demand Versatility. Jazz, Rock, Metal, Country or a sound yet unheard is catered for with the D12VR’s three active and traditional passive modes. Whether your instruments are bass, drums or the recording thereof, the AKG D12VR will faithfully capture, or shape your tone with the 4 Versatile Response stages. Original C414 transformer from the ’70s included at no extra charge.

Versatile Response
Characteristics:

-  OPEN KICK DRUM
-  VINTAGE SOUND
-  CLOSED KICK-DRUM
-  PASSIVE MODE

AKG[®]
by HARMAN



MARKY RAMONE

make up these shows that were lost. So they called me up. I was already four years sober at that point.

MD: What were you doing during the years you weren't with the Ramones?

Marky: I had a little thing going with Richie Stotts from the Plasmatics, which was good; it got me back in the scene. But then I got the callback from Johnny and Joey. They agreed to my terms, everything worked out for another nine years, and that was it. The song I recorded when I came back after I joined them the second time was "Pet Sematary."

MD: The drum part on that is busier than on the typical Ramones song, and it's very aggressive.

Marky: The producer faced the drums against the brick wall, and he didn't want anything on the heads. So I played facing the brick wall, listening to them through my headphones.

MD: Who was your favorite bass player to play with?

Marky: Dee Dee was the ultimate. He

was brilliant, and we were always in the pocket.

MD: What about CJ, who replaced Dee Dee?

Marky: Dee Dee was much better. CJ was too clicky on the bass. He didn't have the strength Dee Dee had in the downstrokes. So you'd hear just clicks, not the whole tone of the bass body.

MD: Tell us about your newest project, Marky Ramone's Blitzkrieg.

Marky: I'm keeping the music of the Ramones alive. I had a singer with me for three years, Michale Graves, who was the frontman of the Misfits, but I wanted a change.

MD: Andrew W.K. has been singing with the group lately.

Marky: Andrew is a great entertainer. He engages the audience differently than Michale does, though they're both great at what they do. There's a guy from New York named Johnny Angel who just played Russia, Germany, Spain, and Italy with me, and they loved him. I gave a guy who's new a chance,

and they loved him. I just might use him again too.

MD: What can the world expect from Marky Ramone in another ten years?

Marky: I have no idea. Chuck Berry is eighty-five. I saw Little Richard in Las Vegas about three months ago—he was still rockin'. They had to wheel him up in a wheelchair, but he was still rockin'. B.B. King's still great. The minute these guys sit down and pick up their instruments, they become who they are. Who knows what the future brings—you just have to stay in good health and exercise.

MD: You seem pretty fit for a guy who has a reputation for having quite an appetite.

Marky: [laughs] I have to. It's my only vice these days.

Thanks to Trash and Vaudeville manager Jimmy Webb for hosting our interview with Marky Ramone.



RAMONES **QUEEN** **METALLICA** **MEGADETH** **NIRVANA** **nine inch nails** **IRON MAIDEN** **ALICE IN CHAINS** **delltones**

ROCKABILIA.COM
YOUR MUSIC MERCHANDISE SOURCE

OVER 80,000 ITEMS FROM YOUR FAVORITE BANDS

T-SHIRTS • SLIM FITTES • HOODIES • GIRLS FASHION • LONG SLEEVES • BELTS
BELT BUCKLES • TRACK JACKETS • MESSENGER BAGS • PATCHES • STICKERS • BUTTONS
BEANIES • EMBROIDERED CAPS • POSTERS • SHOES • JEWELRY • WRISTBANDS • WALLETS
CD'S • DVD'S • KEY CHAINS • WATCHES • CLOCKS • AND MORE...

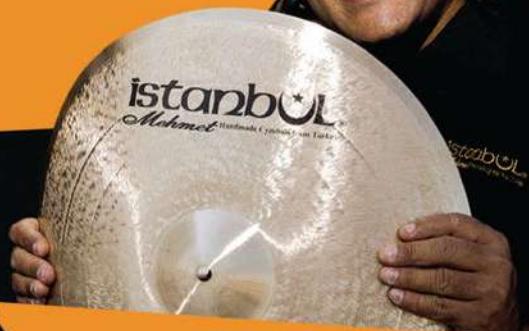
BLACK FLAG

Rockabilia.com offers the widest selection of music merchandise you will find on the web.
Officially licensed memorabilia to hard to find collectibles.
For a free 120 page catalog visit rockabilia.com, call 952-556-1121, or write:
PO Box 39 Dept 121 • Chanhassen MN, 55317 • USA [@rockabilia](https://www.facebook.com/rockabilia) rockabilia.com

Jonathan Moffett

Rick Latham

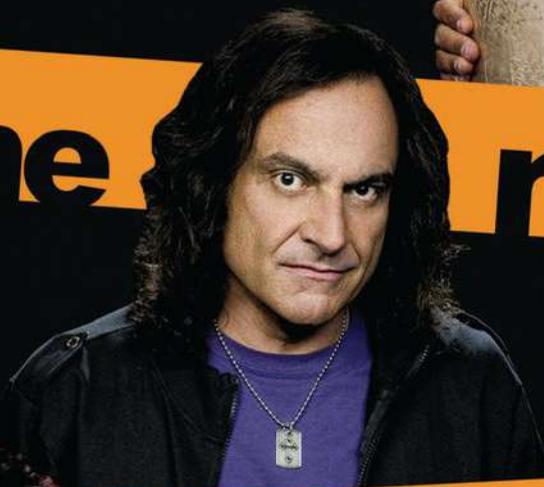
Join



Horacio El Negro Hernandez

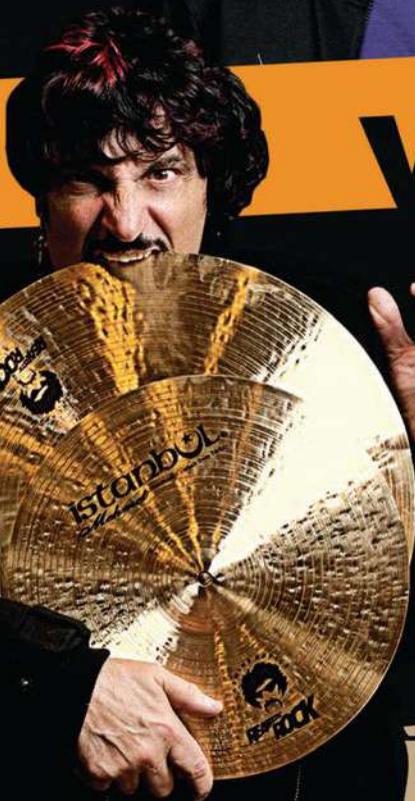
the

movement

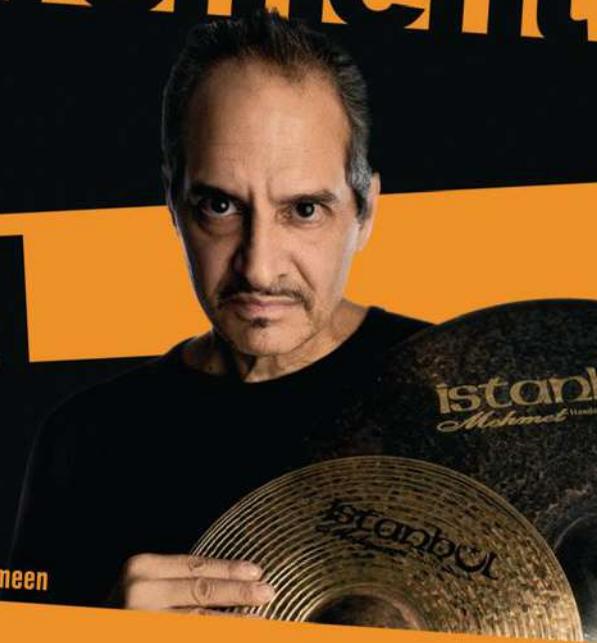


Vinny Appice

we did



Carmine Appice



Robby Ameen

we're serious

istanbul  Mehmet Handmade Cymbals from Turkey

www.istanbulmehmet.com - info@istanbulmehmet.com - ussales@istanbulmehmet.com





ANDREW CYRILLE

DRUM DIALOGUE



Jazz historians would point out that his free and abstract playing with the world-renowned pianist Cecil Taylor shattered conventions of timekeeping and helped redefine the rhythms of modern jazz. But the diverse body of work that he's amassed over his long career—which he continues to build upon with each new and intriguing project—proves that he's always been most concerned with dealing with the *now*.

Story by Martin Patmos • Photos by Paul La Raia

In the early 1960s, Andrew Cyrille was an in-demand drummer working with tenor saxophonists Coleman Hawkins and Bill Barron, pianist Mary Lou Williams, and vibraphonist Walt Dickerson. In 1964, when he hooked up with pianist Cecil Taylor's Unit, he went from being a busy drummer to being an important one, beginning a more than ten-year musical journey that reflected the revolutionary atmosphere of the '60s with equally explosive, exploratory, and influential music. Later that decade Cyrille released his first of many solo and duo drum recordings, inspired largely by the work of Max Roach and offering limitless ideas for anyone interested in creating music from percussive sources.

Throughout his career, Cyrille has

also shown a strong interest in ethnic music from around the world, which he has expressed via recordings like Kip Hanrahan's *Tenderness*, John Carter's *Castles of Ghana*, Miya Masaoka's *Monk's Japanese Folk Song*, and his own *Nuba*. "African music, Caribbean music, military rudiments, Scottish drumming—all of that stuff interests me," Cyrille told *Modern Drummer* in 1992. "And it all contributes to what I do when I get on stage."

A respected educator and an active performer, Cyrille recently spoke with *MD* during a typically busy week that included teaching classes at the New School in Manhattan and playing a string of dates with tenor saxophonist Bill McHenry at the Village Vanguard. We began our conversation on the subject of his recent album with Haitian Fascination, *Route de Freres*.

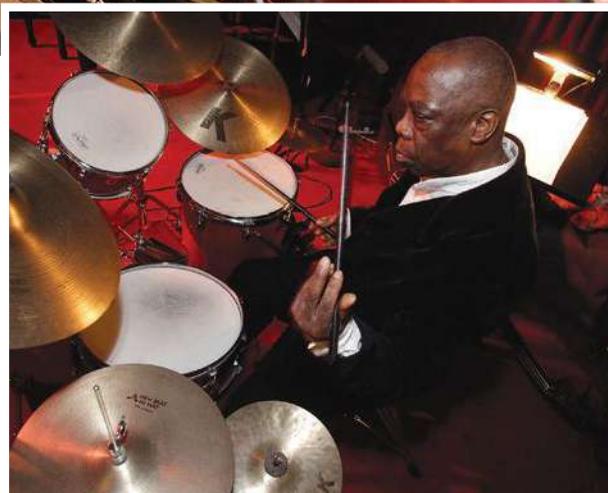


“I played for dance classes daily, for years. It taught me how to play solo, because they didn’t want to hear the same thing every time. That made me strong.”

MD: What was the genesis of *Route de Freres*?

Andrew: My parents were from Haiti, but I was born here in the U.S., and most of my musical education happened here. The contact I’ve had with Haitian musicians was from what I remember as a child. My parents used to go to a social and cultural club called the Haitian Alliance, which was dedicated to Haitian immigrants and issues. They would play records and dance, and they would sometimes have this drummer named Alphonse Cimber playing. He was a Haitian drummer who played for dancers and dance companies. So as a youngster I used to watch him, but that was way before I had any intention of becoming a musician.

Also, my mother used to sing a lot of songs, some in the French Creole. As I got



older and got into music and jazz, I decided that I wanted to do something that showed my Haitian background. I wanted to pay tribute to my Haitian heritage and just say, “Thanks, folks, for raising me.”

So I decided I was going to do this recording called *Celebration*—this was in 1975. It was a self-produced recording on IPS [Institute of Percussive Studies], a record

label that [drummer and percussionist] Milford Graves and I had. We recorded it at Rashied Ali's studio—he was the last drummer that worked with John Coltrane. So on the recording I asked Cimber to do a couple of pieces with me, and he did "Haitian Heritage," a composition that I wrote.

Route de Freres came out in 2011, although the recording was actually done in 2006. I wanted to do something else [involving Haitian music], and I had the opportunity to work with the great baritone saxophonist Hamiet Bluiett, with a wonderful bass player, Lisle Atkinson, and with the Haitian drummer Frisner Augustin. Frisner [who passed away in 2012] had a troupe called Makandal, which dealt with Haitian folklore. And there was Alix Pascal, who is a formidable Haitian musician and almost a musicologist; he knows a lot about Haitian music. When I want to get information about the history and theory, the rhythms and songs, he'll explain them.

So Haitian Fascination was about my experience—using American things that I've learned and trying to put that in some kind of a form that would represent my idea of Haiti. I never lived there, although I visited a few times. I think the last time I was there was 2000, and before that 1975, and then before that when I was a youngster, in 1947. So

it's just a testimony to my biological heritage. And in a sense I could say that the music on it, my compositions, is like a sound painting of my experiences and what I remember as a kid and having grown up.

MD: On the album you blend traditional Haitian rhythms with jazz and other styles. How do you see Haitian rhythms in relation to other Caribbean rhythms?

Andrew: Well, most of those rhythms in the Caribbean, including the Haitian ones, come from Africa. So they're probably some kind of variations on original African rhythms. Because of the isolation of some of those islands and because of cross-fertilization among the different tribes that were taken to those islands, you have Cuban, Haitian, Jamaican rhythms, etc. You could say that they are branches coming out of the same tree.

A lot of these rhythms are in 6/8; some of them are not, but most of them are. And it has to do with the countries that play the rhythms the way they do. So the Africans that came to those places brought their culture and their musical intentions, and a lot of that stuff continued to be reproduced on those islands. Of course Haiti was a French colony, and a lot of those Africans came from places like Dahomey and the Congo, so they

brought their rhythms and music to the islands.

Even though each African [tribe] had its own way of playing the music, which could relate to 6/8 rhythm, it was all probably slightly different. You know, you have different countries, and people speak different languages. So with the Caribbean situation, you have those retentions that were brought by the Africans there, and there was a mix, a *mélange*. You can have a melting pot of stuff that comes together, and you get these hybrids. And some of them are very formidable, very strong.

MD: On this CD, the way you play with a percussionist is seamless. You blend very naturally and use the drumset in an inspired way. Your approach to the set seems to reflect traditional drumming or hand drumming. How did you develop that blended sound?

Andrew: It has to do with the way I tune the instrument, and it has to do with understanding how to speak the language. The matrix for a lot of stuff is from Africa. I was a member of the Babatunde Olatunji Drums of Passion for a couple of years in the early '60s. I was in my twenties and at Juilliard at that time. And I had the privilege of playing my trap drums in the middle of all these hand drummers. They were people who had some kind of feeling and connection in what they were doing, because of the African continent—people like Chief Bey; Ladji Camara from Guinea; a couple of American guys, Garvin Masseaux and Bobby Crowder, who played hand drums; Montego Joe from Jamaica; and Olatunji, who was from Nigeria. He brought his compositions and would teach us the rhythms, and we would have to reproduce them so we could get a band sound. I learned a lot about African music when I was in that group. So more or less, when you hear me playing, I'm doing that.

And growing up in New York City, there were a lot of times where I would play parties, weddings, or club dates for people of certain ethnicities, and they would dance. So I learned how to play mambos and cha-chas and things like that, and we would have to play certain

TOOLS OF THE TRADE



Cyrille plays a Ludwig set featuring an 18" bass drum, two 8.5x12 toms, a 14x14 floor tom, and a 5x14 hammered brass or Black Beauty snare. His Zildjian cymbals include 14" New Beat hi-hats, a 20" A Ping ride, an 18" K Flat ride, an 18" A Medium Thin crash, and two 10" K splashes.

rhythms. So that goes into your repertoire as a drummer. For instance, on the Haitian Fascination album there are particular Haitian rhythms, like the *kita* and the *rara*.

MD: Looking at your recording and playing history, you have this knowledge of rhythms from around the world. How did you get from that to the free and abstract playing that you did with pianist Cecil Taylor and saxophonist Jimmy Lyons?

Andrew: Again, it has to do with concept and understanding what to do in certain situations. You know, Cecil Taylor, Jimmy, and I, we wanted to contribute to the evolution of jazz. Even though I learned a lot about playing the rhythms of the world, I also wanted to play jazz. So I began playing with jazz musicians at a young age, trying to learn the songs and playing the standards in a jazz format. Having an opportunity to begin to play with a lot of people when I was a youngster and talking with the older musicians—what they were doing and how they did it—began to plant the beginnings of a career in music. And with Cecil Taylor I really wanted to make my contribution to the world of jazz and its drumming. Cecil gave me the opportunity to play more or less what I heard and what I thought fit his concept, and I used all of the ingredients that I learned when I played with him.

Then there's playing with dancers. I did that daily for a number of years, and it taught me in a sense how to play solo. Because in jazz dance classes you're like a piano player for a ballet class, but you play jazz rhythms. They needed those rhythms to do their exercises and routines, and I was able to be creative practically on a daily basis, because they didn't want to hear the same thing every time. I had to create different rhythms. So in that way it made me strong. And then when I went to work with people like Cecil, I would bring that to the music. You know, it's a continuing process. It's not something that happens abruptly—it's an evolution.

And in that light I'm still learning and creating. It's a continuing process, and the more you get into it, the more you want to give and the more you get.

And I'm still working and doing it with people who feed me, and as a result I want to feed them also. So it's a give-give situation, and in that light there's always some growth.

MD: What are the differences between playing Cecil Taylor's music and working with your group Trio 3 or with someone like pianist Jason Moran?

Andrew: Sometimes the music is not very easy and can be challenging. You have to bring things to it so that the composer can get what he or she wants, in addition to your own idea of how you want to do a certain thing. And that's what they want—they want your solution. A lot of times there's also some reading involved, so it's not just a thing that you do by ear. Some forms are extended—they're not just AABA; they have various sections, and things change. And you'll have metrical time or there will be tempo changes.

These things challenge listeners. Some people really like it and some people don't—they may not understand it. But as a creative musician, just like if you're a painter or writer, you do things sometimes that challenge people's ideas and feelings, and sometimes it's controversial. Sometimes it's *not* controversial; you can play a piece that's conventional. For instance, I played *Birdland* in September for a tribute to John Coltrane, and certain songs of his, like "Naima," are classic jazz now. What I'm saying is you learn to do things conceptually so that you can bring them to a contemporary sense of life and people can enjoy them. Some things are challenging and sometimes there are things that make people think, but at least then you can get some kind of response from it. I think art should challenge people. So it all depends on the composer, bandleader, compositions—what the concept of the band and the music is about.

So, going back to Cecil Taylor, those are the kinds of things that make the music happen. And you have to remember, I was working with Cecil Taylor back in the 1960s and early 1970s. Things were happening, very creative things, but people are doing creative things today as well. Some of us have gotten older—there's no way not to get older if you

THE NEW CHAD SEXTON CUSTOM MODEL



"This stick design helps obtain accuracy and power with ease."

—Chad Sexton

L 16" • 40.64cm
D .580" • 1.47cm
Hickory VHSEXTON

Chad Sexton's custom model is right between a 5A and 5B in the grip. The taper and rounded barrel style tip give plenty of punch and volume. All of these elements in Chad's Custom Model make a stick that offers durability and great speed to get around the kit quickly.



VATER.COM

ANDREW CYRILLE

stick around [laughs]—but things are still happening.

MD: Trio 3 features Oliver Lake on saxophone and Reggie Workman on bass. What are your roles, and how do they intersect?

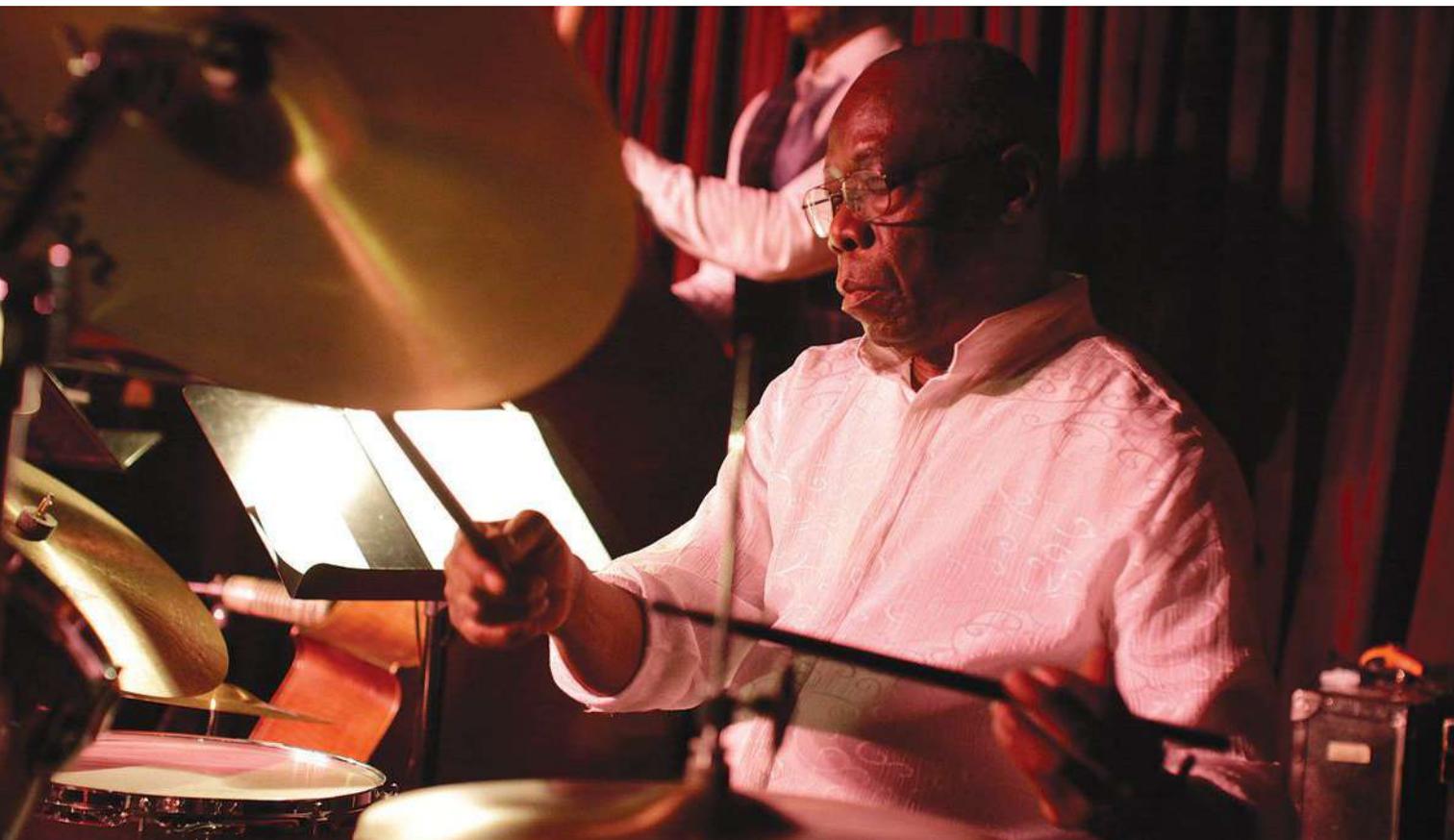
Andrew: It's a co-op group, which means that there is no leader. The leader is music, and the concept is that each of us brings music to the trio that we would like to play. It doesn't have to be our own original compositions; it

recording with him [2013's *Refraction—Breakin' Glass*]. Before that we played at Birdland with pianist Geri Allen, doing some of the music of Mary Lou Williams. We also played with pianist Irène Schweizer, and, way back when, Reggie put together a project with Marilyn Crispell on piano [1986's *Synthesis*]. So it's been something that's been going on for quite a few years.

Back then we said, "Hey, let's get together, form this group, and see if we

saxophonist Bill McHenry, who was associated with Paul Motian. What are your thoughts on how a change in drummer affects a band's sound?

Andrew: Every group has its own sound, and very often the sound of the group is determined by the drummer. In a sense, this is more the case with drums than with any other instrument, because the drums are so stark in terms of what comes out and how what comes out is played by the personality. All those



can be music that we like that's by somebody else. But we bring in a lot of original material.

With Oliver and Reggie I get an opportunity to write, and I get an opportunity, with two wonderful musicians and people, to struggle with and play my music as I'm struggling with it. You know, the challenge sometimes is in the process, and the process is where life takes place. So that's what Trio 3 is about.

MD: You've also had occasional guests.

Andrew: On occasion we will have somebody join us. Recently it was pianist Jason Moran, and we did a

can find some work." Because a lot of times what we could do with each other would be stronger than what we could do individually, in terms of getting people to hire us. And sometimes people felt that the music we were playing wasn't commercial enough for their establishments or concerts. By us sticking together we began to get work in some of those places that like what we do, continuing to this day. So everybody makes the contribution, even the people that we like to be with us, and we have a good time being creative and playing the music.

MD: You've been playing with

groups that Miles Davis had, the group sound would change every time he got a new drummer—it would almost be a different group. So I play the way that I play when I'm with Bill.

Paul had a way of playing, and I can appreciate a lot of the things that he did. The only way that you can get a band to sound the same on a continuing basis is if you have through-composed material. But if you have a jazz band, you're going to have different personalities coming in with the way they express themselves—whatever the music is asking for.

MD: Growing up in New York City, you

studied with Willie Jones, Lenny McBrowne, and Philly Joe Jones. What were they like?

Andrew: I studied with Willie Jones when I first started. I was about ten or eleven years old and in a drum and bugle corps in Brooklyn. When it began, a lot of musicians in the neighborhood wanted to come down and do something with the kids and be part of the corps. So that's when I met people like Willie and Lenny McBrowne. Willie was teaching me about the drumset and how we could play certain rhythms. He and Lenny would say that march music was not the only way to play. And then the multiple drums in the drumset became another kind of challenge. Playing the snare drum around your neck in a parade was one thing, and playing the set was another, because you had to bring in your feet to play the sock cymbal and the bass drum along with the snare, ride cymbal, and toms.

I met Max Roach at the time I met Jones and McBrowne, because they were fans of his. Max was doing all sorts of stuff with Charlie Parker and others, so they gave him a lot of respect. And they told me about Art Blakey and Shadow Wilson, and Buddy Rich and Krupa were still around. So I heard that stuff. As a matter of fact, the sister of my classmate Bernard Wilkinson married Max Roach. So I used to go over to Bernard's house, and Max would be there—or sometimes he'd be on the road but there'd be drums in the basement. We'd go and play on the drums, and I wanted to learn, so when Max was home I'd talk to him about music and things like that.

Now, Philly Joe Jones was another situation. I wanted to expand my information and contacts. I remember going to a Miles Davis concert when I was in high school—I think it was at Town Hall—and there was Philly Joe Jones in Miles' band. And I just remember he started doing some stuff with the brushes that *totally* knocked me out. I'd never seen anything like that. I said, "I gotta meet this guy and find out what's going on—where do you get this stuff from?"

As a footnote, later in a film I saw Big Sid Catlett doing some of the same things Philly Joe was doing, and Sid came before

Philly Joe, playing with Louis Armstrong and others, so I knew this was where Joe got the way he played brushes. The only difference was Sid was playing in a much larger, hyperbolic fashion than Joe. But Joe was magical with what he was doing.

So I found a way to meet Joe, and we developed kind of a master-apprentice relationship. Joe used to borrow my drums sometimes—not all the time, but once in a while, on a few dates he played. There's a recording date he did with Bud Powell and Sam Jones called *Time Waits: The Amazing Bud Powell*, and on that recording he was using my drums, and I was in the studio while they were making the record. And I'd go see him at the Café Bohemia with Miles and when he played other places, and he'd give me some lessons—I'd go over to his house. So in a sense, even though he was much older than me, we became friends, as much as a seventeen-year-old could become friends with an established star jazz musician. Joe was so influential on so many drummers, me included.

MD: You've taught for years, including your current course on improvisation at the New School. As a teacher, what do you hope to impart to your students?

Andrew: The first thing is that I want them to be able to realize what they want to do. I want to help them find out and access within themselves what it is they want to say and what they are about.

I'm not interested in clones. I'm not interested in people playing the way I play. I give suggestions if a student asks or if I notice that they have problems getting from one thing to another. And I impart to them the experiences I've had over the years, like recording with Coleman Hawkins, Bill Barron, Booker Ervin, Cecil, or Olatunji. So when something comes up, I'll explain from my own experience. And again, mambos, calypsos, bossa novas, sambas, tangos—all those rhythms mean something, and they project a certain feeling and ideal in the way they're being played. And then at the same time students come in with their own compositions and I get to help them—we work through it together with the other students. So with my guidance, everybody gets something from each other.

THREE GREAT DRUMMERS. ONE GREAT STICK.



VH30W

L 16" 40.64cm • D .605" 1.54cm

Very responsive, comfortable and balanced stick with acorn tip. Versatile stick.



ERIC KRETZ
Stone Temple Pilots



Dave DiCenso
Josh Groban



Mike Froedge
Independent



FLAMACUE VARIATIONS

26 Ways to Apply the Standard Rudiment to the Drumset

by Powell Randolph

MUSIC KEY

H.H.	×
T.F.	○
S.D.	●
F.T.	○
B.D.	●
H.H.	×
w/foot	○

In this article we'll take the flamacue rudiment and apply it to the drumset. Let's start by playing the flamacue on the snare.

1

R L R L R

Now play it in 3/4. Notice that the right hand outlines a steady quarter-note pulse.

2

R L R L R

Let's put that quarter-note pulse on the hi-hat.

3

R L R L R

This time, play the quarter-note pulse down the toms.

4

R L R L R

You can fill in the last 8th note of the measure with the bass drum.

5

R L R L R

Now, while playing an ostinato with the feet, play the flamacue with the right hand on the floor tom and the left hand on the rack tom.

6

R L R L R

Here's a way to use the flamacue as a fill.

7

R L R L L R

Here's what that fill looks like when phrased as 16th notes and applied at the end of a groove in 4/4. (The flamacue fill begins on the "&" of beat 3.)

8

R L L L L R R

If you start the flamacue fill on beat 3, you can use the added bass note to set up a crash on the "&" of beat 4.

9

R L L R L L R

Here's a full-measure fill with the flamacue played three times.

10

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

Now fill in the spaces between the flamacues with bass drum notes.

11

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

In this 3/4 example, the bass drum fills in the spaces between the snare hits.

12

R L R L R

Here's the same example played in 4/4.

13

R L R L R L R L

Now play a groove for three measures, and then use the previous variation as a fill in measure 4.

14

R L R L R L R L

Repeat 3x

Now turn the fill around so that the bass drum hits first.

15

R L R L R L R L

Repeat 3x

In these examples the flamacue is used to create New Orleans-type grooves.

16

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

17

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

Now let's use the flamacue within a half-time feel.

18

R L R L R L R L

You can also try playing the left-hand part on the bass drum.

19

R L R L R L R L

Here's that pattern within a half-time groove.

20

R L R L R L R L

Now fill in between the bass drum notes with light snare hits.

21

R L R L R L R L

The next three examples show some ways to apply the flamacue to grooves in 6/8.

22

R L R L R L R L

23

R L R L R L R L

24

R L R L R L R L

In these final two examples, the flamacue is phrased down the toms while the feet play an alternating ostinato in 6/8.

25

R L R L R L R L

26

R L R L R L R L

There are so many ways to apply rudiments to the drumset. Take some time to explore all of them, and use your imagination as you come up with ideas to expand your musical palette for grooves, fills, and solos. Have fun!



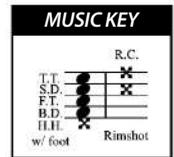
Powell Randolph is a drum teacher at Alpha Music in Virginia Beach, and he plays rock shows with orchestras around North America for Windborne Music Productions. He is also a tongue cancer survivor. Randolph can be reached at powellrandolph.com.



APPROACHING STANDARDS

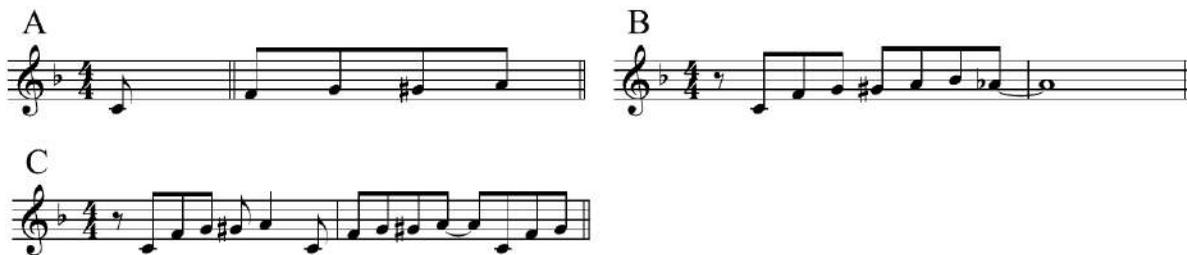
A Framework for Musical Practice, Part 3: Language and Vernacular

by Steve Fidyk



Welcome to the final installment of our series on applying the rhythmic phrasing of jazz standards to the drumset. This time we're exploring ways to extract themes from the Thelonious Monk tune "Straight No Chaser" to help bring continuity and logic to our improvisational efforts.

As I listened to different recordings of "Straight No Chaser," certain ideas emerged, and below are a few of the things that I was drawn to explore. These motifs reappear throughout the tune, and you can use them as you structure solos based on the melody.



One common way to exploit these rhythmic hooks is to insert rests between ideas while maintaining the song form, which in this case is a twelve-bar blues. Framing the rhythms this way helps convey a stronger message. The example below is one solo chorus that uses each motif voiced on the drums and cymbals, with strategically placed rests.



BEBOP VERNACULAR

With any type of communication, there are specific accents and patterns that help form the core of the language. This rationale also holds true when we're performing music of a certain style. To become fluent in jazz, it helps to internalize different common bebop phrases. The master drummers Max Roach, Art Blakey, Roy Haynes, Philly Joe Jones, Jimmy Cobb, and Roger Humphries mix these patterns, along with quotes from the melody, as they improvise over standard tunes.

Below are seven tried-and-true bebop patterns. Each example should be practiced to the point where it's memorized so that you can use it creatively at will. Experiment with each two-measure phrase with

additional song forms and tunes. Practice each as written. Also try reordering the rhythms in each measure. Practice playing them forward and backward. The more variations you can come up with, the more likely it is that you will be able to use them freely on the gig.

Seven numbered musical exercises in 4/4 time. Exercise 1: Quarter notes, eighth notes, and a triplet quarter note. Exercise 2: Quarter notes with rests and eighth notes. Exercise 3: Triplet eighth notes. Exercise 4: Triplet eighth notes. Exercise 5: Sixteenth notes and eighth notes. Exercise 6: Sixteenth notes and eighth notes. Exercise 7: Triplet eighth notes and quarter notes.

DEVELOPMENT

The following two choruses of drum solo over the blues form mix melodic motifs from “Straight No Chaser” with stock bebop vernacular. With each phrase, my objective is to show restraint, patience, and logical development. As you play the transcription, listen for quotes from the melody. You should also try singing the original melody as you improvise over the form of the tune with your own ideas. This will bring a more musical and melodic approach to your solos.

A transcription of a drum solo over the blues form, consisting of six staves of music. The notation includes various rhythmic patterns, rests, and triplets, all in 4/4 time.



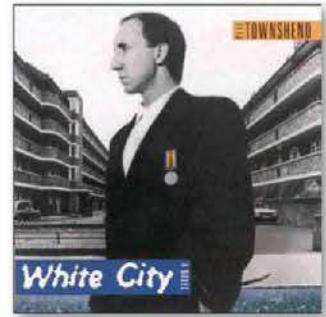
Steve Fidyk has performed with Terell Stafford, Tim Warfield, Dick Oatts, Doc Severinsen, Wayne Bergeron, Phil Wilson, and Maureen McGovern, and he’s a member of the jazz studies faculty at Temple University in Philadelphia. For more info, including how to sign up for lessons via Skype, visit stevefidyk.com.



CLASSIC STUDIO PERFORMANCES

Simon Phillips on Pete Townshend's "Give Blood"

by Mike Malinin



The Who's Pete Townshend released three solo albums between 1980 and 1985. The first of these, *Empty Glass*, features Simon Phillips, among other drummers. Townshend, who always kept his eyes open for great musicians, was familiar with Phillips' work with Gordon Giltrap on several records from the late '70s. Townshend's experience with the drummer obviously went well on *Empty Glass*, since Simon reappeared on the guitarist's next two records, *All the Best Cowboys Have Chinese Eyes* and *White City*.

The classic track we're examining here, "Give Blood," appears on *White City* and is arguably Phillips' finest and most technical performance on the three Townshend records. Yet it's the power and excitement generated throughout that really show what Phillips can do to help make a song sound great.

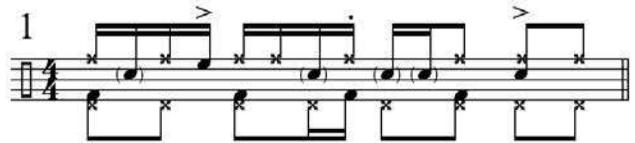
I sat down with Simon and discussed the session. It turned out he had quite an interesting story to tell. Townshend apparently got his dates confused and told the drummer to be in the studio one week before anybody expected him. So when Phillips showed up on a Monday morning in 1985, he noticed that things seemed a bit disorganized. Townshend quickly left the studio, "to go home and get some music for us to play," Phillips recalls. Simon, who had no idea that he was a week early, just sat around and waited until Townshend got back.

In the studio, Phillips says, "there was this guitarist just kind of hanging out in the control room talking to [engineer] Bill Price like they knew each other really well. I wasn't really introduced. I thought he must be an old session guy—some friend of Pete's." Eventually, there was a rough idea thrown together for a song, and the tracking commenced with drums, keyboards, and this unidentified guitarist. The bass player, Pino Palladino, didn't lay down his track until the next week. The song they recorded would become "Give Blood."

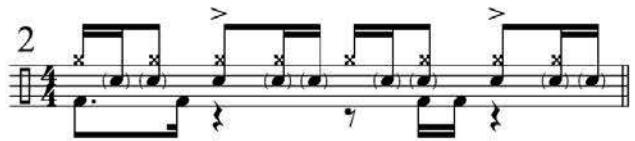
So who was the mysterious guitar player? Phillips didn't realize until after he got home that it was none other than David Gilmour of Pink Floyd. The irony is that if Simon had showed up in the studio the next week, when everybody expected him, "Give Blood" might never have existed. Gilmour most likely wouldn't have been there, and Townshend might never have used the song. We'll never know.

Although he's not completely sure, since the recording took place so long ago, Phillips believes the drumset he played that day was a Tama cordia kit, which was what he used regularly around that time. "It would have been two 24" kick drums and 10", 12", 13", and 14" toms, and I think that kit had 16" and 18" floor toms, a 15" rack tom, and a gong drum," he says. "I probably didn't use the 15" tom, because I had a hi-hat up there. So there were probably six toms and a piccolo snare."

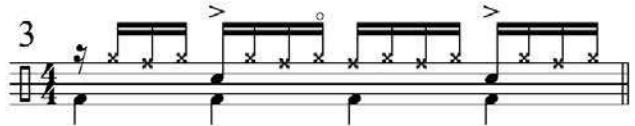
So there he was, sitting behind a Tama drumset with nothing more than a rough track with no bass or vocals, and he had to come up with his parts on the spot. No click track was used. Phillips followed the tempo of the delay on Gilmour's guitar. His solid groove in the first two verses is broken up by some super slick Latin-sounding patterns. (1:40)



The groove comes in again full force after the bridge, and here's where the drummer confessed to me that he was inspired for his fills by an unlikely source: Herbie Hancock's '80s dance hit, "Rockit." (4:07)



Phillips then keeps changing the groove slightly, building it first by simplifying the kick pattern and relying on an alternating hi-hat/ride cymbal. (4:40)



Then he plays quarter notes on the China over a 16th-note double bass pattern, all while executing some amazing fills that help keep the song exciting. (5:11)



For those of you who aren't all that familiar with Phillips' masterful drumming, a listen to "Give Blood" should give you a pretty good idea of why Simon continues to inspire so many of us today.



Mike Malinin is the longtime drummer in the pop/rock band Goo Goo Dolls, whose latest album, *Magnetic*, was released this past summer.

"Once you try the **Audix i5** there's no turning back."

Richard 'Dickie' Chappell, Music Engineer - Peter Gabriel

Here's what engineers are saying about the i5:

"I have been using the i5 on snare (top and bottom) for five years, and it's become one of my favorites. This microphone has an incredible SPL response with a smooth low end, and is durable enough to stand up to all the abuse from touring."

**Stephen Shaw - Front of House Engineer,
Buckcherry**

"When JD Blair is out with us, I use only Audix mics on his kit. I have also used them for Derico Watson (Victor Wooten Band) for years. For full clarity, body, and accurate snare reproduction, I trust only the i5. Audix has never let me down!"

**Jack Trifiro - Front of House Engineer,
Victor Wooten Band**

"The best thing to happen to snare drums since Charlie Watts!"

**Paul Hager - Front of
House Engineer,
Miley Cyrus**

"The Audix i5 is a workhorse and is one of the most durable mics I own. It can adapt to most situations, but I prefer it on snare because it doesn't color the natural tone of the drum."

**Joe Amato - Front of House
Engineer,
The Gaslight Anthem**

"On the road you need three things: WD-40, gaffer tape, and an Audix i5. Use the first if it won't move, the second so it doesn't move, and use the i5 when it has to sound good. The Audix i5 is the thinking man's standard for an all-purpose snare mic."

**Howard Burke - Front of House Engineer,
Little Feat**

"Thanks to the Audix i5, getting a great snare drum sound is something that I take for granted. The i5 is what style of music. It is equally outstanding on stage and in the studio. The i5 keeps everyone happy: drummers, engineers, producers, and the audience."

**Charles A Martinez - Front of House Engineer,
Steely Dan**

Audix is extremely proud of our award-winning i5 dynamic microphone, and of the many prestigious artists and audio pros who rely on it for live performances and studio sessions. The i5 accurately captures the backbeat of every drum kit - the snare drum.

AUDIX
MICROPHONES

www.audixusa.com

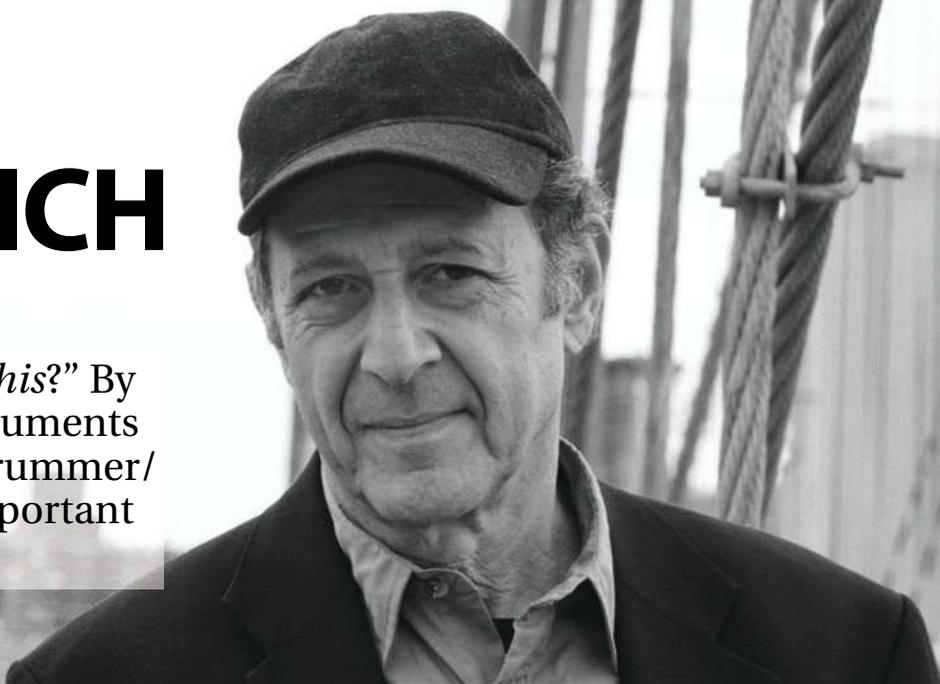
Tel: 503-682-6933 Fax: 503-682-7114
Audix Corporation, P.O. Box 4010 Wilsonville, Or 97070
2013 Audix Corporation All Right Reserved.
Audix and the Audix Logo are trademarks of Audix Corporation

Part 5:

STEVE REICH

by Elizabeth Walsh

“What happens if we do *this*?” By reimagining the way instruments interact, the influential drummer/composer has opened important pathways to creativity.



Quite often, modern music is defined by its complexity. Iannis Xenakis based his work on mathematical formulas. Conlon Nancarrow wrote music that was nearly impossible to play—he had to use a player piano to reproduce some of it. Steve Reich (born 1936) is another composer who has expanded, and helped to dissolve, the parameters of traditional European classical music. But Reich’s work is generally much more accessible to the average listener than that of many of his contemporaries, and therefore less difficult for musicians from outside the avant-garde to understand and be influenced by.

A former jazz drummer, Reich was affected by many of the same ideas that have influenced rock and jazz musicians. He began listening to jazz and modern classical music when he was a teenager, and while studying in California in the ’50s and ’60s he was exposed to some of the newest concepts of the era, from all genres.

As a graduate student, Reich studied twelve-tone music with the Italian composer Luciano Berio. At the same time, as he explained in an interview for the radio series *American Mavericks*, he immersed himself in African music, in part via the book *Studies in African Music* by A.M. Jones. Later he would study Indonesian gamelan. (Gamelans are pitched metal percussion instruments somewhat similar to xylophones or marimbas.) Reich was also listening to the modal jazz of John Coltrane and was a friend of the Grateful Dead’s bass player, Phil Lesh.

In this atmosphere of musical freedom, Reich found himself drawn to what at first seems simplistic: repetitive rhythms and an easily identifiable harmonic center. But Reich’s music, along with that of other “minimalist” composers, including Terry Riley and Philip Glass, is complex in its own way.

Among the unique aspects of Reich’s compositional style is a dedication to “musical process,” wherein the parameters of a piece are decided ahead of time, with some musical gestures the result of the process itself. Phasing is one of the processes most often associated with Reich. Here, two or more identical

tape loops gradually move out of sync as a result of the infinitesimal mechanical differences between two analog machines. As the loops grow more and more out of sync, new melodies and rhythmic patterns emerge. Reich began writing notated phasing music, although instead of using machines he wrote out the phasing process. What is easy for a tape machine can be much more difficult for a musician, but 1966’s “Reed Phase,” 1967’s “Piano Phase” (which can also be performed on marimba), and 1972’s “Clapping Music” all use the process effectively.

Perhaps the culmination of the phasing technique is *Drumming* (1970-71). The entire four-movement piece is derived from a single rhythmic pattern, which gradually evolves into a complex polyrhythm. Reich had spent time studying drumming techniques in Ghana; he incorporates this into the piece along with the phasing. Nine percussionists are called for, plus two female singers.

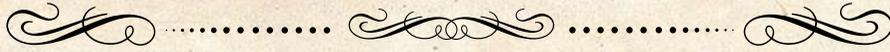
Reich has used percussion instruments in much of his work. Besides *Drumming*, pieces like “Four Log Drums” (1969), *Music for Mallet Instruments, Voices, and Organ* (1973), and *Six Marimbas* (written in 1973 as *Six Pianos* and arranged for marimba in 1986) point to the significant role percussion plays in his musical world.

Today Reich continues to write music that is both radical and accessible. He won the Pulitzer Prize in 2009 for *Double Sextet*. Sonic Youth performed “Pendulum Music” on the album *Goodbye 20th Century*, and the Kronos String Quartet premiered the work *WTC 9/11*, for string quartet and tape, in 2011. In 2013 Reich premiered an ensemble piece, *Radio Rewrite*, inspired by two Radiohead songs.

In the twentieth century, the worlds of music, art, and technology exploded with new ideas. Steve Reich has been able to incorporate these concepts into a body of music that remains both radical and accessible well into the twenty-first century. For drummers in particular, the mercurial rhythmic relationships that Reich’s experiments in phasing reveal are endlessly fascinating, and ripe for investigation.



COLLECTOR'S CORNER



WFL Twin Strainer Snare

by Harry Cangany

In 1936, William F. Ludwig left the company he had started in 1909 and then sold to CG Conn Ltd. in 1930 for \$1 million in stock. For six years, he had worked to keep the Ludwig brand in the hearts of drum buyers, but he was frustrated because he thought Conn favored its other drum company over Ludwig. That other company, which was purchased in 1929 with \$950,000 in cash, was Leedy.

When William Ludwig had had enough, he quit the band instrument giant based in Elkhart, Indiana, loaded up the family, and moved home to Chicago, where he remained for the rest of his life.

If you read the original advertising from back in those days, you will see that Bill was a star in his own right. Here's a sample of the kind of copy he got:

Study the man behind the product. Investigate his skill, knowledge, reputation and integrity.... Veteran artists will tell you that in all of the world there is no man with a richer background of designing and manufacturing experience. But first and foremost, Bill Ludwig is an artist with an artist's standard of instrument quality.

Those words were written in 1939, three years after William left Conn. He cashed in his stock, which was worth \$100,000 in post-Great Depression dollars, and handed the money to his wife, Elsa, who became the official dispenser of funds.

Ludwig knew his name could bring success, so he founded the William F. Ludwig Drum Company. Since Conn bought the Ludwig brand in 1930, its attorneys convinced William that he couldn't use his last name. As William F. Ludwig Jr. told me some years ago, "Dad said, 'They can't keep me from using my initials!'" So, the WFL Drum Company became the new name, and those letters were used for twenty years on countless



Keystone-shaped drum badges.

Today's snare drum was WFL's leading model for a number of years. I would estimate this drum to be from 1939, partly due to the interesting "full dress" design of red and gold glitter, which has aged to purple and copper. There is no mention of the design in any WFL catalog, but the model appears in a 1939 Duplex catalog.

This drum, which is in excellent shape, has chrome parts, and there's a matching bass drum and toms, so I would guess that a WFL endorser had the kit and took good care of it. The white marine pearl, referred to simply as marine pearl by WFL at the time, has understandably yellowed. There are eight beautiful self-aligning lugs with long lug nuts. These lugs were called Imperials, and Ludwig still uses that name for the lugs on concert bass drums and U.S.-made metal snare drums.

WFL pointed out two special features in the advertising of the Twin Strainer drum, which was also known as the Ray Bauduc Dixieland Swing model. (Bauduc was WFL's first important endorser.) WFL promoted the twin snare as "the world's greatest snare strainer," and drummers could use light or heavy snares, or both, for playing. The light snares were made of wire, and the heavy ones were either gut or silk wire. The snares extended past the shell.

The second special feature was the WFL-patented triple-flange hoop. Today we take this type of rim for granted, but it was invented by WFL general manager Cecil Strupe, who created the new design

by using a pair of pliers to bend the rim of a double-flange hoop so that it had a roundover on the top. Strupe wondered if it would sell. For almost eighty years, drummers have relied most often on triple-flange hoops.

Originally the Twin Strainer and its less expensive brother, the Single Strainer, came in 5x14 and 7x14 sizes, but the 7x14 outsold the other model and within two years became the only available drum. World War II marked the end of production of the two drums, although replacement strainers, the P36 and P37 for the Twin model and the P35 for the Single, were cataloged for years.

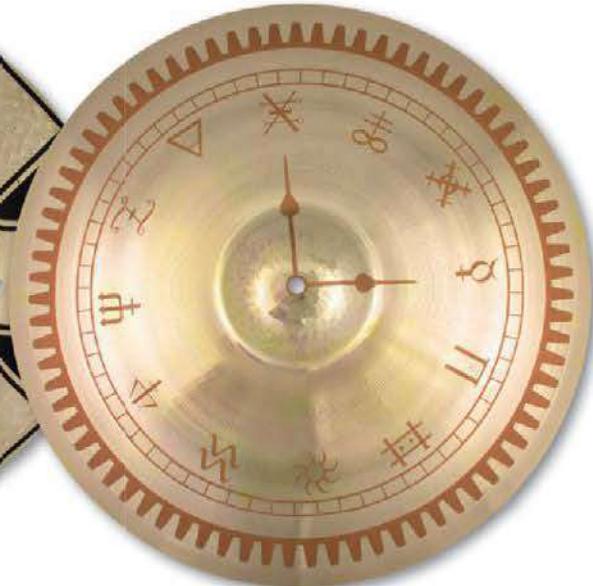
WFL also offered the Twin and Single setup for snare drums with the Zephyr lug, which was a pressed-steel version with threads cut into it and no lug nuts. It was less expensive and looked like it.

The Twin Strainer/Ray Bauduc snare as pictured listed for \$64.50. The Zephyr model Twin Strainer/Hollywood Swing was \$59.50. There are also brass-shell models with the various lug and strainer combinations and the recognizable Ludwig center bead.

Our drum has a 3-ply shell with mahogany inner and outer plies. The center ply is poplar, and there are maple reinforcement rings at the top and bottom of the shell, which is unfinished on the interior. Today, a WFL Twin Strainer/Ray Bauduc Dixieland Swing Model with full dress is worth about \$2,000.



NEW
and
NOTABLE



SABIAN Limited Edition Graphic Cymbals

Sabian's Neil Peart 22" Paragon Steampunk ride and Chad Smith 19" RHCP-Edition Holy China will be produced in a limited run of 300 each for North America only. The cymbals are printed with an original graphic, and each one is hand numbered under the bell and packaged in a custom bag with a certificate of authenticity. sabian.com



BLACK SWAMP Professional Concert Castanets

The handle of Black Swamp's updated concert castanets features an elastic-free mounting system that is said to allow for a comfortable performance at any dynamic level, with little adjustment necessary. A tension knob is used for fine-tuning. New models include options made from grenadillo wood (list price: \$165) and rosewood (\$178). blackswamp.com

LATIN PERCUSSION Drum Polish

Carnauba polish is said to revitalize drum finishes by removing grit and smoke residue and restore luster on wood, fiberglass, and metal surfaces. A two-sided cloth for cleaning and polishing is included.

lpmusic.com



MAPEX Black Panther Series

The Black Panther Nomad snare drum was developed in conjunction with Living Colour's Will Calhoun. The 6x13, 1.2 mm brass snare is said to be warm, open, and sensitive and has 45-degree bearing edges and Sonic Saver hoops. The Black Panther throw-off, which is a cylinder-drive strainer that employs "micro-lock" technology, provides a silent yet tactile click as it's turned, allowing for precise tension control of the snare wires. List price: \$729.

The Black Panther Black Widow kit features 5.1 mm maple shells with centered bearing edges that have a rounded outside cut to produce a balance of attack, body, and warmth. The edge profile is said to limit unwanted overtones and to produce a rounder, centered tone. Other features include SONIClear tom suspension, SONIClear floor tom legs, low-contact bass drum claws, Memory Mark bass drum spurs, and new badges and lug casings. The configuration includes an 18x22 bass drum (no tom mount), 7x10 and 8x12 rack toms, and 12x14 and 14x16 floor toms. List price: \$4,419.

mapexdrums.com





CYPAD Moderator Cymbal Enhancer

The Moderator cymbal tone control is said to dry out the sound of a ride cymbal, reduce the volume and decay of a crash, and add focus and definition. Made of foam material and available in 50x15 mm, 60x15 mm, 70x15 mm, 80x15 mm, 90x15 mm, and 100x15 mm sizes, Moderators come in two-packs, an assortment cube (one of each size), and a box set containing two of each size.

cypad.com



GS HANDCRAFT Stave-Shell Drums

GS Handcraft uses select Macedonian woods to create stave snares and drumkits. The shells are made by combining walnut, cherry, maple, acacia, and chestnut and are sealed with a custom GS Handcraft finish made from natural oils and resins that protect the wood and allow for clear, natural tones.

[facebook.com/gshandcraftbrand](https://www.facebook.com/gshandcraftbrand)



OTTAVIANO Custom Cymbals

Ottaviano Cymbals is a one-man company run by Justin Ottaviano. Each cymbal is made from B20 bronze blanks, hand hammered and lathed to the correct weight, and stamped with the company logo. Ottaviano offers ride cymbals in 20", 22", and 24" sizes and 14" hi-hats. ottavianocymbals.com



SONOR Martini Drumkit

The Martini, a take on the cocktail kit, is offered in retro Emerald Isle turquoise sparkle and includes natural-finish bass drum hoops. The compact poplar shells (12x14 bass drum, 8x8 rack tom, 10x13 floor tom, 5x12 steel snare) are cross-laminated for strength and durability and are said to produce a bright tone with powerful, full projection. A single-tom holder is included. Additional features include Sonor's TuneSafe fittings and Remo heads. List price: \$612.

sonorusa.com

ROLAND HandSonic Digital Hand Percussion

The HandSonic HPD-20 has a SuperNatural sound engine, multi-pad interface, WAV import ability via USB, and extensive editing capability. It features 850 sounds and 200 user-configurable kits. Three independent multi-effects engines, each with twenty-five different effects, provide sound-shaping options from standard chorus and echo to distortion, filter, and bit crush. The thirteen pads are arranged in a circular configuration for ergonomic efficiency. Additional performance controls include a Roll button, a knob to adjust pitch and effects, and D-Beam for playing sounds and manipulating effects with hand movements in the air.

rolandconnect.com

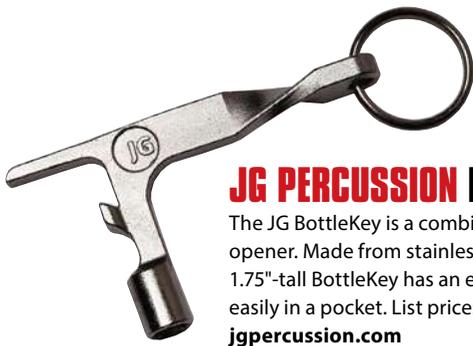


CLEARSONIC SKT3 Sorber Kick Tunnel

The SKT3 Sorber Kick Tunnel comes with three S3 baffles, one S2 baffle, and six pieces of 1.5"-thick hook-and-loop fasteners for stable assembly. The freestanding, 3'-long tunnel allows a microphone to capture more bass frequencies, resulting in bigger lows and a punchier attack. The SKT3 will also reduce tom, cymbal, and other unwanted bleed.

clearsonic.com





JG PERCUSSION BottleKey

The JG BottleKey is a combination drum key and bottle opener. Made from stainless steel, the 3"-long and 1.75"-tall BottleKey has an ergonomic shape and fits easily in a pocket. List price: \$8.95.
jgpercussion.com



CRUZTOOLS GrooveTech Drum Multi-Tool

The GrooveTech Drum Multi-Tool is a compact, fold-up unit containing a drum key, two Phillips screwdrivers, and hex wrenches in four English and five metric sizes. The tool is manufactured to precise tolerances with heat-treated S2 alloy. List price: \$18.95.
cruztools.com



XM Classy Series C-Plus-100SR Electronic Drumkit

The C-Plus-100SR electronic drumset includes twenty preset kits and ten user setups, and it supports up to twelve drum or cymbal inputs. Features include adjustable volume, sensitivity, pan, pitch, and tone for each drum, plus thirty built-in songs, additional inputs, and a USB port. WAV files of user-created tones can be downloaded to the module via an SD card. The kit is available in sixteen different finishes, including wood grains.
xm-world.com



EM'S 4 KIDS Hearing Protection

Em's 4 Kids earmuffs are designed for children six months and older to prevent noise-induced hearing loss. The earmuffs weigh 190 grams, fold to fit in the palm of the hand, and have a noise reduction rating of 23dB. They're available in pink, blue, silver, and mint. List price: \$25.99.

Em's 4 Bubs were developed for babies and infants up to eighteen months. They're made from lightweight thermoplastic, weigh 100 grams, and have a noise reduction rating of 26dB. The earmuffs are held in place with an interchangeable, one-size-fits-all, adjustable headband and are available in several colors. List price: \$30.99.
 [earmuffsforkids.com](http:// earmuffsforkids.com)

GROVER PRO PERCUSSION Musical Anvils, Castanet Mounting Frame, and G Series Snare Drums

Grover Pro's professional musical anvils can produce two distinct pitches plus a third harmonic sonority by striking on the center logo. Each anvil has a 4" playing surface and comes with a hardwood stand that's designed to allow the anvil to vibrate freely. The musical anvils list for \$195, and the Dual-Tone anvil hammer lists for \$30.

Designed to fit all brands of pro-level castanets, the solid oak GWC-MF frame can be placed on a tabletop or mounted on any standard cymbal stand. The large clamping knob adjusts felt-lined jaws to accommodate handles of various diameters. Four rubber isolation feet ensure that the base remains stable and vibration free. List price: \$105.

Grover Pro has redesigned its G series snare drums. The G1 has silver wires and bronze cables, the G2 has two independently adjustable snare units with three different wire/cable materials, and the G3 features three independently adjustable snare units with four different wire/cable materials. Two tension balancers allow the player to independently adjust snares responsible for soft and loud dynamics. All G series snare drums feature a maple shell, Contempo tube lugs, a Trick/Grover Pro throw-off, and nylon tension-rod washers.
groverpro.com





MEINL Byzance Extra Dry Medium Thin and Derek Roddy Serpents Hi-Hats

Meinl's Byzance Extra Dry cymbal series now includes 16" Medium Thin hi-hats. These B20 bronze cymbals are said to be extremely dry, with low-pitched, trashy, short sounds, due to their unlathed surface and extensive hammering.

The 14" Derek Roddy Serpents hi-hats have been added to Meinl's Byzance Brilliant cymbal series. Hand hammered from B20 bronze, they combine an Extra Dry cymbal with a brilliant-finish one. Either can be used on the bottom or on top.

meinlcymbals.com

CLEAR TUNE MONITORS
CT-400Pro In-Ears

Clear Tune, based in Orlando, Florida, specializes in manufacturing custom in-ear monitors. The CT-400Pro model features four drivers for a frequency response that's said to clearly define every hit, including low frequencies.

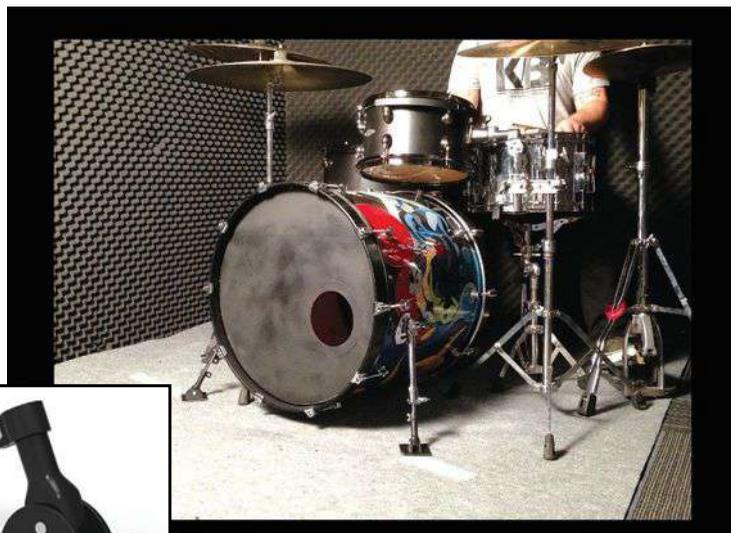
cleartunemonitors.com



TOGA Fiberglass Shekere

Designed to simulate a natural gourd shape and finish, Toga's durable fiberglass shekere features beads that are hand strung on an adjustable net. List price: \$103.

tocapercussion.com



KBRAKES Bass Drum Anchor

KBrakes lock a bass drum in place with 512 stopping points (256 per spur). Capable of rotating 180 degrees, KBrakes lie flat and can stay attached to the drum, even when packed in its case. The design fits most modern and vintage bass drum spurs and is said to blend in with the visual look of the kit.

kbrakes.com



CYMGARD Cymbal Edge Protectors

Cymgards are elastic edge protectors designed to offer protection, sound deadening, and shipping/stacking cushioning. Said to be durable and inexpensive, Cymgards are available from 6" to 24" in diameter and in three styles to fit single cymbals, hi-hats, and matched pairs of hand crashes.

cymgard.com



SHOWCASE

Jordan Marchini
Precision Drums Since 1997

Precision Drum Company, Inc.
2012 Route 44
Pleasant Valley, NY 12569

Toll Free in the US 1.888.512.DRUM (3786) • Local 845.635.9820 • Fax 845.635.8442

DRUM LESSONS With Award
**Winning Drummer, Author
& Educator SWISS CHRIS.**
Private or Group Lessons, Beginners to Advanced

Call: 718-801-2604
Swisschris777@gmail.com • swisschris777.com

VIC'S
DRUM SHOP

WWW.VICSDRUMSHOP.COM

BASIC STEPS TO READING RHYTHM
BY JAMES GUARNIERI

Only \$19.95 plus \$5.00 S&H

Teachers: a complete guide to reading rhythms!
Endorsed by legendary educator Sam Ulano

Call: 631-456-1676
drum@jgmusic1.com • jgmusic1.com

SLUG THAT DRUM!

Batter Badge®
Armourphragm™

www.slugdrums.com

"For Over 14 Years People Have Been Asking Me...
WHAT IS THAT DRUM?!"
-Vinnie Colaiuta

LONGO Custom GOLD SHELLS

570.788.5820 Longodrums.com

PHILLY DRUMS
THE BEAT OF THE BROTHERHOOD

GRETSCH • LUDWIG • DREAM...AND MORE!

www.phillydrums.com (484) 213-8918

Drummers: Just Out!

Sam Ulano's **Bouncing Buzz Rolls**

Improve your 2/4 to 25/4 reading skills and your closed roll!



Lots of information. Order now!
There is no other book like it....

Only \$20.00 (plus \$5.00 S&H)

To order, send a check or money order to:

Sam Ulano
127 W. 43rd St., Apt. 1026
New York, NY 10036
212-977-5209

GET IT TODAY!

drum STRONG
drumming to BEAT cancer

... raising awareness and funds for important cancer initiatives through rhythm ...

drumSTRONG.org
BEAT IT! | BEAT IT! | DRUMMING TO BEAT CANCER

share your heart & talent!
www.drumstrong.org

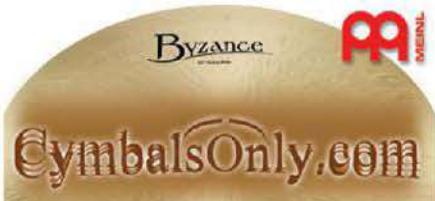
SPONSORED BY MODERNDRUMMER

18 Drum Books from Author and Teacher

HOWIE REIDER
Highly Recommended by Sam Ulano!

Learning Drum Reading Part 1 (beginner):	.....\$12.50
Learning Drum Reading Part 2 (intermediate):	.....\$12.50
Learning Drum Reading Part 3 (intermediate):	.....\$12.50
Basic Steps To Playing On A Drum Set (beginner & intermediate):	.....\$12.50
Developing Technique And Dynamics On The Drum Set (intermediate):	.....\$12.50
Developing Control Of Triplet And Eighth Note Rhythmic Patterns And Your Coordination (beginner & intermediate):	.....\$12.50
Developing Independence At The Drum Set (intermediate):	.....\$12.50
One Measure Basic Drum Solos (beginner & intermediate):	.....\$12.50
Basic Shuffle Rhythms:	.....\$12.50
Gain Independence At The Drum Set Part 2:	.....\$15.50
Basic Drum Solos:	.....\$12.50
Control Rhythm Patterns in 6/8, 7/8, And 13/8 Time:	.....\$15.50
Double Bass Study:	.....\$15.50
Developing Accents Part 1 (beginner):	.....\$12.50
Developing Accents Part 2 (intermediate):	.....\$14.00
Developing Accents Part 3 (intermediate):	.....\$14.00
Basic Drum Skill Reading (beginner):	.....\$14.00
Swinging Rhythms (intermediate):	.....\$15.50

For more info call 845-647-3683 or email howiereider@mysticdrummer.com
www.mysticdrummer.com



DRUMMERS, CAN YOU GET A LESSON FOR ONLY \$2.50?

SAM ULANO SAYS YOU CAN!

Sam's "Kwik" basic reading lessons will amaze you!

10 lessons for only \$25.00
 20 lessons for only \$50.00
 30 lessons for only \$75.00
 40 lessons for only \$100.00

All levels of players! Give it a shot!

Send a check or money order to:
 Sam Ulano 127 W.43rd St., Apt. 1026
 New York, NY 10036
 Call 212-977-5209 for more information.

A Great Gift for the Holidays!

A revolutionary design in bass drum risers.

Dixon Bass Drum Lift

www.bassdrumlift.com



"Bottom line, the Bass Drum Lift is the best of it's kind. In the studio or out on tour... I never leave home without it."

-Bob Gatzen

" I always use it on my 18" drum."

-Horacio "el negro" Hernandez

Alternate Mode **KAT**

trapKAT 5KS



26 piece e-drum kit with sounds by Kurzweil

ARE YOU IN THE 200 CLUB?

THE FOOTIMENTS

by **DOUBLE PEDAL DEMON™**
 rick "BooM" steel

GET THE BOOK!
 DOUBLE PEDAL SHREDDING
 using 26 Footiments and Tutorials!

ORDER AT www.thefootiments.com

GET CONTROL!



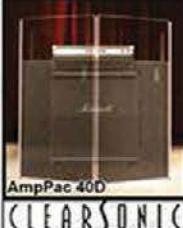
IsoPac A

Portable & Free-Standing

ISOPACS
 For Drums, Amps, Vocals, & More!

CLEARSONIC PANEL
 Acrylic Shields

SORBER
 Absorption Baffles



AmpPac 400 CLEARSONIC

800.888.6360
clearsonic.com



Drummers: Just Out!

12 New Books on Syncopation!

1/4, 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 8/4, 9/4, 10/4, 11/4, and 12/4 time.

All-original studies. Helps your reading and musical skills!



\$20 each book, or buy all 12 books for \$120 (S&H included). **A 50% discount!**

To order, send a check or money order to:
 Sam Ulano
 127 W. 43rd St., Apt. 1026
 New York, NY 10036
 212-977-5209

The Only Books of Their Kind! Not Sold in Stores!

SXSW

Music

March 11-16 Austin 2014

MUSIC GEAR EXPO

MARCH 13-15, 2014

Visit sxsw.com/trade-shows/gear to learn more about the exhibitors and how to participate at the Music Gear Expo!

REGISTER TO ATTEND

Go to sxsw.com/attend now to take advantage of current registration discounts and to book your hotel. Next discount deadline is **February 7, 2014**.

Brought to you by:



esurance



THE L.A. CHRONICLE

AMDRUMPARTS.COM

CUSTOM BUILDER * DISTINGUISHED PARTS



MAPLE SHELLS
CUSTOM LUGS
PARTS CATALOG

FREE EDGES &
HOLES w/COMPLETE
DRUM!

CATALOG ONLINE
(541) 895-5563

(888)756-5777

RUPPS
DRUMS
WWW.RUPPSDRUMS.COM

Denver's only PRO DRUM SHOP.

LP

TOCA

Gibraltar
YOUR LATIN
Percussion
HEADQUARTERS.

Since 1961

**Custom
Drums**

Wrap
Repairs
Hardware
Keller Shells

Precision Drum Company, Inc.
2012 Route 44, Pleasant Valley, NY 12569
Toll free 1-888-512-DRUM (3786)
www.PrecisionDrum.com

www **Drums ON SALE** .com

**GIGANTIC
SAVINGS**

11375 Robinwood Drive
(College Plaza)
Hagerstown, MD 21742
www.drumsale.com
1-301-733-DRUM (3786)

IT'S COMING!

Drummers, reserve your seat for one hot event!

**Sam Ulano's Drum
Readers Club Meeting**
Clinic • Music • Food ... and More!

Sunday, April 6, 2014

2:30 PM to 5:30 PM

At the Cutting Room
44 E. 32nd St., New York, NY
(between Park & Madison)

Tickets \$20.00

Send a check or money order to:
Sam Ulano
127 W. 43rd St., Apt. 1026
New York, NY 10036
Call: 212-977-5209

DRUM MARKET

FOR SALE

Eames hand-crafted North American birch drum shells in Finetone, Naturaltone, Mastertone, and Vintage E series. Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. 781-233-1404. eamesdrumshells.com

STUDY MATERIALS

Drum-Set Systems: Improve fills, solos, reading, and approach to playing. 39-track CD. mattpatuto.com

INSTRUCTION

NYC Drummers: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way**. Staten Island studio locations. 718-351-4031.

NYC-Long Island: Study extreme hand technique, reading and drum set applications. Vic Firth endorsed studio, Hudson Music TIP member, featured clinician for the DrumSummit.com. Take a virtual tour at PeterGreco.com. 516-241-9260.

NYC—Westchester. Learn the art of playing the drums. Students include platinum artists. All welcome. **"It's about time."** Tel: 914-591-3383, 914-674-4549. edbettinelli.com

Baltimore-Washington: Grant Menefee's studio of drumming. B.M. Berklee College of Music. All styles and levels. Tel: 410-747-STIX.

WANTED

Rare Music Industry Opportunity: Sales opening for one of the most sought-after companies in the industry.

Rock 'n' Roll Fantasy Camp is seeking a dynamic sales force to expand sales and brand awareness in all markets. You will have the opportunity to promote and sell this interactive, innovative musical concept in your city and to your network while being backed by the prestige of our brand. If you've always wanted to work in the music business, possess a superior drive to sell, are versed in music industry knowledge, and have a passion for delivering a once-in-a-lifetime experience, this may be the exciting and unique opportunity you have been looking for. Please send your résumé and cover letter explaining your strategy for selling such a product to Jobs@rockcamp.com. (No phone calls, please.)

MISCELLANEOUS

N.A.R.D. Is Back! The National Association of Rudimental Drummers. Approved by Ludwig. nard.us.com

Matt Bettis: Independent Cymbal Smith

Paying drummer jobs since 1969.
818-888-7879. MusiciansContact.com

VINTAGE SHOWCASE

The Ludwig Book! by Rob Cook. Business history and dating guide, 300 pages (64 color), Wm. F. Ludwig II autobiography, books on Rogers, Leedy, Slingerland, calfskin heads, gut snares, and more. Contact Rebeats, tel: 989-463-4757, Rob@rebeats.com, website: rebeats.com



CRUISE THE CARIBBEAN WITH PROGRESSIVE NATION AT SEA 2014 MIKE PORTNOY AND A HOST OF AMAZING DRUMMERS AND BANDS!

FEB. 18-22

MIAMI TO GREAT STIRRUP CAY
& GRAND BAHAMA ISLAND



TRANSATLANTIC • PORTNOY, SHEEHAN, MACALPINE, SHERINIAN • JON ANDERSON
ADRIAN BELEW'S POWER TRIO • DEVIN TOWNSEND PROJECT • KING'S X
SPOCK'S BEARD • THE FLOWER KINGS • PAIN OF SALVATION • ANATHEMA • RIVERSIDE
PERIPHERY • ANIMALS AS LEADERS • THE SAFETY FIRE • TONY HARNELL & BUMBLEFOOT
BIG ELF • BEARDFISH • THE DEAR HUNTER • HAKEN • JOLLY
ANNEKE VAN GIEBERSBERGEN • MARK MIKEL • NEXT TO NONE

WWW.PROGRESSIVENATIONATSEA.COM

DEL FUVIO
BROTHERS
PRESENTS

SIXTHMAN
LIVE LOUD

NORWEGIAN
SOUND



John Clardy

After years of trolling through the underground, he's finally found balance—and a musical home—with the progressive indie band **Tera Melos**.

by Will Romano

As a teen and early twentysomething, John Clardy hopped to and from punk and underground bands, playing house parties and venues like the legendary Rubber Gloves Rehearsal Studios in Denton, Texas, with little commercial success. Although Clardy was gaining invaluable experience as a professional musician, things just weren't clicking for him.

Since joining the experimental rock group Tera Melos in 2008, however, Clardy, now twenty-nine, has never been more focused or at home. "I had gotten as good or confident on the drums as I possibly could without being surrounded by musicians like Nick [Reinhart, guitarist] and Nate [Latona, bassist]," says Clardy, who splits his time between Tera Melos's home base of Sacramento, California, and, when the band is inactive, the Dallas-Fort Worth area. "I wanted to play with guys like that for a long time—guys who can be very technical but also very melodic."

Clardy's excitement and determination are palpable on Tera Melos's latest hard-edged disc, *X'ed Out* (Sargent House). Throughout the record, John launches tightly wound bundles of percussive fury, enveloped by clouds of cymbal hiss, which ricochet off the foundation of tricky song structures textured by trashy electrified tones, melodic math-rock angularity, traces of African and Indian drumming styles, and knotty guitar riffs à la the worldly, new-wave-ish '80s incarnation of King Crimson. This layered diversity is the engine driving Tera Melos's multidimensional material, and it helps explain why the yoga-loving Clardy just might be on the path to attaining musical nirvana.

MD: Tera Melos seems to play in a lot of odd times. How much of this is intentional?

John: We like exploring and operating in that context. It comes pretty natural in this band. We all came from the punk-rock thing, so the way we operate when it comes to difficult song structures or time signatures is just to plow through them. We don't usually say, "We're playing three bars of five and then a bar of seven in a particular feel." There's none of that. Nick's guitar parts are mapped out pretty tightly. I refer to them as guitar skeletons. He spends a lot of time getting his parts down and then sends something to Nathan and me, and I'll pore over them for a while with headphones. Like most drummers, I always have some kind of weird pattern floating around in my head that might fit what he's playing.

MD: Were any of the songs on *X'ed Out* especially challenging for you?

John: The song "Surf Nazis," which was one of the first we started working on when I was writing my drum parts separately from the band, has a lot of subtle little things in it. Nothing is "bash you over the top of your head" odd, but extra beats are thrown in here and there, and beats get taken away in certain phrases.

I'm also really proud of the song "Sunburn." I think that's the best single take I've ever done when recording

in the studio. There were no punch-ins or anything. There's this kind of drum 'n' bass-inspired riff that I play. I play those kinds of patterns a lot in Tera Melos, and they end up being Bill Bruford or Billy Cobham types of patterns. I'm also a massive Stewart Copeland fan, and I love Fela Kuti's music and South Indian Carnatic—mridangam—drumming. So what I'm doing, I think, is informed by that stuff. I wanted to take that and send it through Tera Melos's filter.

“Like most drummers, I always have some kind of weird pattern floating around in my head.”

MD: Are you employing polyrhythms for the material on *X'ed Out*?

John: Sometimes I don't realize what I'm doing. I guess it's a reflection of the fact that I'm a bit naïve about rudiments and the technical aspects of my own playing. I only realized in the past year how much I use paradiddles, for instance, especially between the ride, kick, and snare. I've digested certain styles and approaches for years and included them in my playing without realizing exactly what they are.

MD: Your drums are sometimes very aggressive in the mix. Your cymbal sound must send the recording engineer scrambling for the de-esser. Was there much talk about how your kit should be recorded for the album?

John: Pat [Hills, recording engineer] and I had a few conversations over the phone about what I wanted drum-sound-wise, and he was receptive to it. He even had a lot of cool ideas of his own. Pat has been professionally engineering for about four years now. What I tend to notice with more established engineers is that they have a set way of doing things. You know, “We're going to do it this way. I know you really want room mics, but you're too busy to have them so high in the mix.” Pat was a little more willing to push the envelope.

MD: Do you find that you construct certain patterns based on the tone of the drums or how they'll sound when mixed?

John: Absolutely. In this band we're all about sound. I'm a huge Captain Beefheart fan, and I love John French's playing. Some of the sounds he got on *Trout Mask Replica*, I mean, he had a big, swooping hi-hat sound. That kind of swing affected the way I play. Mitch Mitchell's snare drum sound on [the Jimi Hendrix Experience's] *Axis: Bold as Love* is another one of my all-time

favorites. Bill Bruford, going back to King Crimson's *Red*, got an unconventional sound out of the kit. If you get an unconventional sound, then that can impact what you play, because you're hearing things differently. That might make you go to a place that you might not have gone otherwise.

MD: Were you aware of Tera Melos before joining the band?

John: My brother had actually seen them at a house show in Denton in 2005. I knew they were an interesting band and played crazy technical stuff. When they were looking for a new drummer, back in the height of the MySpace days, their blog described the kind of musician they were looking for. I fit their description, except for the part about living on the West Coast. I sent in a video of myself jamming with Carson [McWhirter, bassist/guitarist], who's played with the band Hella, just the two of us improv-ing. A couple of days later they said they'd seen the video and liked it. Long story short, they told me to familiarize myself with their live performance list.

MD: Was there an actual audition?

John: It wasn't a tryout, like you play and they stand there with their arms crossed.

We just played together for about ten days. Once it was official that I was in the band, I flew back home to Texas, and knew I had to woodshed and work twice as hard. We practiced and even started tightening up songs. We were also working on a covers EP at that time [*Idioms, Vol. 1*], which we recorded before Christmas 2008.

My first tour with the band was in January 2009. It was a little West Coast run. As soon as that tour was over, we stopped in Los Angeles and booked a practice space and started writing what became [the 2010 debut full-length studio album] *Patagonian Rats*.

MD: Sounds like you had a seamless transition into the band.

John: Well, there were definitely some growing pains.

MD: Like what?

John: Just getting to know each other better as people and musicians. *Patagonian Rats* took a long time to write, I think, because we were feeling each other out. It was also a

matter of learning the material and putting my own spin on it. There were a couple of songs that ended up on the album that they had been playing live for a while, and they were really great about letting me interpret them in my own way. It was almost like hitting a growth spurt as an adolescent—you're clumsy in your new body in some ways.

There were times when we would be playing and I'd notice an improvement in my playing from week to week. So the record was done in these long, kind of painful chunks. Writing all the songs for *X'ed Out* was so much easier. Three years down the road our chemistry had improved so much that we wrote and recorded this album basically in two weeks.

MD: In your *MD* blog entry a little while back, you talked about practicing yoga. Did you use yoga in the studio before recording your drum tracks?

John: We recorded the bulk of my tracks in one day, and I ran through some postures before I played. I found it really helped to get the circulation going. The next thing I knew we were halfway through the day and halfway through the songs I had to record. I was on a roll, and it felt good.

[Doing yoga exercises] can make you feel relaxed and focused while you're playing, which is a really big benefit. When they say, “Rolling...” this switch happens in your head. Yoga has really helped me to get past a knee-jerk reaction of, “Oh, man, there's pressure all of a sudden.” We don't record with a click, so having a kind of elastic feel is important. The more relaxed you are, the more you play like yourself. That's the big thing about our records: They're a reflection of who we are and how we play. Hopefully that comes through in the music.

TOOLS OF THE TRADE

Clardy plays a Tama Starclassic Bubinga kit featuring a 9x12 rack tom, a 14x16 floor tom, and an 18x22 bass drum, plus a 6x14 Tama Starphonic stainless steel snare. He plays a variety of Paiste cymbals, including a 19" Alpha Boomer crash, a 22" Alpha Boomer or Signature Blue Bell “Rhythmatist” ride, 14" Alpha Rock hi-hats, and an 18" Alpha Swiss crash stacked on top of an 18" Alpha China. His drumheads include a Remo Controlled Sound X snare batter, a Remo Coated Powerstroke 3 bass drum batter, and Remo Coated Emperor or Evans G2 Coated tom batters. He uses Pro-Mark Thomas Pridgen model sticks. John alternates between two kick pedals, a Tama Speed Cobra single pedal and a Sonor Perfect Balance Jojo Mayer model. He uses Tama hardware and Cympad accessories.





CRITIQUE

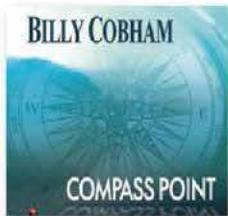
TAKING THE REINS DRUMMER/LEADERS MAKING THEIR MARK



NARADA MICHAEL WALDEN *THUNDER 2013*

Fresh o' a couple years of touring with Je' Beck, the legendary producer and drummer returns sounding hungrier than ever.

On *Thunder 2013*, Narada Michael Walden sings lead and blows hard on a selection of tunes showing an impressive array of pop, rock, and funk flavors. From the Motown stomp of "Throw Your Hands Up" to the slick syncopated tom-and-snare pattern of "Shirley Mae," Walden is bringing it like only a veteran can, and his expertise behind the glass means the record has a variety of different drum sounds and some cool production touches to keep things spicy. Also dig Walden's interplay with the excellent young guitarist Matthew Charles Heulitt, who's simply *ripping* throughout. (tarpanrecords.com) **Ilya Stemkovsky**



BILLY COBHAM *COMPASS POINT*

Going back—but not too far—for some classic Cobhamisms.

With a backstory including a dangerous makeshift stage and a lottery-winning piano tuner who had quit a day earlier, this 1997 concert almost didn't happen. And that would have been a great loss, since Billy Cobham and his superb band play beautifully across

these two discs of nicely recorded fusion. Cobham's trademark lightning-quick snare rolls still pack a wallop on the Return to Forever-esque "Fragolino," and the drummer drives a shuffle like nobody's business on "Mushu Creole Blues." Expectedly, plenty of solos abound, so those looking for their Cobham chops fix will be satiated. Of note is the unique rapport the drummer shares with the band's keyboardist, none other than master drummer Gary Husband. (cleopatrarecords.com) **Ilya Stemkovsky**



DAVE KING TRUCKING COMPANY *ADOPTED HIGHWAY*

Jazz? Rock? It's all one big stew in the hands of the prolific Bad Plus drummer—never one to rest, or allow us to either.

Dave King wastes no time bringing the outrageous on his own "I Will Live Next to the Wrecking Yard," whipping out jagged 16th-note metric modulation on the

hi-hats and pushing and pulling the time until your ears have submitted. The circular melody from dual saxophones provides even more rhythmic horseplay atop the odd meters, so the gentle cymbal coda ending the track is a welcome respite. "Dolly Jo and Ben Jay" is as straight a swinger as King would conjure, though not before interjecting some signature tom fills to throw things back off course, while "When in North Dakota" is an open-ride backbeat groove for the solos. (Sunnyside) **Ilya Stemkovsky**



RON BRUNER'S STRANGE JAZZ UNIVERSE *NEW SPACE AGE MATERIALS*

A fusion vet keeps the shredding in check...mostly.

Ronald Bruner Sr. solos with such freedom and killer chops over the ending vamp of "Time Travel Made Easy" that you wish the track could go on forever. Thankfully, there are more delights in store within the funk and R&B styles

of *New Space Age Materials*, with Bruner laying down some jazzy backbeats over the atmospheric keys and guitar of "Passion of Now" and a rock-steady 8th-note pulse that fits "Dealing With My Alien Feelings" like a glove. Whether it's hip drum programming on smooth vocal tunes or a couple of wild, reverb-drenched solo drum features, Bruner keeps his universe interesting, whipping out the pyrotechnics only when needed. (iTunes) **Ilya Stemkovsky**



JOHN HOLLENBECK *SONGS I LIKE A LOT* THE CLAUDIA QUINTET *SEPTEMBER*

A drummer/composer/conceptualist continues to astonish with his innovative scope.

On both of these releases, John Hollenbeck draws on jazz, classical minimalism, impressionism, and avant-rock. *Songs I Like a Lot* features reinterpretations of cover tunes from largely pop sources. Introducing melodies with a restrained purity, Hollenbeck subtly extracts motifs and then brilliantly overlaps rhythms and harmonies—both rich and dissonant—to create mesmerizing mini symphonies. A centerpiece is the gorgeous fourteen-minute rendering of Jimmy Webb's "The Moon's a Harsh Mistress" that gradually escalates to giddy, heart-swelling grandeur. And Queen's "Bicycle Race" avoids camp, making for serious fun, including Hollenbeck's percussive solo on...well...a bicycle. Handling mallets and percussion here, Hollenbeck conducts the Frankfurt Radio Bigband—featuring the superb drummer **Jean Paul Höchstädter**—joined by pianist Gary Versace and vocalists Kate McGarry and Theo Bleckmann. (Sunnyside)

Less accessible yet equally gratifying is *September*, featuring Hollenbeck's ongoing iconoclastic unit the Claudia Quintet. Employing the unlikely palette of drums, reeds, vibraphone, and bass, Hollenbeck superimposes the hyperkinetic atop the serene, creating fascinating textures and surprising transformations. Employing everything from James Brown-inspired grooves to free and orchestral touches, Hollenbeck's expressive drumming ties it all together. Disorienting yet strangely beautiful, Hollenbeck's ensembles sound like no one else's. (Cuneiform)

Je' Potter



TERENCE HIGGINS' SWAMPGREASE II

RAGE 'TIL SUNRISE

"Down home" they might be, but these grooves also push the limits of sound and space.

As much as Terence Higgins is going for a laid-back, in-the-pocket sound with *Swampgrease II*, the Dirty Dozen Brass Band and Warren Haynes drummer also

loves to rock, and he can't resist putting some psychedelic jam in the mix. "Don't Waste Your Time" features various instruments and voices run through filters, including the snare, which goes from a fat timbale sound in the verse to a drier snap on the chorus. The band revels in the slow grooves, including a Mother's Finest-like approach to "Does Your Mama Know" and a sultry take on George Duke's "Chariot." As bassist Calvin Turner mimics Tower of Power's Rocco Prestia on "Funny Funk Ha Ha," Higgins' approach becomes more linear, without losing conviction. Elsewhere Higgins makes quick work of the riff-fueled "Cobb Salad," while "Def of Fusion" (cowritten by Adam Deitch) becomes a lesson in dynamics and restraint, thanks to its purposeful drumming. (Gris Gris Bag) **Robin Tolleason**



DUDUKA DA FONSECA TRIO

NEW SAMBA JAZZ DIRECTIONS

Album two by the Brazilian drummer's latest trio yñds the group digging ever deeper in fertile territory.

Duduk da Fonseca has long explored the forefront of "samba jazz," and with this current trio he's found

an ideal vehicle for his evolving concepts. In its second vibrant and lyrical CD outing, this outstanding unit—including pianist David Feldman and bassist Guto Wirtti—shapes the rhythms of samba and bossa nova with a liberal, nonliteral approach, achieving an interactive elasticity and harmonic richness reminiscent of classic Bill Evans trios. Unbound by the typical dotted-8th-plus-16th-note bass drum ostinato pattern, Da Fonseca alternately uses his bass foot as a syncopated, reactive limb. He'll sensitively percolate the groove, then he'll suddenly and gracefully imply. There's fine, mature writing from all band members, including Feldman's poignant ballad "Teté" and Da Fonseca's lovely, affecting jazz waltz "Isabella." Born in Rio and living in New York since 1975, the drummer has internalized the best of both musical worlds and delivered an expression of his own. (Zoho) **Je° Potter**



SCOTT NEUMANN NEU3 TRIO BLESSED

A consistently captivating jazz drummer leads a trio of musical soul mates.

Scott Neumann's sidekicks in the Neu3 Trio, Michael Blake (tenor/soprano sax, melodica) and Mark Helias (bass)—both acclaimed leaders themselves—fully realize

the artful balance of melody, rhythm, and improvisatory flexibility that the drummer's winning compositions have to offer. The challenge of a piano-less format isn't an issue for this band, where Neumann alone creates abundant melody and color. On the title cut, he swings hard with a nimble touch, deftly complementing his comrades. The delightful "Ama Dablam" begins with a toms/open-snare solo, with Neumann utilizing one hand for muffling variations while the other wields a stick. Building to include both sticks, Neumann expands on motifs that usher in the bouncing bass groove. More than a solo, it's a complete composition. And in a fitting tribute to Ed Blackwell, "Ebb and Flow," Neumann unravels a swinging conversational interplay. A disc of gravity, grace, and fun. (Origin) **Je° Potter**

BROOKLYN SOPHOMORES

Two drummer/leaders from the land of hip prove there's substance behind the style.



THE DICKENS CAMPAIGN

OH LOVELY APPEARANCE

While some tracks from **Deric Dickens'** second CD come directly from the heartland-

spun tapes of the famed itinerant Americana musicologist Alan Lomax, other original compositions improvise on the essence of those folkloric time capsules. Exploring a risky, bass-less format, Dickens, cometist Kirk Knuffke, and guitarist Jesse Lewis channel melodic folk, blues, and gospel through a jazz filter with touches of rock. Dickens furnishes an open, woody kit sound. Whether he's playing a spare "train" pattern on a lone snare or aggressively attacking interactive broken-up grooves, his song-serving time feel remains fat and grounded. Sporting strong chops with a scruffy edge, the drummer revels in a raw yet warm aesthetic. A highlight is his aching tribute "Paul Motian," employing loose, meter-less, yet wonderfully expressive and kinetic brushwork. Intimate and honest. (Mole-Tree Music)

Je° Potter



STRANAHAN ZALESKI ROSATO LIMITLESS

Since debuting his first of three impressive discs as a leader at age seventeen, drummer **Colin Stranahan**

has made his mark on the Brooklyn jazz scene and also garnered attention playing with guitarist Kurt Rosenwinkel. This second release by his current trio, co-led with pianist Glenn Zaleski and bassist Rick Rosato, confirms the unit as his finest forum yet. The standout twentysomethings are fine writers and versed in piano-trio tradition while offering a modern twist. Stranahan has dropped jaws with his grooving ease with shifting odd time signatures and reality-altering metric modulations. The title track gives the band a chance to showcase such complexities, but the disc has more to say, also offering mature ballads and focused swing. The vibrant drummer unleashes fluid sonic waves despite his approach of crisp subdivisions, dense note clusters, and a super-tight snare. Stay tuned—the album's title may eventually prove true for this rising drummer. (Capri) **Je° Potter**

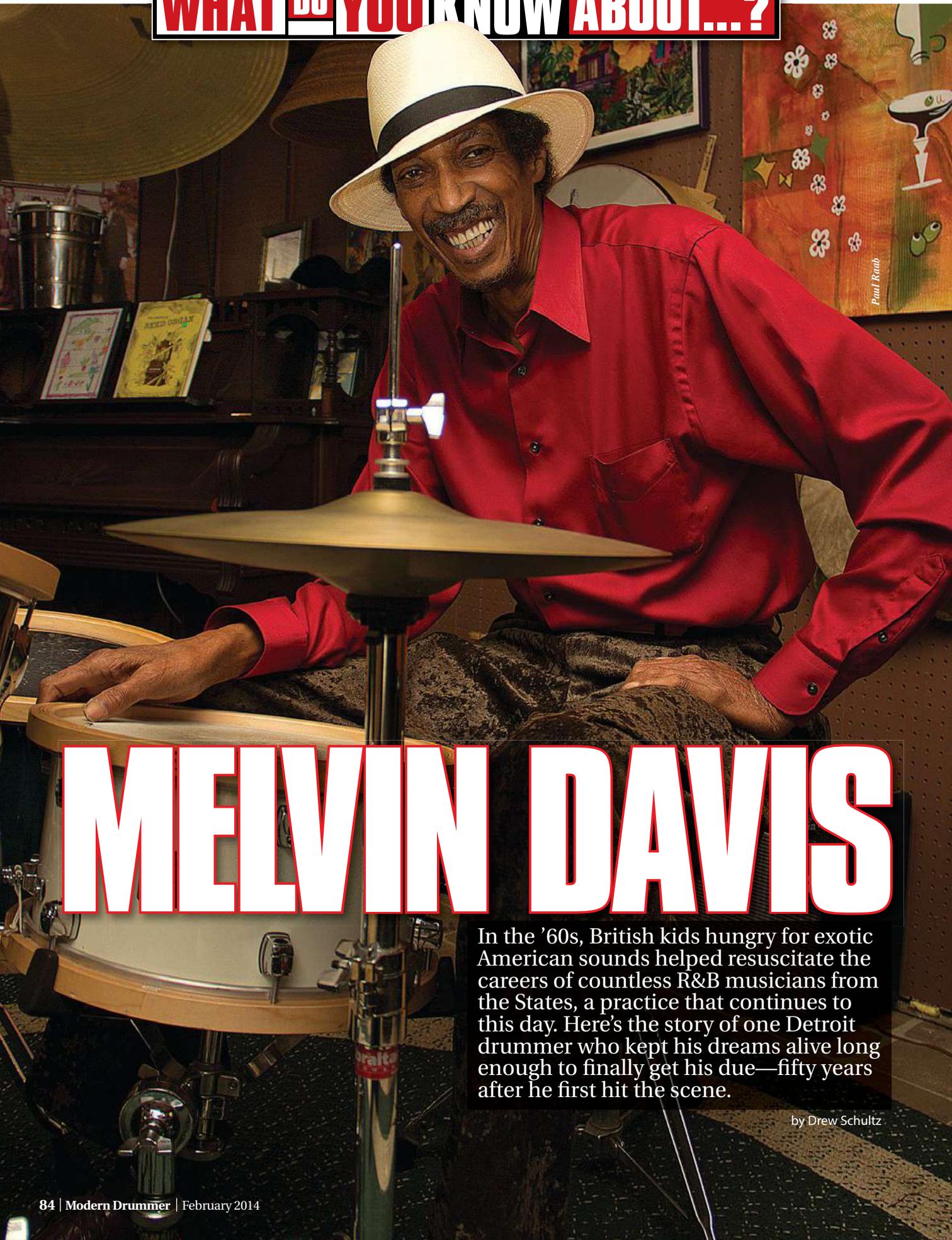
OTHER RECENT DRUMMER-LEDS TO CHECK OUT



Rob Hart Trio 3000 Realms of 10 Worlds /// **Ian Dogole** Outside the Box /// **Didges Christ SuperDrum (Shawn Bowen)** Alien Technology /// **Beverley Johnston** Woman Runs With Wolves /// **Je° Williams** The Listener /// **Acuña/Ho° /Mathisen** Barxeta /// **Gustavo Cortiñas** Snapshot /// **Anders Mogensen** Just Another Day at the Office /// **Bossa Brasil and Maurício de Souza Group** Different Directions /// **Asaf Sirkis Trio** Shepherd's Stories /// **Frank Rosaly** Cicada Music /// **Sallaberry** Rhythmist



WHAT DO YOU KNOW ABOUT...?



MELVIN DAVIS

In the '60s, British kids hungry for exotic American sounds helped resuscitate the careers of countless R&B musicians from the States, a practice that continues to this day. Here's the story of one Detroit drummer who kept his dreams alive long enough to finally get his due—fifty years after he first hit the scene.

by Drew Schultz

Melvin Davis might not be a household name among average music fans, or even average fans of soul and R&B. But if you happened to find yourself in the middle of an “all-nighter” party at one of England’s

Barnes’ legendary “Chains of Love” (later covered by Mavis Staples and by the Detroit garage-rock outfit the Dirtbombs) as well as hits by Darrell Banks, Johnnie Taylor, and Edward Hamilton. They know who sang lead on

reignited by an unlikely audience of overseas diehards and young Detroiters alike. Now he has seen several tours across Europe, a young burgeoning fan base in his hometown of Detroit, and a recent CD collecting his classic ‘60s material, aptly titled *Detroit Soul Ambassador*. *Modern Drummer* wanted to find out more about this unique talent, and he was happy to oblige.

“I was at the post office for twenty-four years, but I never stopped being creative. I always had my keyboard, and I had my drums, and I never, ever stopped writing.”

Northern Soul events like the Prestatyn Weekender, you’d receive a warm nod of recognition at the mention of him.

The Northern Soul scene is a longstanding English underground movement of music fanatics who dive deep into the obscure sounds of ‘60s Detroit soul. These fans can tell you what drummer played on the original LP version of Smokey Robinson and the Miracles’ “The Tears of a Clown” and on Funk Brother Dennis Coffey’s first LP, *Hair and Thangs*. They can tell you the name of the songwriter who penned J.J.

the 8th Day’s smash single “You Got to Crawl (Before You Walk).” They know who did all these things, and they’d be happy to tell you that, in each case, it was Melvin Davis.

Davis’s career amounts to much more than the résumé of a drummer. As an instrumentalist, singer, songwriter, and producer, Melvin has a story of success bubbling just under the cross-cultural explosion of Motown Records, of creativity subdued by a corporate-controlled music industry, and of a musical passion successfully

MD: How did you get into music?

Melvin: By listening to records during that period of time, which was the explosion of rock ‘n’ roll, rhythm and blues, and American popular music being exposed to the public. When I was a young kid, I used to go to a juke joint called Shady Red. The acts that used to come through there were people like Little Richard and James Brown, when they were just starting out. The rhythm of the Upsetters, Little Richard’s band, the pulse of that music really had an effect on me—still does to this very day.

I really didn’t realize what an



Paul Raab

MELVIN'S FAVORITES

"IT'S YOUR THING," DENNIS COFFEY

Released in 1969 on Coffey's debut album, *Hair and Thangs*, this instrumental cover of the Isley Brothers' smash takes you by surprise with Coffey's distortion-drenched guitar opening backed by Davis's deep 16th-note pocket. "That song is more rock 'n' roll oriented than Dennis's big hit 'Scorpio,'" Davis says. "'Scorpio' was more of a funk tune. We had a great trio with Lyman Woodard, Dennis Coffey, and myself. We did a lot of gigs around town, and we packed clubs." That energy comes through clear as day on "It's Your Thing," especially in the head-bobbing drum breakdown as the track builds back up with Coffey's interlocking wah-wah lines and Woodard's driving organ providing the bass.

"THE TEARS OF A CLOWN," SMOKEY ROBINSON AND THE MIRACLES

Before this song broke through in 1970 as a signature hit, it was released as an album-only track in 1967 on Robinson and the Miracles' *Make It Happen* LP, with Davis providing the driving drum part alongside the legendary Funk Brothers, Motown's house band. "I cut that song in Motown's Studio A, which was called the snake pit," Davis recalls. "It was always something else working with the Funk Brothers. They were probably one of the greatest groups of musicians on the planet. They weren't just a bunch of studio players—they were concert virtuosos."

Davis holds his own with these Detroit legends, chugging quarter notes on the snare alongside Bob Babbitt's bubbling bass and Eddie Willis's stabbing guitar chanks. "They wanted certain short pickups," the drummer recalls, "but mostly they just wanted me to hold the beat steady and play the part." Davis's deft fills can be heard in the second half of the song's verses, as Robinson's airy vocal darts in and out of the groove.

"DOUBLE OR NOTHING," MELVIN DAVIS

"One of the tunes that I really enjoyed playing on was 'Double or Nothing,'" Davis says. The band on this 1976 single was Radiation, featuring MC5 guitarist Wayne Kramer, who provides tasteful fills surrounded by Melvin's thick steppers groove and confident vocal.

"I was the drummer and keyboard player for Radiation," Davis explains. "We had recorded several songs, and 'Double or Nothing' became a favorite among the Northern Soul movement. Wayne absolutely came from a rock 'n' roll background, and I've been in love with rock since I was a kid. That's one of the genres that I really enjoy playing." The drums serve the song perfectly, with double snare hits complementing the staccato piano pattern in the bridge, and a slick triplet fill setting up the final chorus.

I GOTTA GET HOME, THE 8TH DAY

Davis served as singer, songwriter, drummer, and producer on a large portion of this 1973 LP. "I really enjoyed playing on all of the 8th Day tracks," he says. "It was a great group, and we recorded some really good songs. It was always a great experience working with them, because we rehearsed a lot, and we got really tight."

The album moves adeptly from soul to jazz to rock, and Davis's vocals work for every style. The record's drumming is sparse and funky, with a dry snare and quick, tasteful fills. "When it comes to R&B," Melvin says, "you don't hear a lot of drum pickups. They're all short pickups because they want to highlight the song. As a soul drummer, that's the way you want to play."

influence that music had on me, I just knew that I had a good sense of rhythm. I could hambone really well—I was a good dancer. I used to win contests! But I didn't pay that much attention to actually doing anything in the music industry until I went into the navy. I could play the piano a little bit, and when I came out of the service I just sort of gravitated to it. I started writing songs. My first was called "Happiness," a simple little tune with a few chords. My first gig was with a guitar player named Cornell Blakely. I was playing piano, even though I could probably only play three or four songs correctly.

MD: How did you get started playing drums?

Melvin: Cornell's drummer used to drink, and they would get into arguments. For three weeks we were living above a club, and during the day I would go downstairs and fool around on the drums, and I had a couple beats going. Then Cornell and the drummer got into a fight, and the drummer got fired. I said, "Well, who's going to play drums?" And Cornell said, "You are!" That was the beginning of my career. After that, I really only used my keyboard playing for songwriting purposes.

MD: How did you go about getting your songs recorded?

Melvin: I was a very adventurous person, and I would try everything. I don't know where I got all that gumption. I wrote these songs and had a little cardboard briefcase, and I started going around to these recording studios to audition. At one of these auditions they said, "Let's record your song and put it out." That was the Jackpot record label, and I was about nineteen years old. That was my first single, "About Love"/"I Don't Want You."

Back then there were many fledgling record labels that were coming out of Detroit. The whole thing was just starting, and no one knew exactly what it was going to be. So there were dozens and

dozens of record labels that put out a few records and then stopped. It was like a crashout—some would be successful, and some wouldn't.

MD: Tell us a little about your first band, the Jaywalkers.

Melvin: A year and a half after "About Love," I formed a band. That was after I met Clyde Wilson, a great guitar player who ended up being a very successful singer and songwriter going by the stage name Steve Mancha. In the Jaywalkers, the members were Mancha; Cornelius Grant, who ended up as musical director for the Temptations for many years; David Ruffin, who went on to be the lead singer for the Temptations; and Tony Newton, who was a fabulous bass player. It's just amazing to me that everyone in that group went on to have great success.

MD: Did it help to have abilities as both a songwriter and a drummer?

Melvin: They enhanced one another tremendously, and of course it has to do with my ability to sing and play, and to have knowledge of the percussive end of recording a rhythm section. It enabled me to view the art of recording from several different vantage points, and to gain knowledge, experience, and a feel relative to all of that.

My expertise lies in the interaction of all of it. There are many drummers out there that have a knowledge of chord structure and melody. So they can write songs, and I would say they should continue to expose themselves to every aspect of music that they can. Get with other songwriters, other singers, and play shows with different people from different styles. Listen to the instrumentation, and listen carefully.

When you practice you're alone, but when you're playing with a band you should always listen to all the other instruments. Drumming will help your writing too. When you get into drumming, you start to think not just about the beat, but

MODERN DRUMMER[®]

Reading *MD* gives the high from playing drums...without hitting anything!

All the information in *MD* makes me a better drummer. This includes my rhythm, technique, and style.

—Stephen Perkins,
Jane's Addiction

Alex Solera

DRUMMERS
WHO KNOW
READ *MD*.

KEEP YOURSELF IN THE KNOW. SUBSCRIBE AT MODERNDRUMMER.COM.

about 16ths, 32nds, and subdivisions. So every aspect of those thirty-two beats within the measure is an opportunity to have an effect on the groove and the outcome of that piece. That's going to help you as a singer and as a songwriter. You'll know where you want to put the melody, and you'll know how to work with that melody from the aspect of the syncopation that you're laying underneath it.

MD: After having success in so many different aspects of music, you stepped back for a while.

Melvin: It was the politics of the whole industry. For so many years I had worked to perfect my craft. I worked on it for years, and then all of a sudden it changed. The opportunities

for exposure for your music just dried up when all of these conglomerates took over radio, and payola didn't help. The whole industry became so small and so controlled.

In 1979 and 1980 I spent \$125,000 recording some of the best music I'd ever done, but I couldn't even get it played. I intended to work at the post office for maybe four or six months and then put my band back together, make my next recording, and get back out there. But the music industry continued with this choking, and trying to get your music on the radio was impossible unless you were with a major label with major dollars behind it. I kept saying, "I'll only be here for another year or so," but after ten years I decided to stick it out.

I was at the post office for twenty-four years, but I never stopped being creative. I always had my keyboard, and I had my drums, and I never, ever stopped writing. To this day I have a bunch of songs I want to record.

Dennis Coffey's drummer, Steve Adams, is an example of the people who are interested in recording the traditional music of Detroit, and I'm doing some recording at his studio now. I'm also playing live with my



Paul Raab

band, the United Sounds. They're all examples of people in Detroit who are still very active and carrying on the tradition of the city's musical legacy, just like I'm trying to do.

MD: Today you're in the middle of an inspiring career resurgence. How did everything start rolling for you again?

Melvin: Suddenly I started to get calls from Europe. People had never seen me over there, but they knew all of my music. It was the Northern Soul scene, and I had three records in the top ten over there that were not hits in the States.

I had heard about this, but it's like an apple: People can tell you how it tastes—how it's red, juicy, and sweet—but until you take a bite you really don't know. So I went over there with my son in 2004 for the first time. It really opened my eyes to another world, and it led me to change the way that I looked at not only my career but the legacy that Detroit music has contributed to the world scene.

I went back in 2005, and I did a show called *An Evening With Melvin Davis*. I only had to sing two songs, but then I answered questions for an hour and a half. There were all these journalists there, and in the lobby they played all

of my songs. I knew I'd written a lot of songs, but they just went on and on and on. It opened my eyes, and I thought, *Wow, I've done a lot of stuff!*

Until then, I hadn't looked back. I was still in the process of going forward, creating new songs. But I'd never had an opportunity to reflect on my career and see it in that kind of light. I met people who were so touched, and I couldn't believe what my music had meant to them. At one show I met a guy by himself standing against the wall. His hand was shaking, and he said, "I don't usually go out much, but I had to come because I just wanted you to know that my wife left me, and my kids left me, but you never left me." In other words, he's telling me that my songs and my music helped him to make it through the toughest times of his life.

Stuff like that has nothing to do with a monetary reward. It has to do with an exchange of spiritual awareness and understanding, and comfort that we can give to one another as human beings. To have the ability to share that with someone is a gift not only to him but to me, and you can't buy that. You just can't.





DRUM SHOP DEALS

CLEARANCE SPECIALS AVAILABLE JANUARY 1-31

PRECISE ATTACK AND BALANCED WARMTH FROM THE GRETSCH CATALINA MAPLE—WITH FREE 8x7" RACK TOM

HARDWARE AND CYMBALS SOLD SEPARATELY
SELECT STORES
(CMTE826P-DCB) LIST: \$1540.99

\$699⁹⁹

AFTER \$100 INSTANT REBATE



GET THE COMPLETE SET OF SOUND PERCUSSION DRUM HARDWARE

WHILE SUPPLIES LAST
(SP701HDW) LIST: \$299.00

\$149⁹⁷



5-PAIR VIC FIRTH STICK PACK WITH 50TH ANNIVERSARY LONG-SLEEVE T-SHIRT INCLUDED

(P5A.5-BSBPLSTXL) (P5A.5-BSBPLSTL) LIST: \$100.50

\$49⁹⁹

AFTER \$25 INSTANT REBATE



PLENTY OF ATTACK AND CUTTING SOUND WITH MAPEX'S MERIDIAN MAPLE AND BIRCH KITS

HARDWARE AND CYMBALS SOLD SEPARATELY
SELECT STORES

(MR529SWA) (MR529SSI)
(MP509FSJARG)
(MP529SUSCRO)
LIST: \$1079.00 - \$1415.00

STARTING AT

\$449⁹⁷



EXCLUSIVE

OCDP 5-PIECE VENICE KITS FEATURING GREAT GREEN AND GREAT ORANGE FINISHES

HARDWARE AND CYMBALS SOLD SEPARATELY
SELECT STORES / MODELS VARY BY LOCATION

(OCV5020-GRN)
(OCV5022-ORG)
LIST: \$1139.00 - \$1165.00

GREAT GREEN STARTING AT

\$499⁹⁷

ADDITIONAL COLORS AVAILABLE



THE MEINL MB8 EFFECT CYMBAL PACK INCLUDES A 10" SPLASH, 18" CHINA AND A FREE CYMBAL ATTACHMENT

(MB8-10/8) LIST: \$549.00
SELECT STORES

\$159⁹⁷



THE ASPIRE CONGA SET FROM LATIN PERCUSSION

COLORS VARY BY LOCATION
STAND INCLUDED
(LPA646-AWC)
(LPA646-SBC)
LIST: \$598.00

YOUR CHOICE

\$249⁹⁷

ADDITIONAL COLORS AVAILABLE



EXCLUSIVE

SIMMONS SDXPRESS COMPACT 5-PIECE ELECTRONIC DRUM KIT

SELECT STORES

(SDXPRESS)
LIST: \$499.99

\$159⁹⁷



For more great DRUM SHOP DEALS or to find a store near you, visit guitarcenter.com



SCOTT DEVOURS

Playing with legendary Who vocalist Roger Daltrey is badass enough. But what happens when an opportunity to play with the *Who* itself drops in your lap?



Paula Petersen

Last February 5, I was hanging out with a friend, and just as he was leaving for home my phone rang. It was the Who's music director, Frank Simes. The band was in the midst of a tour playing their classic 1973 double album, *Quadrophenia*, and drummer Zak Starkey was suffering from tendonitis. "We might need you to come down to San Diego tonight and play," Frank said. "Can you stay right by your phone?"

My heart jumped out of my chest. I hung up, ran outside, flagged down my friend as he was beginning to drive away, and told him what happened. Now, my buddy knew how difficult a piece of music *Quadrophenia* is, because the two of us had just seen the show. He also knew that I'd been out of commission for about two months due to the death of my father, and that I hadn't been able to spend much time on anything but dealing with that.

"You're not going to do it, are you?" he asked.

"Well, I'm considering it," I said. "Why wouldn't I?"

He reminded me that I hadn't been playing drums lately and that I'd *never* played all the way through *Quadrophenia*. If I went down in flames, he suggested, I could hurt my career, as well as possibly sacrifice my current gig with Roger.

But this was a call I'd waited my entire life for. Yes, I might fall flat on my face. But if I didn't try it, I'd spend the rest of my life wondering what could have happened.

Soon Frank calls back: "Okay, we need you." It's definitely on.

Sitting there, I realize that to be able to pull this off, I'll need a copy of a recent live Who show—immediately. Two hours later I receive an email with an attachment of an entire concert, saved

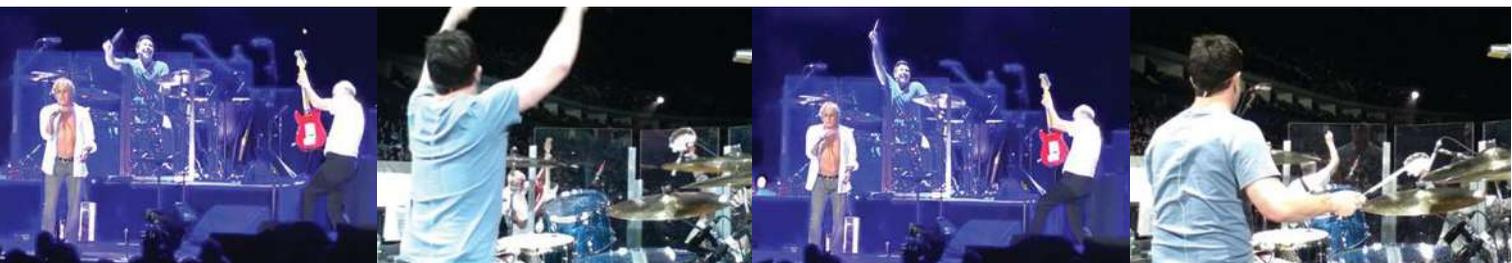
on one long MP3 file. All the while I've been nervously grinding my teeth—soundcheck is supposed to be at 4 P.M., but I live in Long Beach, which can be two and a half hours from San Diego if there's traffic. Even if I got in the car *right then* I'd probably be late.

I pick up the phone and call another drummer buddy, Chris. "Can you drive me down to San Diego?" "No problem." I frantically burn the MP3 onto a CD and start scribbling notes. Two songs in, Chris shows up in his old pickup, I grab whatever I can think of and throw it inside, and we take off for San Diego—during rush hour. All during the drive, management keeps calling, asking where I am, as I madly try to take notes for the rest of the album.

Having the songs on one long audio file is making me pull my hair out—at one point, after song four, I go to hit rewind on the car CD player, and it starts the whole rock opera from the top. *I'm losing time!*

When we finally reach San Diego, it's about six o'clock—and I still have two or three songs left to make notes for. Chris, who deserves all the credit in the world for keeping me calm and focused the whole way down, pulls into a parking lot across from the arena, gets out of the car, and says, "Finish up, then we'll go." I furiously take notes on the remaining songs and look up at Chris. "Ready?" he asks as he jumps back in the car. "Yeah," I say, and he hauls ass toward the arena. I think he even runs a red light.

Chris and some techs help me unload my gear, and I notice





WIN the Ultimate Hybrid Drumset

This is your chance to win the ultimate Hybrid Drumkit from Yamaha — a prize worth over \$5,700! Enter to win it in the Modern Drummer Giveaway at moderndrummer.com! The set includes Live Custom acoustic drums (available in four colors), DTX electronic percussion components and hardware:

- 14 x 22" bass drum
- 15 x 16" floor tom
- HW-780 hardware pack
- DTXM12 electronic percussion multi-pad
- MAT1 mount, PS940 stand
- (2) XP70 DTX pads
- (2) CL-940BW tom arms
- (2) CSAT-924AW multi-clamps
- (2) DT-20 acoustic drum triggers
- DS-750 drum throne
- 8 x 12" tom
- 5.5 x 14" snare
- CL-945LBW tom arm

Cymbals not included



www.4wrd.it/hybrd



YAMAHA

Consumer Disclosure: 1. To enter visit www.moderndrummer.com between the dates below and look for the Yamaha Hybrid Contest button (one entry per email address). 2. ODDS OF WINNING DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 3. CONTEST BEGINS DECEMBER 1, 2013, AND ENDS FEBRUARY 28, 2014. 4. Grand Prize Drawing: Winner will be selected by random drawing on March 11, 2014. Winner will be notified by phone or email on or about March 13, 2014. 5. Employees, and their immediate families, of Modern Drummer, Yamaha Corporation Of America and their affiliates are ineligible. 6. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 7. Open to residents of the U.S. and Canada, 18 years of age or older. Void in Quebec, Canada; Florida; and where prohibited by law. 8. One prize awarded per household per contest. 9. Prizes: Grand Prize – One (1) winner will receive the Yamaha Hybrid Drumset as described above. Approximate retail value of prize: \$5,700. Approximate retail value of contest: \$5,700. 10. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009, (973) 239-4140. 11. This game subject to the complete Official Rules. For a copy of the complete Official Rules or the winner's name, send a self-addressed, stamped envelope to: Modern Drummer Publications/Yamaha Hybrid/Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

©2013 Yamaha Corporation of America. All rights reserved.

that in the rush I've neglected to put my belt through all the loops in my pants; they're falling down as I walk into the arena, where Roger and Who guitarist Pete Townshend are waiting for me on stage.

I anxiously jump behind Zak Starkey's drums, which are massive in number—three rack toms, four floor toms, double kicks—and in dimension. Every one of his crash cymbals looks like it's 24", and there's no hi-hat, which every drummer has—except for original Who drummer Keith Moon, of course, which is probably why Zak doesn't have one.

As I sit behind the kit, Pete walks over and very respectfully says to me, "Let's just take a second here and talk. If anybody realizes how difficult *Quadrophenia* is, it's me, because I wrote it. I know that what is being asked of you is an incredibly difficult task. If you don't feel up to it, there's no pressure on you whatsoever. Zak and I have a special connection in the way we play together, and our chemistry is very advanced. If you don't think that tonight's going to be something that you can accomplish with the short notice that we've given you, then just say the word and I'll cancel the show right now."

I say to Pete, "I appreciate what you're saying. I'm also a huge fan of Zak Starkey. But I'll tell you this: I've made incredibly detailed notes, and if you guys are patient with me, I feel pretty confident that I'll be able to get through it."

Pete looks at me and says, "Okay, I think I know what to do." Then he gets up and walks away. Something about the way he walks away makes me worry: *Oh, no—did I just give away my dream?* I turn around, look out at fifteen thousand empty seats, close my eyes, and imagine what it would feel like to be playing with the Who to all those fans. Then Pete returns, guitar in hand, and says, "Okay, let's do it." He's decided that the show is going to go on, and that we're going to do a run-through.

The run-through goes by so quickly—I'm running on adrenaline. At one point I notice someone sitting in the front row, just watching. After a while I realize that it's Simon Phillips, one of the greatest drummers ever—and the Who's drummer before Zak Starkey. We get through all of *Quadrophenia*, but before we get to do the encore songs, someone says, "All right, we gotta open doors!"

As I'm trying to relax backstage, in walks Simon. He couldn't be more gracious, complimentary, and positively reinforcing.

Then it's showtime. The last thing Pete says to me before we take the stage is, "If we have a train wreck, we have a train wreck; if we make mistakes, we make mistakes. No one's going to know. Just have a blast." Roger says what he always says to me: "Don't worry, Scotty, have fun!" I take a long breath and walk on stage, and we play *Quadrophenia* from start to finish.

There are no giant train wrecks, no problems so big that we have to stop or restart a song. I get to play a jam along with the late, great Who bassist John Entwistle's solo, which is projected onto the video screen, and I get to accompany Keith Moon during a synchronized video of him singing his *Quadrophenia* theme song, "Bell Boy."

I make it all the way through the show.

At the end of the concert, Pete introduces the band, saving me for last. He recounts the famous story of Keith Moon passing out during a performance. That night in 1973, Pete decided to ask the audience, "Does anybody play the drums?" A drummer named Scot Halpin raised his hand, came up on stage, and finished the concert cold. I remember reading about that story when I was a kid and daydreaming, *Oh, if that could have just happened to me...*

When Pete tells that story, it's a pivotal moment for me.

Twelve hours earlier I was sitting at home, depressed about my father's passing. Now Pete's introducing me to fifteen thousand Who fans.

After the show, Simon Phillips comes backstage again, congratulates me, and asks to take a picture with me. My friend Chris comes back too and shakes my hand. Then I have to come back down to earth.

I pick up all my stuff and get ready to hop back in Chris's pickup truck and go home. But right then the tour manager walks up to me and says, "All right, our flight leaves in about an hour."

"Okay," I say, "have a safe flight."

"What do you mean?" he asks. "You're coming with us."

"Wh-what?"

"Yeah, where's your suitcase?"

"I thought I was just playing tonight."

"No, Zak's injury means he's going to be out for more than one show. We have Phoenix tomorrow, and you're playing."

"But I don't even have a suitcase."

"Well, you better go home and pack!"

I throw my gear into Chris's car, and he drives me all the way home. At 2 A.M. I throw open a suitcase and stuff a bunch of things inside, sleep for two hours, get up, hop on a plane, and the next thing I know I'm on tour with the Who.

I got to play six shows before Zak was well enough to come back, which was great. In line with Roger and Pete's generosity, they asked if I wanted to just hang out until the end of the tour, even though I wasn't playing.

At some point in May I got the call of a lifetime a second time and was asked by Pete and Rog if I would complete the summer *Quadrophenia* tour all throughout Europe. Apparently, Zak's tendonitis was still giving him quite a bit of aggravation. So obviously I said I'd be honored.

But this time I had a month to prepare. I had time to design the perfect Moon/Starkey/Devoours hybrid custom Ludwig *Quad* kit, which included 20", 22", 24", and 28" floor toms. And I spent about sixteen hours a day locked in my soundproof studio, not only trying to find my original take on *Quadrophenia* but also relearning how to play such a monster kit with some kind of fluidity.

Things started to grow organically, like you'd think they would with the Who. I'd been playing with Roger for years, which is an adventure like no other, but playing with Pete and Roger, not to mention Simon Townshend, Pino Palladino, John Corey, Loren Gold, Frank Simes, Reggie Grisham, and Dylan Hart, is like riding a bucking bronco atop a Ferrari at top speed. Pete in particular is a genius like no other. He never plays anything the same way twice. He loves to throw every tool he's got at you whenever the mood strikes him, and he loves for you to do the same to him.

Even though this was the most physically demanding, mentally challenging, and emotionally overwhelming musical experience of my life, it shall remain the greatest experience I could ever have imagined. I had countless dreams growing up of what it must be like to play with rock legends, and the reality far exceeded the fantasy. The whole experience is proof that dreams really can come true. My lovely mother always said, "Be careful what you wish for, because it just might happen." On that first show in San Diego when I was sitting behind Zak's kit, I embodied her words. I only wish my dad could've seen it too.

Special thanks to RJ Johnson for his assistance with this article.



THE ULTIMATE MUSICIAN'S FANTASY CAMP

GuitarPlayer & ROCK 'n' ROLL FANTASY CAMP

featuring:
JOE PERRY
(AEROSMITH)

AND SPECIAL GUESTS:
STEVE VAI, ERIC JOHNSON, JOHN 5,
MICHAEL ANTHONY (VAN HALEN/CHICKENFOOT),
ORIANTHI + MORE!

PRESIDENT'S DAY
WEEKEND
FEB. 13 - 16, 2014



DRUMMERS WANTED!

HELL BENT

FEB 27TH - MAR 2ND, 2014

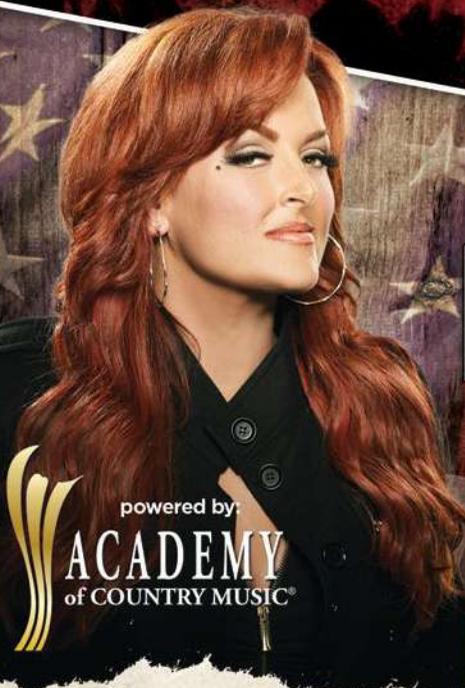


*The above four members of Judas Priest will be attending

FOR VEGAS

FEATURING JUDAS PRIEST,
ZAKK WYLDE,
GEOFF TATE,
LITA FORD

+ MANY MORE!



powered by:
ACADEMY
of COUNTRY MUSIC®

ROCK 'n' ROLL™
FANTASY CAMP

GOES COUNTRY

APRIL 3 - APRIL 6, 2014
LAS VEGAS, NV

featuring:
WYNONNA JUDD

AND
SPECIAL GUESTS
TO BE ANNOUNCED SOON!

SPACE IS LIMITED
BOOK NOW!

888.762.2263
ROCKCAMP.COM


MANDALAY BAY
RESORT AND CASINO, LAS VEGAS
PRODUCED BY DAVID FISHOF



JAM, REHEARSE, RECORD, AND
PERFORM WITH TODAY'S TOP
TOURING ARTISTS.

BEGINNER PACKAGES AVAILABLE!

 Roland

 BOSS

 Electro-Voice

 DW MODERNDRUMMER

KoSA 18

The 18th KoSA International Percussion Workshop, Drum Camp, and Festival was held this past July in the majestic mountains of Castleton, Vermont. Participants ranging in age from seven to seventy came from all over the United States and Canada for an intensive week of learning, with the fitting theme “Drumming Up Happiness!” The KoSA team, led by cofounders and directors Aldo Mazza and Dr. Jolán Kovács, extended their nearly two-decade-long mission of using music as a conduit of peace and showing that music makers learn to make better decisions and take on an optimistic, more joyful perspective.

Boston Symphony Orchestra percussionist Frank Epstein, a first-time faculty member at KoSA 18, says, “The experience here was uplifting, energizing, and comfortable. The mix of students and faculty is so inclusive that it creates a feeling of openness and freedom of expression enjoyed by all the participants.” Tim Duch, a first-time attendee from New Jersey, agrees, saying, “This collaboration of percussionists all playing and learning together was one of the most amazing experiences I’ve ever had.”

Once again, the nightly concerts of the KoSA Music Festival were streamed live in collaboration with Drum Channel. More than 20,000 viewers from around the world witnessed faculty

performances by, among others, Gregg Bissonette (Ringo Starr), Jason Bittner (Shadows Fall), Dom Famularo (educator/clinician), Daniel Glass (Royal Crown Revue), Chester Thompson (Frank Zappa, Weather Report, Genesis), Ron Reid (Berklee), Ed Uribe (Ray Barretto), and Glen Velez (Paul Winter Consort).

Surprising everyone by stepping out of his usual metal style, Bittner dazzled the audience with a funk number. Thompson played a memorable selection of jazz and original compositions. And Reid, the steel pan instructor at the camp, adapted the pan to some wild jazz scales with impeccable timing and feel.

Continuing a long-standing tradition, KoSA bestowed Lifetime Achievement Awards on faculty members; this time Epstein and Bissonette received the honors. KoSA’s newly established Recognition Award was presented to faculty members Marcus Santos (Grooversity founder, Berklee) and Allan Molnar (Nelly Furtado), in acknowledgement of their efforts in promoting music education and for being dedicated ambassadors of the KoSA mission.

KoSA continues to expand, with programs in Cuba, Europe, and China in addition to the United States.



**NOT ONLY
WILL YOU
SOUND
GOOD,
YOU'LL
LOOK
GOOD!**

Introducing four all-new
T-shirt designs from *MD*.

Order now at moderndrummer.com





**KIT
OF
THE
MONTH**

Gift Rapping

"Around a year ago I was shopping for Christmas gifts and wrapping paper with my girlfriend," Pasi Tenhunen of Pieksämäki, Finland, says. "She asked if it is possible to cover the drums with gift-wrapping paper for the Christmas season.

"I liked the idea. So I took my white-pearl drumset and covered it with wrapping paper. I used the drums during December in my gigs

around Finland. It was nice to see how surprised and glad people were when they realized that there were reindeers and elves on the drums.

"It was easy to accomplish, because I have made drums for many years. I did not glue the paper to the drums. I took all of the hardware parts off the drums, and I only used tape on the seams—just like you use tape when you're wrapping up gifts. The paper held up very well

at all the gigs. This photo was taken on a frozen lake in February, on a cloudy afternoon just before twilight.

"It is an easy, fast, and inexpensive way to modify the appearance of the drums," concludes Tenhunen, who plays with the Finnish pop singer Kake Randelin and teaches drums when he's not gigging. "So I will do it again this Christmas season with some funny gift-wrapping paper."

Photo Submission: Hi-res digital photos, along with descriptive text, may be emailed to kitoftthmonth@moderndrummer.com. Show "Kit of the Month" in the subject line.



**COMING
UP IN
MODERN
DRUMMER**

The **50** Greatest
Drummers
of
All Time

Kneebody's

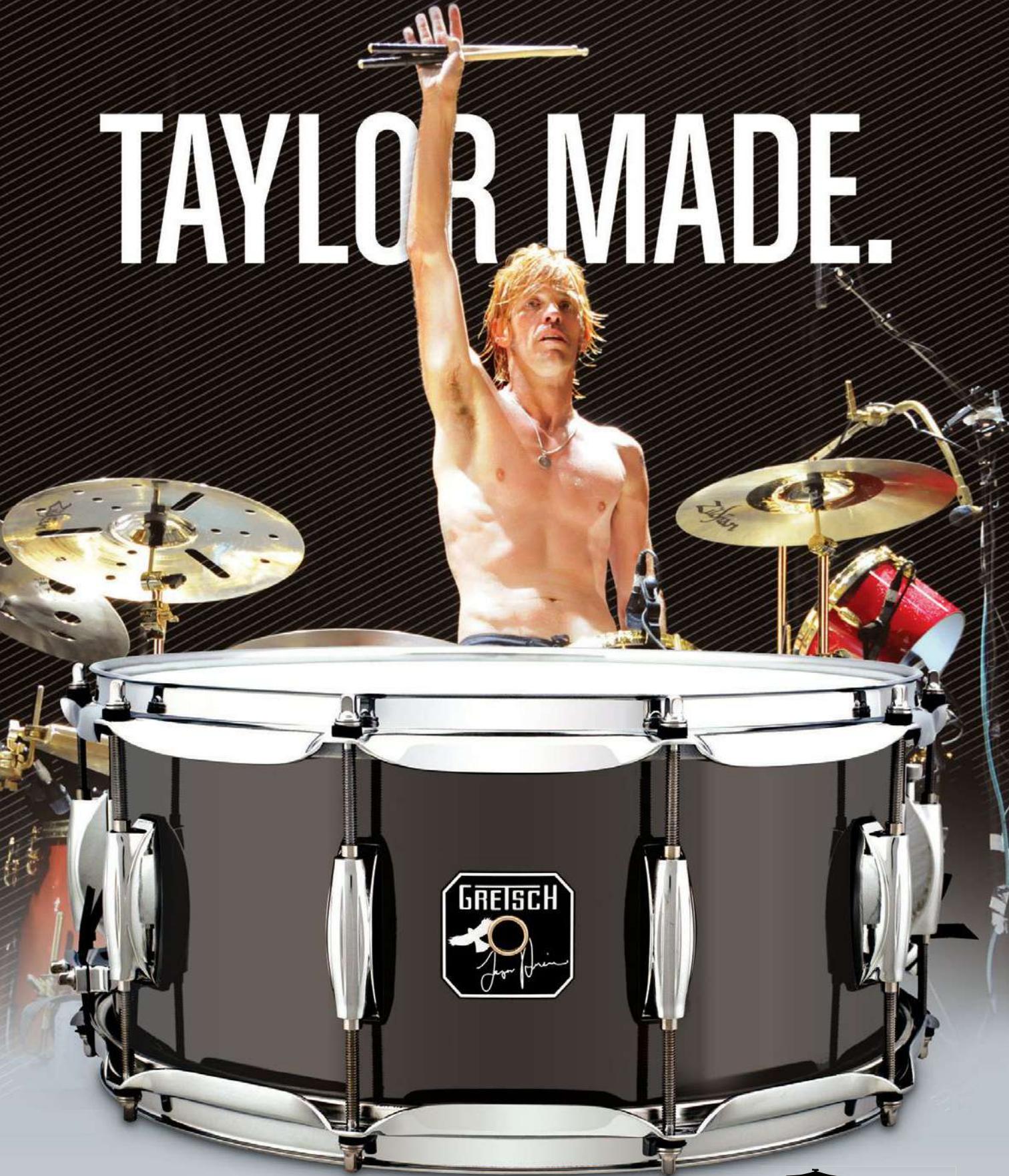
NATE WOOD

ALEX RUDINGER

of the Faceless

And more!

TAYLOR MADE.



Built to Taylor Hawkins' exact specifications, Gretsch's newest Signature Series snare drum performs to the level that this iconic artist demands.

- 6½"x14" steel shell, plated in gleaming black nickel
- 2.3mm triple-flanged hoops, 10 lugs and adjustable throw-off are finished in triple-plated chrome
- Twenty-strand snare wires, Remo® drumheads and a signature badge bearing "The Hawk" symbol.



SERAPHINE IS LEGACY

© 2014 Avedis Zildjian Company



Danny Seraphine is part of a proud tradition of Zildjian drummers who have shaped the classic A sound for generations. We have redesigned the curvature and weights of our current line to dial into the essence of the classic A sound. Discover the new, enhanced sound of our A Zildjian line and the entire Family of A Cymbals - A Zildjian, A Custom, and FX.

Danny Seraphine of CTA plays A Zildjian.

ZILDJIAN.COM

Zildjian
SOUND LEGACY