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June '95

*Jack DeJohnette*

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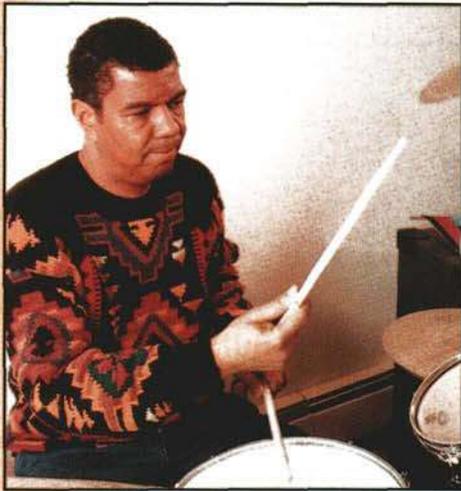
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### DEATH METAL DRUMMERS

There may be warning stickers slapped on most death metal albums these days, but the ungodly drumming inside is what's truly dangerous to your emotional and physical health. Follow the drummers of Death, Deicide, and Morbid Angel into their inner sanctum, and learn how the death knell is really rung.

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# On Reviews



As most *MD* readers are probably aware, the *Critique* column is the place in the magazine reserved for reviews of new recordings, books, and videos. The purpose of the department is to keep you abreast of what's available for your listening enjoyment, as well as the material that would be to your educational benefit to track down.

For many years, we avoided reviewing material we felt was not worthy of your attention. Rather, we focused on those items we could recommend without reservation. Some time ago, though, following considerable discussion among the *MD* editorial staff, we made a formal policy change. A new system was instituted whereby materials reviewed in *Critique* would be rated on a scale ranging from poor to excellent. As a result, in addition to works that are worthy of your attention, we also call out material we feel you'd be better off passing up.

Since the new rating system was implemented, we've heard not only from readers who've agreed or disagreed with one review or another, but from a few artists who were upset with the rating and/or comments made by the reviewer regarding their work. Some essential points need to be made regarding this matter.

*MD* receives new material each and every week. Recordings, books, and videos are forwarded to our office solely for the purpose of having a reviewer's opinion

expressed. Any individual who releases a recording, writes a drum book, or produces a drum video for public consumption—and willingly sends us copies for review—should fully understand that if their work is chosen to be critiqued, our reviewer's opinion *will* be expressed in the pages of the magazine, be it positive or negative. The tough reality of being *any* kind of artist is that, along with the chance of getting great praise, there's always the risk of receiving negative feedback. It simply comes with the territory.

A common response to recent negative reviews has been, "The writer obviously doesn't like my kind of music; how can he or she be objective?" But readers and artists alike can be sure of this: Each work that comes into *MD* is judged on its *own* merits. In fact, material is forwarded to reviewers with each particular writer's area of expertise in mind. No work is ever arbitrarily dismissed—for *any* reason.

We hope authors and artists recognize that we stand by our reviewers' opinions. Our staff is comprised of professional journalists with extensive musical backgrounds. Each reviewer is highly qualified to comment on the materials he or she is assigned.

Though we would like nothing more than to place the *MD* stamp of approval on *everything* we're sent, that can no longer be guaranteed. In the end, though, I feel our policies present the greatest benefits to those we're most accountable to—you, the reader.

RS

## MODERN DRUMMER

The World's Most Widely Read Drum Magazine



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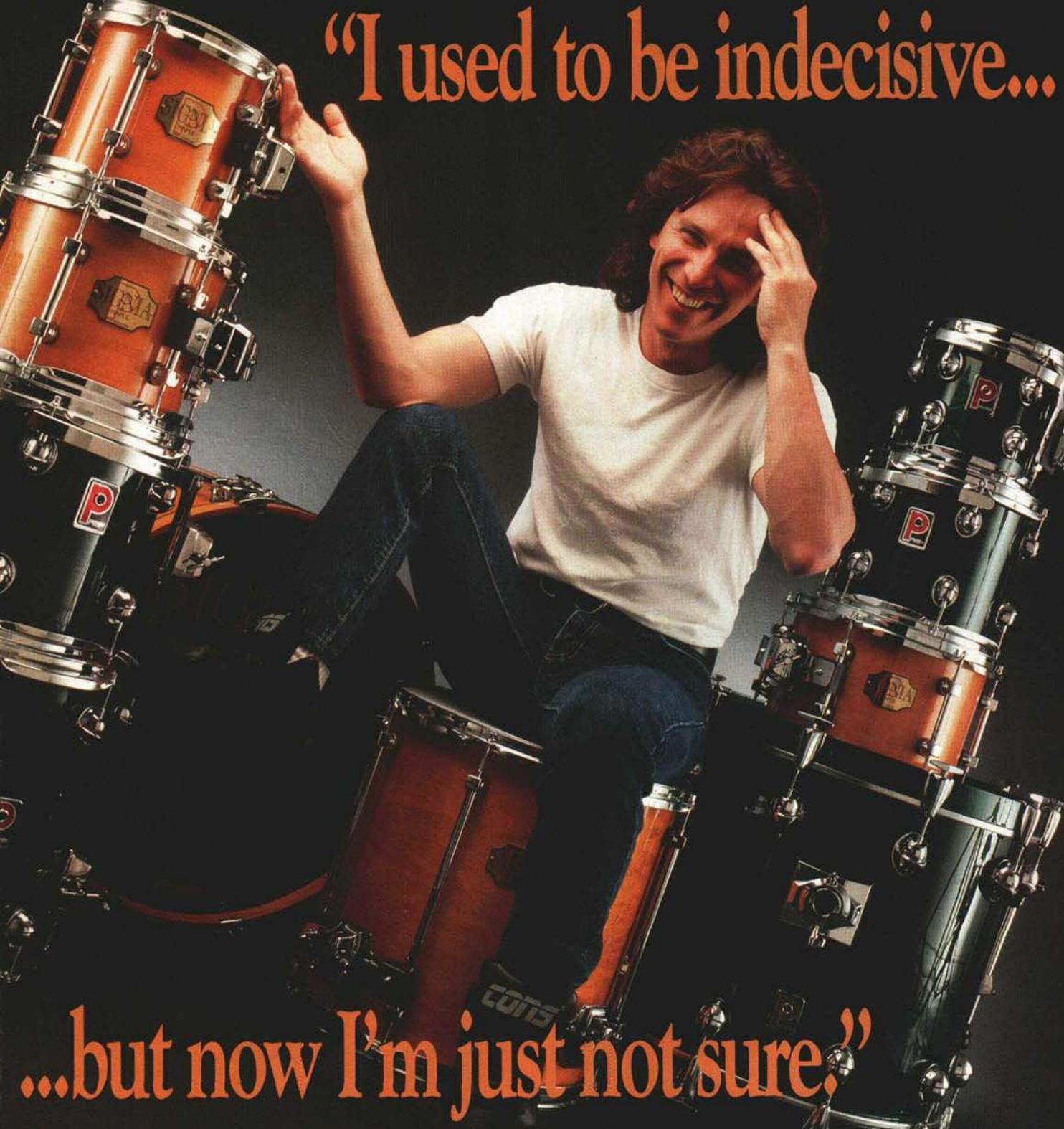
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A man with long brown hair, wearing a white t-shirt and blue jeans, is sitting on a drum kit. He is smiling broadly, with his hands raised to his head in a gesture of indecision. The drum kit consists of several drums, including a snare drum, a tom, and a bass drum, all with Premier Percussion logos. The background is dark, making the drums and the man stand out.

"I used to be indecisive...

...but now I'm just not sure."

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*Be sure to check out Rod on the new Dixie Dregs release "Full Circle."*

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## SCOTT ROCKENFIELD

Scott Rockenfield needn't be concerned that time and musical tastes have passed him or Queensryche by. After all, the group never was the commercial radio darling the alternative bands have become. Queensryche's music—and especially Scott's drumming—has always appealed to listeners who could appreciate a cerebral and studied approach to musical craftsmanship. The fact that this is framed within a high-energy rock format only makes it all the more exciting.

I was also pleased—though certainly not surprised—to learn what an articulate and knowledgeable person Scott is. His interview in your March issue gave me much-appreciated insight into his approach to drumming, composing, and recording. Thanks!

Frank Simpson  
Dallas, TX

## DANIEL HUMAIR

Zen and the life of Daniel Humair [March '95 *MD*]. His attitude towards life and his varied professions is something rarely found today. He is truly an inspiration both behind and beyond his drumset. Thank you to Daniel and to *MD* for sharing this with all of us.

Mark Bennett  
Binghamton, NY

## ON THE OTHER HAND...

When is *Modern Drummer* going to live up to its title? Scott Rockenfield on the cover in March: Queensryche's artsy-fartsy rock was already passe before Scott Rockenfield ever put stick to drumhead! Ancient and obscure jazz drummer Daniel Humair inside in March: What the hell does this guy have to do with contemporary music? Buddy Rich and Neil Peart on the cover in February: a dead legend and a guy who's been on the cover three times before and has been playing the same overblown style for twenty years! Herlin Riley announced for the cover in April: a young but

extremely traditional jazz drummer! THIS IS NOT WHERE MODERN DRUMMING IS! Where's Tre Cool of Green Day? Where's Jonathan Fishman of Phish? Where's the *major feature* on the drummer from Nine Inch Nails? Where's the coverage of drummers in virtually *any* band that's really *modern*? Get with it, you guys!

Adam Epstein  
New York, NY

## IS LESS REALLY MORE?

I'd like to point out something I find kind of funny. In almost every issue of *MD* (it seems), someone in an interview or article brings up the "less is more" idea about drumming. In your March '95 edition (a great issue, by the way), Robert Coxon describes the idea as the difference between playing "musically" and "drumistically" ("Does the song require drums at all?"). Now, don't get me wrong, I understand, accept, and subscribe to Mr. Coxon's ideology. But it does strike me funny that "The World's Leading Drum Magazine" appears to be encouraging drummers not to play or show what they can do. I read guitar magazines (since I sort of play guitar, too) and also scope the bass magazines. Never once have I ever heard anyone comment that Eddie Van Halen, Billy Sheehan, or Nuno Bettencourt overplay their instruments. Yet Mike Portnoy of Dream Theater was accused of "almost overplaying" when *MD* reviewed the band's *Images And Words* disc. Why is this? Drummers have a right to "show" and "create" and have musical situations accommodate *their* style and ability... um...as long as they can do it "musically."

Bill Cherry  
Lakewood, OH

I can't thank you enough for Robert Coxon's "Putting The Music First" article in your March issue. The concept that "a good drummer is a good musician who plays the drums musically" is something I have tried to get across to my young students right from the start. There is nothing

worse than listening to a band whose drummer is loud, soloing all the time, playing some displaced rhythm pattern, or just downright showing off. I certainly agree that there is a vast array of information out there that could easily be misconstrued, and we, as drummers, are now in the forefront. But as Mr. Coxon made clear, a drummer's role is to complement—not compete—when playing with other musicians.

Unlike rolls, ratamacues, and paradiddles that are learned by rote, being a musician must be developed; it takes time and an open mind. It's okay to experiment and have those inspired frenzies when you practice to a CD or tape. But when playing with other musicians, remember the "three As": Accompany, Accommodate, and Arouse.

Keven Gehring  
Winder, GA

## VINTAGE DRUM CHECK LIST

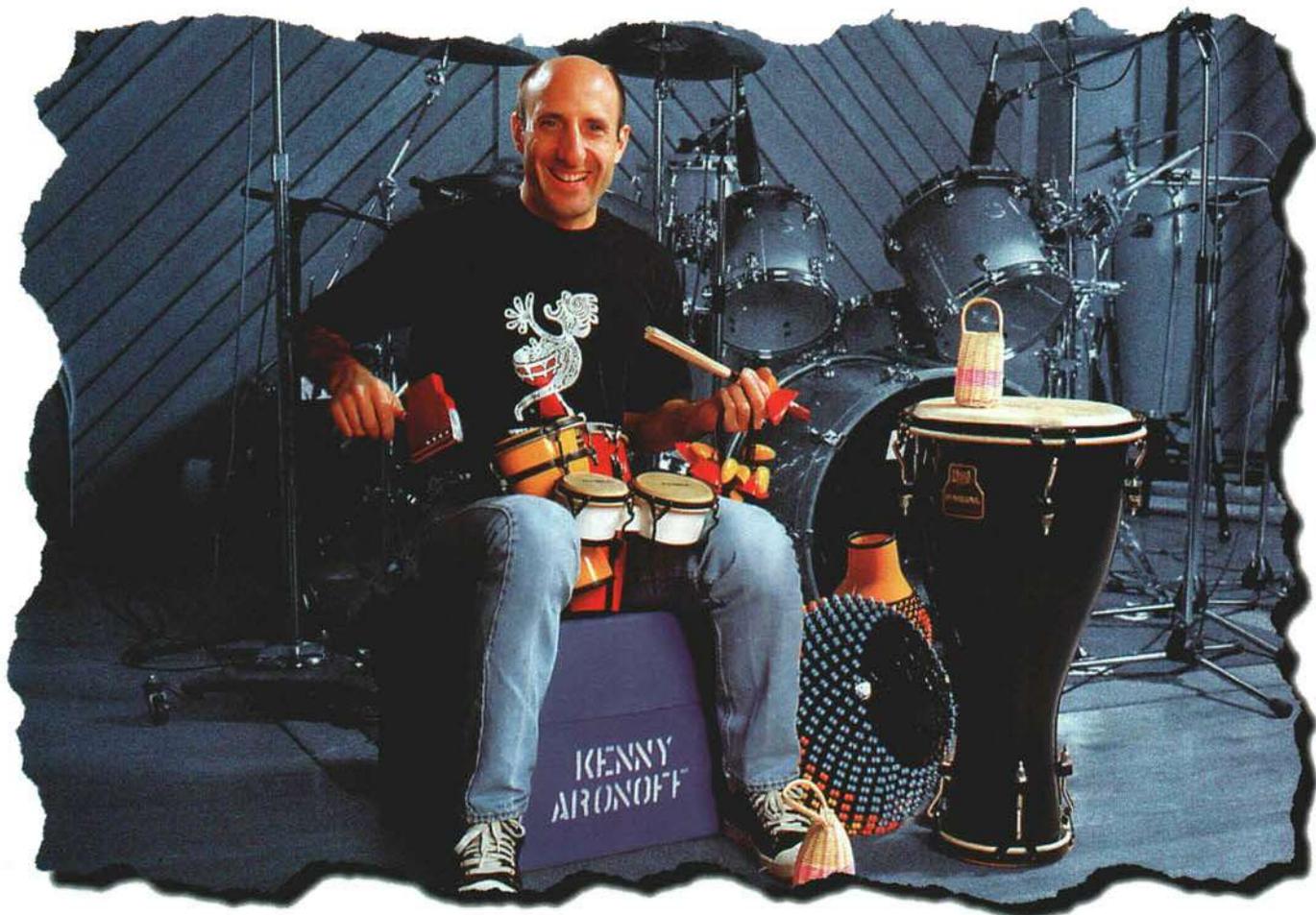
I just finished reading Ned Ingberman's article on inspecting and appraising vintage drums. It is a masterpiece in itself: a check list that all of us can use to make the right buying decisions. I just wish I had Ned's great luck in finding those terrific drums (especially since this is the centennial year of Leedy Manufacturing). Keep up the vintage articles—knowledge is power.

Harry Cangany  
President, Drum Center Of Indianapolis  
Indianapolis, IN

## DRUMKIT OF THE MONTH CREDIT

I was happy to see my set in your March '95 *Drumkit Of The Month* department. I put a lot of time into picking parts, making sketches and stencils, transferring the drawings to the drums, and doing the final painting. But I also had a lot of help from people at Columbus Percussion, and I'd like to give them credit. Jim Rupp, the owner, went out of his way to get the gold casings I wanted from Yamaha. (At the time they didn't sell parts separately.) Joe

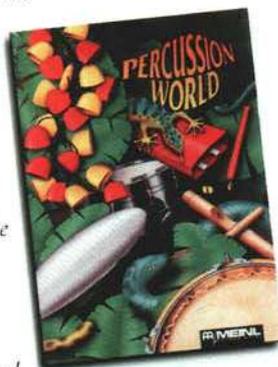
# 579,351,276 BEATS PER MINUTE



**K**enny Aronoff - talk about a studio drummer! This guy's been in the business since the eighties! Want names? He's recorded for John Mellencamp, Bob Dylan, John Bon Jovi, Elton John, Bob Seger, Meat Loaf, Chris Isaak, and many, many more. And he's toured with most of them, too. Kenny was also voted best Pop/Rock drummer by the readers of "Modern Drummer" magazine three times in a row. On top of it all, Kenny teaches at the University of Indiana where he passes his craft on to future pro's. Of course, a live wire like Kenny needs reliable equipment. Luckily for him, he can get anything he wants. Anything at all. But experience tells him to go for the best. Kenny chooses Meinl Percussion for his bag of tricks. You know what? So should you!



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Gargani put eleven coats of clear finish on the drums, and drum technician Chris White assembled the set. Thanks, guys!

David Alexander  
Columbus, OH

## LIEBMAN'S DIFFERENT VIEW

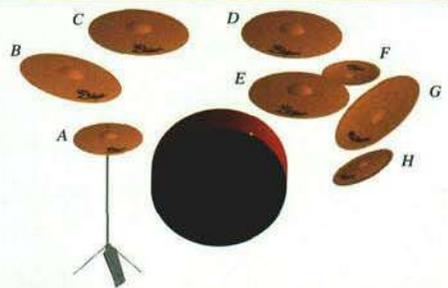
I just wanted to drop you a line telling you how much I enjoyed the Dave Liebman interview [A *Different View*, February '95 MD]. It is always a pleasure to hear great musicians discuss other players. I was touched by his profound love of drums and their place in jazz. Kudos to author Scott Cutshall on a concise, informative, and easy-to-read piece.

Ken Alva  
Oak Bluff, VA



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# EEN THE

# EART

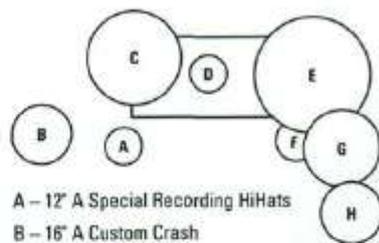
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- G - 17" A Custom Crash
- H - 16" Oriental China Trash

licks, but it might be easier to take his tips:

Try K.'s in your

set-up, pillows as

practice pads, and

don't despair. The perfect groove is out there,

it just might take a while to find it.

**Zildjian**

## Dave Beyer

"She is more intense and focused than anyone I've ever played with," exclaims Dave Beyer about his current boss, Melissa Etheridge. According to Beyer, "Melissa's tour is the longest I've ever done, but it's also the most well-organized, and we really enjoy playing together. It's like one big happy family."

"Melissa likes to make things up on stage as we're going along," Beyer admits. "It's very uninhibited because she likes to take things one step further, which is a challenge. She won't say, 'Now I want you to play sticks on my guitar' or 'Now we're going to come back and hit your drums.' It just *happens*. And even if things break down, the audience never knows because we keep it real solid."

The song "Dance Without Sleeping" is a personal favorite of Dave's. "It's completely different live than the recorded version, and it's fun to watch the audience reaction. They don't know what it is when we start to play it." Dave also uses a new drumstick on this song, which he invented and Remo is distributing. "They're called *Rattlestix*," Dave explains. "They're hollow drumsticks with beads inside—sort of part stick, part maraca. They are virtually indestructible." He further states, "It's so satisfying to be able to play a song with an artist who I really love working with, use

something on the song that I invented, and have it all come together."

Dave's playing background is plentiful and diversified. He's worked in musicals such as *Fiddler On The Roof*, *Godspell*, and *Evita*, he's played with the New England Symphony and Penn & Teller, and he's done numerous albums, movie and TV soundtracks, and radio jingles. He also has an instructional video out titled *Learn Drums On VCR* (Larry Little series). According to Dave, "I'll continue to play as many different gigs as I can. I incorporate different styles when I play; I really feel it's important to open yourself up to that kind of thing."

• Lori Spagnardi



## Curt Bisquera

After recording Seal's first record and Bonnie Raitt's *Luck Of The Draw* in 1991, doors began to open up for drummer Curt Bisquera.

"The big thing for me was when Jeff Porcaro was producing Boz Scaggs, and he called me. Jeff was my idol, and one day in '92 the phone rang, 'Yo, Kirkee B,' which is my nickname, 'this is Porcaro.' I didn't believe him. I thought it was one of my friends joking around. I had studied with his dad at PIT and I'd gone to see him play as much as possible, but I didn't think he knew me. He said, 'I'm producing Boz's record and I want you to play on it.' I started cracking up and said, 'No way, this isn't Jeff.' He said, 'Really, it is. I've heard what you're doing and I'm into it.' I said, 'But Jeff, that's *your* chair. You play for Boz.' He said, 'No, no, I'm producing and I want you to play.'

"I was floored. So I put a rhythm section together and we tracked three songs. It was right before Jeff passed, and Boz didn't end up using those tracks because I think he felt he needed to start fresh. But Jeff

took me under his wing at that point, and I appreciated it."

Bisquera says 1993 was full of great experiences such as Mick Jagger's *Wandering Spirit*. "He was auditioning drummers in France, New York, Chicago, and Los Angeles. I got a call from the musical director, who asked me to come down and play. It was a blast. Jagger really loves funky R&B stuff, and his music definitely had an R&B flavor to it, although it was rock 'n' roll on top. At the audition I went in and he said, 'Play any old beat.' I started playing James Brown's 'Cold Sweat,' and everyone fell in. He started doing the Mick Jagger 'chicken neck' with his hands on his waist. We jammed for about twenty minutes and he turned around and said, 'Would you like a job?' It was pretty incredible."

Last year was full of recording for Curt, with such notables as John Fogerty, Tom Jones, and Chynna Phillips, as well as the Howard Hewitt/Brenda Russell ending



credit song in *The Santa Clause*, a few tracks on Elton John's *Duets* record, the Plimsouls' track on the *Speed* soundtrack, and an on-camera appearance in *The Flintstones* movie. "It was the 'Bedrock Twist' segment," Curt laughs, "and it was a full twenty-three seconds. My morn timed it. I was the drummer with the BC-52's, which was the B-52's, and I was back there pounding rocks with femur bones."

• Robyn Flans

## Bob Henrit

He's had a rock-solid drumming career for more than twenty-five years, but Bob Henrit was never satisfied with a full-time playing schedule (with the likes of Argent, Ringo Starr, Don McLean, Leo Sayer, and as a member of the Kinks for the last ten years). So lately Henrit has branched out, hosting his own radio show on the topic of drums for the BBC, working as a music journalist in Britain, authoring several drum books, opening his own drum shop in London, and even working in the British film industry.

"At least everything I do is drum-oriented," Henrit laughs when it's suggested that he may be a bit of a workaholic. "The writ-

ing fits in very nicely as I'm waiting around for the phone to ring for sessions or gigs or whatever. Plus, I still play for fun when I get the chance. I know the L.A. session guys are big on that, but it's not very prevalent here in London, although it's starting. People are setting up places where you can go and have a blow, and that hasn't happened for years. I actually do play at a place called The Big Easy, which is basically a blues club. It's very much 'unplugged,' so you can't have a bass drum—it's just snare, hi-hat, and cymbals. It's a place where you can sit in with some great musicians."

The Kinks still tour for the better part of

every year, and they recently released *To The Bone*, a "live in the studio" sampling of some of their many hits. How has Kinks leader Ray Davies managed to hold Bob's interest in playing with the band for over a decade? "Our sets change all the time," the drummer explains. "We don't even know what the first song is until it's counted in. But the really challenging thing about the Kinks is knowing their huge repertoire. The Kinks are thirty years old, and at about an album a year, there's a lot of material. Never really knowing what song is coming next keeps you focused."

• Teri Saccone

## Carter Beauford

You never know where you're going to meet someone who changes your life. Dave Matthews was the bartender at a club where drummer Carter Beauford was playing in Charlottesville, Virginia. Matthews singled out Beauford and the sax player, Leroi Moore, and asked them to demo some of his songs. Lo and behold, four years later, the Dave Matthews Band is very hot.

After recording one independent album, the Dave Matthews Band has released *Under The Table And Dreaming* on RCA, about which Beauford says, "For me, the high point was having [producer] Steve Lillywhite working so closely with us, just getting to check out what he does. "He would suggest certain things—and he would use drum terminology. It was like he was a drummer him-

self, so it made me feel really comfortable in the studio. I could really trust his judgment."

While Matthews writes most of the material, it is a collaborative effort. "Dave writes the lyrics and he'll come up with a guitar line or riff," Carter says, "but we'll all chime in. A lot of the songs will come from soundcheck. He'll be warming up, doing an exercise on his guitar, and I'll yell, 'I like what you're doing.' Sometimes I'll just fall in with a little groove I hear in my head. Then the bass player will fall in, and the next thing you know, we have a song." The band will be touring quite a bit over the summer, and they plan to go back into the studio in the fall.

• Robyn Flans

## NEWS....

**Dave Mattacks** is currently on tour in the U.S. with Fairport Convention in support of their recent disc, *Jewel In The Crown*.

**Mike Portnoy**, along with the rest of Dream Theater, was caught in the recent earthquake that shook the Kansai region of Japan. Fortunately no one traveling with the band was injured. According to Mike, "My hotel room was shaking so violently, I thought a bomb had

gone off. I couldn't even balance myself to get out of bed. It was absolutely the most frightening experience of my life."

**Moyes Lucas** is on the road with Steve Perry.

**Dave Weckl** is working with the Mike Stern Group, touring and recording. He is in the process of pre-production for his own next release.

**Peter Erskine** has been on tour in Europe with the Don Grolnick band, which features

Michael and Randy Brecker, Marty Ehrlich, Robin Eubanks, Peter Washington, and Don Alias.

**Ron Wikso** has left David Lee Roth to join Foreigner.

**Tommy Igoe** has been gigging with both Stanley Jordan and Randy Newman.

**Denise Fraser** recently completed a tour of the U.S. and the U.K. with Sandra Bernhard. Denise recorded Sandra's *Excuses For Bad Behavior*.

**Bruce Cox** has a solo album about to be released featuring Freddy Hubbard and Ravi Coltrane. He's currently working with Sonny Rollins.

Congratulations to **Mark Schulman** on his recent marriage to Gina Kelly Russo.

And our heartfelt condolences go to **Eddie Bayers** on the loss of his son, Eddie. "Little" Eddie was a promising young drummer.



# IF YOU'RE NOT A FAMOUS DRUMMER YET... READ THIS, TELL US YOUR STORY AND SEND US YOUR PICTURE.



Nothing is more important to your success as a musician than your dedication, hard work and talent. And, even though Pro-Mark can't promise to make you famous, our publicity program for the "Not Yet Famous Drummers" could help.

At Pro-Mark, we devote a lot of time and money to promote the world-class drummers who play our world-class sticks, but we're also looking for the world-class drummers of the future...the New Generation, the thousands of you who are still striving for recognition... the "Not Yet Famous Drummers" of the world.

In future issues of this magazine, we'll

turn the spotlight on hundreds of the world's not yet famous drummers, publish their names, pictures, hometowns and their favorite Pro-Mark models.

You be the judge...if you could use some international recognition (and who couldn't?), then send us your photo and tell us your story. Photos may be black and white or color. And, your story may be up to two pages long.

No matter what you play... rock, jazz, fusion, alternative, country, etc... tell us your story!

If you're a professional, semi-pro, amateur, or student, we want to hear from you!

It will be great to look back a few years from now and see how you've progressed, and maybe just made it to the top of the music world! We will keep all entries in our permanent file to review in future years.

If you don't play Pro-Mark drumsticks, now's the time to start! Go straight to your local music store and purchase some genuine Pro-Mark drumsticks! Then you'll see why our sticks are the choice of so many of the world's most famous drummers, as well as countless thousands of the world's not yet famous drummers.

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Pictures chosen for publication will be published in future issues of Modern Drummer. All materials, including photographs become the property of Pro-Mark and will not be returned.

If you're selected, you'll receive a written notice and a copy of the publication in which your picture appears. If you're not selected right away, don't give up! New drummer photos will be selected each month. Hundreds will be chosen!

We know there's all kinds of undiscovered talent out there! Please help us find the stars of the future... the New Generation of world-class drummers. You could be one! Fill out the attached entry form, tell us your story and send us your picture. Entries will be accepted through November 15, 1995.

We're saluting the "Not Yet Famous Drummers"... drummers like you who help keep us in business. It's just another way to show our appreciation for the millions of drummers who have made Pro-Mark the most preferred and best selling drumsticks in the world. Send your entry today!

## LET US HEAR FROM YOU!

Please complete this questionnaire and return to Pro-Mark. Include a photo suitable for publication and, who knows, you might see your picture in an international publication as part of our tribute to the "Not Yet Famous Drummers"!

(Entries will be accepted through November 15, 1995) **Please Print Clearly.**

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My choice of wood is: \_\_\_\_\_ Japanese Oak,

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My favorite drummers are:

\_\_\_\_\_

\_\_\_\_\_

My favorite style of music is:

\_\_\_\_\_

My favorite band is:

\_\_\_\_\_

I've been playing drums for \_\_\_\_\_ years/months.

I'm a \_\_\_\_\_ professional, \_\_\_\_\_ semi-pro, \_\_\_\_\_ amateur.

My choice of drums (brand) is:

\_\_\_\_\_

My choice of cymbals is:

\_\_\_\_\_

I play electronic drums: \_\_\_\_\_ yes, \_\_\_\_\_ no

If yes, what brand?

\_\_\_\_\_

My favorite music store is:

\_\_\_\_\_

Address \_\_\_\_\_

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I have enclosed additional biographical information:

\_\_\_\_\_ yes, \_\_\_\_\_ no

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## Alan White

**Q** I had the opportunity to see you in concert at Madison Square Garden with Yes late last fall. I have never seen a more powerful and well-coordinated rhythm force than what I witnessed while watching you and bassist Chris Squire carry the band through two and a half hours of melodic energy. I was impressed with your drumming style and sound, and I'd be grateful if you would outline the types and brand of cymbals you used during the show.

John Silva  
Singapore

**A** Thanks for your positive comments. I'm glad you enjoyed the show; Madison Square Garden has always been a special venue for us. In response to your question, throughout my career I have used Zildjian cymbals, and I plan to continue doing so in the future. I have endorsed them for many years, and I carefully select the cymbals personally. My setup includes a 22" A Custom Ping Ride, 14", 15", 16", and 17" A Custom crashes, an 18" A Zildjian medium crash, an 18" suspended orchestra cymbal, a 20" China Boy Low, a 19" K China, 13" A Custom hi-hats, and a low-octave set of crotales. I occasionally make changes to this arrange-



Photo by Lissa Wales

ment depending on the style of music to which it is being applied. Thanks again for your interest.

## Tommy Wells And Paul Leim

**Q** I'm spending this year preparing for a move to Nashville in order to try to make it in the country music scene. I want to prepare a demo tape for that purpose. What kinds of things should it contain? Should there be full-length songs? How long should it be overall? What about a video instead of an audio tape? And finally, who should a demo tape go to?

Eric Magidson  
Everett, WA

**A Tommy:** I'd go with a good-quality audio cassette. A lot of the music people in Nashville do much of their listening in their cars. Your demo should show that you can play all of the different country feels. Just put short "blips" of different tunes on the tape; most people won't have the patience or the time to listen for very long. The entire tape should be no longer than five minutes long. Also, I'd strongly suggest that the pieces be cut with a convincing country band. No one wants to listen to a drummer playing country drum parts alone (except maybe other drummers—and probably not many of them!).

Now, who will listen to your tape? To put it bluntly, name producers won't listen to a drum tape. Many of them have people who listen to and screen demos for them, and most don't even accept unsolicited tapes. Making records is the territory of proven studio musicians. So, if you have no track record of hits, you have to start at the bottom. If you're a great player, you will find your way up the ladder.

You'll need to meet songwriters. Many clubs in Nashville have "writers' nights." You may have an opportunity to give some of them a tape. You can also exchange tapes with other musicians, many of whom will be in the same situation as yourself. If you

meet a guitarist who likes your playing, and that guitarist later gets a gig or a demo session, he or she might call you to play on that gig or session. Musicians seem to move up the pecking order in groups more than alone. So the sooner you can become part of a new "clique," the better your chances of advancing your career.

A lot of people audition and get "artist" gigs—touring with the stage bands of established artists (even if they don't do those artists' recording sessions). Some players try to stay in town by doing club gigs—so they will be available for demo sessions. Some get involved with self-contained bands. Any of these options might work for you. So good luck to you, and I'll see you in the Music City.

**A Paul:** When you're making a demo tape, make it as perfect as possible with the music you are the best at. You never get a second chance to make a first impression. You mentioned country music, so it should be a band situation. Play at least five or six styles: Texas swing, train brushes, 2-beat, 4/4 shuffle, Cajun beat, rock, and ballads in three and in four. Try to make the individual song arrangements as concise as possible, not longer than two to three minutes each. People who can help you *don't* have any time to spare. Don't do a five-minute drum solo.

A video might be interesting if it's still in that band situation and features good shots of you. If it turns out *excellent*, send it to the management companies and agents of the artists you dig the most. Maybe they are looking for you!

Your request for information to prepare yourself is a tremendous step in the right direction. Breaking into a new town is lonely and tough. We *all* started at the bottom, so if you've "got it," best of luck to you!

## Jonathan Moffett

**D** Let me say first that there is no one in the drumming world I admire more than you. Your performance with Madonna on her *Blond Ambition* tour is what inspired me to begin drumming. Since then I've been heavily influenced by your impressive style. I've been to many concerts and I've never heard a drumkit that impressed me like the kit you played on the *BA* tour. Would you describe that setup? I'd like to have drums with the same sound quality as yours—and maybe someday be able to play them as impressively as you do.

Brian Medina  
Littleton, CO

**A** It's a great pleasure to read how much you are into my playing; it means a lot to me that you feel that way. My kit on the *Blond Ambition* tour was a custom Drum Workshop kit, consisting of a 24x24 bass drum (with a clear *Ambassador* batter head and a custom-painted front head), a 5-1/2x14 snare drum (with a coated *Ambassador* batter and 40-strand snares), 10", 12", 13", and 14" power rack toms, and 16x16 and 16x18 floor toms (all with coated *Ambassador* batters and black *Ebony* bottom heads). All of the drums featured 6-ply maple shells. All of the toms were suspended on RIMS and mounted on a customized Tama rack system that I personally designed for the Elton John tour that I played in 1988-89. The rack tubing housed all of the wiring

for the drum and overhead mic's. All of the drums had MAY internal mic's inside them: Sennheiser 409s in the rack toms and the snare drum, and AKG *D112s* in the floor toms. The bass drum had both an AKG *D-12E* and a Shure *SM57*—one on each side inside the drum.

All of the drums also had internally mounted electronic triggers made by Reek Havok, an electronics specialist in L.A. These triggered an Akai *S1000* sampler with the sounds from Madonna's records or similar-sounding custom-created samples for the kick and snare. A Dynacord *Add-One* electronic brain was used for the tom samples. The electronic sounds were used for enhancement, but the acoustic drum sounds always remained dominant in the final mix.



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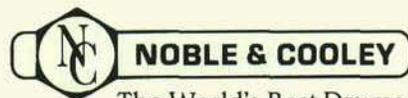


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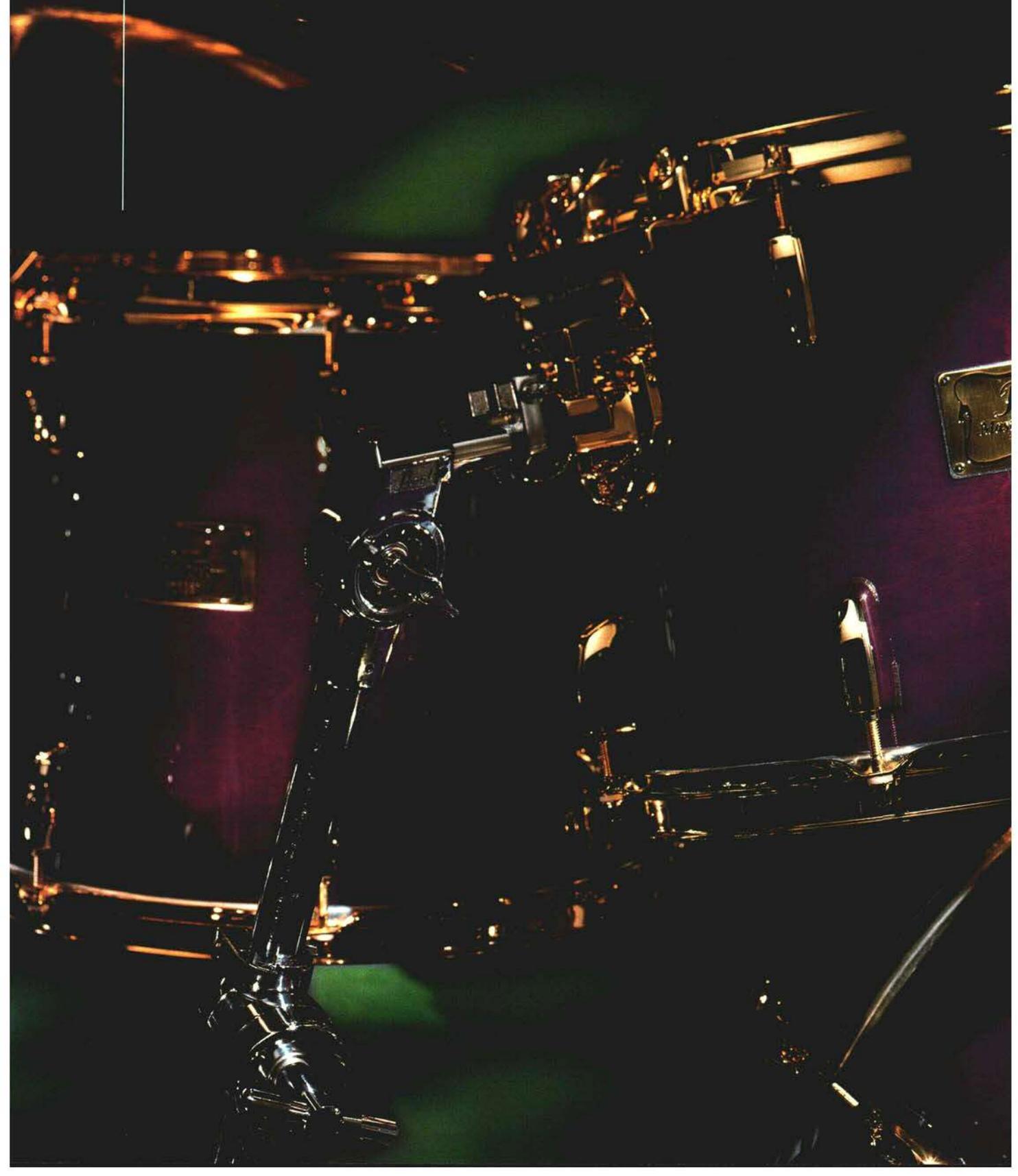
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## What Became Of Leedy?

**D** I've recently rekindled my interest in drumming after almost fifty years away from it. A lot has changed, but I'm looking forward to this being a productive hobby now that I'm retired. After reading your past two issues, I can see that I have a lot of catching up to do. I can't believe the number of manufacturers advertising in your magazine! From my days as a drummer I can remember the Ludwig, Leedy, Slingerland, and Gretsch brands. I don't see anything about Leedy these days. Did they fold up, get bought out, or move to another country? It seems to me they had a pretty good slice of the market back then, and were good-looking drums, to boot. Can you provide any information on their fate?

Lome Glassford  
Prince George, BC, Canada

**A** At one time Leedy was one of the leading manufacturers of drums in the world. The company was founded by U.G. Leedy in 1895 and was originally located in Indianapolis, Indiana. By 1919 Leedy had sixty employees and was a brand noted for quality workmanship and innovative design in drums. By 1923 the company was important enough to publish its own drumming magazine, *Leedy Drum Topics*. The magazine offered information on products and endorsers, along with playing tips and humorous anecdotes. U.G. Leedy sold his company to C.G. Conn (a huge band-instrument manufacturer) in 1929. Conn moved the factory to Elkhart, Indiana in 1930. For the next two decades, Leedy drums "represented American craftsmanship at its best," according to drum historian Harry Cangany.

Conn had also purchased the Ludwig & Ludwig company in 1930, and actually operated the two drum brands side-by-side—yet independent from each other—for almost twenty years. But by 1950 it seemed more logical—and economical—to merge the two lines and operate only one drum brand. Thus Leedy & Ludwig was born, and drums were produced until 1954. The idea was not a success, however, and

in 1954 Conn sold the Leedy division to H.H. "Bud" Slingerland, Jr., and the Ludwig & Ludwig division to William F. Ludwig, Jr.

Bud Slingerland established the Leedy division of his company as a secondary line, hoping to lure dealers away from rival William F. Ludwig's upstart WFL brand. The problem was that his "Leedy" drums were, again according to Harry Cangany, "clearly Slingerland mahogany shells with a mix of Slingerland and Leedy hardware." Put succinctly, the Slingerland-owned Leedy effort was a flop, and manufacturing was shut down in the late 1950s.

## Drum Re-Finishing

**D** I've recently purchased a set of Gretsch drums in need of some cosmetic help, and if I'm successful I'd like to remove the glued-on finishes from a few other drums. In which *MD* issues was the re-finishing of drums documented, and how can I go about getting copies?

David Troen-Krasnow  
Needham, MA

**A** The most comprehensive articles we've run on the subject of re-covering and refinishing were all presented in the *Shop Talk* department a few years ago. They are: "Removing Plastic Coverings" (Douglas Smith, June 1982), "Re-Covering Your Drums" (Pat Foley, May 1984), and "Refinishing Your Drums" (David Creamer, December 1984). You can contact our back-issue department at (201) 239-4140 to inquire if copies of those issues are available. If copies are not available, you can order photocopies of the articles themselves.

## Percussion Notation

**D** I'm looking for a standard notation that will allow me to write down conga and World Beat-type rhythms. Up to now I've been using my own variation of the box-type notation style. In the January '95 *MD*, an article titled "The Soca" by Rich Rychel contains brake drum, cowbell, and conga parts that appear to be in a stan-

dard tablature. But the music key at the top of the article seems to relate to the drumset and not the percussion.

Apart from the article, how do we differentiate open tones, slaps, muffled tones, and bass tones? How do we differentiate the different drums in a set of congas? How do we note their tuning? How do we notate other percussion instruments, such as bells, shakers, blocks, guiros, talking drums, etc.?

Bob Bourbonnais  
Felton, CA

**A** We referred this question to Norm Weinberg, who recently completed a massive work on the subject of standardized drumset notation. Norm replied, "The problems of percussion notation have been a much-discussed topic for many years. During the past fifty years, many 'ethnic' percussion instruments have found their way into the standard percussion literature. Most of these instruments have a strong tradition of oral teaching and improvisation, rather than written methods and notated parts. At this point in time, I am not aware of any 'standard' notation for congas, talking drums, tabla, etc. If you need a notational system for your own use, just about anything that makes sense to you will work fine. If you plan to write patterns and rhythms for others you'll need to create a system that is logical and easy to read and write.

"When I devised the *Guidelines For Drumset Notation*, I first made an exhaustive study of the written information and the music literature already available. That study gave me a better sense of what needed to be written down and how to write it. I suggest that you begin on a similar path—gathering all the notational information you can find concerning conga materials already on the market. Rather than creating an entirely new notation system from scratch, it might be more logical to build upon the ideas of other composers, performers, and authors.

"Questions concerning the notation of more common (and a few not-so-common) percussion instruments can be answered by reading one of the standard texts on musi-

cal notation. Below are just a few suggestions to get you started. These books and articles will provide you with a great deal of information on traditional percussion

notation and will serve as a basis for any notation explorations you take. As you check them out, read their bibliographies to learn of other important sources. One last

suggestion: Someone is going to devise a standard notation for conga and other exotic percussion instruments. Why shouldn't it be you? Go for it!"

## Selected Percussion Notation Bibliography

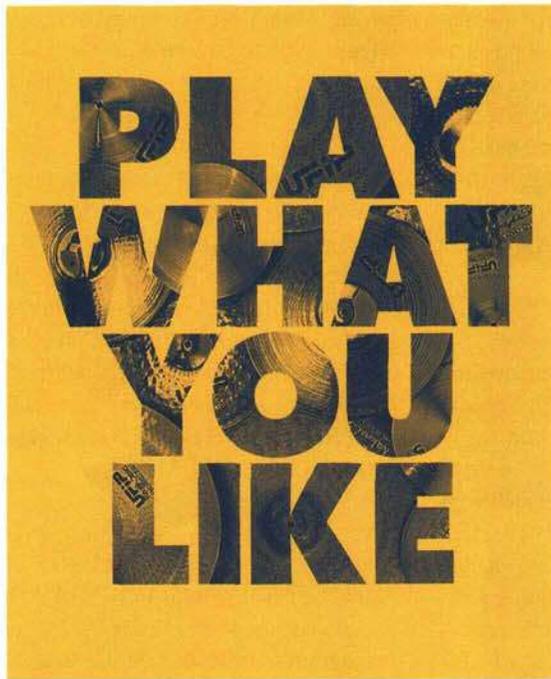
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Exterior finishes feature stains, oils, and catalyzed finishes custom-mixed from raw color pigments for any color requested. Prices of specialty work are dependent upon the complexity. Painted finishes are rubbed out, waxed, and buffed to a mirror glaze; hand-applied tung oil finishes are also offered in satin and high-gloss.

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**Hoshino USA, P.O. Box 886, Bensalem, PA 19020 and Chesbro, P.O. Box 2009, Idaho Falls, ID 83401.**

## Lessons With The Greats

Warner Bros. Publications has introduced a new educational series called *Lessons With The Greats*. The books allow the serious student to benefit from the ideas and expertise of the world's most renowned musical masters. The drum edition boasts contributions from Kenny Aronoff, Gregg Bissonette, Terry Bozzio, Peter Erskine, Steve Smith, and Dave Weckl. Topics include sticking patterns, grooves, double-bass studies, solo ideas, ostinato patterns, polyrhythms, and developing a personal touch. The book was conceived and created by drummer/author John Xepoleas and features three lessons from each of the featured artists. The book sells for \$18.95 and is available at most music retailers or from **Note Service Music, 15800 N.W. 48th Ave., Miami, FL 33014.**

## Vintage Sounds For Ddrum3

Ddrum recently introduced a new sound library for the *ddrum3*. *Vintage Sounds* is a collection of thirteen floppy disks containing 377 sounds from the *ddrum2* and *ddrum AT* internal sound libraries and the complete *ddrum2/AT SoundPac* library. The *ddrum3* user can load these sounds onto a four-, eight-, or sixteen-mb. internal-memory flashcard or onto PCM/CIA cards through SCSI via a Macintosh PC or laptop. The samples are greatly enhanced because of the intelligent playback engine and the pressure and position detection in the *ddrum3* brain. Suggested retail price is \$185 for the complete library. For more information call **ddrum** at **(800) 882-0098.**

## Metrophones

*Metrophones* are professional-quality stereo headphones containing a built-in full-function metronome along with an audio input for monitoring outside music. The liquid-filled ear cushions provide up to 30 dB of sound isolation, allowing the user to practice while monitoring the metronome and/or music at safe levels. The metronome section features an on/off switch, volume and tempo controls, and a line-out jack to allow "piggybacking" to other headphones. Suggested retail price is \$99. **Big Bang Distribution, 9420 Reseda Blvd., #350, Northridge, CA 91324, tel: (800) 547-6401, fax: (818) 727-1126.**

## Pork Pie Solid-Shell Snare Drums

Solid-shell snare drums in 10", 12", 13", 14", and 15" diameters are now available from Pork Pie Percussion. The drums can be made from most woods available, and come with a custom Pork Pie painted finish, solid brass hardware, and Remo heads. **Pork Pie Percussion, 21917 Lopez St., Woodland Hills, CA 91364, tel: (818) 992-0783, fax: (818) 992-1358.**

## New Yamaha Products



Yamaha has added ten new snare drum models to its line. New signature models include a special blue-finished brass-shelled 3-1/2x14 *David Garibaldi* piccolo, as well as *Peter Erskine Maple Custom Vintage* models in 4x10 sopranino and 4x12 soprano sizes. New brass-shell models are available in 3 1/2", 5 1/2", and 6 1/2" depths with die-cast rims, one-piece lugs, and extra-smooth strainers. Black steel-shell models in 5-1/2" and 6-1/2" depths offer more projection along with warmth and clarity. Finally, chromed steel shells and triple-flange steel rims are available on 5-1/2" and 6-1/2" models. All metal-shell models feature self-locking nuts and high-carbon steel snares.

Yamaha has also introduced a new series of drum bags manufactured from some of the strongest materials available to resist



tears, scratches, and water damage. Each bag is fully padded to protect the drum from abuse. Double-stitched, reinforced nylon web carrying straps aid in transport, and zip-around closures make storage and retrieval convenient.

Bags are available to fit every Yamaha drum (and most others); hardware and cymbal bags are also available.

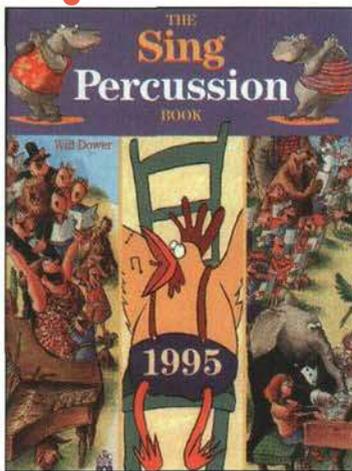
Yamaha is celebrating the twentieth anniversary of its *Recording Custom* drumkit series by offering a limited edition kit featuring a blue sunburst finish, a special badge, and a display head. The configuration includes a 16x22 bass drum, along with 9x10, 10x12, 12x14, and 14x16 toms. Individual components will be available by special order through September of 1995, after which these drums will no longer be produced.

Finally, the *TMX* electronic drumkit has been upgraded to include more sensitive *EP75* pad surfaces, and new *PCY50* electronic cymbal trigger pads. The thin, cymbal-shaped pads are designed to mount on traditional cymbal stands or booms, and are quiet enough to be used as practice cymbals. Also new is the *FS50A* hi-hat foot pedal switch, designed to provide a realistic open/closed hi-hat feel. For more information on any Yamaha drum or electronic percussion product, write **Yamaha Corp. of America, Band & Orchestral Division, P.O. Box 899, Grand Rapids, MI 49512-0899.**

## Cymbaltech Service

Cymbaltech offers a removal system for cracks in the edges of cymbals. The service is offered with a ninety-day warranty on the repair. The cost of \$20 per cymbal includes return shipping. Other services available include cleaning and polishing, rivet installation, and factory re-clearcoating. **Cymbaltech, 5155 Laurel St., Beaumont, TX 77707, (409) 769-3650.**

## Sing Percussion Educational Series



A percussion teaching system designed to be used in the primary grades of elementary school has just been integrated into the Fresno, California school system, and may soon be employed by the San Diego and Phoenix school districts. Written by Australian TV and recording drummer Will Dower, the *Sing Percussion Book* is a complement to a music-education system called *Sing* that has proven successful

throughout Australia and Canada, allowing teachers and students to clap, tap, stamp, and sing their way through a collection of lively and popular songs. The 1995 edition also offers tips for the teacher, including positioning and balancing the classroom percussion group and simple introductory lesson plans. The book is designed to be combined with *The Sing Book* and the *Singalong* and *Sing* audio packs to create a complete music education program. Although suggested for existing school classroom situations, the program could also be applicable to other children's groups, such as daycare, church groups, and possibly even educational sessions organized by music stores. The book/audio package is available through **Australian Broadcasting Corporation, GPO Box 9994, Sydney, NSW 2001, Australia.**

## Silver Fox Accessories

Silver Fox Percussion now offers *Eliminators* sound absorption discs that adhere to drumheads with no adhesives to eliminate ring and overtones. They are available in 1-1/4" and 2-1/4" sizes and are priced from \$7.25 to \$9.00. Also available is a *Grip-Tite* practice pad created of densified polymer and designed to stick tightly to a drumhead or table top. The 6"-diameter pad retails for \$9.00. Finally, *Stik-Grip* drumstick wax is offered to reduce stick slippage while eliminating stick tapes and grips. A one-ounce tube sells for \$5.00. **Silver Fox Percussion, P.O. Box 60884, Fort Myers, FL 33906-6884, tel: (813) 332-4141, fax: (813) 332-2623.**

## Shakka Shakerz



*Shakka Shakerz* are hand-made shakers available in a variety of sizes and models. Each shaker combines high-tech extruded acrylic tubing and *Plexiglas* sheets, copper-coated bearings, and

specialized glues with hand-selected traditional-style fabric coverings for optimum performance and a unique appearance. Each shaker (except the child-size model) is coated with *Scotchguard* for long-lasting protection. They are available in sizes ranging from 1-1/4"x5" to 2"x7" and are priced from \$10 to \$18.

**International Art Services, 228 Commercial St. #300, Nevada City, CA 95959-2507, (800) 688-5174.**

## New From Vic Firth

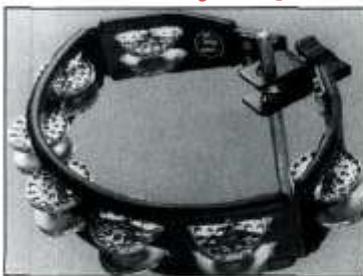


Vic Firth's new *Dreadlocks* are a unique form of drum "brush" featuring heavy, braided, stainless-steel wires designed to create "bold and distinctive percussive statements." The wires are mounted in a durable *Lexan* fan housing, while the handle is crafted in hickory with a black finish and white logo. Suggested retail price is \$25.95.

New entries in Vic Firth's *American Concept* stick series include *Casey's Sure*

*Shot* (designed with Casey Scheuerell), in maple with a round tip, enhanced shoulder, and bold neck; *Ricky's Time Keeper* (designed with Ricky Lawson), featuring two knurled areas to improve gripping whether holding the stick traditionally or reversed; *Dom's Pad Stick* (designed with Dom Famularo), an oversized stick in maple with a large round tip and long taper, for practice purposes; and *Dom's Kit Stick*, a hickory stick said to be "fast enough for jazz but tough enough for rock," with a super high-gloss finish for players who prefer an extra-tacky feel. **Vic Firth, Inc., 65 Commerce Way, Dedham, MA 02026, tel: (617) 326-3455, fax: (617) 326-1273.**

## New LP Cyclops Model



A new *Cyclops* tambourine featuring dimpled brass jingles is available from LP Music Group. The jingles are said to produce crisp, crystalline sounds that are more delicate than those produced by the standard *Cyclops* tambourine. Hand and mountable versions are available at \$39.95. **LP Music Group, 160 Belmont Ave., Garfield, NJ 07026, (201) 478-6903.**

## Ring Master Overtone Control System



The *Ring Master* is an overtone control system comprised of self-adhesive pads of a unique, lightweight material that can be easily applied to (or removed from) any drumhead or cymbal surface in seconds. The pads are said to provide variable control for any miking application without the loss of the instrument's desired tone or volume.

Pads are available in light-to-medium (\$4.99) or medium-to-heavy (\$5.99) control sets, and each pad package includes a set of "mini muffle" micro-pads designed for fine tuning. **Percussion Science International, 500 Napoleon, Nashville, TN 37211, (615) 262-4216.**

## David Eagle Practi-Kit



Drummer/designer/educator David Eagle has created the *Practi-Kit*, a training aid package that combines specially designed drumsticks with a multiple-zone practice pad that simulates the feeling of moving from piece to piece on a drum kit, an instruction booklet, and

Eagle's *Drum Basics* instructional video. The unique *Practi-Stix* feature extra length, width, and weight to create smoothness of



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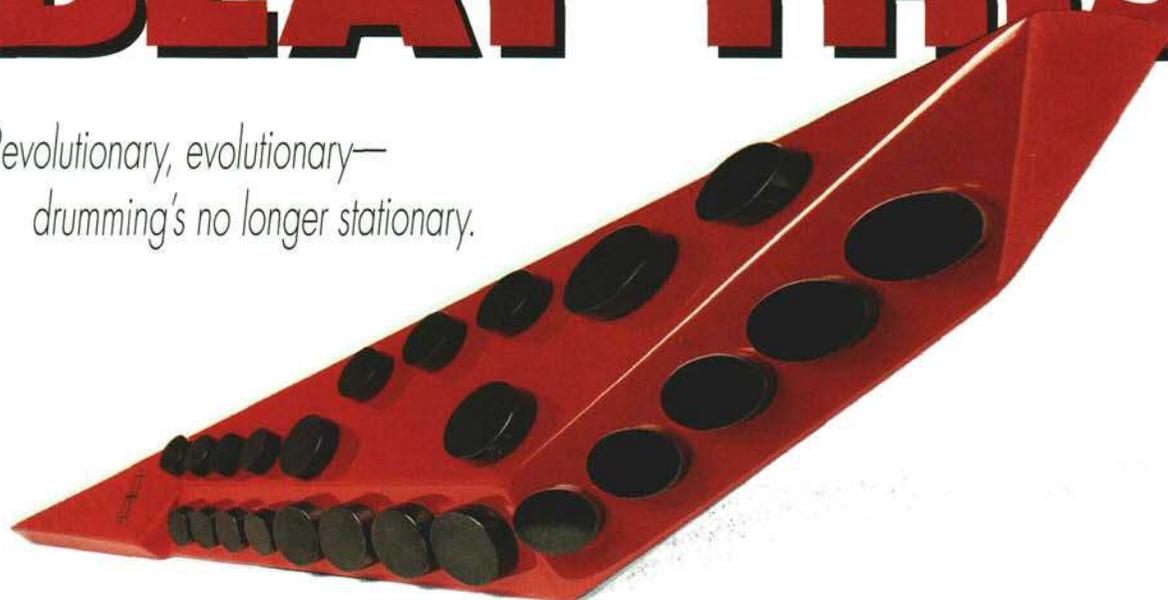
## Swift Logic Correction

The address given for Swift Logic (maker of *Drumballs*) in the December 1994 *New And Notable* was incorrect. The correct address is **Swift Logic, P.O. Box 65, Emo, Ontario, Canada, POW 1E0, (807) 274-5484.**



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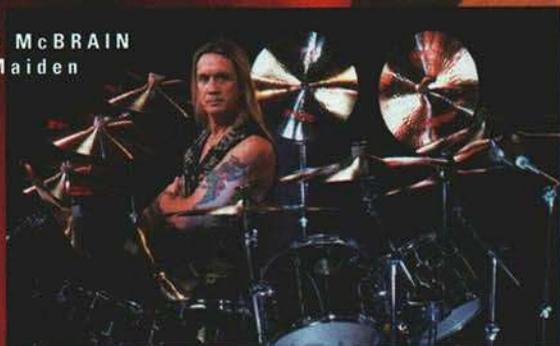
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# Magstar Drums

by Rick Van Horn

Sometimes you can get what you want.

Rob Kampa personally builds every Magstar drum with the goal of achieving equal parts custom craftsmanship and no-frills affordability. A working drummer himself, Rob can relate to drummers

who have a desire for a personalized instrument—and who also have budgets with distinct limitations. So Rob has turned his skills toward making drums according to the wishes of the buyer, using the highest-quality manufacturing standards throughout but employing cost-cutting measures wherever possible. The result is something that might sound like a contradiction in terms: an *affordable* line of custom-built drums.

The kit Rob sent us for review consisted of 9x8, 9x10, 9x12, 13x14, and 14x16 suspended toms (all fitted with RIMS mounts), a 16x22 bass drum, and two Suraya segment-shell snare drums that we'll examine separately. All of the toms featured 6-ply maple shells with 6-ply reinforcing hoops; the bass drum had an 8-ply shell without hoops. Magstar manufactures no stands; the rack system in the photo shown here is Rob's own. He can provide whatever hardware is chosen by the buyer.



## Drum Construction

Kampa believes that the depths he chose for the toms on our review kit tend to produce "tone, decay, and overall resonance that are player-friendly." Although he will build drums with different ply configurations on customer request, he likes 6-ply toms because "the thin shells give a full-bodied sound." He uses reinforcing hoops because "they create a drum of high strength, and provide more contact between the head and the 'mass' of the drum's bearing edges." The bass drum is 8-ply for added strength, and

because "it's an often-requested ply configuration in the context of the 16x22 size."

Bearing edges on toms are cut on a very sharp vertex, resulting in contact between the drumhead and only the outer two plies of the shell. Rob believes that this provides "a high degree of tuning response due to head movement reacting to slight tension rod adjustment. Thick single- and 2-ply heads are easier to tune, and produce well-defined tones." Bass drum edges feature a slightly rounded vertex and 3-ply head/shell contact. The outside edge of the contact area is rounded slightly, thus "increasing the shell as a medium of resonance [resulting in a] beefy, well-rounded tonality."

To maximize shell resonance—and to help minimize costs—Rob has fitted the drums with low-mass, die-cast lugs, with special hand-cut gaskets between the lugs and the shells. Toms and snare drums feature 2.3mm rolled steel hoops. The bass drum also featured metal hoops, which Rob believes "eliminates the chipping or breakage associated with wood." The drums were fitted with Cannon generic Pearl-style tom-mount brackets, tom arms, spurs, and bass drum claws. Rob feels that the Cannon hardware is as functional as any on the market—while priced lower than most. The bass drum featured drumkey-style tension rods, and all the lugs featured Joe Montineri high-strength T-rod washers to decrease the possibility of de-tuning.

Batter heads on all the toms were Attack models with a *Tone Ridge* for sound control; clear 1-ply Attack heads were on the bottoms of the toms. Rob likes the Attack heads because they are not only affordable, but offer a "sharp, well-defined attack" that he believes complements the acoustic nature of the drums. The bass drum batter was an Evans *Genera EQ1*; the front head was a black single-ply logo head with a 4" hole.

### Appearance

Although it looked for all the world like a hand-rubbed lacquer finish, the finish on the toms and bass drums of our review kit was actually a deep-purple metallic covering of polycarbon material, which, Rob says, "offers superior abrasion and chemical resistance due to hardcoat technology." I didn't deliberately try to mar the surface to test that claim, but I can say that the material felt very hard, smooth, and strong (and it did easily shrug off a few minor collisions between drums as I was working with the kit).

The covering material didn't interfere with drumhead seating, because it's butt-jointed rather than lapped over—meaning that the circumference of the shell stays perfectly smooth. In terms of shell resonance, my playing tests revealed no discernible restriction of resonance that might be attributable to the covering material. (Rob feels that the covering acts like another ply and might actually give the drums a little warmer sound.)

In terms of pure aesthetics, the depth of the finish was remark-



Generic, low-mass lugs and a rich-looking covered finish make the Magstar kit attractive while keeping its price low.

able. Under stage lights, the drums looked incredibly rich and lustrous. And the *real* beauty is that the use of the covering material keeps the cost of the drums significantly lower than they'd be with a lacquered finish that looked this good.

Although chrome-plated hardware is standard on Magstar drums, the rims and lugs of our review kit were finished with an optional black wrinkle epoxy powder coating, which looked striking against the purple drum finish. (Powder-coated hardware also has excellent durability, and it won't rust, chip, peel, or tarnish the way chrome-plated hardware can.)

### Bass And Tom Sound

Of course, the big question is, does Rob Kampa's use of low-cost components and high-quality construction methods result in drums that sound good? Absolutely! I had the opportunity to listen to the drums on a high-energy club gig, both from a playing point of view and (for a change) also from the audience. (A very talented guest drummer sat in for a set.) With only the slightest amount of muffling (and a small hole in the front head) the bass drum sounded big and powerful, yet had plenty of well-defined punch. The toms sang out clearly, with *lots* of resonance and with distinct pitch differentials that I had been able to achieve with a minimum of tuning effort. The Attack heads performed just as Rob said they would—with the accent on the "attack." To be honest, this wouldn't be my first choice of tonality, and I later experimented to see if the drums would sound as good with other types of heads. I found that I preferred them with clear, twin-ply heads; I thought these added a bit of roundness to the tom sound that had been missing before. But this is admittedly a matter of personal taste, and only serves to illustrate how versatile the drums themselves were.

## Segment Shell Snare Drums

The snare drums Rob Kampa sent for review with the drumkit both featured segment drumshells made by Suraya. These shells are created from segmented arcs that are laminated, stacked, and reinforced by vertical dowels. The result is a shell that is more dense and solid than a ply shell, with exceptional strength and a unique appearance.

The lighter-colored drum in the snare-drum photo features a 4 1/2x14, 7/16"-thick, 30-segment teak shell, with a bearing edge that allows the head to make contact with one-quarter of the shell thickness. This drum was fitted with 2.3mm chrome rims, ten die-cast black wrinkle powder-coat lugs, Joe Montineri T-rod washers and high-strength snare cord, an Attack 1-ply coated batter head, and an Attack medium snare-side head. It was finished with six coats of hand-applied orange shellac, rubbed out with steel wool, and then coated with butcher wax. According to Kampa, "this 'open-faced' shellac finish lets the segments of the shell 'move' and allows the drum to produce as natural as possible a tonality—[as opposed to] loading the exterior up with a lot of lacquer." The interior of the shell is given a hand-applied coat of "sealer," not lacquer.

The darker snare drum features a 4x14, 3/8"-thick, 24-segment wenge shell. The drum was equipped with black wrinkle powder-coat rims and lugs, Joe Montineri T-rod washers and high-strength snare cord, an Attack 1-ply coated batter head with *Tone Ridge*, and a Remo *Ambassador* snare-side head. It was finished with twelve coats of clear nitrocellulose lacquer and four coats of sealer over the natural wenge, which is a dark, tropical wood.

In keeping with his desire to keep costs down wherever possible, Rob uses generic snare strainers. However, he personally dismantles and re-works every throw-off mechanism—replacing inferior components (such as washers and other fittings) with higher-quality parts in order to bring the performance up to his standards. So in essence, each throw-off is custom-built.

My favorite of the two drums was the teak-shell model. I found it incredibly sensitive, with an optimum tuning range from medium- to high-pitch. The drum had a rich, woody tone with lots of crisp projection. A little bit of snare-tension adjustment went a long way with this drum, allowing me to go from a tight, military



sound (nice for articulate syncopations) to a washy, New Orleans/fatback sound. In general, this was an extremely versatile instrument that provided me with everything I like in a snare drum.

The wenge drum was more limited in its acoustic capabilities. But within those limitations, it performed remarkably. Owing to the density of the wood shell, the drum had less "woody" character and a lot more crack—getting into the territory of a metal snare. This characteristic, along with the shallow shell depth, caused it to perform best when the heads were cranked well up. The drum produced lots of ring (even though Rob has attempted to control that somewhat with his choice of heads), which you might consider positive or negative depending on your taste and musical situation. Suffice it to say, the wenge drum would take a back seat to no other in the projection department.

## Conclusions

I like Rob Kampa's approach to drum building. He focuses his attentions on those elements that are integral to the acoustic performance and function of a drum, and keeps everything else simple. The result is a line of drums that look and sound great, are easy to work with, and are priced within the bounds of reality. The pricing for our review kit (including the optional RIMS mounts, black wrinkle powder-coated hardware, and Cannon tom brackets, arms, and plates) is as follows: 9x8 tom—\$349, 9x10 tom—\$399, 9x12 tom—\$429, 13x14 tom—\$499, 14x16 tom—\$549, 16x22 bass drum—\$799. (Drums with chrome lugs and rims and/or with other types of covered finishes are available at lower cost. Any tom-mounting components can be obtained and adapted.) The wenge snare drum as described above has a list price of \$699; the teak snare is priced at \$799.

Remember, the drums in our review kit were not *the* Magstar drums; they were samples of *some* Magstar drums. Rob Kampa builds 'em to suit *you*. If you're considering a new set, why not consider something custom-tailored to your needs, your fantasies, and your budget? You can contact Rob at Magstar Drums, P.O. Box 461, Athol, MA 01331, (508) 249-6028.

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# Gaither Custom Drum Company G-Drums

by Rich Watson

**Obsession can sometimes be dangerous—but it also can help to create a heck of a snare drum.**

Custom drum makers are a breed unto themselves. Passionate about their creations and dogmatic in their approach, these small, independent craftsmen project a degree of absolutism rarely equaled since the Crusades. Fortunately for us players, this righteousness pays off in design innovations and an eye for quality control that focuses on a workbench, not an assembly line. Relatively new to the industry—but obviously rising from the same obsessive gene pool—is Matthew Gaither, who has recently unveiled a line of exceptional snare drums that bear (along with much pride and conviction) his name.

## Design Philosophy

Although they begin as standard maple shells made by Keller (who manufacture shells for many drum companies), *G-Drums* stand apart because of several design features that reflect Gaither's theories on drum sound and construction. First among these theories is: *Tube lugs offer significant advantages over conventional spring-loaded tension casings.* Gaither believes that while a drum's fundamental pitch originates with the shell, everything in direct or indirect contact with it—head, hoop, and hardware—adds harmonics to that fundamental, in effect producing a "chord." His aim, then, is not to isolate or deaden any component. Instead, he seeks to prevent any interruption of the transfer of vibrations through all the components, encouraging the acoustic synergy that creates each drum's distinctive voice. The relatively large contact area between conventional lugs and a drumshell can inhibit that shell's vibration, and their hollow chambers can produce unwanted resonances. To prevent this (and to silence springs that can rattle or buzz), manufacturers and drummers often pack these lugs with felt or foam. They also line the shell-contact area with insulating material—in effect isolating the lugs from the shell. Gaither sees this as counterproductive, and illustrates his point by comparing a drum to a guitar, saying, "You don't isolate a guitar's strings from its neck, or its body from its bridge." All components, he says, must work in *concert* to produce a musical sound.

Matt Gaither acknowledges that wooden shells, no mat-

ter how painstakingly constructed, may not end up perfectly round. His desire to eliminate or minimize the consequences of any such variances underpins a couple of the *G-Drums'* more ambitious design principles, and involves his second major theory: *Not all tube lugs are created equal.*

Most mass-produced tube lugs are mounted to the shell at their ends—which is also where they connect, via a tension rod, to the hoop. Even minor variations in shell or hoop roundness or veneer thickness can cause imperfect vertical alignment of the threaded lug opening, the hoop eyelet, and the tension rod. Standard, spring-loaded tension casings compensate for these imperfections. In tube lugs, the resulting stress is absorbed by the opposing threads of the tension rod and lug—again, inhibiting shell vibration, making tuning more difficult, and sometimes even stripping lug or rod threads. Gaither addresses this potential problem (forgive me) from several angles.

First, *G-Lugs* are mounted to the shell by brass "beams," which Gaither machines by hand, one at a time—measuring and cutting each to properly position the lug for a *particular* hoop and shell! (That's what I call *custom.*) He chose brass for its superior resonance (to enhance, rather than stifle, vibration transmission), and because the quality of that resonance complements maple's own. Second, because the beam is screwed directly to the shell near the middle of the drum's depth rather than at the ends of the lug, the tubing can flex, compensating for variances in tension rod/hoop eyelet alignment. Toward that same goal, each lug is equipped with a self-aligning washer system (patent pending), whose brass cone and saucer pieces allow the rod to swivel slightly while still



Left to right: 4x14 cedrino veneer, 3-1/2x14 andiroba veneer (not reviewed), 5x13 curly mahogany veneer

maintaining full, rattle- and slip-resistant rod/hoop contact, mimicking the function of the spring-and-socket design of conventional lugs. Standard on all *G-Drums* (and also sold separately), these washer systems also promote easier tuning by reducing friction between the hoop and rod. *G-Lugs* are available in two styles: round and hexagonal.

*G-Drums* are also distinct in the way their lugs are threaded. Unlike conventional tube lugs, whose threads are cut *away* with a fluted tap, *G-Lugs* employ rods made with a thread-forming tap that actually compresses the threads *into* the brass. To Matt's knowledge, he is the only drum-maker currently using this technique, which, he says, produces stronger and smoother threads. The rods are 12-24 American standard thread alien-head type that must be lightened with a standard hex wrench. Each drum is sold with six wrenches, including three that are yellow rubber-coated for high visibility and that have cord loops to hang on a tension rod. Standard drum-key-style tension rods are available on request at additional cost (and with only minor protest from Matt Gaither).

Having used a drumkey for twenty-seven years, to me the hex wrench seemed strange indeed—although my dexterity with it did improve over time. So I believe that Matt is right to be concerned that drummers may initially fear breaking this long-standing tradition. Then again, his willingness to risk a negative reaction for the sake of improved quality and reliability suggests to me that his values and priorities are in the right place.

Standard alloy hoops are used on *G-Drums*, but their eye holes are enlarged and their "ears" are re-bent to further facilitate lug/rod/hoop alignment. Die-cast hoops are available at additional cost.

Matt Gaither has an opinion about snare beds and bearing edges, too. (Surprise, surprise.) The *G-Drum* snare bed's exceptional depth and reverse-beveled outer edge are



Left to right: 6x13 myrtle burl veneer (not reviewed), 8x13 curly maple with black amber stain

designed to cause the snare end plates to nestle into the loose "pocket" on the bottom head created by the snare beds. The beds are also quite narrow to allow the bearing edge to resume its full depth at adjacent lugs. This eliminates the need to over-lighten tension rods adjacent to the snare beds to equalize bottom head tension, which, at worst, may bend the hoop, and at best, will result in uneven stress on the shell. Matt decided on a 45° bearing edge angle as being sharp enough for good sensitivity, yet not so sharp as to cause the head to bind and complicate tuning. Its outer edge is slightly rounded—again, to prevent binding, and also to optimize contact with the drumhead collar.

Standard snare strainers on the *G-Drums* are the Ludwig *P-80* and *P-85*, although others will be mounted at the buyer's request. With the throw-off positioned, as I prefer, between my hands, the *P-85* on the 5" drum protruded above the rim just enough to be repeatedly disengaged by my sticks. I eliminated the problem by simply rotating the drum a little so that the strainer was positioned away from the strike zone, but Matt informed me that on newer models, the *P-85* is used only on drums that are 6" and deeper.

### Sound

If all of Matt Gaither's attention to minute detail seems like overkill, remember that custom drum makers can hear acoustic gremlins most of us cannot—and they don't rest until those gremlins are

eradicated. Mall's nil-picking is ultimately vindicated by the splendid sound of his drums. The three models I tested were an 8x13 and 5x13—both with 10-ply shells—and an 8-ply 4x14. All of them absolutely sing!

All drums exhibited moderate snare buzz. But I'm a realist about snare buzz—it happens—and it seems a reasonable price to pay for the *G-Drums'* exceptionally live sound and superb sensitivity at lower dynamic levels. When I mentioned to Matt that all three drums had prominent, biting high ends, he suggested that I try tuning

down the 4" drum, whose 8-ply shell would produce a lower fundamental pitch than either the 5" or 8" 10-ply models. While this rounded the sound out nicely, the drum tended to choke a bit when I really smacked it dead center. Rimshots, on the other hand, remained sharp and bright. The 5x13 model had more tuning headroom, possessed the same quick, crisp response at all dynamic levels, and produced a killer rimshot.

I was most impressed, however, by the almost limitless effective tuning range of the 8x13 model. Snare sensitivity died a bit when I cranked up the batter head into the piccolo range, but it was still definitely usable. (I've attempted this with other "deep" drums in the past—with consistently disastrous results.) At all other tunings, the drum's articulation remained superb—right down to the throaty sound of a Revolutionary War field drum. The unifying characteristic of all the drums, regardless of tuning, is a great crack and a beautifully sonorous tone that I can only describe as "bell-like." I experimented with abating the ring with some gaffer's tape, and then shut it down entirely with a "doughnut." But unlike some drums whose "ringy-ness" sounds harsh and dissonant, to my ears the *G-Drums* sounded best "naked."

Matt recommends Ludwig heads, because he believes their shallower collars respond more quickly to tuning than those of other brands. Just to be contrary, I mounted an Aquarian *Jack DeJohnette Signature Series* head on the 4x14. The

Aquarian head muted the highest overtones a shade (though certainly less than the duct tape), warming the sound but retaining its characteristic melodic clarity.

### Appearance

Form follows function in Gaither drums: The absence of tension casings and the softly burnished brass tube lugs speak of simple, stately class. In addition to the natural and tinted maple finishes, Gaither offers a great variety of exotic wood veneers, including snakewood, eucalyptus, satinwood, quilted maple, rosewood, cherry stump, and many others. The drums I played (8x13 curly maple with a black amber stain, 5x13 curly mahogany, and 4x14 cedrino veneer), were as exquisitely finished as any piece of fine furniture. Plastic finishes are also available. In place of the traditional metal logo badge, each *G-Drum* bears an inlaid letter "G" in a contrasting color. (Logo colors, too, can be specified when ordering.) Another nice aesthetic touch: The two hardware-free air holes are hidden from view, one behind the snare butt and the other behind the strainer. And, like any original work of art, the inside of every *G-Drum* shell is signed and dated by Matthew Gaither.

### Reliability And Price

Matt's meticulous attention to detail spills over into the very practical concern of reliability: Because custom parts might very likely not be available in the middle of every road tour, every *G-Drum* includes one extra tube lug and three extra tension rods and washer sets (besides the aforementioned spare hex wrenches). Additionally, the owner can return any broken pieces to Gaither Drum Company for a free replacement, and workmanship (excluding snare throw-offs, hoops, and damage to the finish), is guaranteed for life.

Gaither drums aren't cheap, but then drum-making—done as an *art*, by one pair of hands—is an extremely rare commodity these days. Just knowing that such craftsmanship still exists may increase the sentimental value of these drums to their owners (although certainly no more so than a *sound* that is at once rich, razor sharp, and

musical).

*G-Drums* are currently being offered at a special introductory price of \$400 in natural maple and black amber finishes. Custom tints and varnishes and book-matched veneers range from \$100 to \$140 more; piccolos—3" and 3-1/2"—are \$20 less. Prices for plastic and color-matched finishes are available over the phone. Extra

washers are available at \$25 for twenty pairs or \$30 for twenty-five pairs. For more information contact Gaither Drum Company at 14 South Strawberry Street, Philadelphia, PA 19106, (215) 923-3274.

*Drum photos by Jess Kugler, courtesy of Gaither Drum Company*



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# Roland TD-5K

by Brad Schlueter

The TDE-7K's "little brother" has a personality all its own.

Roland's latest offering in the electronic percussion arena is the *TD-5K*, an electronic drumset that incorporates the dynamic response and sound quality of their very successful *TDE-7K* at a significantly lower price.

Roland understands that drummers are a MIDI-illiterate lot, and wisely includes everything that beginning electronic drummers need in an electronic kit. The *TD-5K* kit incorporates a *TD-5* sound module, *PD-5* single-zone drumpads (hi-hat, snare, and three tom-toms), a hi-hat controller pedal, a *KD-5* kick trigger, a drum rack, and all necessary cabling.

A lot of drummers will be surprised to learn that this kit is not just a stripped-down *TDE-7K* kit, but that it has a personality, merits, and limitations of its own. In fact, in some ways, it's better than its larger sibling.

## TD-5 Sound Module

The diminutive *TD-5* sound module includes 210 16-bit sounds. About half of these come from the *TD-7* module, while the other half are new. This module acts as the trigger interface, allowing the user to trigger from up to eight pads or triggers. The front panel has a power button, a headphone jack (1/8" mini-plug), output and headphone volume controls, pad indicators (snare, kick, ride, etc.) that light when hit and indicate which pad is selected for editing, an edit mode button, a three-digit LED display, a metronome start/stop button, patch select buttons, and seven sound-parameter buttons. Those dedicated edit buttons are the most obvious improvement Roland has made over the *TD-7* brain. They control the most-frequently used parameters, such as level, pitch, reverb type, instrument selection, panning, and decay and reverb level. Two of these buttons do double duty, allowing the user to select metronome sound and tempo.

One way to check how user-friendly a piece of equipment this is by seeing how much of it you can learn without opening the manual. The *TD-5* scores high marks in this test. The inclusion of the dedicated edit buttons makes basic editing on the *TD-5* easy. For example, to change the pitch of the snare, you hit the snare



pad, push the edit button (it will light), and push the < (up) or > (down) pitch button until the desired pitch is reached. Push the edit button again to return to play mode, and you're done. By way of comparison, making even a simple edit on the *TD-7* involves menus and submenus, and requires the user to decide whether to make the edit on the patch or the instrument level.

The back panel of the *TD-5* brain has eight trigger inputs, a hi-hat controller pedal input, an auxiliary input (which allows practicing along with tapes or CDs), a patch shift input, MIDI In/Out jacks, an AC 12V (500 mA) power adapter connection, a power cord hook, and right and left (mono) outputs. Users may use the new *PD-5* (mono trigger pads), *PD-7* or *PD-9* (dual-zone trigger pads), or acoustic triggers for triggering directly from acoustic drums. (This last feature is another improvement over the *TD-7*, which requires Roland's optional interface [model *AT-4*, \$135] when triggering from acoustic drums. And since the *AT-4* only supports four triggers, you'd need two of them to trigger more than four drums.) Users may also use triggers and pads from other manufacturers with the *TD-5*. The eight inputs may also be used to

re-trigger sounds off of multitrack tape in the studio. Also, when using the available optional dual-zone trigger pads (*PD-7*, \$160, or *PD-9*, \$229), the *TD-5* brain will trigger rimshots as well as center hits on all eight inputs, and sounds can be damped by choking the pad.

Unfortunately, the buttons on the front panel of the *TD-5* are small and close to each other, and they feel lightweight (although in actual use they all worked well). Also, the three-digit LED display is somewhat confusing and takes a little getting used to.

On the back panel, the inclusion of only eight trigger inputs is somewhat disappointing. If you play a standard five-piece kit and figure in the hi-hat and ride cymbal inputs, you will only have one crash cymbal pad input available. You *can* purchase an extra pad and use a Y-cord in order to place one crash-cymbal pad near your hi-hat/small tom and another near your floor tom. But they will, unfortunately, have the same sound assigned to them.

For some users, the inclusion of only two outputs takes the *TD-5* out of the semi-pro classification (into which the *TD-7* best fits) and puts it more into the hobbyist category. Most dedicated drum brains offer four outputs, and even those brains require compromises that can tie a sound engineer's hands in a recording or live situation. Sounds have to be combined—which removes the possibility of giving individual effect treatments or EQ'ing the sounds differently. Since the *TD-5* does not have internal EQ functions,

the limitation of two outputs is magnified, and it becomes even more important if you want to use sampled cymbals or percussion sounds simultaneously with your drum sounds. This is not to say you *can't* use this kit in the studio or in live situations and obtain good results—only that you must take extra time to do all your mixing at the *TD-5* brain. For this reason, you may wish to consider using real hi-hats and cymbals when using this kit in the studio or live.

### PD-5 And KD-5 Pads

The PD-5 is an 8-1/2"-diameter single-zone pad that (like the PD-9) may be a response to the frequently heard complaint that the PD-7 pads that Roland ships with the *TDE-7K* drumkit are just too darn small. Unlike PD-7 pads (which mount bidirectionally), the PD-5 only mounts on Tama-style L-mounts. The pads are all black and attach via a round knurled knob, which I found to be a little hard to secure. The response of these pads is slightly livelier than that of PD-7 pads, but they are also somewhat noisier. This may be a concern when practicing at night, but otherwise probably wouldn't be objectionable. These pads track dynamics very well. However, unlike Roland's dual-zoned pads, you cannot choke the PD-5 pads to cut off a cymbal sound.

Overall, I liked these pads, and I think they're great for instruments like tom-toms that don't need a dual-zoned pad. However, if

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you're thinking of buying this kit I recommend getting a *PD-9* or *PD-7* pad (as an option) and substituting it for the snare pad. The extra timbre that rimshots offer adds a great degree of realism to electronic kits. Apparently the engineers at Roland agree, since the *TD-5* brain has a rimshot sound assigned on most kits (though you can't play it without a dual-zoned pad). After you've added the optional two-zone pad, you can then use the leftover *PD-5* pad to trigger ride or crash samples. Roland even includes a cymbal arm in the kit to facilitate this.

The *AD-5* kick trigger unit is virtually identical in appearance to its more expensive cousin, the *KD-7*. The only immediate difference in appearance is the lack of metal spikes to chew your flooring. Roland ships this unit with *Velcro* strips to adhere the pedal to carpeting. Since the floor plate has two threaded holes for spikes, you can order them and install them on your own. When I played the kick unit it felt the same as the *KD-7* (a little firm but realistic), and it tracked perfectly. However, the output of the *KD-5* unit was hotter than the *KD-7* compared to it. It also has an output jack for connecting to the *TD-5* brain and an input jack for hooking together two *KD-5*s for double bass playing. Roland includes a bent felt beater for use with your own pedal. (Users may wish to order a spare beater in case of breakage, since most drum shops don't stock them.)

### Editing And Advanced Editing

Play mode is used to play the pads, to select different patches, and to play the metronome. It is automatically selected upon pow-

ering up. Edit mode is used to change patch settings and to copy patches. To enter edit mode, simply press the edit button. (It will light when selected and the display will flash.) To edit a setting in a patch, first select the patch you wish to edit. Press the edit button and hit the pad you wish to edit. Editable parameters, as mentioned before, include instrument, level, pan, pitch, decay time, reverb type, and reverb level. Some facts pertaining to these parameters should be mentioned, since they highlight some pluses and minuses about the unit.

Reverb type is not limited just to reverb; it also includes different delay types. In fact, the reverb section of the *TD-5* has more varieties of reverb than the *TD-7* does. It includes bright and dark rooms, bright and dark halls, plate, and tremolo (shifting right and left) reverbs. There are nine different single-repeat delays and five panning delays with multiple feedback (repeats). The delays don't allow fine-tuning their delay times. To get a longer delay time you must choose a different delay. (That is, delay five is longer than delay one.) Reverb type can only be set for kits as a whole and not for individual pads. (For example, you can't have reverb on your snare and a panning delay on your hi-hat.) The *TD-5* lacks the chorus and flange parameters that are included on the *TD-7*, but those parameters are generally useless.

Pitch can be adjusted by quarter-tone increments up or down within fairly wide limits. You can also tighten sounds with the decay parameter or lengthen a sample up to the duration of the original sample.

The pan parameter offers seven degrees of panning to either side

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(L7 is all the way left, R7 is all the way right), random panning (every hit lands someplace else), and alternate panning (L7 followed by R7). If you are only using the L (mono) out when recording or going into a sound system, sounds that randomly or alternately pan will randomly or alternately disappear. Sounds that are randomly panning from hit to hit are also harder to balance.

You might wish to create a second patch that is only slightly different from another. Roland has included a patch copy function to speed this process.

The TD-5's built-in metronome allows the choice of sixteen different sounds (including the infamous "girlfriend" mode, which has a lady count for you), thirteen different time signatures (including quarter-note, 8th-note, and triplet variations), tempo (40-250 bpm), and level. You may also adjust the pan of the click sound or send it to the headphone output only.

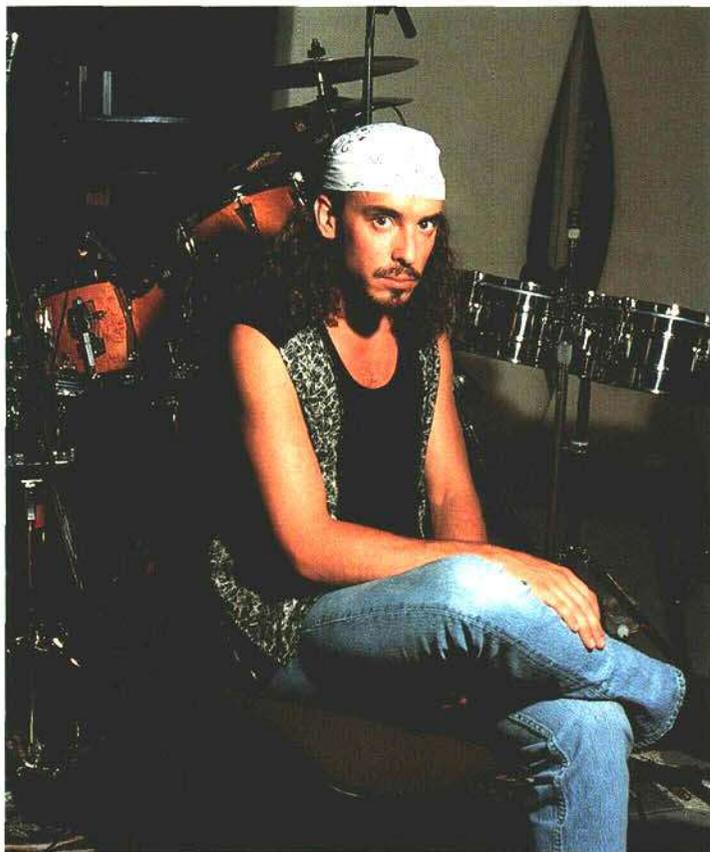
The TD-5 has a number of what Roland calls "background instruments" common to every patch. These include percussion instruments like congas, whistles, and triangles, as well as special effect sounds like finger snaps, backwards cymbals, metallic noises, and sounds too strange to describe. These instruments can be played from a separate MIDI controller (such as a synthesizer, *Octapad*, or *drumKAT*) while you play drum sounds from the pads. These sounds do not change while they are being played via MIDI, even if the patch is changed. They can also be edited (after being selected from an external controller) from the sound parameter buttons. You may also enter the advanced editing mode, which allows you to adjust global parameters shared by all patches.

Some of the parameters editable in this mode include setting different trigger types. *PD-5*, *PD-7*, *PD-9*, and five other settings cover most pad types; there are also four trigger types for drum triggers (which are also used when triggering sounds off separate tracks on multitrack recorders). Trigger sensitivity, threshold, and dynamics curve are some of the other editable parameters. Adjustable MIDI parameters include MIDI channel, syncing the metronome to an external device, controlling a *TD-7* or *SPD-11* from an *FD-7* hi-hat pedal connected to the *TD-5*, and sending or receiving a bulk dump to or from another device.

The MIDI implementation on the *TD-5* is limited in that it only responds to note numbers from 27 to 88, and patches only respond to patch-change information on the number assigned to them. Those numbers cannot be changed from the factory setting.

### TD-5 Sounds

Roland includes thirty-two kits in a variety of sound categories (such as rock, hard rock, Latin, rap, and R&B), so drummers can sound good even if they never learn how to edit the brain. One of the first things I noticed is how Roland's engineers got around the mono-pad limitation. With some sounds, it seems that the brain crossfades between two different samples depending upon striking force. On some patches this adds a lot of realism. You can also use the decay function to tighten overly long or processed samples. If you set the decay to its maximum setting you can hear certain samples loop obnoxiously. However, it's a simple matter to shorten the decay of these samples until the fade of the sample sounds



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more musical. Some of the samples also switch from one sound to another as a function of dynamics. An effective use of this is the RideBell sample, which switches from a ride cymbal to a cymbal bell after you exceed a certain volume level.

Many of the new sounds in the *TD-5* are an improvement on those in the *TD-7*. The sounds I didn't like usually had one of two failings: They were either too weird, or too wet.

My biggest complaint with the *TD-7* was that it didn't have enough dry and natural-

sounding snares in it. This has been corrected in the *TD-5*. There's even a roll sample for those among us who are rudimentally challenged.

The kicks and toms in the *TD-5* are a bit disappointing in timbre and usefulness—though a few are very good. I would have preferred a couple more clear, dry, punchy rock kicks and toms in place of some of the heavily processed and synthy ones, but there are twenty-eight kicks and thirty-seven toms to choose from; that's probably enough to satisfy most users.

The twenty-eight hi-hat and cymbal sounds are all good. The hi-hat controller allows you to continuously vary the hi-hat sound between open and closed, and it also has both a foot-closing "chick" sound and heel splash sounds available.

There are eighteen special effect sounds in the *TD-5*, which strike me as having little lasting use for most drummers. Roland would have done better to have added more kicks, toms, or orchestral percussion instruments in their place.

The thirty-nine ethnic percussion sounds are good and clear, but I think Roland missed the boat by not including a timpani sample in this brain. (This is the same mistake that Alesis made with their *D-4* module.) The *TD-7* has timpani samples, but it's more expensive. Yamaha's *TMX* brain does offer timpani in this price range.

### Conclusions

The *TD-5K* drumkit is well-built, can be set up and played within an hour or so, and sounds good. It will give lots of drummers a fun way to practice, or to get a good sound when playing out live or recording demo tapes. The kit responds dynamically, changing timbre depending on the force with which the pads are struck. With the substitution of a *PD-7* or *PD-9* pad for the snare pad, the unit can respond even more fully to a user's playing. The manual is only seventy-two pages long and is clearly written.

The presence of just two outputs on the *TD-5* does limit its versatility both in the studio and live. This may be a problem for some drummers, but I suspect it won't matter to most. In fact, for most drummers the ease of basic editing on this kit will more than make up for the lack of another pair of outputs.

In summary, the *TD-5K* drumkit is the perfect kit for novice electronic drummers. It's easy to learn, sounds good, and at \$1,795 is a very good value. (An "Expansion Kit" consisting of two additional *PD-5* pads and one additional *MDY-7* cymbal holder is available for \$250. An "expanded" *TDE-5K* that includes the basic *TD-5K* and the expansion items costs \$2,045.) I suspect the *TD-5K* will give lots of drummers who were previously considering a *TDE-7K* kit something else to scratch their heads about.



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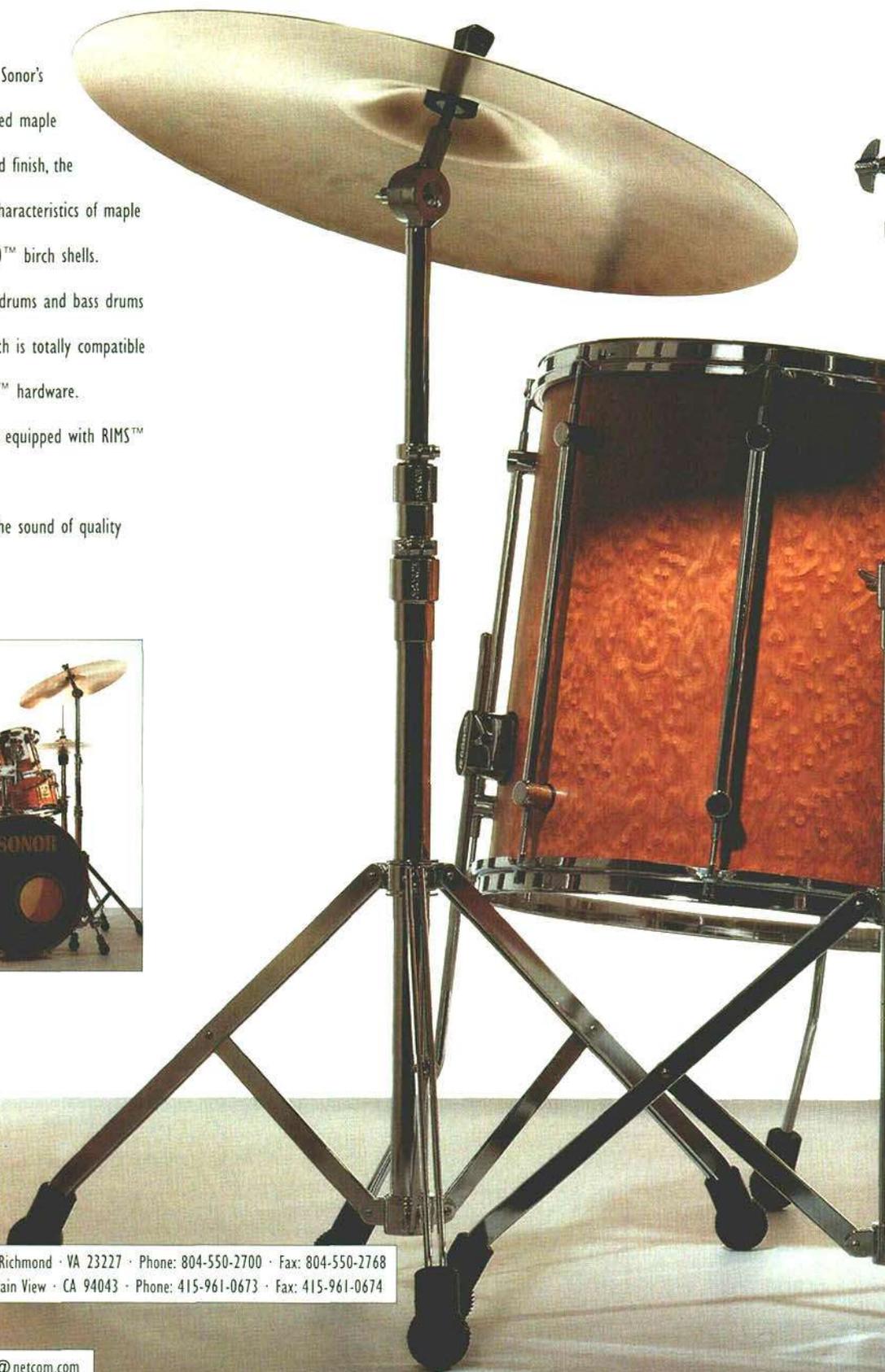
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# Jack DeJohnette

"I've been blessed that so many musical events I've participated in have been documented," says Jack DeJohnette after listening to a dozen recordings that he has played on over the course of his career. Indeed, DeJohnette has been involved with so many notable projects during that time that, for all of the variety and depth evident on the recordings that we listened to and discussed for this article, one could easily find another dozen tracks that demonstrate twelve more aspects of his musical persona.

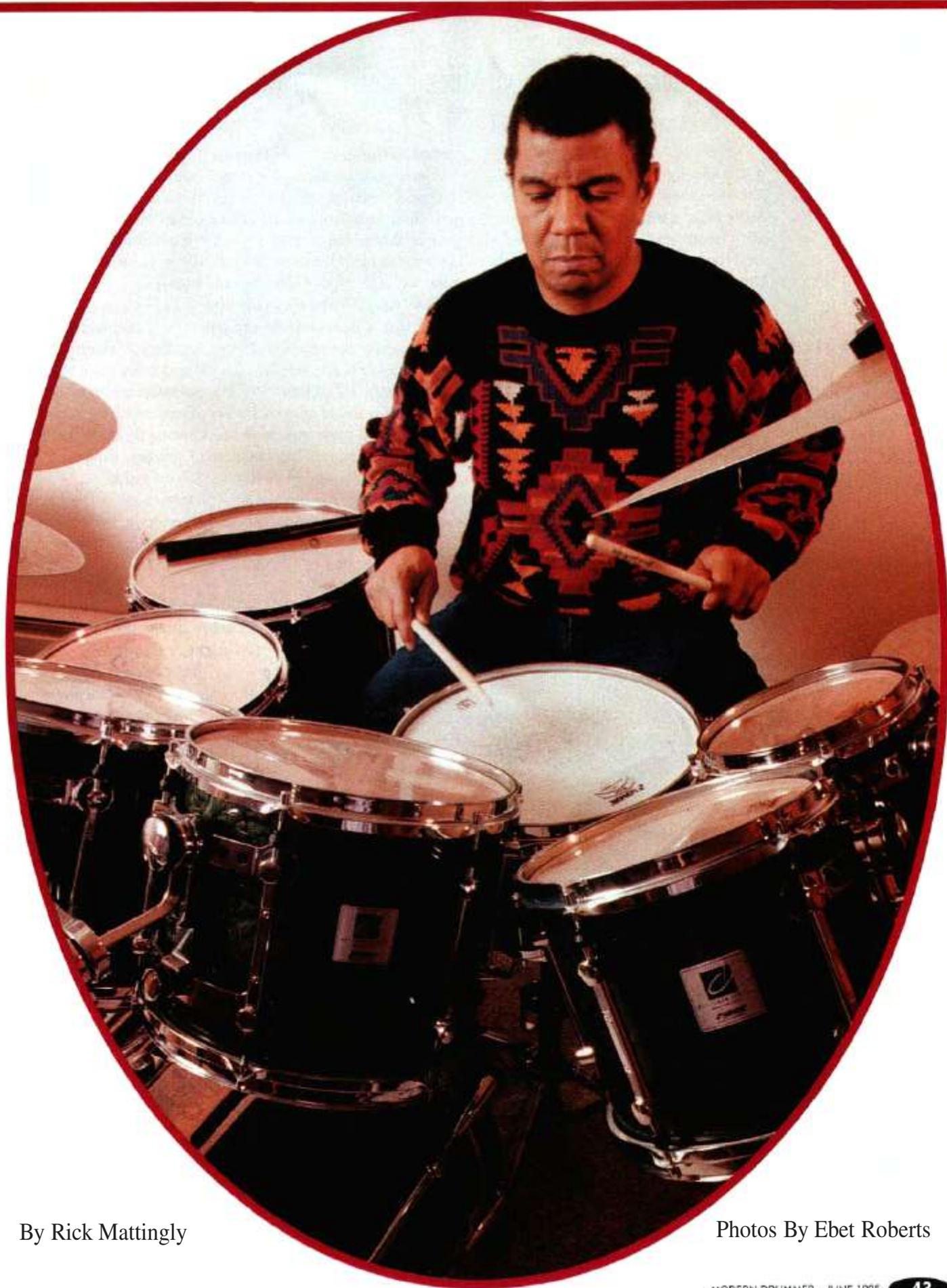
Yet for all of the different settings DeJohnette has worked within, there are also threads and cycles that appear and reappear. Jack could never be accused of being static, but he's not one to simply go from one thing to the next, burning bridges behind him. It's not so much that he *moves* on as that he *adds* on—always expanding into new areas but never abandoning what came before. It gives his playing a youthful outlook combined with mature execution.

## Track By Track

Several of the musical relationships represented by the older recordings continue to this day, as DeJohnette looks forward to doing live work in '95 with both the Keith Jarrett

Standards Trio and the Gateway trio. But there are new projects mixed in as well. His latest solo album with his band Special Edition features new group members as well as guest vocalist Bobby McFerrin, and he has formed a new trio with Michael Cain on acoustic piano and electronic keyboards and Steve Gorn on saxophone and bamboo flute.

"This band is more atmospheric than some of my other bands, with the flutes and exotic rhythms," DeJohnette says. "The music is very exciting and joyful, and very healing. It's also very rhythmic, so you can move to it. I'd like to see jazz concerts set up where if people feel they want to get up and move, they have room to do that. To me, that brings back the tribal aspect of total interaction between musician and listener."



By Rick Mattingly

Photos By Ebet Roberts

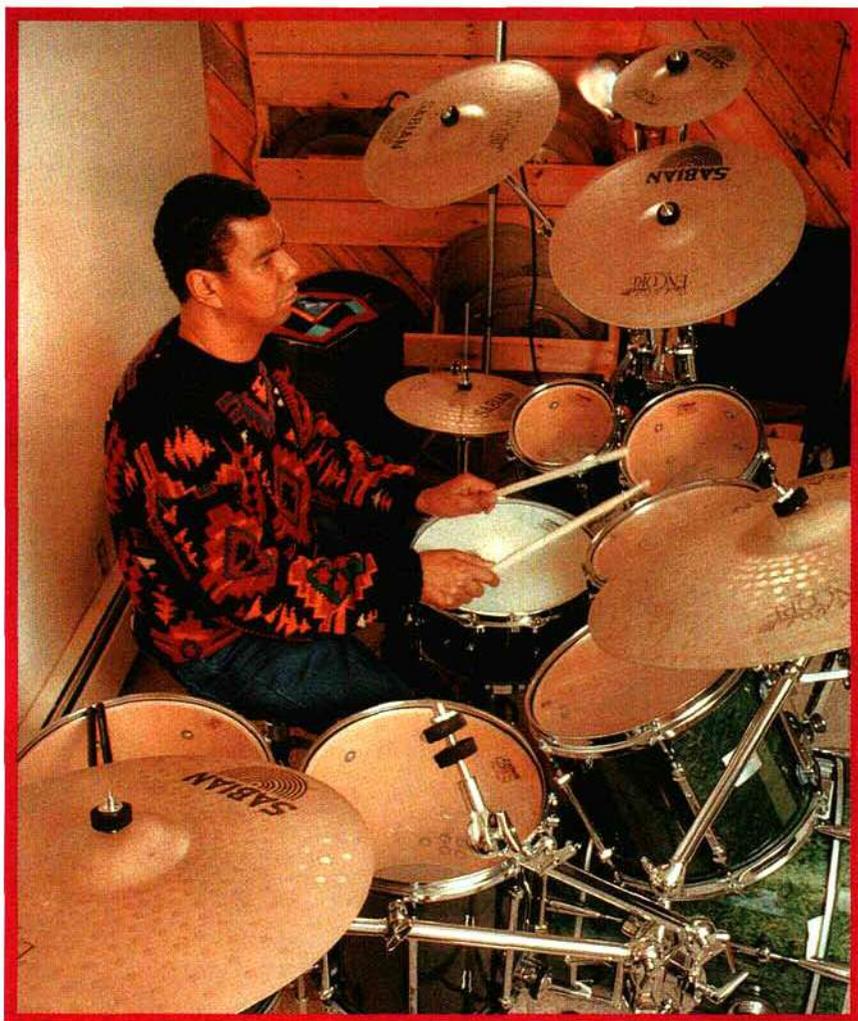
## That's one of the things I learned from Miles: It's easy to play licks and things you know,

DeJohnette will be mixing drumset with various types of hand percussion into the group's music. "I'm having Sonor make a bass drum for me with a 16" head and an 18" depth," DeJohnette says. "I had a Hollywood bass drum like that when I was with Miles Davis. I used it on *Bitches Brew* and it had a great sound. I'll be miking the drums with Shure *SM-98s* and the overheads for the cymbals will be Shure *SM-81s* and *VP-88* stereo mic's. I'll also be using some hand percussion. I've been getting into frame drums, djembes, Jamey Haddad's Hadgini drum, thumb pianos, bells, and shakers. And I'll have a couple of Korg *Wavedrums*, which you can

adapt to hands, sticks, or brushes. It has an expression pedal, so I can have water drums, berimbau sounds, or tabla sounds with a drone. It's real practical for using on the road because you have all these different sounds in one parcel the size of a piccolo snare drum, and it does a great job of reproducing acoustic sounds through speakers. It's just like an acoustic instrument in the way it responds to pressure and nuances."

DeJohnette often sounds like a kid at Christmas as he describes a new piece of equipment he's discovered or talks about a new combination of musicians he's working with. One wonders where he finds the time. "I'm creating more challenges for myself," he admits. "Playing hand-percussion instruments requires the use of muscles I don't use when playing with sticks, and I'm also playing piano a lot. Keeping up the technique on all these instruments takes time, and I also need time to compose and spend time with my family and just enjoy life."

But Jack isn't complaining. The more projects he becomes involved with, the more energized he seems to be. "The older I get," he says, smiling, "the younger I feel."



### "Forest Flower—Sunrise" Charles Lloyd: Forest Flower (Atlantic, reissued on Rhino) Recorded 1966

Recorded live at the Monterey Jazz Festival, *Forest Flower* featured one of the hottest new groups in jazz at that time, who not only attracted traditional jazz fans but also found favor with the rock audience. Besides Lloyd on tenor sax and flute, and DeJohnette on drums, the quartet included pianist Keith Jarrett and bassist Cecil McBee.

The title track alternates between a quasi-Latin feel and straight-ahead jazz time, with DeJohnette's ride cymbal keeping a firm but delicate pulse during the straight-8th Latin sections and confident, slightly broken-up jazz time during the swing sections. During his drum solo, DeJohnette combines the bashing power of a rock drummer with rolling-and-tumbling tom-toms reminiscent of Elvin Jones.

"That was an exciting time in my life," DeJohnette says. "We were one of the pioneering groups of the jazz freedom movement, but we weren't just playing randomly. We were try-

but to play something fresh every time you sit down at the instrument is very difficult."

ing to create a balance between abandonment and creative discernment. We were playing free, but always acknowledging the form, even when we were going outside.

"In terms of my drumming, I had complete freedom to do whatever I wanted to do. I guess my style at that time was a mixture of Elvin and Tony [Williams] and some other things. But I played piano, too, so I was very aware of the harmonic and melodic aspects of the music. That determined what I played on the drums."

In this recording, DeJohnette's ride cymbal dominates his sound, and one doesn't hear the types of counter-rhythms on snare drum and bass drum that one associates with his style. "I was doing that stuff, but this recording didn't capture that because of the way it was miked," DeJohnette explains. "You can hear it better on our first recording, *Dream Weaver*, which was done in the studio. Back then I was using a four-piece drumset and K Zildjian cymbals—just a ride, one crash, and hi-hats."

**"What I Say"**  
**Miles Davis: Live-Evil**  
**(Columbia) Recorded 1971**

It starts with just the drums playing a simple, hypnotic rock beat. By rock 'n' roll standards it would be considered slightly on the corny side if not for the intensity with which it is delivered—a perfect example of the *how* being more important than the *what*. It's funky, but a loose type of funk with open, ringing bass drum and sloshy hi-hats. When the trumpet comes in the hi-hats are replaced by a bashing, crashing cymbal. But that bass drum and snare pulse is unrelenting, occasionally punctuated by 16th-note fills that always propel the time, never interrupt it.

The entire band seems charged by manic energy, with trumpet, sax, and electric piano solos that both feed and feed off of the pulsing drumbeat. And when at last everyone else's energy is spent, it's just the drums again, building the intensity even higher with furious 16ths around the entire kit. When the solo evolves into complex, polyrhythmic flurries, the slight spaces



between the phrases serve as a welcome release from the hypnotic tension created by the constant groove. Then, suddenly, that groove is back, and the whole band comes back in for one last melodic explosion. Just as suddenly, the groove is over, and all that is left are feeble gasps from trumpet and keyboards, like the last falling embers from the finale of a fireworks show. Although the track lasts over

twenty minutes, its energy carries the listener along and makes it seem much shorter.

"Miles came into a rehearsal one day and said, 'Jack, play this rhythm: [sings] puh-puh-PAH, puh-puh-PAH, a-puh-puh-PAH. Just play that,'" DeJohnette recalls. "We ran through it once and then we played it at the Cellar Door in Washington, D.C., which is where this was recorded. This is one of my favorite tracks in terms of how to *sit* on a groove."

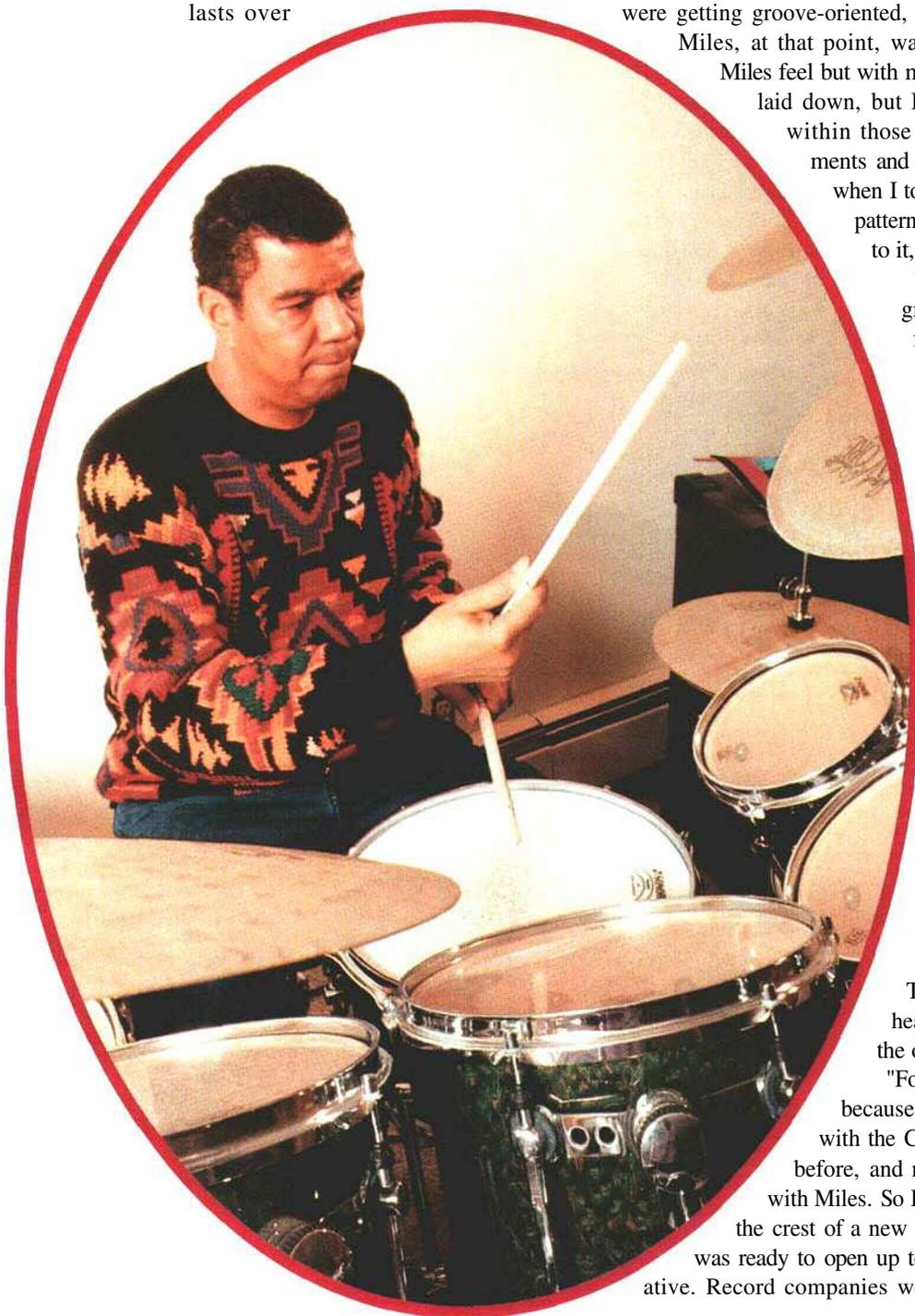
Was there any sense of being restricted as a result of being told to "just play that"? "Remember," DeJohnette replies, "not all the tunes were like that. But more and more of the pieces were getting groove-oriented, and I enjoyed that for a while.

Miles, at that point, was looking for kind of a Buddy Miles feel but with my technique. He wanted grooves laid down, but I was still free to take liberties within those grooves and make embellishments and permutations, which I did. And when I took a solo, I based it on the drum pattern and then extended it, came back to it, and took it out again.

"It's great to be able to hold a groove, because some things call for simplicity and that simplicity says it all. There is a time and place for everything. You have to use your intuition to know when to do something and when not to. Those are the things I especially learned from Miles.

"I was very fortunate to be with Miles through the transition from the swing and *In A Silent Way* period to the funk/acid jazz period," DeJohnette says. "All these influences were coming in, from the Beatles to Jimi Hendrix to Cream. We played some gigs opposite Sly & the Family Stone, which was a great double bill for Miles because he really wanted to reach that audience. The jazz audience just wanted to hear 'My Funny Valentine' and all the old standards.

"For me it was *deja vu* in a way because I had done the Fillmore circuit with the Charles Lloyd Quartet three years before, and now I was doing the same thing with Miles. So I was with two bands that were at the crest of a new horizon. It seemed like America was ready to open up to something freer and more creative. Record companies were nurturing artists then. They



"I'd like to see jazz concerts set up where if people feel they want to get up and move, they have room to do that. To me, that brings back the tribal aspect of total interaction between musician and listener."

didn't demand that you have a hit within six weeks; they would take time and understand that artists might need to make three, four, or five albums before they would break.

"There were also a lot of social programs and job-training things to help people get off welfare, and people were raising their voices and coming together to make changes. The white middle-class society was 'turning on, tuning in, and dropping out,' and black classes were revolting and marching and protesting. The music reflected that, and being part of those bands with Miles, Keith [Jarrett], Gary Bartz, Airto, John McLaughlin, Wayne Shorter, Dave Holland, Herbie Hancock, and Chick Corea was very important to me. I was a better player and a better human being as a result of it."

**"Reminiscence"  
Gateway 2  
(ECM) Recorded 1977**

The track begins with a short cymbal roll played with soft mallets, which crescendos to a gentle splash. As guitar and bass enter with unison melodic lines, recurrent cymbal-roll crescendos mark the passage of time like ocean waves rolling into shore. Then a cymbal is tapped gently with a stick—recorded with a clarity that captures every delicate overtone as the sound decays. Then another tap, and another one, followed by rapid but delicate single-stroke-roll bursts of sound. There is no time, as such—no pulse that one could notate with a metronome marking, no rhythms that one could transcribe. But there is forward motion nonetheless as the cymbals punctuate the statements of the guitar and bass. Near the end the soft-mallet rolls return like waves that recede as the tide goes out.

"A free-floating ballad such as this is treated with a lighter sensitivity," DeJohnette comments. "It's more of a textural kind of playing with space and colors on the cymbals, rather than straight-ahead time playing. We were just following one another, which is one of the unique aspects about playing with Dave Holland and John Abercrombie. I can really stretch time and space the way I like to because we are able to meld in and out with one another. The time is basically 'timeless' for us; we have a lot of freedom there."

From the start, ECM productions were notable for their quality of sound, and DeJohnette's cymbals in particular were recorded with a clarity that revealed every shimmering nuance. "That had something to do with my approach to playing the cymbals and [ECM founder] Manfred Eicher's vision about sound—his unique way of using specific mic's to get the detail from all the instruments," DeJohnette explains. "Manfred had an artistic

dream, and because ECM was a German/European company, it was not relegated to making Top-40 records. So he was coming to it from a different point of view, with an eye for detail and creativity, and the intent of having a collective, artistic exchange between the producer and players."

DeJohnette had played extensively with both Abercrombie and Holland before the three of them came together in Gateway. "Dave and I used to play together every day in London before he joined Miles, and the two of us always had this rhythmic way of playing free with the time," DeJohnette says. "John had been in my Directions band and we had done some different things together. But the three of us had never worked together. Manfred suggested we be a trio, and the chemistry between us has been unique. We came up with the name Gateway in Linz, Austria. It was a misty night and we were looking at the water, and we joked that it looked like the 'gateway to the beyond.'

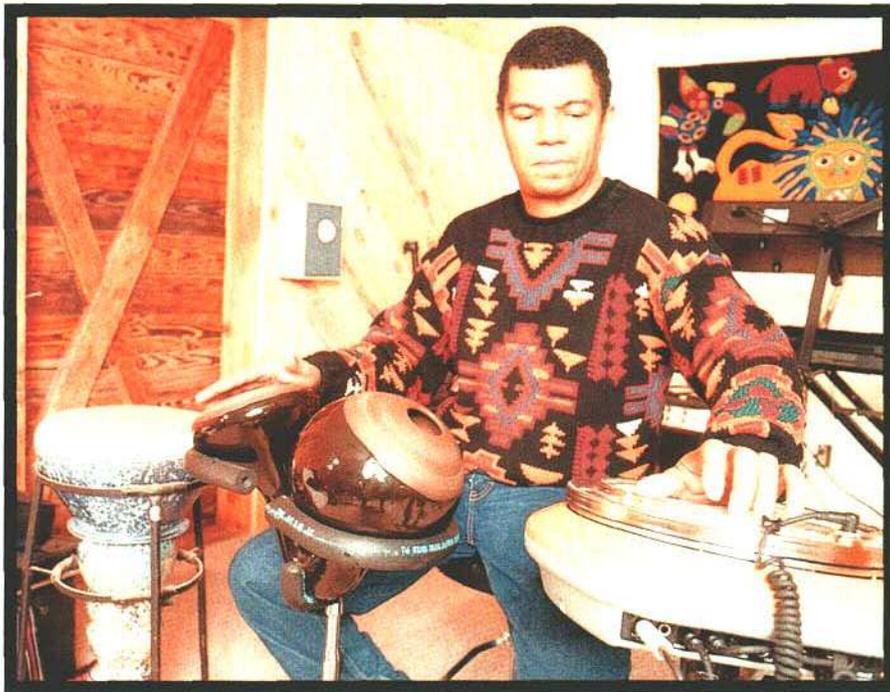
"We hadn't worked together for several years, but this past December we recorded a new album at the Power Station in New York. It's coming out on ECM, and we'll probably do some work around the States this year."

**"I Know"  
Jack DeJohnette's Special Edition: Tin Can Alley  
(ECM) Recorded 1980**

Forget about subtlety. On this track, recorded in one take with DeJohnette's band that included Chico Freeman on tenor sax, John Purcell on baritone and alto sax, and Peter Warren on bass, DeJohnette bashes his way through the tune's shuffle groove with a joyful vulgarity that makes the track sound as if it had been recorded live at a strip joint.

"Yeah, well, I used to play for strippers in Chicago and when I first came to New York," DeJohnette laughs. "This was just something we went into from something else, and Manfred loved the spontaneity—capturing the creativity of what was happening right *now*. The important thing about creative music is to have fun—serious fun—and this track really captured that.

"That's what I try to do with all the bands I lead. Sometimes I've been accused of being self-indulgent—letting people just stretch and having solos that go on too long. But that's the whole idea of the 'workshop band' concept, which is what Miles' bands were like—live performances were where you worked out material and changed it and refined it. That's what I endeavor to do in musical situations that I'm the leader of, and I also try to lead in a way that brings out the spirit of the other people in the band. So it's a collective thing under my direction that allows for the creative input of each player."



**"Endangered Species"  
Pat Metheny/Ornette Coleman:  
Song X  
(Geffen) Recorded 1986**

This could be the soundtrack for Armageddon, consisting as it does of thirteen minutes of seeming musical anarchy. The only thing uniting the players—guitarist Pat Metheny, alto saxophonist Ornette Coleman, bassist Charlie Haden, and drummers Denardo Coleman and DeJohnette—is their intensity, as there is no pulse, no discernable melody, no harmony, no sense of form or structure, just frantic pyrotechnics resulting in pure cacophony. Now and then the saxophone or guitar seems to get stuck on a riff, repeating it to the point of torture before finally breaking free and disappearing back into the general mayhem. Throughout it all, the drums crash and bash with wild, violent abandon as if battling the other instruments rather than accompanying them. The resulting sound would challenge even the most liberal definition of "music."

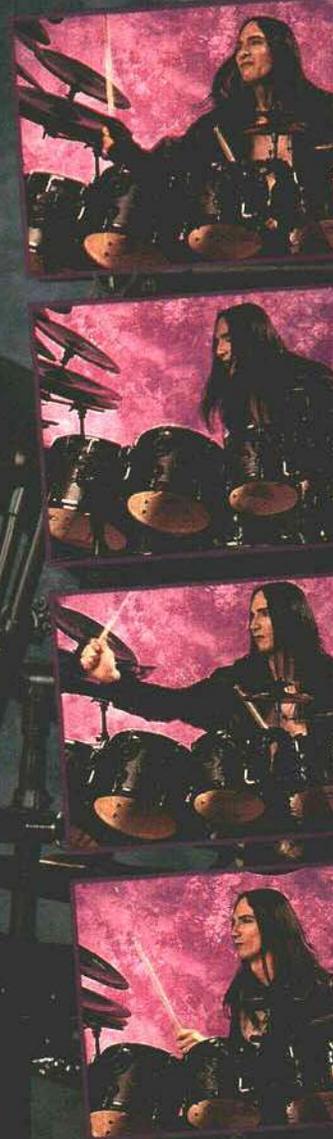
"That project was very exciting and experimental," DeJohnette says. "We actually took this on the road and did a few dates around the country, and it was very interesting to see people's response to it. Some people walked out, but most people were really excited. Pat was able to use his popularity to turn people on to someone as great as Ornette, which I thought was fan-

tastic. I had always wanted to play with Ornette; I'd loved and respected his music for a long time.

"A lot of people would call this tune 'free jazz,' but a lot of what Pat and Ornette were playing was actually written, and they would keep repeating it in such a way that it created a minimalist, high-energy, repetitive, trance-like thing. The drumming was very intense; in fact, that was physically one of the hardest record dates I've ever done. We did about eight or nine takes of that, and each take was about ten or fifteen minutes long. After about the sixth take, I was sweating and breathing hard, and Ornette says, 'Well...it's getting there.'" DeJohnette cracks up at the memory. "But it was really exciting playing with Ornette, who is a phenomenal pioneer of music, and I thank Pat for bringing it all together."

**"Nothing Personal"  
Michael Brecker  
(MCA/Impulse) Recorded 1987**

Brecker's self-titled solo album was hailed as a return to the saxophonist's mainstream jazz roots after years of playing funk with the Brecker Brothers, contemporary electric jazz with Steps Ahead, and countless commercial studio sessions. It also represented some of the most straight-ahead playing heard in years from Metheny and DeJohnette. In particular is



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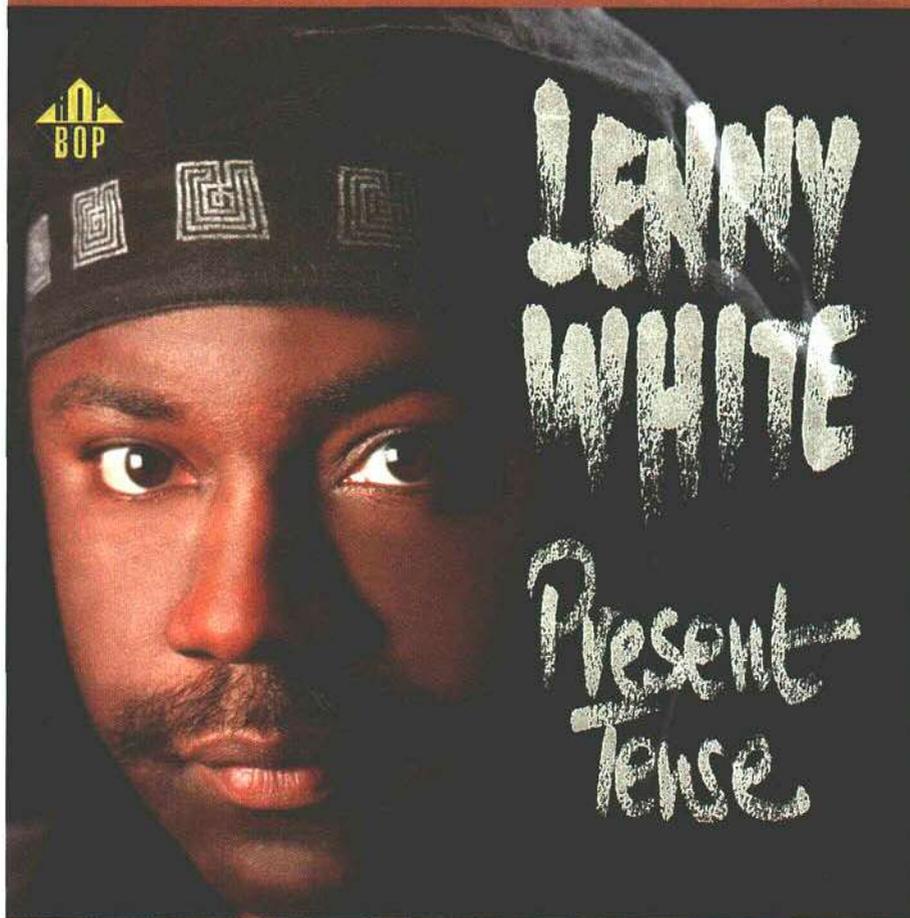
A stylized white signature of Terry Bozzio, consisting of several loops and a long horizontal stroke.

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the tune "Nothing Personal," on which DeJohnette lays down solid jazz time with a hard-bop approach that picks up where Max, Philly Joe, Elvin, and Tony left off. Jack blends "broken up" cymbal time with counter-rhythms on the bass and snare drums so that the entire drumkit is integrated into the time flow, as opposed to the drums being used only to reinforce the cymbal. DeJohnette doesn't take a solo himself, but when accompanying the other musicians' improvisations, he is very busy and aggressive, playing more *with* the other players than behind them.

"I like the way that was recorded," DeJohnette says, listening to the track. "You can hear all the detail—the left-hand independence, the tom-toms, and especially the cymbals. That was done around the time I was designing the *Jack DeJohnette Signature Series* cymbals with Sabian, and those are some of the prototypes. I was looking for a real dry sound, and it took two or three years before we got them right. The first time Bob Zildjian [president of Sabian Cymbals] heard me use them live was at the *Modern Drummer* festival when I played with Abercrombie and Gary Peacock, and afterwards he came back and said, 'I never would have believed they would sound that good in a playing situation if I hadn't heard it.'

"That record with Michael was another combination of exciting players, just like the *Song X* album. I've been blessed to be able to get together with musicians who are all leaders themselves. My playing has had a chance to grow and be honed in situations like that with musicians who are highly creative and versatile, and where I can use my intuition to inspire and be inspired."

There is a sense of joy in DeJohnette's straight-ahead playing that makes one wonder if it's the type of drumming that's closest to his heart.

"No man, I don't have any favorites," he responds. "I'm branching out in so many areas. When people want me to play within a particular framework, I understand that and I never feel like I'm hemmed in within my own mind. I don't care if it's straight-ahead or Latin or reggae or classical or whatever—as long as there's heart in it, sincerity, and room for creative improvisation and expression.

"And fun," DeJohnette adds. "It can be work, but it's fun."

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**"Autumn Leaves"**  
**Keith Jarrett Trio: Still Live**  
**(ECM) Recorded 1988**

This uptempo version of a standard that is often done as a ballad demonstrates DeJohnette's finesse with brushes during the "head" of the tune. While DeJohnette's playing is light and delicate, it is also energetic as he eschews traditional background swishes in favor of playing rhythmic figures punctuated with hi-hat splashes, which segue smoothly into the piano-solo section where DeJohnette switches to sticks. The track shatters two popular misconceptions: You can't do much with standards, and you can't do much with brushes.

"It's all in the interpretation," DeJohnette says. "That's what we enjoy—how we interpret it. We don't rehearse arrangements. We'll run down the melody at soundcheck, but we don't know how we're going to approach it that night, so it always stays fresh. That was the whole idea behind doing standards rather than playing tunes that we composed and having arrangements. We wanted to concentrate on improvising.

"We had all been influenced by the Ahmad Jamal Trio with Vernel Fournier on drums. In fact, that's what got me into drumming. And then we had all played in different trios. I played with Bill Evans, and I had also played standards as a pianist in trio settings and behind singers. So after Keith and I played on Gary Peacock's album *Tales Of Another*, Keith decided he wanted to form another trio. We recorded some studio things, and we recorded a lot of things live because some great things happen with us live.

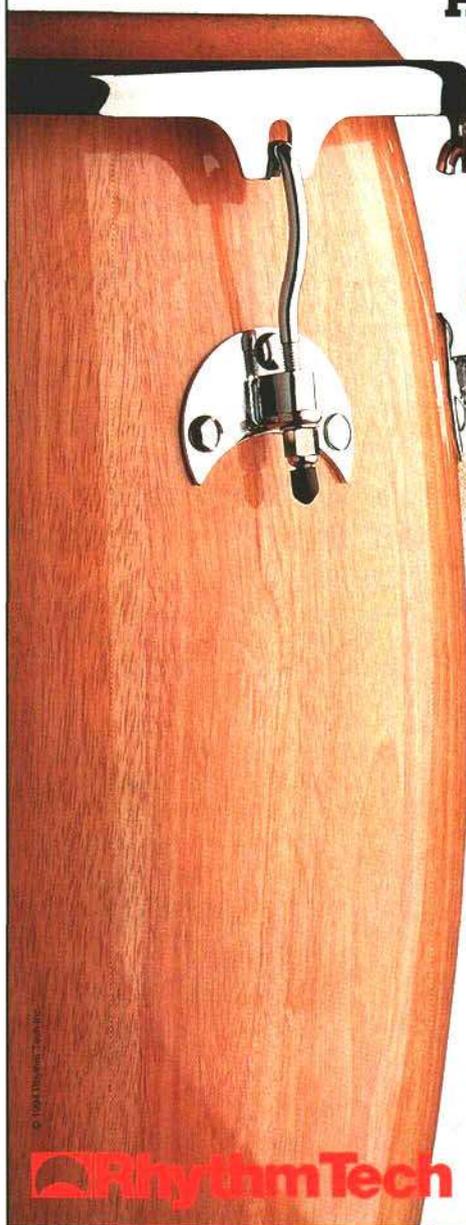
"We said we would do it until it didn't feel good, and twelve years later it still feels good," DeJohnette says, smiling. "We recorded at the Blue Note near the end of '94, and that should come out sometime this year. I think they will be releasing a live concert from Oslo as well. So the trio is alive and well, and I think we are going to do some live dates this summer. It's still one of the highlights of my life.

"The trio shows a lighter, more delicate side of my drumming. I brought a djembe to the Blue Note to add some different colors, and I enjoy doing the brushwork. Some of the guys I like who play brushes are Vernel Fournier and a good buddy of mine, Ed Thigpen, who does incredible

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brushwork—better than I do. It's a finesse thing. Philly Joe Jones did some great brush stuff, and so did Papa Jo Jones. There are a whole lot of things you can get out of brushes, and now we have things like *Blasticks* and *Bundlesticks*, which I also like to use. With the *Blasticks* you can get a little more body out of the drums without being heavy-handed. The *Bundlesticks* are nice because you can play them on any surface and get a shaker-like color."

DeJohnette says that brush response was a prime requirement for the *Jack DeJohnette* signature model drumheads manufactured by Aquarian. "Another thing I like about the heads is that, when you are recording, you get a controlled overtone without having to mask them with tape," DeJohnette says. "You still get the tone, but it's not running away. There is plenty of sustain, but enough natural dampening that you can let the shells do their job."

## "Fat Lip"

**John Scofield: Time On My Hands (Blue Note) Recorded 1989**

This track features a contemporary funk groove, reflecting modern influences. But it's looser than what one would hear from a Gadd, Garibaldi, or Weckl, and DeJohnette doesn't confine himself to a specific pattern as much as he simply plays in the funk style with characteristic cymbal-bell off-beats, tight bass drum syncopations, and fat snare drum cracks. His short solo comes right out of the drum groove, and while it is continually inventive, it is held together with recurring patterns that are orchestrated in different ways around his kit.

"I love working with Sco," DeJohnette says. "He's one of the true original guitarists, and his music is broad, from fusion to straight-ahead. He has a unique sound, phrasing, and rhythmic and harmonic concept. And I like the solo I played because it was concise. It was loose and it flowed, and I was turning some figures around."

In fact, DeJohnette frequently works from motifs and themes when he solos. "Yeah, I'm usually working from something," he replies, "especially because of the way I tune the drums. I generally use 8", 10", 12", 13", 14", and 16" toms; I tune the 8" and 10" up in a high register like bongos, the 12" and 13" are sort of in the mid-range, the 14" and 16" toms are lower, and the snare is somewhere between the 12" and 13". I tune them differently all the time. It can be seconds or thirds or fourths, or sometimes I'll have two tuned in octaves. That gives me a pretty wide spread of tonalities to work with so I can make up motifs and melodies. If I'm playing by myself, I'll make up a form like an AABA or ABC. It depends on my mood and what I hear as I'm going along. The structure kind of forms as I'm creating."

DeJohnette referred to the type of groove he played on the Miles Davis track as being based on a Buddy Miles-type feel. Were there any particular reference points for the groove he played on this track?

"I'm not thinking about anybody," he says. "I'm just thinking about what the melody and mood of the piece are evoking at that time, and I get into the character of that piece, at that time. If I played it again at another time, it would be different. When you write a song, it becomes a living entity, and you have to get into its person-

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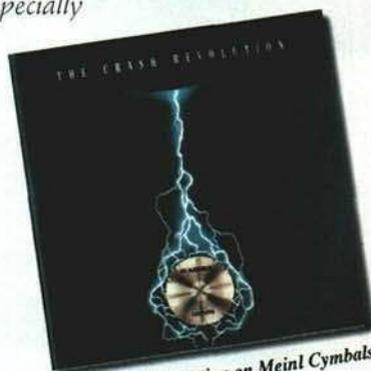
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ality. That piece conjures up a raunchy, bluesy, funky character, so I responded to those images and vibrations."

That would help explain an aspect of DeJohnette's playing that Peter Erskine commented on once, when he said that unlike most drummers, Jack doesn't tend to have signature licks that frequently turn up. DeJohnette seems to always be creating something new.

"It's not organic to play licks," DeJohnette responds. "You have to be prepared to play what you don't know. That's

one of the things I learned from Miles: It's easy to play licks and things you know, but to play something fresh every time you sit down at the instrument is very challenging and difficult. That's where the work is involved, but that's also where the fun is—discovering new aspects of yourself."

### "Miles"

**Jack DeJohnette:  
Music For The Fifth World  
(Manhattan) Recorded 1992**

Had the Davis *Live-Evil* track been

recorded in the '90s, the groove might have sounded like the one heard here—a little more open with a stadium-rock intensity of sound. DeJohnette and Living Colour drummer Will Calhoun keep the same basic beat in unison, but each adds his own embellishments so that the end result combines the overwhelming power of two strong personalities united towards a single goal as they both complement and reinforce each other's drumming. DeJohnette's slightly on-top jazz feel combined with Calhoun's more laid-back R&B approach results in backbeats that are flammed between them, and yet one never senses that they are out of sync. Rather, the combination results in the fattest-sounding backbeats one could ever imagine.

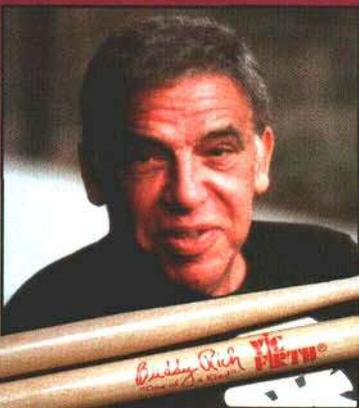
"There are a lot of obvious references in this piece to *In A Silent Way*," DeJohnette says. "I could hear Miles playing on top of this, because I was inspired to write it after he passed away. It was sort of like an anthem to him. Miles really liked guitar a lot. And if Miles were still around, he probably would have wanted to play with Will, because he was going in that kind of direction.

"This combination of people was a big dream for me, because I wanted to make a statement about the African/R&B/rock improvisation and integrate that with Native American philosophy. *Music For The Fifth World* was based on some teachings by Grandmother Twylah Nitsch from the Wolf Clan of the Seneca Nation reservation near Buffalo, New York.

"So this is the result of that, which I am really happy about. I didn't see it as a jazz project; I saw it more as a cross-cultural project, utilizing people from different areas. I had two members of my band, two members of Living Colour, and then John Scofield and myself. We had two drummers and two guitar players—two contrasting players who really complemented each other. The music was pretty eclectic—this combination of electric rock-based music with odd times in it—but it had a thread running through it.

"I wasn't thinking about a Top-40 hit, and I knew this recording wouldn't be received graciously by either the rock or jazz communities. But somewhere down the line, people will see that it was about the connection between the past, present, and future, bringing it full circle. I wasn't

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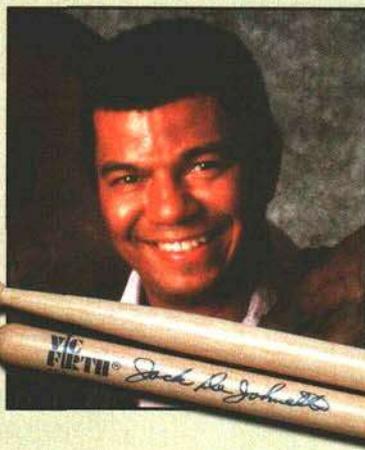


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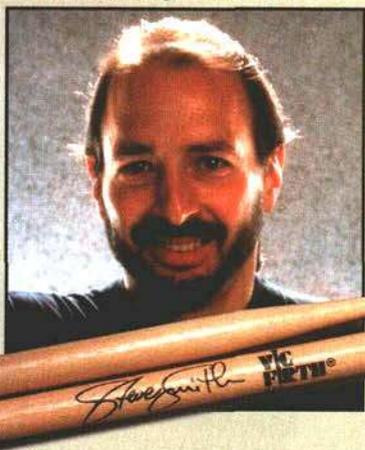
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just making a statement about jazz, but about the connections within our human community—its African-American roots, Native-American roots, aboriginal roots."

Although the great drumming traditions of Africa, Cuba, and Brazil involve several drummers and percussionists playing together, many American drummers never play with another percussionist, much less another drumset player. How was it working with Will Calhoun?

"The tracks with two drummers are great," DeJohnette says with heartfelt enthusiasm. "Will and I took different roles so that what we were playing wouldn't clash. We were in separate rooms but we could see each other. On 'Aboriginal Dream Time' Will is playing in eleven and I'm playing tom-toms in seven. The thing about odd meters is to make them swing and make them loose; you're not really thinking about the time because it grooves. It was a lot of work doing that but also a lot of fun, because Will and I had spent a lot of time at his place playing two drumsets together. We got some great tapes of us jamming together; we have a nice chemistry. Will is a highly sensitive and gifted musician. He has a lot of chops and stamina, and I have to be in really good shape when I play with him. But we work well together and we're planning to make a video together sometime this year.

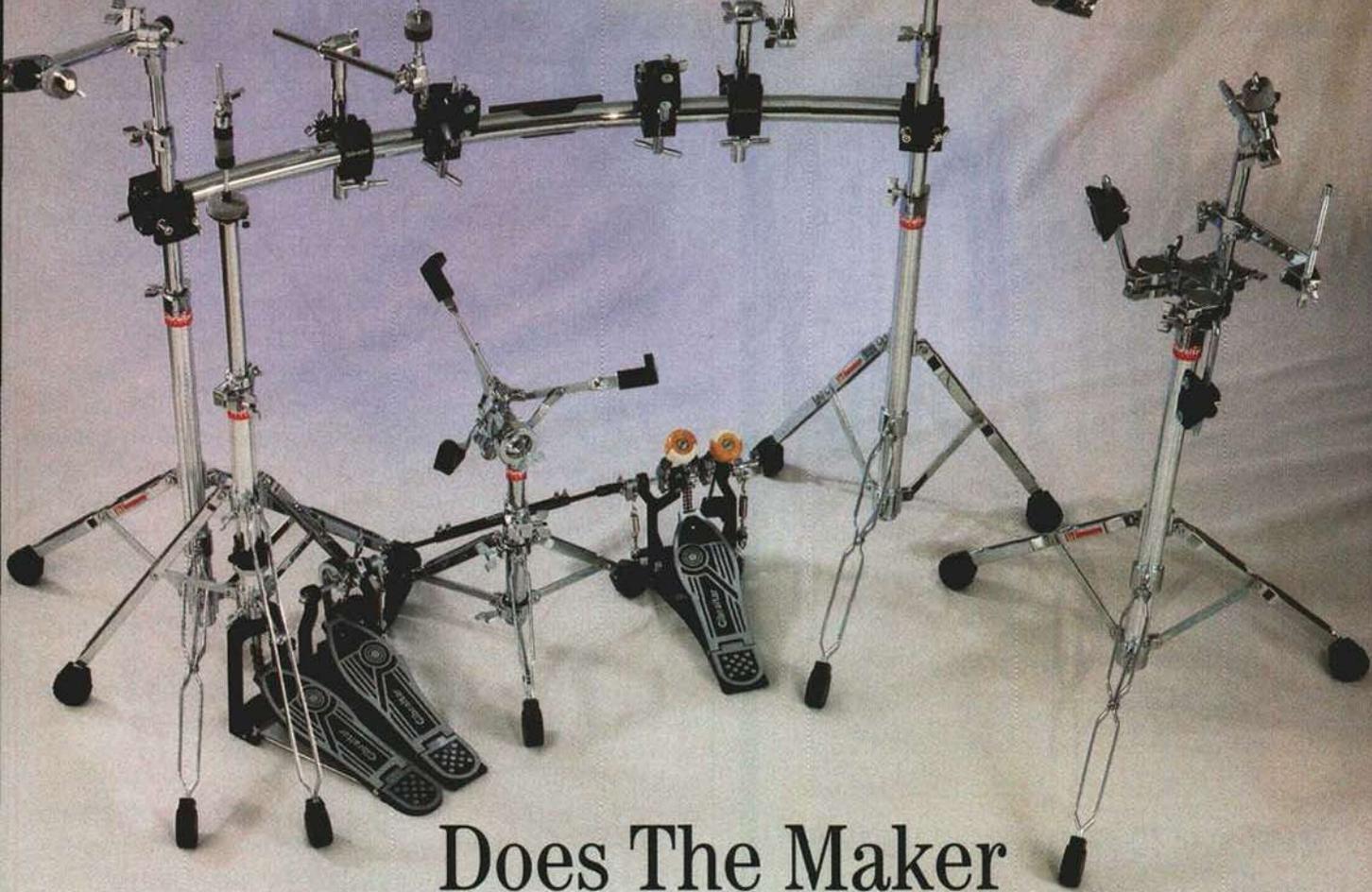
"I've always had fun playing with other drummers. At a recent NAMM show, Steve Smith, Adam Nussbaum, and I were playing snare drums together at the Sonor exhibit. It was like a New Orleans thing and it was great. When I was on tour with Gateway, we did a three-day workshop in France and I had seventeen drumset players. I split them into drumset choirs, and I would have one side playing in five and the other side playing in nine, or they'd be playing in eleven and seven like Will and I did. It was great. And I've done workshops where I've played piano and had three drummers playing time, along with a bass player. When you have three drummers playing something different and not getting in each other's way—*man* that's a great thing to feed off of.

"So I have no problem playing with another drummer. You learn from each other and feed off each other. You ask each other, 'How did you do that?' You exchange information and take something from each other, and that way the circle keeps going."

**"The Girl From Ipanema"**  
**Eliane Elias: Fantasia**  
**(Blue Note) Recorded 1992**

Just as DeJohnette can propel a straight-ahead jazz tune by mixing broken-up cymbal time with contrapuntal snare, bass, and hi-hat rhythms to create an integrated time feel, so here he abandons the typical bossa nova drumset pattern in favor of a broken straight-8th feel on the cymbal, supported by rhythms and colors from the rest of his kit. The resulting pulse is implied more than stated, but the track pulsates nonetheless, capturing the essence of Brazilian groove without being bound by its usual predictability.

"Eliane is an extremely talented composer and player," DeJohnette says. "I've done quite a few of her recordings, usually in trio settings. Her music calls for a little more delicate approach, but also a very rhythmic approach. She also brings the feminine aspect to the music, which is a really beautiful aspect, as well as her Brazilian heart and passion. She's extremely sensitive, and playing with her is a lot of fun."



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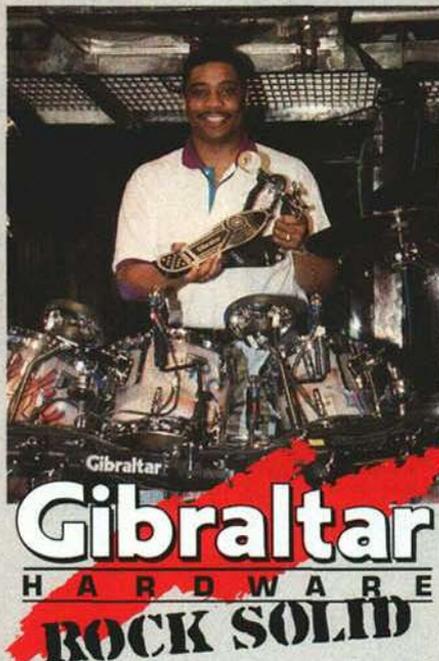
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In terms of the "broken" bossa nova feel, DeJohnette says that Elias was quite willing to depart from the tradition of her homeland. "Eliane wanted to approach it fresh," he says. "She wanted it more open, not just the strict Brazilian style. So you just apply that exploratory feeling to those pieces and come up with a fresh take on it. When you stay open to the higher creative spirit, it never fails. You can trust in that and never worry about having ideas."

### "What Is This Tune?" Betty Carter: Feed The Fire (Verve) Recorded 1993

One of the most unusual tracks in DeJohnette's considerable body of recorded work, this track runs the gamut from fast, straight-ahead bop drumming to deft brushwork and sensitive, coloristic mallet playing on toms and cymbals, as DeJohnette duets with Carter's improvised, scat-sung vocal. At times he echoes one of her melodic phrases with his toms; other times she imitates the sounds coming from his drumkit. Always they feed off of each other as they combine and contrast the purity of the two most basic instruments—the voice and the drum.

"Betty and I have the same agent, and he suggested we do a tour together," DeJohnette says. "We did four or five weeks, and we were lucky enough to record in London.

"She is really into helping young musicians, and she's concerned with having places where the creative aspect of jazz can develop. She also likes to work with older musicians who are still into creating fresh things, and she's not afraid to take some chances. The idea was to do duets with each instrument and Betty. Doing a duet with just voice and drums was a risk, but she jumped right in there.

"Playing with Betty was really fun because her voice is like an instrument. Not only can she sing a lyric, but she can improvise and she has this amazing sense of rhythm, space, and time. Like Miles, she knows how to get the most out of a rhythm section, and she knows how to use dynamics, shadings, and things like that.

"Every time we did this piece it came out different, which is why we gave it that name," DeJohnette laughs. "It would start out fast and I would switch from sticks to mallets to brushes, and we would just play off of each other. Sometimes when I was playing time she would just float, which created a nice sense of tension. I do things like that all the time with Bobby McFerrin and with horn players, so for me it was normal, but for her it was different and challenging."

### "You Can Get There" Jack DeJohnette: Extra Special Edition (Blue Note) Recorded 1994

DeJohnette's most recent solo project features three musicians who have been with his Special Edition band for several years—keyboardist Michael Cain, bassist Lonnie Plaxico, and saxophonist/flutist Gary Thomas—along with new members Marvin Sewell on guitar and Paul Grassi on percussion, and special guest Bobby McFerrin on vocals. On this particular track McFerrin contributes a whistled melody while DeJohnette maintains a samba-influenced groove with brushes.

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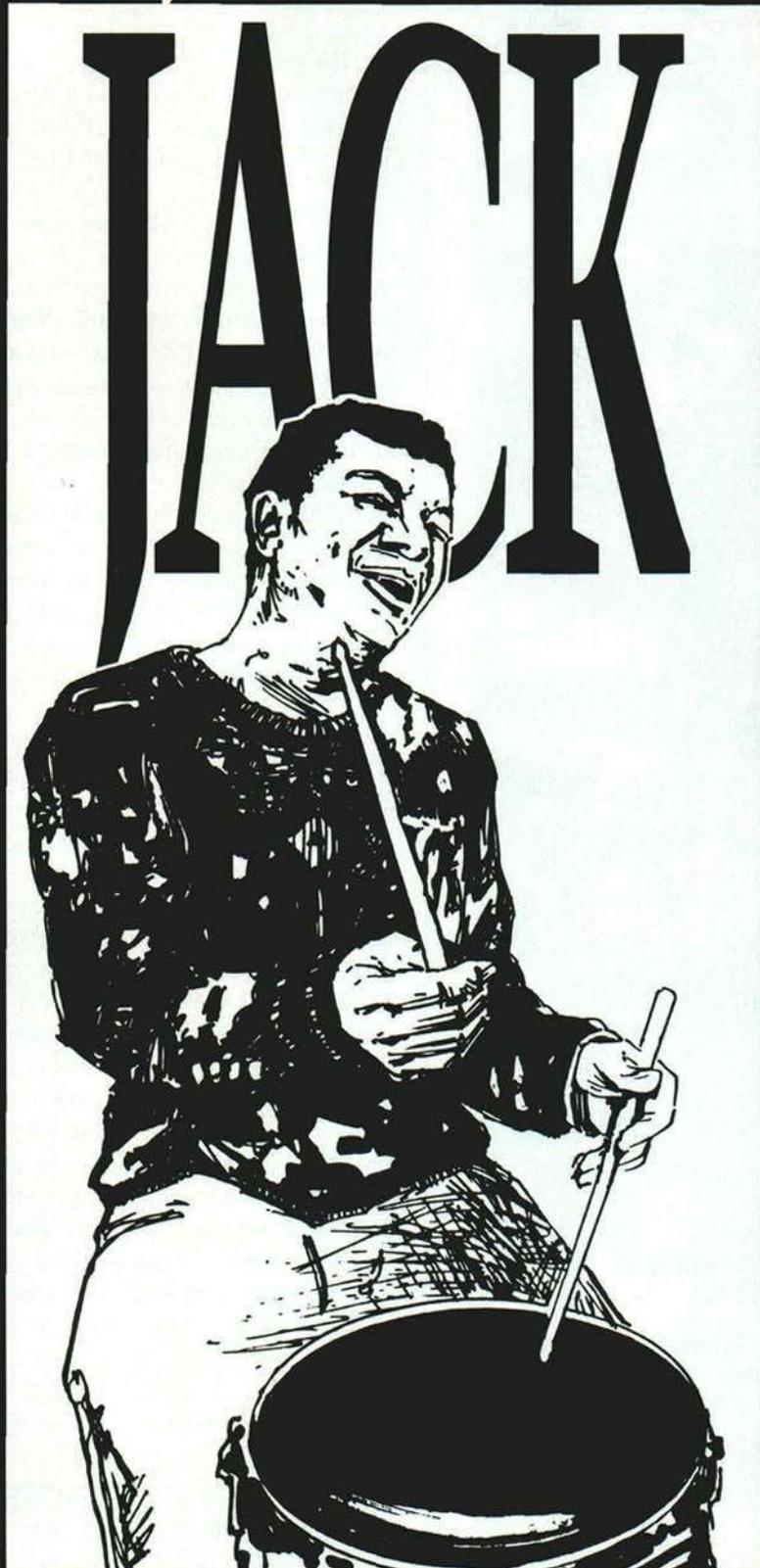
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"The idea behind this project was to go in without a lot of fixed compositions," DeJohnette explains. "Bobby and I have been doing spontaneous improvisation together since we met about twenty years ago. He sat in with my group once in California and fit right in, and we've also done some gigs together with [Pat Metheny Group pianist] Lyle Mays, and just as a duo.

"Bobby evokes that childlike spirit, that playfulness, that abandonment. He brings out my childlike curiosity—the joy of spontaneous improvisation and of taking risks. With Bobby, I feel that we can try anything and go anywhere. We can get out of that societal aspect of having to be a certain way. It's very challenging but also very comfortable."

It's difficult enough for two musicians to improvise freely together and come up with cohesive statements like those found on *Extra Special Edition*, which often sound more composed than improvised. For an entire band to pull off such a feat is downright incredible.

"Yeah, well, I could trust everybody," DeJohnette says, sounding like a proud father. "I wouldn't take that kind of risk if I couldn't trust the people I was playing with, but in this case I was surrounded with musicians who are good at improvising together and who think for themselves as well as for each other.

"The sessions were really fun and very creative," DeJohnette says. "We went in with a very loose approach, and most of the tracks with Bobby were totally improvised. He has a very playful spirit, but he's also very serious as a musician and an artist. This is not a straight-ahead jazz album; it's really a different Jack DeJohnette album. I played log drums and percussion, which gives the music more of a world approach with a jazz flavor. That's the direction I'm going."



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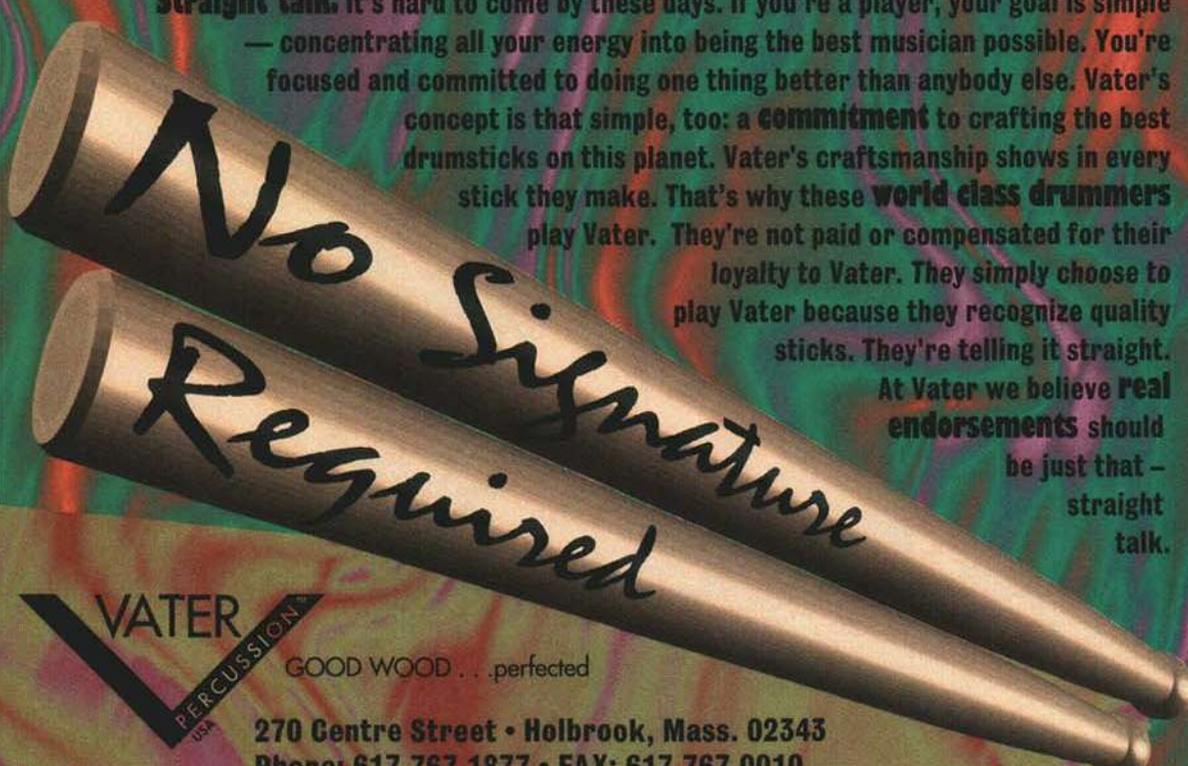
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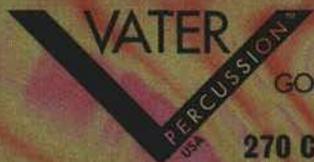
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## ...Modern Drummer Magazine on **Rodney Holmes**

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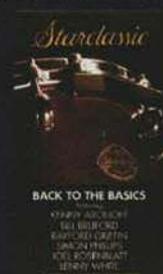
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DRUMMERS

BY MATT PEIKEN  
PHOTOS BY FRANK WHITE

**I**t's almost comical to consider that, only fifteen to twenty years ago, people labeled bands such as AC/DC and Motley Crue "satanic" merely for shouting at the devil or traveling the highway to hell. But as hard rock fragmented into numerous subdivisions in the mid-'80s, thrash could no longer adequately define a new movement marked by breakneck speed, blood-curdling vocals, and graphic lyrics designed to shock.

**T**oday's death metal is, for the most part, a contest of extremes—a race to be the fastest, the heaviest, the vilest, the most brutal. And there's no finish line in sight.

**W**ith that challenge comes drumming that, for sheer speed and physical demands, is unmatched in any other musical circle. With few exceptions, death metal requires drummers to relentlessly perform double bass parts at a sprinter's pace for marathon lengths. "Blast" beats, where drummers mirror the double kick rolls with their hands—or play the snare hand against the lead kick—are a death metal staple.

**E**ne Hoglan of Death, Steve Asheim of Deicide, and Pete Sandoval of Morbid Angel—all from bands that established southern Florida as a death metal capital—are drummers who originally helped define the very nature of this music and still lead its evolution. In separate interviews, they discuss the mindset of the music, their approaches to drumming, and how they and their bands fit into the future of death metal.

# GENE HOGLAN OF DEATH

Talk to any death metal drummer—and even to some drummers outside the genre—and they'll cite Gene Hoglan as an influence in much the same way drummers in other styles point to Neil Peart, Dave Weckl, or Steve Gadd.

Though some might doubt Hoglan's place among such lofty company, his spot on a "Drum Day" bill in Holland with Steve Smith, Simon Phillips, and Bill Bruford shows that at least some in the industry are already clued into his talent.

"I had to follow Bruford," says Hoglan. "Jim Chapin was there, and I saw all those guys standing in the corner pointing at me while I was playing. I felt like dropping my sticks. But Simon came up to me later and was like, 'Hey man, fast feet.' I was like, 'Dude!' I don't think some of those guys had ever seen anybody like me before."

Hoglan epitomizes the blazing double kick work that comes with the territory of this music. Setting him apart, though, is a truly quirky approach to his craft—from routinely adding pieces of scrap metal to his set, to performing with ten-pound ankle weights, to using a pair of bones for pre-gig rudimentary exercises.

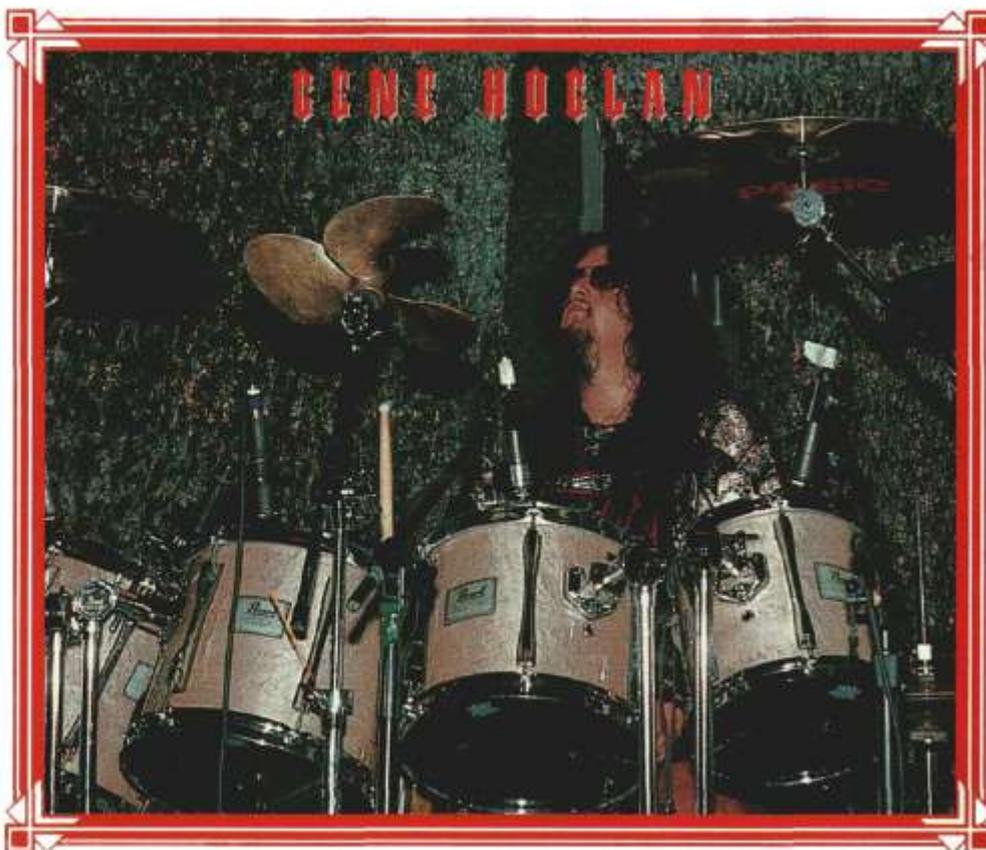
Hoglan started out by lugging gear for 1980s L.A. glam bands and working as a lighting tech with Slayer, introducing himself to the double kick on Dave Lombardo's set. He played on four records with Dark Angel before moving to an equally regarded pioneer band, the aptly named Death.

Despite turning in possibly his finest performance on Death's new disc, the gripping *Symbolic*, Hoglan feels that dropping 115 pounds between records has been his greatest career feat.

"I was fat," says Hoglan, "but not rotund. I'm 6'4", so I was just *huge*. I always saw myself as a skinny person, but I'd spent the past twenty-three years of my life eating every cheeseburger I could get my hands on. I just decided I didn't want to be a fat person anymore."

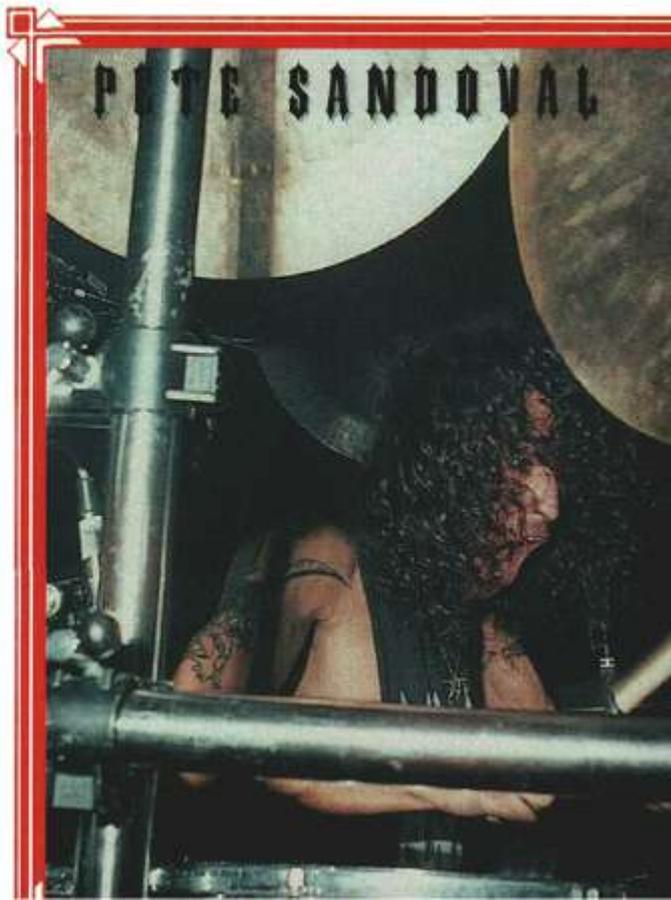
**MP:** Since "death metal" didn't technically exist when Death formed, what prompted the band to go beyond what was already out there?

**GH:** At the time Death got started, I was in Dark Angel, which actually helped form the thrash scene. When Chuck [Schuldiner, vocalist/guitarist] formed Death, there were bands like Venom and Mercyful Fate, but nothing that really stretched the musical boundaries. And that's why I think Death stands out even today, because the band didn't set out to create a style of music. They just wanted to play the kind of metal



they wanted to play.

The first album had the real gory lyrics, which were very different for back then. Now you have bands like Cannibal Corpse and Broken Hope that take gore to an extreme. Death kind of evolved and matured into what it is today, where the lyrics are powerful and surreal and the music has a lot more



twists and bends to it.

**MP:** How did the band change when you joined?

**GH:** Not that it's necessarily a by-product of me joining, but this is almost a different band than when Death recorded *Scream Bloody Gore*, which was a pioneering death metal record. *Human* was the fourth record, and I think it got Death started in a different direction—not concerned with being the fastest or the heaviest or the goriest, but just with being a good band and playing challenging music. And I think we've refined that over the last two albums.

The last drummer, Sean Reinert, is an excellent player with a jazz-fusion background. I like to play that way, too, but I've always had the freedom to play what I wanted. Chuck just asked me to get sick and play any pattern I wanted. The new record is much more drum-driven than *Individual Thought Patterns* was, but I think the patterns I play are a little kookier on the new one. There was double bass everywhere on *Patterns*, where with the new one I went for a lot of different feels.

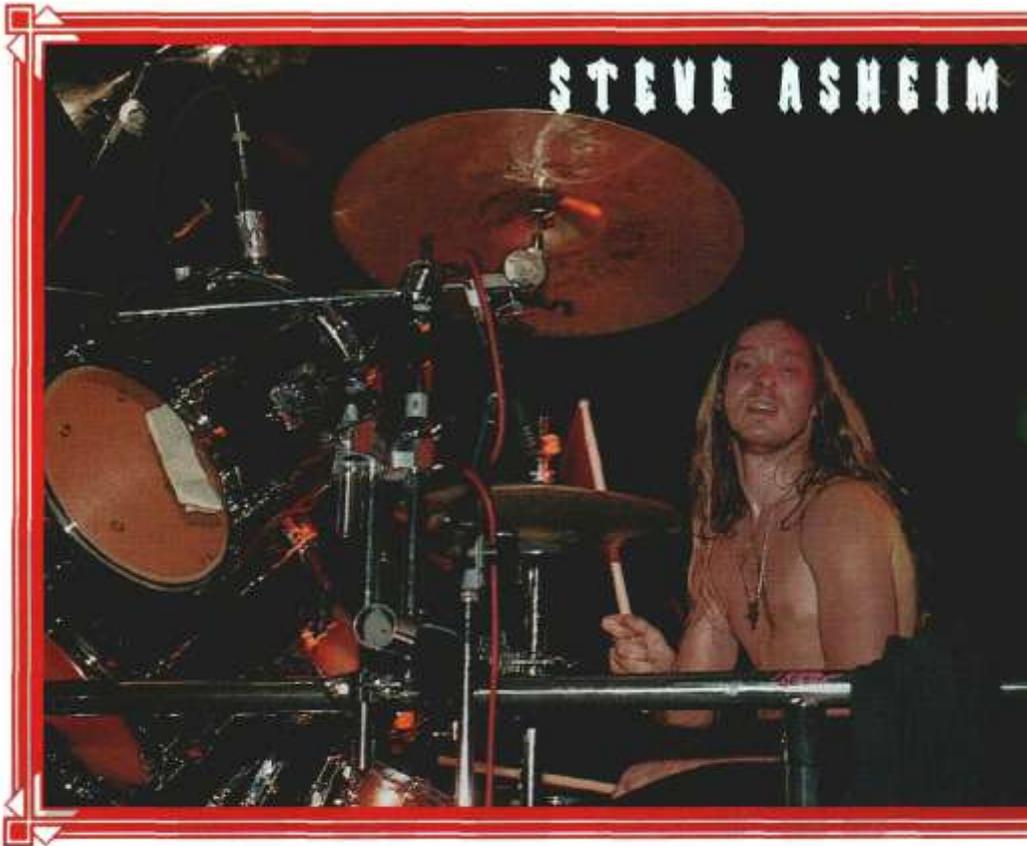
**MP:** Some of the songs on the new record, like the title song, are blindingly fast, yet they come off incredibly clean and tight. What kind of challenge is it playing double kick at those extreme tempos for

extended lengths of time?

**GH:** "Symbolic" is definitely a hauling song; it's just about as far as I can push myself right now. But, believe it or not, I've played double bass a lot faster than I do on this record, especially when I was with Dark Angel.

The 115 pounds that I lost since then has had a profound effect on me. When I had the weight I could play faster, but I couldn't keep that kind of speed up for very long. I've worked hard on my endurance and stamina—caffeine pills help—and I've also found ways to get around the problem. With Dark Angel, I'd stagger a lot of my double bass

parts. It wasn't all just non-stop 32nd notes. I'd do the 32nd notes in some parts and then do some really goofy double kick patterns in the verse. I think that kind of approach got me known as a real double bass beast. And now that I've lost the



weight, double bass is cake.

**MP:** But anybody who just labels you a double bass player is doing you a disservice. I've noticed you're also doing a lot of wacky stuff with your hands.

**GH:** Thanks for noticing! That's something I really paid attention to for the new record. I had a lot of time with this record—about nine months to learn the songs—where with *Individual Thought Patterns* I had three weeks. Chuck sent me tapes with programmed drum tracks on them, just real simple beats and a couple of kooky things, and I'd take that basic beat and throw it around in my head for a while.

I do a lot of double-riding on the new record. I'm primarily a left-handed player, but I play on a righty kit. I started playing right-hand ride a long time ago, and now I have ride cymbals on both sides of my kit. I love using the double bass and doubling over it with the rides. And that's something I couldn't necessarily do when I weighed a lot more. For one thing, my arms aren't nearly as heavy now. I used to play with these huge log drumsticks—*Quantum 7000s*, by Regal Tip—and now I play a Silver Fox *5BX*.

**MP:** Over the course of a tour, this music must be physically taxing. Do the songs slow down a bit from the beginning of the tour to the end?

**GH:** I don't think so, at least not that I've noticed. It wears on you for sure, especially when you're playing five or six shows

a week. I've always been athletic, even when I was fat, and this is like playing a basketball game. You have to pace yourself through the show. I put the set list together every night and stagger the songs around what I have to do with the double bass.

But for me, playing drums to this kind of music is more mental than physical—it's mind over matter. I use the first three songs to warm up with, wearing ankle weights for some pretty fast stuff. Then I take 'em off and I feel I can just go at "hyperblur" speed! And that's as much a mental feeling

as a physical one.

I have some pretty weird warm-up techniques, too. When I'm getting ready for a show, I do my rudiments backstage with a pair of prosthetic human bones. I used to warm up with wrist weights the same way I do with the ankle weights. But we were doing this show in Holland once, at a college where they'd just had this medical convention. This guy taps me on the shoulder and hands me these huge plastic leg bones—I think they're femurs—from one of the skeletons at the convention.

He says in this accent, "Here's some drumsticks for you, ha, ha, ha." I figured, "Hell, I'll play with these damn things!" So I started doing rudiments with them and I was like, "These are killer!" After warming up with them for five minutes, I was totally ready. I know it sounds cheesy—"Drummer of Death plays with bones"—but I warm up with them every show. I swear by them.

**MP:** You told me the kit you play is pretty unconventional, too.

**GH:** Not so much the drums themselves, but the percussion. I'll literally play on anything. One time backstage I was warming up and started banging on this metal ashtray. It sounded pretty cool, so I had my tech slam a hole in it and mount it that night. A couple shows later, I found a microphone stand with a fat metal base. It had a nice fat tone, so I started banging on that.

I got off that tour and a friend of mine brought me a fifteen-pound brass boat propeller. I play the hell out of it—I even list it on the album credits. My tech's dad brought a 1953 *M-14* cannon shell back from Vietnam. I mounted that—it looks

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like a giant bullet. I'll play a car door on stage—I don't care, as long as it sounds good.

A standard drummer might listen to it and say I'm overplaying. But I believe in using the whole kit—it's there, why not play it? And I like playing things that don't seem humanly possible. I want drummers to think, "What the hell is going on there?"

**MP:** Is the kind of music you're playing now the kind you'd always wanted to play?

**GH:** I always wanted to play the fastest, heaviest stuff around. When I was growing up, bands like Raven and Anvil started off the trend for this hauling double bass in the early '80s. Wild Dogs, too, with Deen Castronovo. In fact, this new record is kind of a tribute to Deen—I rip off licks from him. But I'd always wanted to play that kind of stuff, and that's what Dark Angel allowed me to do in the '80s.

Now, with Death, I feel the stuff we're playing is going to do a lot to help preserve death metal as a viable form of musical expression. *Symbolic* is a step outside the genre—some of it is straightforward, some of it goes off in different places, and some of it's just in-your-face-balls-to-the-wall. I

think it will expand some minds. Death was one of the first bands to come out, and people still look to us to pave the way.

## STEVE ASHEIM OF DEICIDE

You don't have to look further than a dictionary (see "deicide")—or the upside-down cross burned into vocalist Glen Benton's forehead—to know where Deicide is coming from. Benton's self-espoused Satanism, anti-Christian lyrics, and views on ritualistic animal sacrifice merely top a list of reasons Deicide has attracted as many death threats as they have fans over the past five years. Underneath the surface blasphemy, though, is a guttural voice and musical muscle that helped establish, define, and promote Florida's pioneering death metal scene.

Drummer Steve Asheim, who formed the band in 1987 with brothers Eric and Brian Hoffman, says people shouldn't dismiss the band simply for what he calls its satanic "lifestyle." With an underlying emphasis on musicianship, he adds, Deicide

is prepared for a long and deathly career.

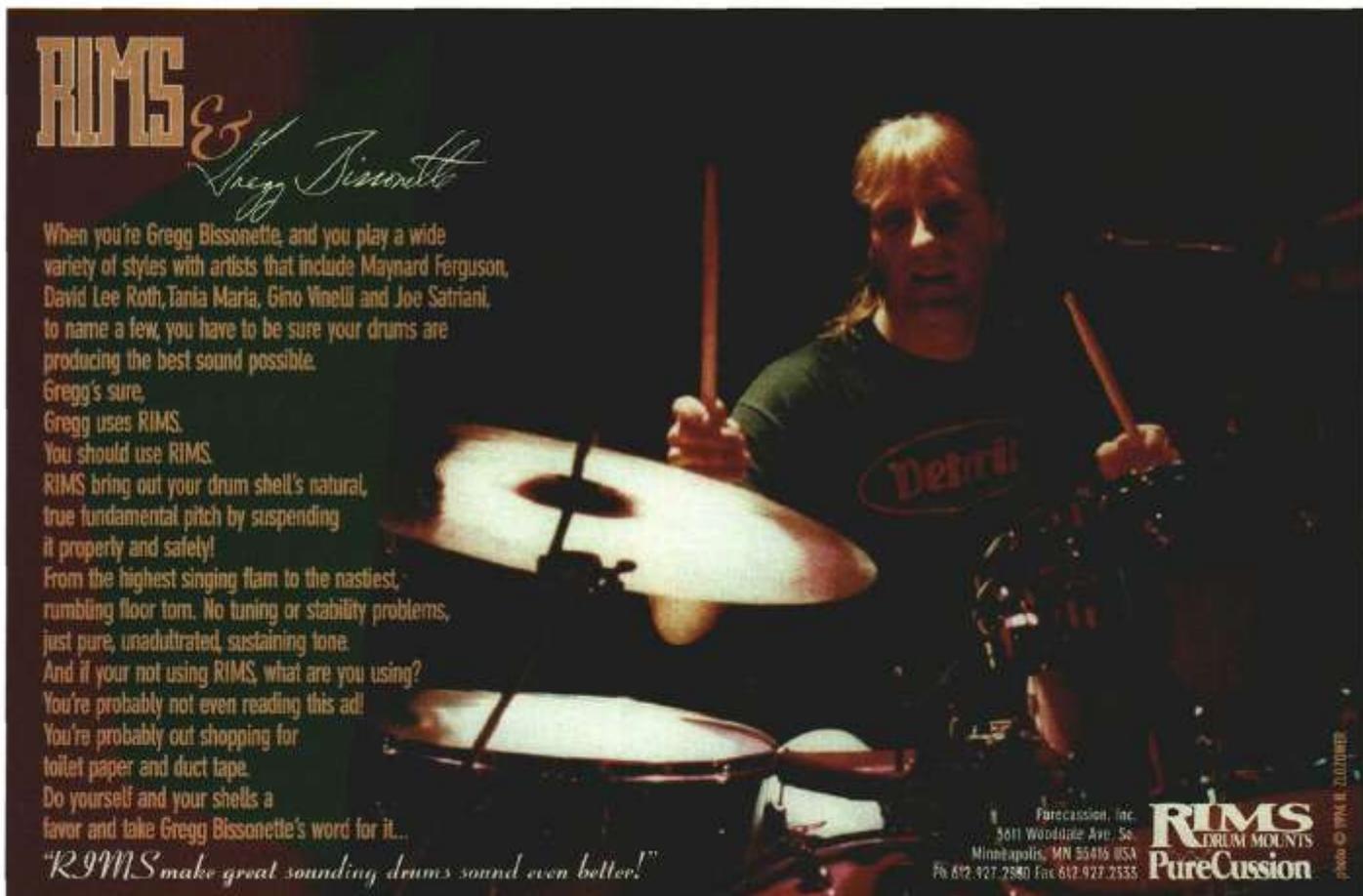
**MP:** At the time you formed, were you looking to be a death metal band?

**SA:** Oh, yeah. We started out playing Slayer and Death Angel tunes, but we already had our own songs written before Glen joined. We just didn't have lyrics or titles. The songs were a bit longer than they ended up being once Glen stepped in. The great thing about finding Glen was that he was exactly what we were looking for—his voice, his attitude, everything. It was like we were all running the same marathon.

**MP:** Lots of attention is turned on Glen for his outspoken Satanism, but I was wondering how the rest of the band fits into that kind of thinking.

**SA:** We all kind of felt that way before we met Glen. It's the music we wanted to play and the kind of lyrics we wanted in our songs. Glen just gave us a focus on where to set our intentions. I think the Satanism is an important element of the band, but it sometimes takes attention away from other aspects that are just as important.

Everyone wants to freak out on how Glen has an upside-down cross burned into



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his head and how he has a little kid, but nobody really listens to the music. Nobody listens to the guitar leads, or the rhythms, or the riffs. Everyone is awestruck with the satanic element, but it's really no big deal. It's just a way of life. If we were a Christian band, people wouldn't pay any attention. But we are what we are. The lyrics are very brutal, and so is the music. I guess that's going to divert some attention from other qualities of the band, and we just have to live with that.

**MP:** Given the preconceptions people might bring to your music, have you guys ever deliberately written challenging music to draw attention to that area of the band?

**SA:** I think *Legion* was like that in a way. We really wanted to put together some intricate parts, show some real musicianship as far as time changes go, and make them flow. On the new record, we didn't go out of our way for anything like that. It's kind of one-dimensional in the way of harmonies or crazy, intricate parts. We just concentrated on making it brutal—catchy rhythms and meaty riffs.

**MP:** Was musical quality always something that mattered?

**SA:** We always felt serious about that. We never slapped together a tune in a day and just left it. We thought about song structure and how parts fit together from the beginning. If an arrangement isn't right, we'll tear a song apart and put it back together until it *is* right. Sometimes we'll play a song for a month or two and never get it the way we want it, so we'll scrap it.

**MP:** That's something most people, even within music circles, probably don't think plays much into the process of creating death metal.

**SA:** I don't think any band writes music and puts it out there for people to listen to without caring about the quality. The way we look at it is that if everybody agrees that the song is heavy, the arrangements are good, and it gets us off, then it's ready. It's one thing to have an idea for something and another thing to pull it off musically. There's a lot more there than people give us credit for.

**MP:** How much input have you had in the songwriting?

**SA:** I wrote one tune for the first record and something like three for the second. It seemed like nobody could come up with anything for the new one, so I wrote about eight tunes for it. I don't handle lyrics, but I play a little guitar—though not in front of anybody.

**MP:** Tell me about your drumming background.

**SA:** I got into drums at a super-young age. I started right in on those little *Muppet* drumsets when I was about three. When I was around twelve, one of my sister's boyfriends gave me a little Slingerland orange glitter snare drum and I'd practice rudiments on it. Then for my next birthday, my mom bought me a hi-hat. So for the longest time, all I had was a hi-hat and snare. Later on, I got a crappy little four-piece kit that came with two other toms, but there was no way to mount them. My

dad and I had to go to the garage and make hardware for it.

All that was when I still lived in New Jersey. That's when Slayer's first albums were coming out and Metallica was stirring shit up. We moved down to Florida in '85, and that's when I met up with the Hoffman brothers. All the heavy shit back then, like Slayer and Dark Angel, was all heavy double bass. But I played with the Hoffmans for a while before I got my first double bass. Once I did get the second kick, it all kind of came naturally. I started out playing to some heavy Dark Angel tunes.

After a while, I worked on things like doing bass drum flams and getting things tight, just being able to pound away through a whole song. I'd work on the doubles for a while and try to keep them precise and not vary in speed. Then I'd work on my hi-hat hand to get the double-time flying. Then I'd work on my "blast" hand for my snare. I'd have a goal and work on it until I got it right.

It took a while to get everything consistent. When we did the first album, I didn't have my hi-hat hand down. I was doing this thing they call a "cheat beat," but you can hear how I've developed since then. My doubles were flying on the first record, but my hi-hat hand was slackin'. So I worked on it a lot to bring it up to speed, and there was a big difference on the second album. Playing a lot of shows helps you build endurance and get better without really thinking about it. You remember your mistakes from night to night and try



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not to repeat them the next time out.

**MP:** Do you push yourself to create parts that are challenging to perform?

**SA:** I do, now that I'm having more to do with the songwriting. If I come up with something that sounds cool on the drums, I'll leave that alone and try to write a guitar riff around that. And with our new record, I wanted to really push my double bass to the limit and throw in an endurance factor that nobody had ever heard before.

There are some parts where the doubles are just flyin' for two or three minutes. There's a song called "From Behind The Light" that has a short break at the beginning and a short break at the end, but the rest of the song is doubles from start to finish. I don't know if I would have been able to pull that off in the past. I'd be concentrating on my doubles and my hi-hat, and maybe my snare blasts would slack. But when we got in the studio this time, I felt ripe. I did all my tracks in two days.

**MP:** With all the competition out there in death metal, why do you think Decide has been able to stay at the top of the heap?

**SA:** It's kind of a combination of things. We've got a front man who's totally sick

and out of his mind and who gets people's attention. He writes great lyrics and he's got a brutal voice. He does a load of interviews that get a lot of attention. And we have a band that can back him up with some great musicianship. We can pull everything off live.

## PETE SANDOVAL OF MORBID ANGEL

They don't call him Pete "The Feet" Sandoval for nothing. Since Morbid Angel's debut in 1989, Sandoval's name has become synonymous with the relentless, high-octane double bass work that gives death metal its rhythmic trademark.

On the band's fourth and latest offering, *Domination*, Sandoval takes speed, endurance, and what he calls "brutality" into new dimensions. It's all a product of the tireless effort to improve himself as a drummer, says Sandoval, who credits at least some of his advanced technique to his strong work ethic.

A native of El Salvador, Sandoval didn't begin playing drums until he was brought

to Los Angeles by his mother in the late '70s. From there, he immersed himself in the underground music movement.

"If I didn't play drums, I don't know what else I would be doing," Sandoval says in a thick Latin accent. "I kind of owe my life to death metal. It's like I was meant to play this intense music."

**MP:** How does *Domination* differ from Morbid Angel's previous records?

**PS:** These songs are more aggressive, and the sound and production are much better. And there's a lot of double bass, a lot of blast. The most demanding thing was just the physical endurance. Everything we do is fast, and some songs are *really* fast from beginning to end. But this one is mixed up with some slower songs and different timings, and it took a lot of concentration. But it was worth it because the new album is so great. It's going to destroy people.

**MP:** Do you have to keep yourself in good condition or do any kind of workouts to prepare yourself for recording?

**PS:** It takes a lot of practice, but I've been playing this music since before I even joined this band, so I'm used to it. Morbid

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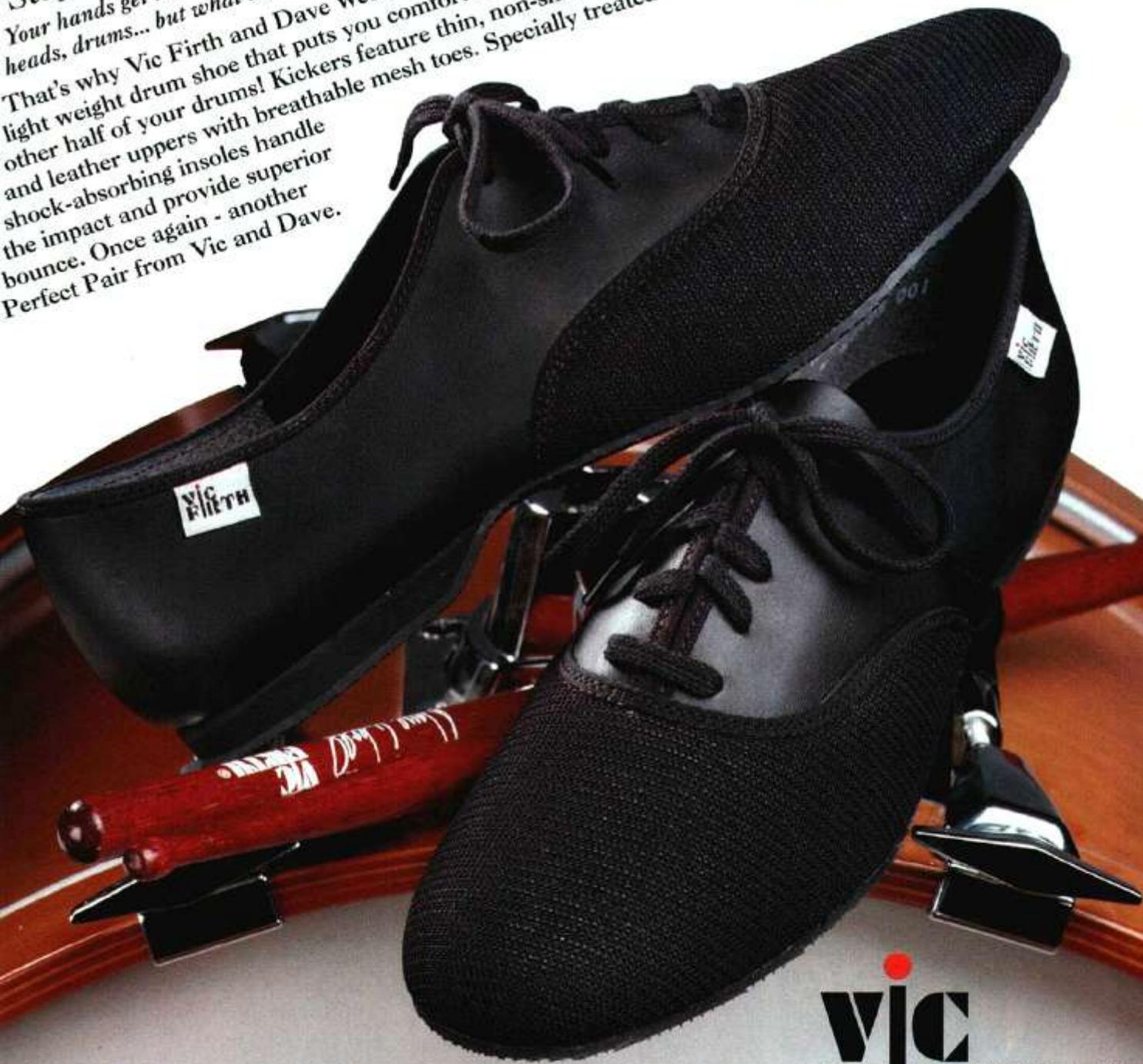
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When I joined this band, I was pretty much ready to go, except that I didn't play double bass. It took me a couple of months, working every day for many hours just on double bass, until I got it. Then we recorded the album and went out to play it live—and that's really the only way to get better, just by doing it all the time.

**MP:** What kind of things did you work on when you were practicing every day to get comfortable with double bass?

**PS:** I spent a lot of time just working at one speed and trying to get it to sound even. I'm talking about hours and hours. It's not something you can do quickly because, if you're used to playing just one bass drum, your right foot is going to be stronger than your left. At first it's strange to play the bass drum with your left foot. But you have to be patient and have faith.

**MP:** Tell me about your start in music.

**PS:** When we moved to L.A. I started hearing so many bands, and it just seemed like I was always meant to play the drums. I never wanted to do anything else. My mom bought me my first set, just a little four-piece, and I had it for a long time. I started playing when I was in high school—and just jam bands—and I was always motivated by speed. I wanted to play faster than anybody else. I liked intense music and I wanted a challenge. I was into playing what you'd call "grindcore," and I just used my right foot to play the blast.

I played in a band called Terrorizer, and we recorded an album in 1990, right after we did the first Morbid Angel record. It was a total speed record. I might be doing

another album with them soon. But ever since I joined Morbid Angel, this has been the most important thing.

Around '88 Morbid Angel was looking for a drummer. They'd heard me playing on a couple demos and thought it was intense, so they called the guitar player in Terrorizer and asked for my phone number. They wanted me to move to Florida. I didn't know much about the band when I came into it, but they had an underground reputation. I heard the material and thought it was something better than what I had going in L.A. It seemed really professional and I thought I could learn from them, so I moved.

**MP:** Were the other guys in Morbid Angel patient with you while you adapted to playing in a death metal band?

**PS:** Yeah, they were patient; they *still* are. When I came into the band, they already had songs written that called for double bass. And with their music, it's not just about playing fast, but the timing has to be perfect. They had me use a click, and that took me a while to get used to. I still record with a click, even when we have time changes, so everything will be smooth.

**MP:** Most death metal drummers I've talked with say they don't use a click because it restricts the music.

**PS:** I can see how that would happen, and it's not easy to use in the beginning. But after you get used to recording with it, to me, the click makes you more confident. I know that my playing will be in the right time; I don't have to worry about speeding up. I rehearse and record with a click, so by the time we go out live, I already feel comfortable with those tempos. I don't use the click live, but my timing is better because I

learned the songs with a click.

**MP:** Since you were new to double bass drumming when you first joined Morbid Angel, did you look to other death metal drummers around Florida for any kind of inspiration or ideas?

**PS:** I was always into doing something different. And I didn't hear any bands that I really liked, so I didn't feel I had anybody to look up to. Everybody has their own technique, and I think the way I play my drums is different from what I see most drummers doing. They may not play as fast or play the fast speeds for as long. I try to challenge myself all the time.

**MP:** What's most important to you as a drummer—to be as heavy and fast as you can be, or to do something tasteful in the music?

**PS:** It's very important in this kind of music to be fast, heavy, and brutal. But the songs, whether they're fast or slow, have to be catchy. There are a lot of fast bands, but they don't have good songs. When you hear our new record, you'll see what I mean. The songs are very brutal and fast, but it's good music. And I'm not just doing the blast. There are different things in the drumming that are hard to explain, things I've never played before, like certain double bass patterns and rolls. Even for death metal, I think it's unique.

**MP:** You told me you also use different sizes of sticks for different songs.

**PS:** I like using lighter sticks for the really fast songs and heavier sticks when I need to get really loud and heavy. Before, I always used just the lighter size. But you can't hit the drums as hard, and I used to break a lot of those sticks on the snare rim when I played the heavier songs. I didn't like switching sticks at first, and I can still feel the difference, but it's worked out for the best because now I get good response out of my sticks with everything I play.

**MP:** Happy as you are in Florida with Morbid Angel, do you see yourself ever going back to El Salvador?

**PS:** Not any time soon. Things over there are out of control right now. I still have family over there that I haven't seen for years. But I'm glad I came to this country because I don't know what would have become of me if I hadn't. I know I wouldn't be playing music like this.

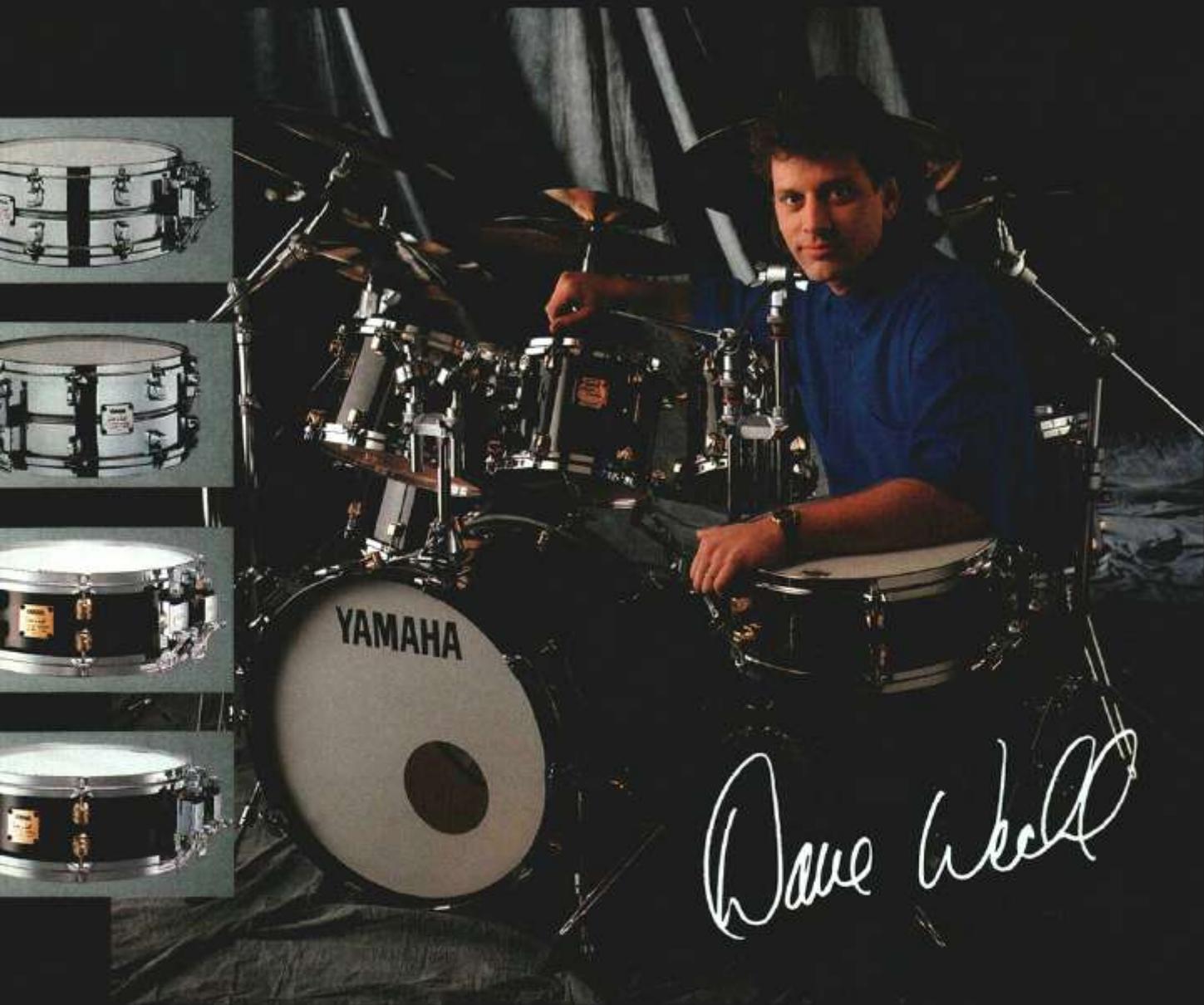
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Saturday, May 20



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Where: **Memorial Auditorium**  
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## Sunday, May 21



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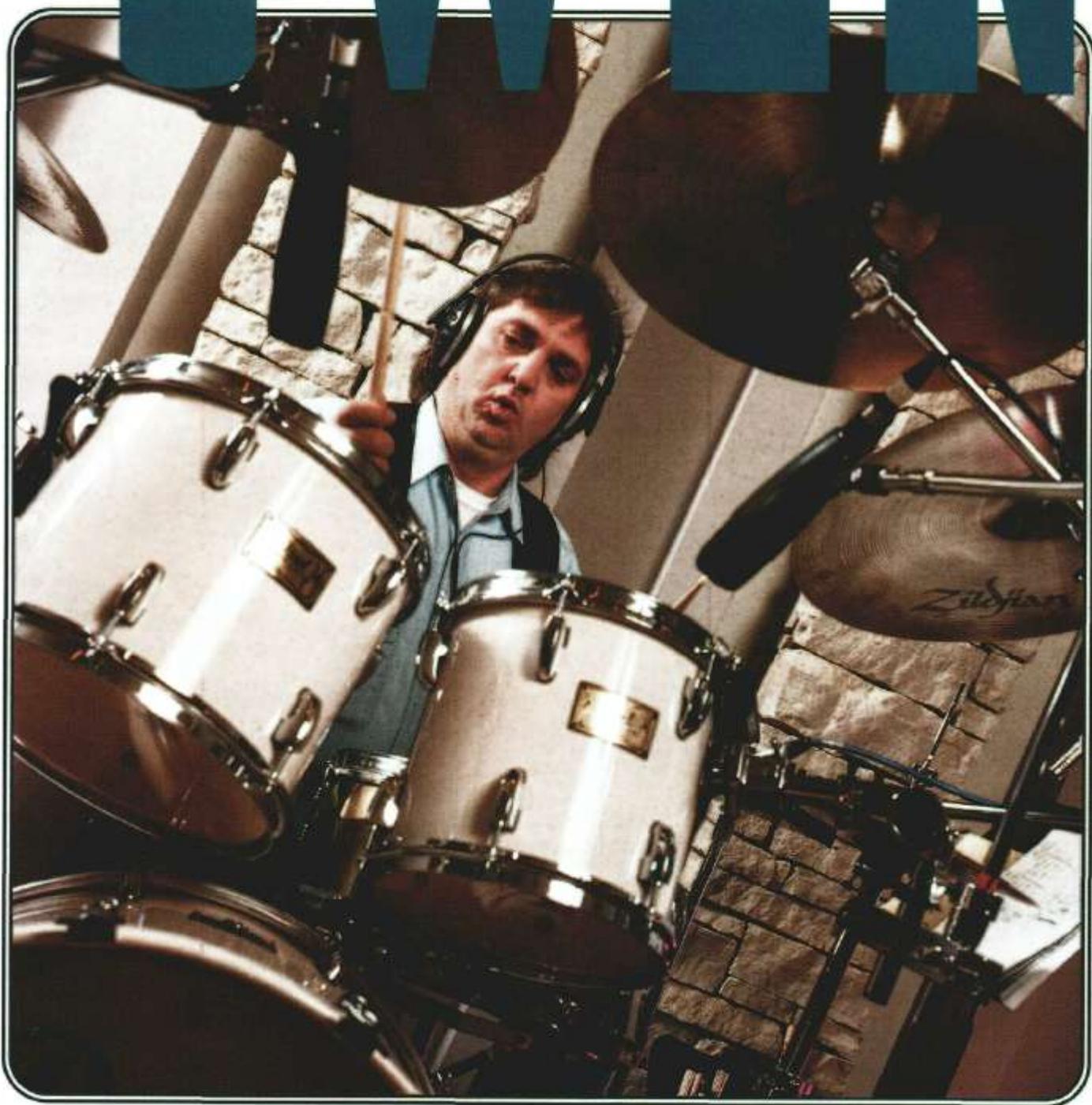
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# OWEN



# H A L E

**T**wenty years ago, Owen Hale made a promise to his mother: He told her that if he ever made it big playing drums, he would take care of her. That may have seemed like quite a pipe dream at the time; after all, Hale played trumpet, not drums, throughout his formative years. He didn't even buy his first set until he was twenty-two years old—the day after watching Don Brewer in concert with Grand Funk Railroad.

But despite his late start and lack of formal lessons, Hale was soon on his way. Today, he has built a successful career working with artists like Tammy Wynette, George Jones, George Strait, Steve Wariner, Alabama, K.T. Oslin, Mark Chesnutt, Jerry Reed, Doug Stone, Dolly Parton, Hank Williams, Jr., Patty Loveless, Kirk Whalum, and Lynyrd Skynyrd...and sure enough, these days Hale's mom has got herself a new house and car—thanks to her son.

## **KNEE-DEEP IN THE NASHVILLE SCENE**

**By Robyn Flans**

**Photos by Rick Malkin**

**RF:** Since you didn't have any lessons, what did you do to teach yourself drumming?

**OH:** I listened to drummers like Roger Hawkins, Jeff Porcaro—my all-time favorite—and John Bonham. I started listening to and playing with rock bands. I kept practicing, listening, and applying what I heard to my playing.

**RF:** How did you get involved with bands?

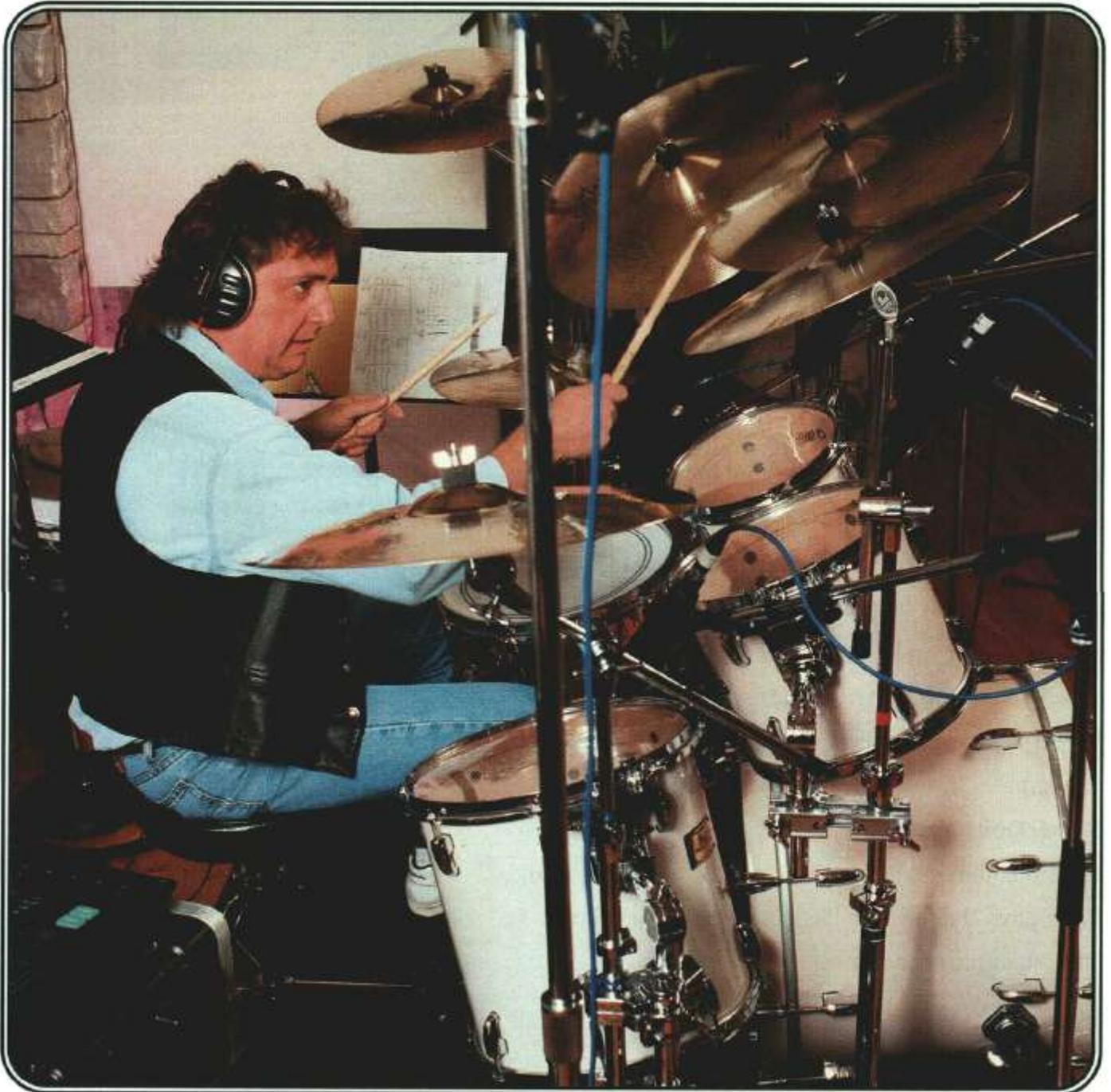
**OH:** In 1974 the club scene was dead in my area, so I joined the Air Force on

trumpet. Unfortunately, when you're in that band, you have a lot of time on your hands, and I got bored. My uncle was out in California, where I was stationed, and he was playing clubs on weekends. I bought a little set of drums and started playing again with him, and that's when I knew that drumming was what I really wanted to do.

Luckily, I got out of the Air Force on "unadaptability," which is an honorable discharge. I just couldn't adapt to the situation. I went back to Jackson,

Mississippi and started playing drums.

I started out as a rock 'n' roll drummer, but I got this club gig and had to play country cover tunes. That's where I learned about time. In the rock 'n' roll band I really didn't have to think about time because I was just bashing away. In the country band, I was playing a little lighter and trying to learn finesse. It was totally different. I lucked out and started doing some studio work in Jackson at Malaco [studio], where James Stroud was a big influence on



me. Around '79, Rick Hall in Muscle Shoals wanted a new rhythm section, so I jumped on it.

**RF:** Let's back up. You were hanging around Jackson. Were you going to the studio and watching how it was done?

**OH:** There was another studio called North American Recording, where I bothered the guy who was running the place, Mike Daniels. That's where I got my first break. I said, "I know I can do this studio thing; just give me a chance." He did.

**RF:** What was your first session like?

**OH:** It was wonderful. Putting the headphones on and hearing the whole mix in my ears, I said, "This is it. *This* is what I want to do." It was a natural thing for me.

**RF:** It's very different from playing live.

**OH:** Absolutely, but I just fell into it. It was a totally different touch in the studio.

**RF:** Can you elaborate?

**OH:** I went out with Lynyrd Skynyrd last summer after having not toured in a while, and I found that I was doing a lot more bashing. The studio is more controlled as far as the finesse and little ghost licks you might end up doing. It's a transition to go from one situation to the other, but I think any player, if he has the opportunity to do both, should. It seems like it balances things out.

**RF:** What's important about doing both?

**OH:** It keeps me fresh. I know players who get stale and end up playing the same licks in the studio. I did a month-long tour with Skynyrd and had six weeks in between. I came back and did an album with a girl named Dawn Sears on Decca, and the producer, Mark Wright, said, "Damn, what's going on, Owen? You're playing with a vengeance." I came back in fresher.

I talked to Russ Kunkel about this when he was here rehearsing with Steve Winwood, and he said the same thing. A lot of drummers don't get the opportunity to go on the road, because if they leave, the producers will call someone else. I took that gig last year because I had some time; session work slows down during the summer because all the country acts are touring.

## OWEN'S SETUP

**Drumset:** Pearl *Masters Series* in green mist finish

- A. 5x14 maple snare (or 6 1/2" x 14 brass)
- B. 10x10 tom
- C. 12x12 tom
- D. 14 x 14 tom
- E. 16 x 22 bass drum

**Hardware:** All Pearl, except for a DW hi-hat and double pedal

**Heads:** Head selection will vary depending on the session, but in general Owen prefers a Remo coated *Ambassador* on snare, coated *Emperors* on tops of toms with clear *Ambassadors* underneath, and a *Powerstroke 3* on bass drum

**Cymbals:** Zildjian

- 1. 14" *New Beat* hi-hats
- 2. 18" K crash/ride
- 3. 21" medium ride
- 4. 17" medium-thin crash
- 5. 10" medium-thin splash
- 6. 13" medium crash
- 7. 18" K dark crash

Sticks: Zildjian *Artist Series 5A* with nylon tip

**Electronics:** *ddrumAT* with *ddrum* triggers

**RF:** You were saying you got stale in the studio. Is that because you're taking more chances live, and then when you come back into the studio you're more apt to go out on a limb?

**OH:** Absolutely. You're more open to playing more, yet you still have to play controlled. I just love playing live, although I prefer the studio because you get to create...sometimes.

**RF:** Aside from playing live, is there a way to remain stimulated in the studio and somehow psych yourself up to keep it fresh?

**OH:** I think a lot of it involves having a passion for what you do. I love music. I

wake up every day and can't wait to play.

**RF:** But when you get there and it's the same thing as the day before....

**OH:** That's when it's work. But I still enjoy playing, even if it isn't as creative as I would like.

**RF:** I'd like to talk about good sessions vs. negative ones.

**OH:** The good ones make it all worthwhile. I did an album with Kirk Whalum that was a lot of different styles. That was a lot of fun. I do a lot of writers' demos, which I like to do. When they come in with a guitar/vocal but no drum track, I can come up with

## NASHVILLE TRACKIN'

A SELECTED OWEN HALE DISCOGRAPHY

**Kirk Whalum:** *Kirk Whalum* (Columbia)

**Roger Clinton:** *Nothing Good Comes Easy* (Pyramid)

**George Strait:** *Pure Country* soundtrack (MCA)

**Mark Chesnutt:** *Too Cold At Home* (MCA),  
*Longnecks And Short Stories* (MCA)

**Patty Loveless:** *Only What I Feel* (Sony Epic),  
*When Fallen Angels Fly* (Sony Epic)

**David Ball:** *Thinkin' Problem* (Warner Bros.)

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my own thing.

**RF:** Is there still a lot of demo work in Nashville?

**OH:** Tons of it. My master work has picked up quite a bit, so I've had to slow down on the demo sessions. But I'm thankful for that. A lot of times I'll do an artist demo and when they get a deal, they'll book me on the master session. Sometimes they'll just upgrade the demos because they're good.

A bad session for me would be where we do a lot of takes. Some producers will decide to change a guitar sound, for instance, on the fourth or fifth take. But I'm still playing the same part, and the freshness is gone. I have my parts down, but then I start thinking about it. That type of thing can take away from that fresh feel.

**RF:** Since you mentioned producers, what makes a good one?

**OH:** A good producer is someone who is a musician. I've worked with Barry Beckett, and he will actually play on the session. He has an overall view of the whole thing—dynamics, the groove, the feel, the tempo. When he says, "Owen, when you get to this part here, let it sit back," it really makes sense.

**RF:** What did you do with Barry?

**OH:** I did a duet album with Tammy Wynette and Wynonna, as well as an album by a girl named Chely Wright. A lot of times if Barry can't get Eddie Bayers, he'll call me. I originally worked with him back in Muscle Shoals with Levon Helm, where I got to play double drums for a Capitol Records album.

**RF:** How was it playing double drums with Levon Helm?

**OH:** Oh my God, it was incredible! Levon has the best feel. I actually got asked to go out on the Muscle Shoals All-Star Band tour, but my session work was picking up and I thought I should stay in town. Milton Sledge ended up doing it. I also did double drums with Roger Hawkins on an album by Bonnie Bramlett that Barry produced. That was a lot of fun.

**RF:** How do you work out double drums in the studio?

**OH:** Roger would play the groove and I would do little tom things. It was a song called "Life And Death," and it was the coolest record. Roger did the backbeat and the feel. That was the first time I got to play with Roger, who is one of my heroes,

too. He kind of took me under his wing when I moved to Muscle Shoals.

**RF:** What was your role on the Levon Helm album?

**OH:** Just to play along with him, let him do his thing and fill in the parts. I was thinking, "With Levon playing, why would they want someone else?" But it actually worked out well.

**RF:** What is the primary approach in the Nashville studio these days—reading or listening?

**OH:** Both, but I would say maybe a bit more listening. But I did a Glen Campbell Christmas album with a thirty-piece string section—recorded all at once, with no overdubs—and they actually had real charts. Most of the time we work with the number charts, but these had actual drum parts written out. My trumpet playing helped me there.

**RF:** But don't you have to keep that kind of reading up or you'll forget it?

**OH:** That's why I get *Modern Drummer*. I try to read the parts in there. I wouldn't call myself a technical drummer; I'm more of a feel drummer. But I still have to keep up the reading in case it comes along.

**RF:** Although Muscle Shoals is close to Nashville, the music is entirely different. Why do you think you got calls from Nashville before you moved there in 1989?

**OH:** I think a lot of the producers in Nashville like that Muscle Shoals groove. They wanted that backbeat, that feel that Muscle Shoals has. I think that's why I've gotten a lot of work. It's just a feel you can't explain; it comes out of your soul.

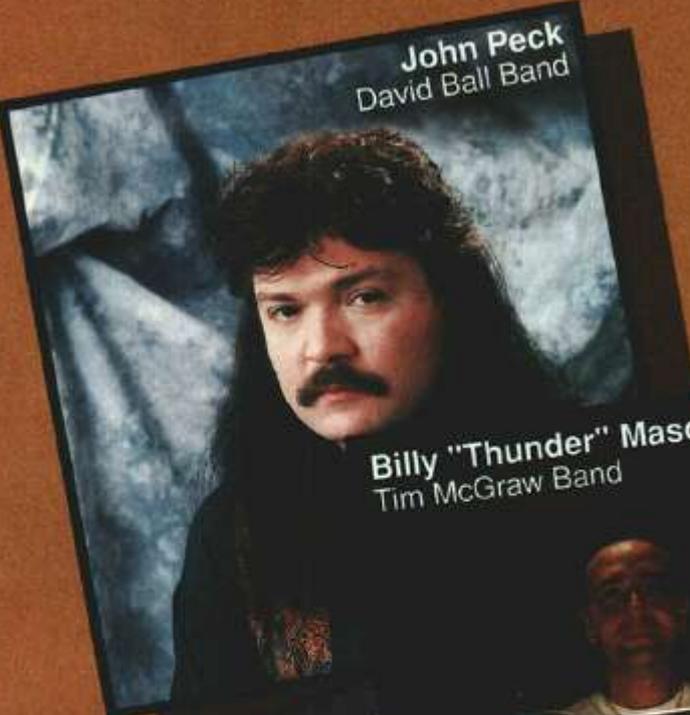
**RF:** But in terms of feel, Muscle Shoals seems more of a laid-back, behind-the-beat approach, whereas country is more on top.

**OH:** Country is more in the middle. The transition wasn't hard for me. I didn't change my way of playing, the music changed.

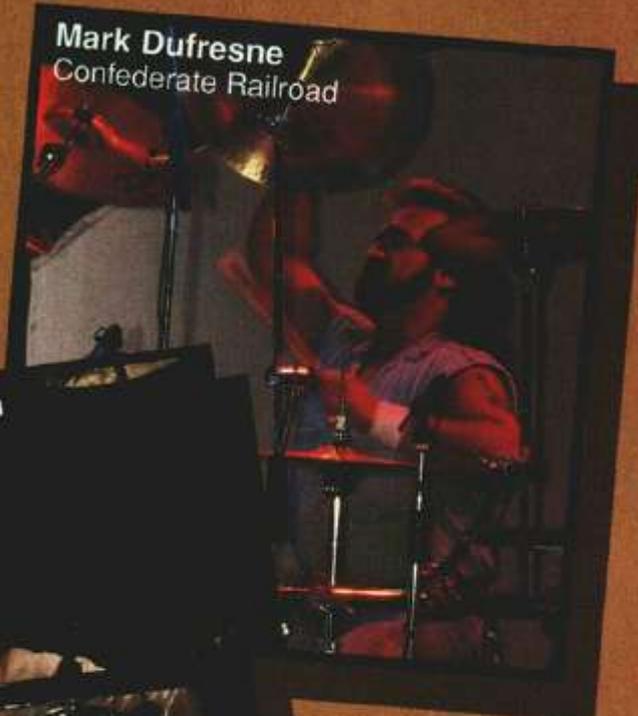
Nowadays a lot of drummers are using click tracks. I will use one when I'm asked to. Yesterday I did two sessions—twelve songs—and we didn't use a click once. I think a lot of producers want clicks because there are no questions asked if it drags or picks up. But to me, a lot of drummers will stick exactly to the click, and it makes the music feel stiff.

When I was in Muscle Shoals, we felt the music. You didn't have a click sitting back there pounding it out. That's why to

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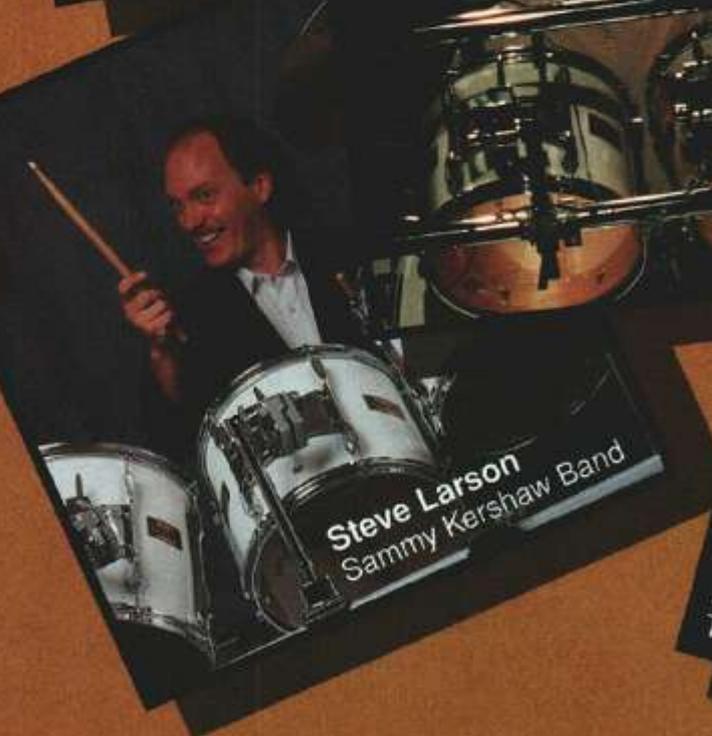
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David Ball Band



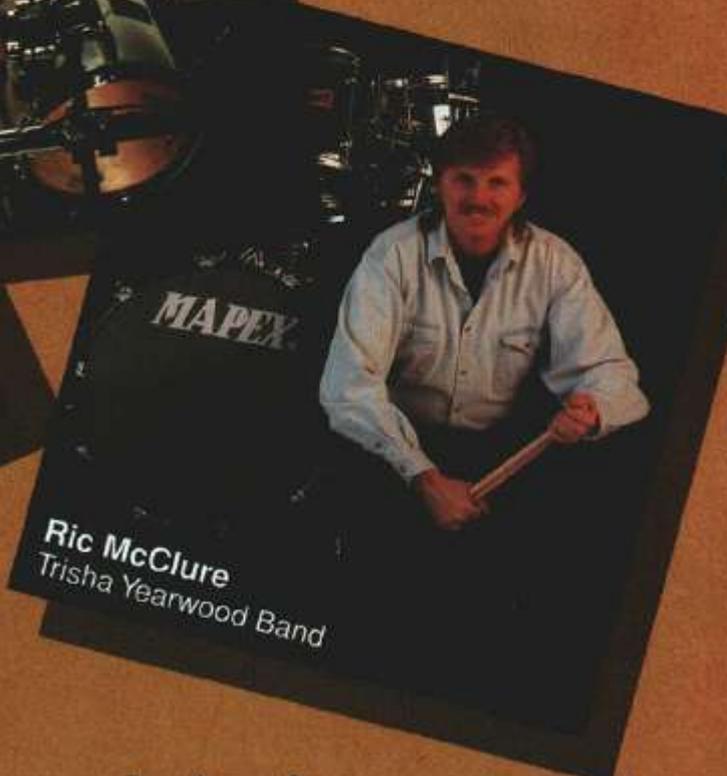
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"Unfortunately there's a clique in Nashville. But once you get your foot in the door and prove yourself, the work will come your way."

me, a lot of today's music is sounding the same. Drummers are starting to all sound the same; they're triggering a lot and playing precisely to a click. I'm getting more and more calls because I'm trying to be different and sound like *me*.

**RF:** What can you do to make it sound more like "you"?

**OH:** Certain people will let me get away with stuff, and others will say, "No, do it this way," which is the way every other drummer would do it. I try to do something different, but a lot of times I'm shot down.

**RF:** You mentioned that drum sounds are sounding too much the same. Can you describe what that sound is, and what they expect out of your drums?

**OH:** It has to do with triggering. A lot of times drummers like Eddie Bayers and Paul Leim have these big racks and they'll choose a sound for a certain song.

Everyone is trading samples, and to me the drummers are starting to sound the same. They introduced this click thing a few years back and all the drummers had to do that. I don't want to have to conform; I'd like to be myself.

**RF:** You must feel you're being stripped of your identity.

**OH:** In my opinion, the reason I'm getting work is because I *am* different.

**RF:** Just because you're not using triggers?

**OH:** Yes. It's mostly acoustic and you can hear the air coming off the drums. It's a real drum sound. Milton Sledge does that too. He has a sound. Of course, it's up to the engineer. If you can get a good engineer, acoustic drums that are tuned well, and someone who knows how to hit them right, it's great.

**RF:** Have you used triggers?

**OH:** Yes I have. I did an album with Roger

Clinton, our President's brother, where I triggered everything. The reason I did it was because we recorded up in Chattanooga at Pyramid Records, and the engineer was new. We tried to get drum sounds, but it wasn't working, so I hooked up my ddrum triggers and I got different sounds on each song.

Every now and then, if I hear a song where it's appropriate, I'll trigger a cross-stick, a snare drum, or a bass drum, and maybe even the toms. The end result is that when they're mixing they're going to change the sounds anyway. The producer and the mixer are going to go, "Well, the snare drum really isn't sounding right on this song." You're defeating the purpose if you're triggering while the rhythm tracks are going down. For instance, I did the last Mark Chesnutt album. There's a song called "I'm Going Through The Big D,"

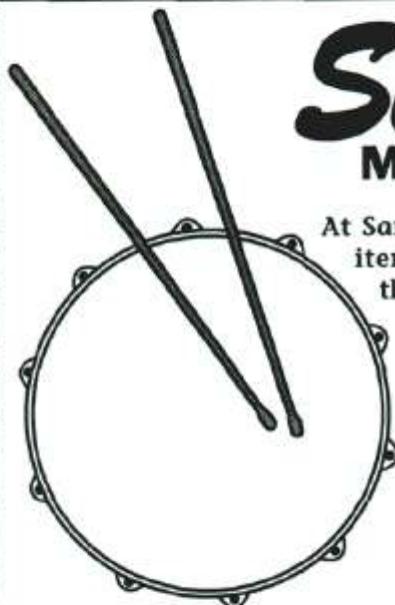


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and I think they re-triggered my snare drum. I'll do my part and try to come up with the best sound I can, and then it's in their hands.

Sometimes what works is to put the ddrum triggers on the toms and not close-mike them. We'll go direct with the samples and then let the overheads pick up the tone of the toms and blend more of the trigger in. I actually like that. It's really tough if you trigger the toms and mike them. You have to sit there and either tune the trigger itself or tune the drum to get them to sound the same. That's a pain.

**RF:** Can you give us tips for tuning acoustic equipment in the studio?

**OH:** I don't tune to an actual note, I tune to what sounds good. Each drum is different and you have to work with each one individually to get it to where it sings. I try to get it to its natural tone, where it's not muffled. You have to get to know your drums; it's all in the ears.

**RF:** Do you have a preference of head combinations?

**OH:** I use clear *Ambassadors* on the bottom and clear *Emperors* on the top, although sometimes I'll use coated

*Emperors* on the top. It seems like I get more of an attack with the coated *Emperors*. Live, I go with the clear *Emperors*, like I did with Skynyrd. In the studio you get more of the stick and the tone with the coated heads. I want a good tone and sustain, whereas when I first started twenty years ago it was "Bring out the masking tape and let's see how dead we can get these drums."

**RF:** Do you use different equipment live?

**OH:** I have four or five different kits for the studio, because some days I'll have a 10:00, 2:00, and 6:00 at different studios. I have to have a different kit just to be able to make it to my 2:00. Live, I use Pearl. I have ten or twelve different snare drums for the studio. I have some old ones, like a 1928 Ludwig 8x15 that I use on ballads. When I was out with Skynyrd I used the Pearl piccolo brass-shelled snare.

I have a DW endorsement for their double pedals. When I first began playing after I saw Grand Funk, I bought a double bass drumset, so I started working on it. Then I got away from double bass, but when I got the gig with Skynyrd, I listened to the tapes they sent me to learn the show, and there

was a lot of double bass drum stuff. I enjoyed working on it again.

**RF:** What was the most fun for you about that gig?

**OH:** Just getting to play what I love in my heart—rock 'n' roll. It was a dream come true. I had done the *Love Your Man* album in '87 with the Rossington Band. Then last year I did the Skynyrd acoustic album, *Endangered Species*. The band is a lot of fun to play with. But that's not to say that I don't love the other projects that I do. Larrie Londin would go from Steve Perry one week to Conway Twitty the next. That's what is fun to me, playing different styles. But deep down in my heart, I'm a true rocker. I love to hit hard.

**RF:** You play in an unorthodox manner. Can you explain it?

**OH:** I play like Eddie Bayers, open-handed. I ride with my left hand, but I set up right-handed. I'm not saying I can't play right handed, but it feels more natural to me to lead with my left. When I played baseball when I was young, I could switch hit. When I started playing drums nobody showed me the "correct" way, so I started playing open-handed. One day a real drum-

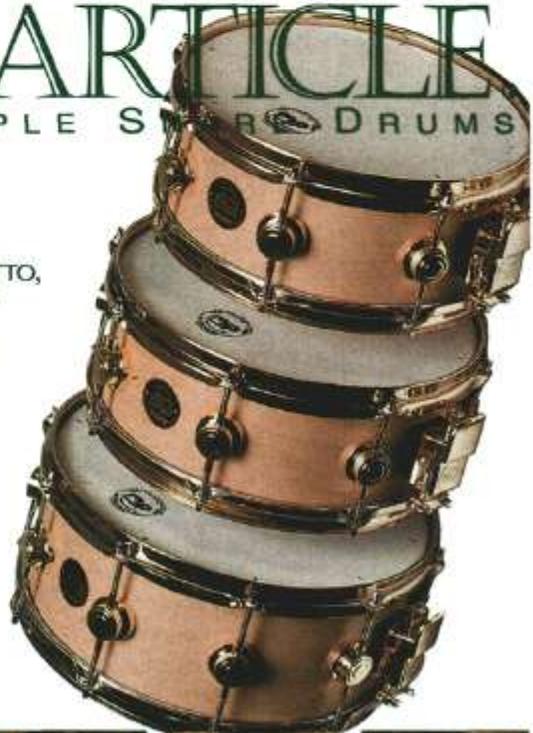
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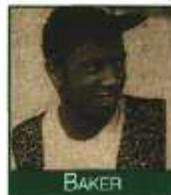
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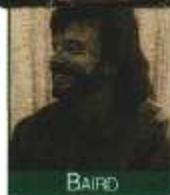
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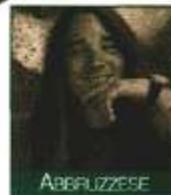
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mer came up and said, "What are you doing? You're going about it the wrong way." To me, there's more freedom this way, and I can do some things with toms or percussion stuff without my hands getting in the way of each other.

**RF:** Have you gone out on the road with other people?

**OH:** I was doing demo work with Teddy Gentry, the bass player in Alabama, in Fort Payne. In '88 Larry Paxton, the bass player, was up there, and he said, "Owen, you look like you're not happy." I wasn't. I said, "If you know anyone who needs a drummer, let me know." He said K.T. Oslin needed a drummer. He told me who to call, but there were sixty-five drummers auditioning for the gig. Luckily I got it, and that gig worked out well for me because I could work in town quite a bit since she didn't tour that much. And as far as the drumming was concerned, it was more of an R&B gig than a country gig. I enjoyed it.

**RF:** You've reached a point in your career where you have the best of both live playing and studio work. Getting touring gigs is one thing, but do you have any advice for drummers who want to break into the studios?

**OH:** My advice would be to get a tape of your best playing—whether it's at a home studio or something more—move to town, and play the clubs. Unfortunately there's a clique in Nashville. But once you get your foot in the door and prove yourself, the work will come your way.

**RF:** What about working with bass players? What do you need from a bass player?

**OH:** The bass players I work with tell me it's easy to play with me because they don't have to think about it. I can't tell you why. David Hungate [former Toto bassist] told me I reminded him of Jeff Porcaro, which was the biggest compliment you could give me, because Jeff was my hero. I studied him more than anybody. Two of my favorite drummers are gone: Larrie Londin and Jeff Porcaro.

But back to bass players, I like simplicity, but I don't particularly like a bass player to stick right with my foot. Some bass players will say, "What are you doing right here in this bar?" I'll show them and then they'll match it. But sometimes I think they should not be *right* with the bass drum. Michael Rhodes is a very musical bass

player. He'll do his licks just as David Hungate or Willie Weeks will. I love working with Willie. I'm really lucky to be able to work with these great bass players.

**RF:** What about working with difficult artists?

**OH:** You just have to deal with it. It's part of your job.

**RF:** Are there a lot of those?

**OH:** Not a lot. George Strait is probably the *easiest* I've ever worked for. And Tony Brown is a great producer. They'll keep those early takes because they know the freshness and spontaneity is what really matters.

The worst and hardest album I ever did was the one with Alabama in '86, *Southern Star*. Randy Owen is the kind of guy who will not keep a track unless his vocal is there. I don't think he's ever heard of overdubbing vocals. We did thirty takes on one song. It was terrible. That was not a fun album, and it's not my best playing because the freshness was gone. I'm usually very tolerant, but it was hard to deal with that. But you have to take the good with the bad. Then there are the songs I go absolutely nuts over where I'm going, "Yes!" I play my butt off, which is when it's all worthwhile. That's when I say, "Thank you, Lord."

**RF:** Can you recall one of those on a country album?

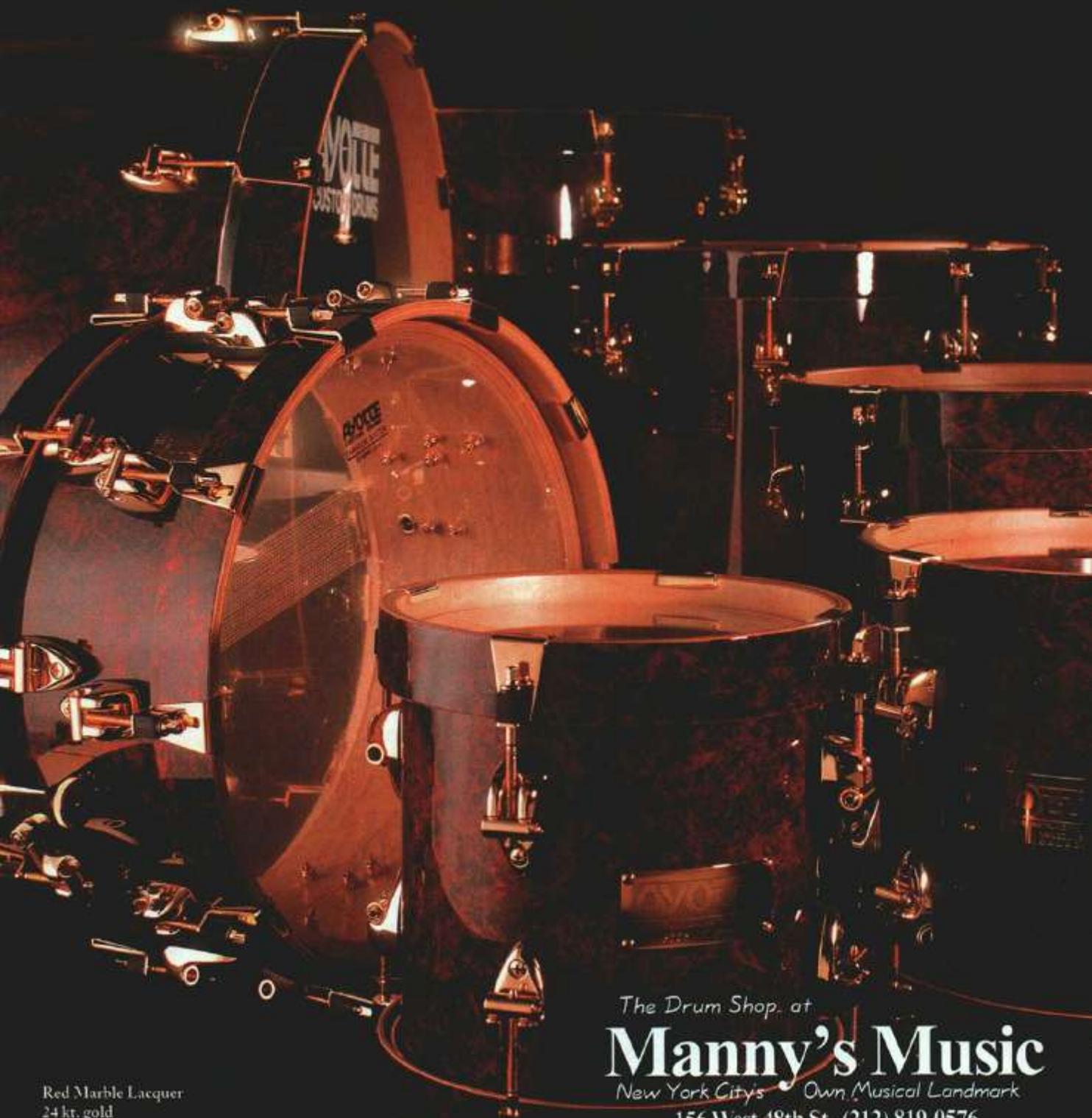
**OH:** There was one on a duet album with Tammy and Wynonna, a track called "Girl Thang." It was rockin', and I really got to play. That was a lot of fun. I did a couple of tracks on that album.

That was an interesting circumstance, because it was last year when we had a bad ice storm. Eddie Bayers called me twenty minutes before the session. He couldn't make it and he asked if I could. I said, "Eddie, I'm sitting here in my home with no power, no lights, reading a book. I haven't had a shower, I'm a grub." He said, "Owen, please. My drums are set up, just go down and do it for me." We were listening to the demo and Wynonna walked in. Everyone was quiet and she yelled out, "Where's Eddie?" I went, "Oh, boy." The producer explained what was going on, but when I started to record I was mad. It was a controlled mad, but I still beat the crap out of the drums. I'm very critical of what I do, but I thought that track came out good. I should get mad more often.



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# Rhythmic Illusions: Part 1



by Gavin Harrison

**MUSIC KEY**

HH - X  
 SD -   
 RD -

Greetings from London, and welcome to the first of my rhythmic illusions columns. Over the next few months I will explain my concepts and ideas on this topic, which has fascinated me and opened many creative doors in my playing.

First off, let's define a "rhythmic illusion." Have you ever listened to the radio, changed stations, and tuned into a song that sounded as if it had a fantastically unusual rhythm, only to discover moments later that in reality you had simply misinterpreted something quite straightforward? Or perhaps you heard a guitarist play an unaccompanied syncopated intro and, believing you'd identified the beat, tapped your foot until the band came in at a completely unexpected place? Chances are, you were "rhythmically illuded." In these columns I'm going to show you how to intentionally create these "effects" on the drumset.

Rhythmic illusions are about making small changes to a conventional rhythm in order to persuade the listener that it is actually something quite different. However, the secret of a good illusion is to make sure that the pattern you are modifying is a simple, recognizable rhythm that the listener's ear will naturally pick up on.

Trying to find a way of understanding the two different sides of an illusion has led me to my "A and B Status Theory." The A status is where your mind should be while playing the illusion (such as still in 4/4 and still knowing where "1" is). The B status is how the listener is hearing it (such as the new beat). B status examples are not intended to be played; they are there simply to provide a check on the illusion that is being conveyed.

Please note: Any example that is followed by an "a" (1a, 2a, 3a, etc.) is referring to the A status, and likewise the examples followed by a "b" (1b, 2b, etc.) are meant to be *understood* in the B status.

Let's look at example 1a (which is, of course, A status).

**1a**

While playing example 1A, it is likely that the listener will hear the B status:

**1b**

I would define this as a simple "displacement." Now on to exam-

ple 2a. Here is what is actually played...

**2a**

...and here is the pattern the listener will hear:

**2b**

I would call this a simple "modulation." The reason the listener will hear it this way is because it is a very obvious pattern to recognize, and if you slipped into example 2A while playing a song in 4/4, it would create an illusion of a slower 12/8 rhythm.

Just to get the hang of displacement a little better, here are some warm-up exercises.

**3a**

**3b**

**4a**

**Or**

**4b**

**5a**

**5b**

**6a**

**6b**

Now let's apply some of these displacements to the drumset and make illusions out of them. These next two are 16th-note displacements; displayed underneath are the B status rhythms (how they should sound to the listener).

**7a**

**7b**

**8a**

**8b**

Slightly more tricky is this last example, a dotted 8th-note displacement.

**9a**

**9b**

Be sure to practice these examples with a click or metronome, otherwise it will be very hard to keep your mind in the A status—you might "illude" yourself into the B status! Good luck and see you next time with a closer look at modulation.

*Gavin Harrison is a free-lance musician working in London. He has performed with Level 42, Paul Young, Iggy Pop, Incognito, Bananarama, Dave Stewart, Mick Karn, Andy Taylor, and Nathan East.*

*This article is a specially prepared excerpt for MD taken from the forthcoming book Rhythmic Illusions by Gavin Harrison.*

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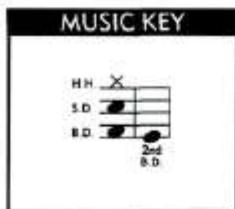
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# Musical Double Bass

by William F. Miller



In most articles and books covering the subject of double bass or double pedal drumming, you'll mainly find that only the "mechanics" are covered: developing leg strength and endurance, deciding which foot should lead, building speed, etc. While these topics are important, it's just as important to figure out meaningful, tasteful ways to *apply* double bass to the music you're playing.

Unless you're working with a band that bases a lot of its music around double bass—heavy rock or speed metal, for example—your double bass playing is more than likely used primarily for fills and grooves at more "intense" moments in the music. But an odd thing seems to happen when a lot of drummers play time with double bass: They totally disregard the groove they *were* playing and just power away with repeated 16th notes. While this sounds impressive from a drumistic point of view, in most cases it doesn't really serve the music.

How can we play a repetitive double bass pattern within a song without disrupting its overall feel? The answer is simple: accents and dynamics. The basic inspiration for this article came from Dave Garibaldi—not a drummer recognized for his double bass abilities, but a great player (and thinker) nonetheless. His two-sound-level concept and mastery of ghost notes (primarily on the snare) were my basic inspiration here. By applying these ideas to a double bass roll, you may end up playing better-feeling grooves that relate more closely to the song you're performing.

Here's the concept in a nutshell: While playing a repetitive double bass pattern, certain notes should be stressed within the continuous roll—the "key" notes that relate to the basic groove of the song. It's a simple idea, but one that seems to have been overlooked by a lot of us. The easiest way to explain this is to give you an example. If the primary groove of a song is this...



then, when you decide to add a double bass pattern, you would accent the key notes from the basic pattern, like this...



Simple, isn't it? The point is, you don't radically change the feel of the song, yet you still add the intensity of the repeated double

bass notes. And in a way it's similar to what drummers do when they play ghost notes on the snare drum—they're filling up the pattern to make a more interesting, better-feeling, and a much more musical groove.

Deciding on the dynamic differences between the accented and unaccented notes is up to you and the song you're playing. But for a general guideline, when I practice this I think of the accented notes *as fortissimo* (very loud) and the unaccented notes as *mezzo piano* (medium soft). Dynamically it's difficult to bring the unaccented notes way down to a ghost-note level, but that should be the goal—to be able to take it to the extreme.

The following examples are a few more simple patterns that show an original song groove and then the accented double bass pattern for that song. I intentionally made the hand parts very easy—they don't change—but once you have the concept under your hands (and feet) you can elaborate on them. For me the most challenging aspect of this concept happens when an accented note falls on my left (secondary) foot within the double bass pattern. (I'm a right-handed player, and I lead just about all of my double bass work with my right foot. If you lead with your left foot, then your right would be the secondary foot.) It takes a bit of practice before the accented notes on your secondary foot begin to feel comfortable.



**4**

**5**

**6**

**7**

**8**

**9**

**10**

You'll probably have a tendency to rush some of the double bass patterns, so be sure to play along with a metronome or drum machine. Also, the *best* way to get this together is to record yourself playing both the original and the accented double bass pattern, switching back and forth between the two. The tape doesn't lie—you'll know right away when it's happening and when it isn't.

This is just the first step in making your double bass playing more musical. As previously mentioned, hand patterns can be expanded to much more syncopated parts. And as far as the feet are concerned, the next logical extension of this would be to apply the accented pattern to a double bass pattern that isn't a continuous roll, like some of the beats in Joe Franco's *Double Bass Drumming*. But don't forget, the idea is to accentuate the groove, not just to play a hip pattern—*unless* it relates to the song you're playing. Then what you play becomes *really* hip.



# Developing The Left-Foot Clave: Part 1

by Gary Rosensweig



Maintaining a clave rhythm with the left foot while playing various Latin, rock, and funk patterns with the other three limbs is a technique many advanced players are beginning to apply. Besides adding a new and exciting independence challenge to your playing, the ability to play these multi-syncopated patterns can enable you to cover many parts of a percussion section. Even if you never use these patterns in a group setting (although you probably will), the independence you will achieve from working them out will be considerable and invaluable.

Below is a three-step process for developing the basic skill. The first step involves learning the individual parts. (As you are practicing these patterns, be sure to focus on precision.) I recommend trying to sing all the rhythmic lines as you work on them, as that helps you to internalize them. Once you have the individual lines down pat, the second step involves combining two limbs. Finally, three lines are played at the same time.

While this may seem like a tedious way to learn the concept, it's actually one of the best methods due to the challenging nature of this material. Remember to reverse claves (3:2 to 2:3 and vice versa). Experiment and create; try many different tempos, record yourself, and play for extended periods of time to really make the rhythms groove.

## Individual Limbs

**Left Foot Clave**  
Son Clave (3:2)



Rumba Clave



Brazilian Clave



Afro-Cuban Clave



## Bass Drum Patterns



## Right Hand Ride Patterns

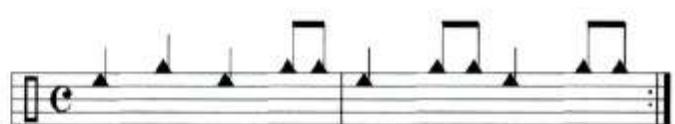
Cascara (3:2)



Mambo (2:3)



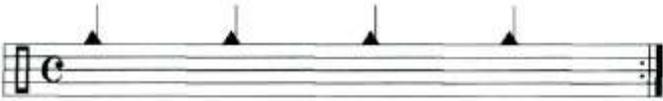
Bongo Bell Pattern (2:3)



Conga Bell Pattern (2:3)



Cha-Cha



Afro-Cuban



Two Limbs

Bass Drum With 2:3 Rumba Clave



Right-Hand Cascara With 3:2 Left-Foot Clave



Right Hand Afro-Cuban With Bass Drum



Three Limbs

Right Hand Conga Bell, Bass Drum, and 3:2 Rumba Clave With Left Foot



The examples shown are just a few of the many possible combinations you can put together from the individual patterns shown. Just remember to add one limb at a time until you have all three working together and grooving. Next time we will add the left hand for four-way independence.

This column was adapted from Gary Rosensweig's book Left Foot Clave. Used with permission from the publisher, Gary R Productions, P.O. Box 6846, Silver Spring, MD 20916-6846.



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# Improving Your Chart-Reading Skills



by Steve Houghton

**MUSIC KEY**

R.C.	X	CC
S.D.	X	CC
B.D.	X	CC

As I travel around the world, I find that many drummers, both young and old, have decided that learning to read music is either too hard or not important. Well, I'm not prepared to settle this age-old debate here. However, what I *would* like to do is offer an approach to reading drum charts that will hopefully inspire some of you out there to "bite the bullet" and learn to read.

One reason reading has gotten a "bum rap" is that drummers oftentimes can't understand the transition from snare drum books to drumset charts. They look very different, the major difference being that drum charts must be *interpreted* while snare drum music is basically played as is.

Chart reading is challenging because it brings together three very important elements of drumming: technique, style, and reading/interpretation. In order to play any given chart you must have the ability to read the rhythms, the knowledge of the particular style called for, and the technique to pull it all off. This is a tall order for any drummer, so it's a good idea to devise a system that brings all of these areas together.

## 1. Reading Rhythms

First of all, a solid knowledge of rhythms is mandatory. This can be accomplished by going through snare drum books. A player must be comfortable with 8th-note, triplet, and 16th-note rhythms, at any tempo. Also, all the musical terms, such as repeats, DS, and DC, must be understood completely.

## 2. Catalog Of Figures

Once rhythmic reading is strong, a player must then start to learn the common figures (rhythms) used in popular music. There are certain rhythms that are used over and over again, in *all* styles. Therefore, a drummer must set out to learn these common figures in all styles and tempos.

For example, the rhythm that is probably the most used in popular music—a dotted-quarter followed by an 8th—should be learned first as a snare drum figure against a ride beat. This figure would be called a "section figure"—where a section of the band plays it. There are no fills or setups. (All 8th notes written are to be played with a swing feel.)

Next it should be learned as a bass drum figure against a ride beat. This is also a section figure, but for a lower-sounding instrument—trombone, for example.

Then the figure should be set up or filled into. This is called an "ensemble figure"—a figure that the whole band plays. It needs a setup or fill. It is usually a stronger figure.

This whole process should be done at a very slow tempo (quarter note = 60). When everything feels comfortable, move the tempo up on the metronome until you are playing bright swing (half note = 140). This entire process must be repeated in the rock and Latin styles. In this way the player will know this rhythm whenever it comes up.

Note: It is important while practicing playing figures or kicks to always sing the rhythm while playing it. This will enable you to better visualize what the rhythm will sound like with the band. If you can't sing it—you can't play it.

The following examples show some of the more common figures you should be familiar with.

Once you have a good feel for setting up, singing, and playing common figures, you should then start practicing charts of all styles and tempos. This must become a daily routine. In addition, sight-reading new charts every day must become part of the routine. A good reader is not surprised very often. This comes from repetition and quantity of charts read.

Understand that this whole course of study will improve *three* things at the same time:

**Technique.** Independence will be greater due to the rhythms being played by the snare drum or bass drum against various ride beats. The different tempos will force a player to work on various technical elements.

**Style.** Paying attention to the particular style as it relates to the chart will no doubt help one's stylistic awareness. In addition, a player will undoubtedly find new beats and grooves and ways to play the styles to adapt to the chart.

**Reading/Interpretation.** When done correctly the reading ability of a player should grow at a very steady rate—especially if a "two charts a day" prescription is adhered to.

*Steve Houghton is a respected performer, educator, and author. For further study on the information presented here check out his book Studio & Big Band Drumming (published by C.L. Barnhouse) or his educational videos Drummers Guide To Reading Drum Charts and The Contemporary Rhythm Section (both by CPP Media).*



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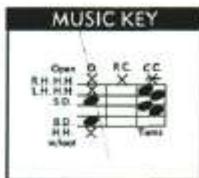
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# Arranging And Luck: Developing Tommy's Drum Parts

by Luther Rix

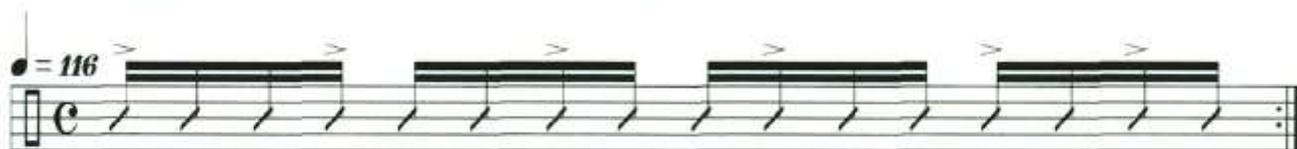


In developing a drum book for The Who's *Tommy*, we wanted to hang on to the Keith Moon "flavor" from the 1969 Who album, but we never intended to just reproduce the original. One reason was that Keith Moon himself would never have played the show the same way twice. Another was that people are often dancing to the music on stage, so some tunes had to be more groove-oriented than the original. Also, the length of the show and the staging required music for underscoring, reprises of songs, etc., so we looked for new ways to play themes that occurred repeatedly. And, of course, it's the '90s. There are whole *styles* of music that the Who couldn't draw on in '69. For instance, "Tommy, Can You Hear Me?" now has a very strong reggae flavor; "Sally Simpson" has a New Orleans "second line" groove.

Another way new things happened—in the drum book and in the whole score—was by pure serendipity. For example, the choreographer asked for dance accents to be written on certain beats. The band grumbled about the accents not fitting the song or the groove, but by the time the rhythm section had played around with the accents for a while and the orchestrator had done his thing with them, they became an integral part of the arrangement.

The best example of serendipity in the drum arrangements happened like this: I added a second hi-hat (permanently closed) to the set just so I could have closed hats while playing the double bass pedals. But then I started getting very interested in having two pairs of hi-hats to play. By the time the show had opened, several charts had come to depend on the double hi-hat techniques, which, in turn, led to thematic material that recurs throughout the drum book.

"Pinball Wizard" has a highly recognizable acoustic guitar strumming pattern in the intro, which also happens under the first verse, in the ending, in the reprise of "Pinball," in various incidental music, and in the "bow" music at the end of the show. The rhythm of the guitar looks like this:



In the early staging rehearsals, with only piano and drums, the pianist simulated this by using a two-handed pattern with this rhythm:



When the drums entered, I imitated this pattern with two hi-hats:



This kind of thing is especially nice when miked in stereo—something you don't get on Broadway, for purely practical acoustic reasons. When the band gets loud, I emphasize the difference in the two pairs of hi-hats by playing with the butt of the right stick on *top* of the right hats, and with the shoulder of the left stick on the *edge* of the left hats. (I use two specially matched Zildjian 13" bottom hi-hat cymbals on the right, two Zildjian 14" bottoms on the left.)

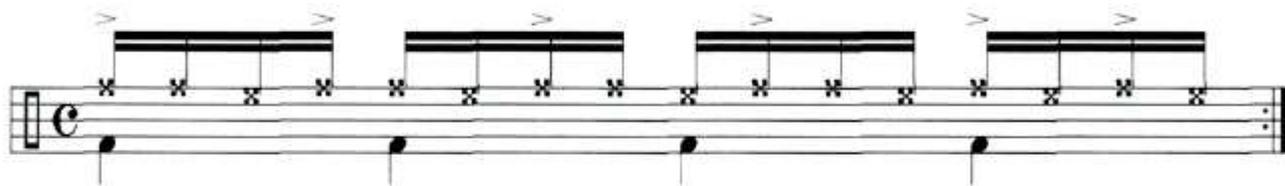
Notice that under this busy rhythm, the bass drum is playing nothing but quarter notes. Because virtually every moment of *Tommy* is choreographed, and because so many of the bass guitar parts are busy (a la John Entwistle), I went with a lot of *simple* bass drum parts.

In the show, the end of "I'm Free" is a long build based on the "Pinball" intro. The drums begin with the pattern from the previous example, then go into a counter-rhythm on the hats with the backbeat on the snare, and end with a fill using the right-right-left motif.

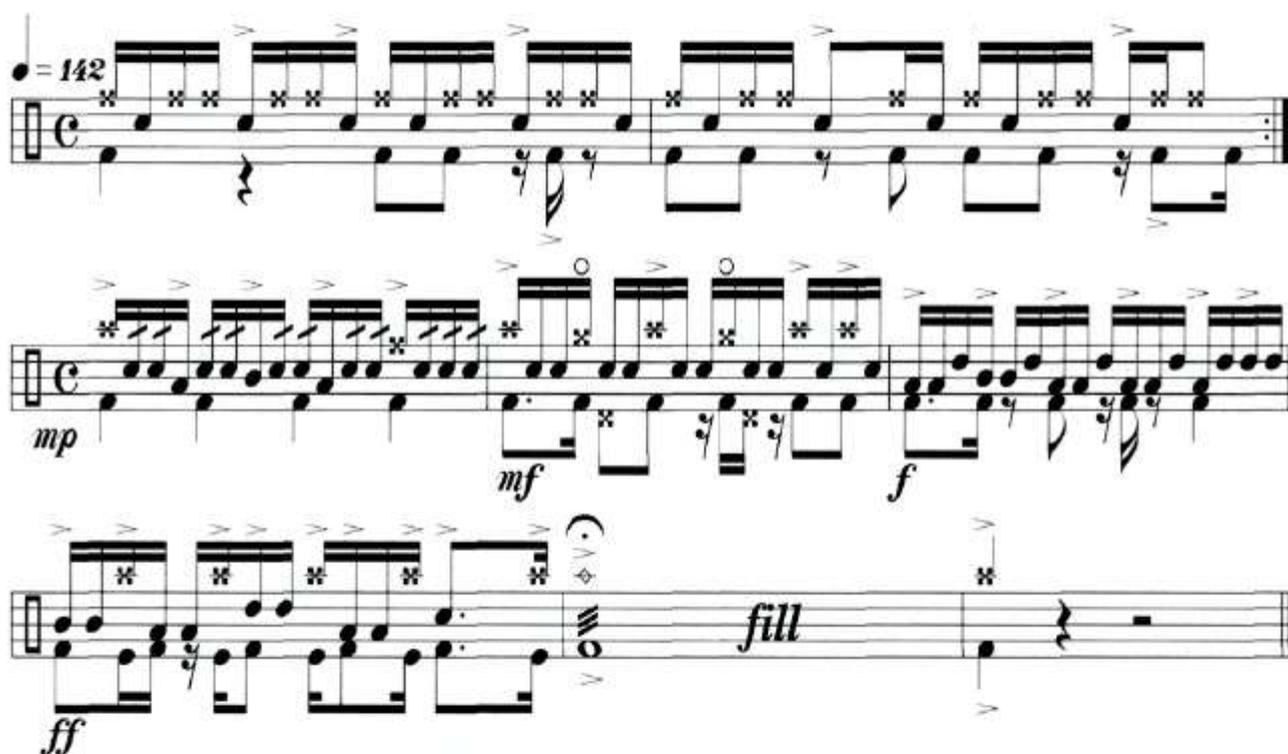
(This is ad-libbed in the show; I've written out an example I recorded at one performance.)

The musical score is written for a drum set and consists of six systems of staves. The first system begins with a tempo marking of quarter note = 124 and a dynamic marking of *f*. The notation includes a bass drum staff and a snare/cymbal staff. The first system contains three repeat signs. The second system has a dynamic marking of *ff*. The sixth system features a sextuplet of sixteenth notes, indicated by a bracket and the number 6. The score is filled with complex rhythmic patterns, including many 'x' marks above notes, which typically represent cymbal hits in drum notation.

At other times in the show, I use a variation of the original double hi-hat pattern by placing my right hand on the bell of an 18" crash-ride cymbal, keeping the left hand on the left hi-hat.



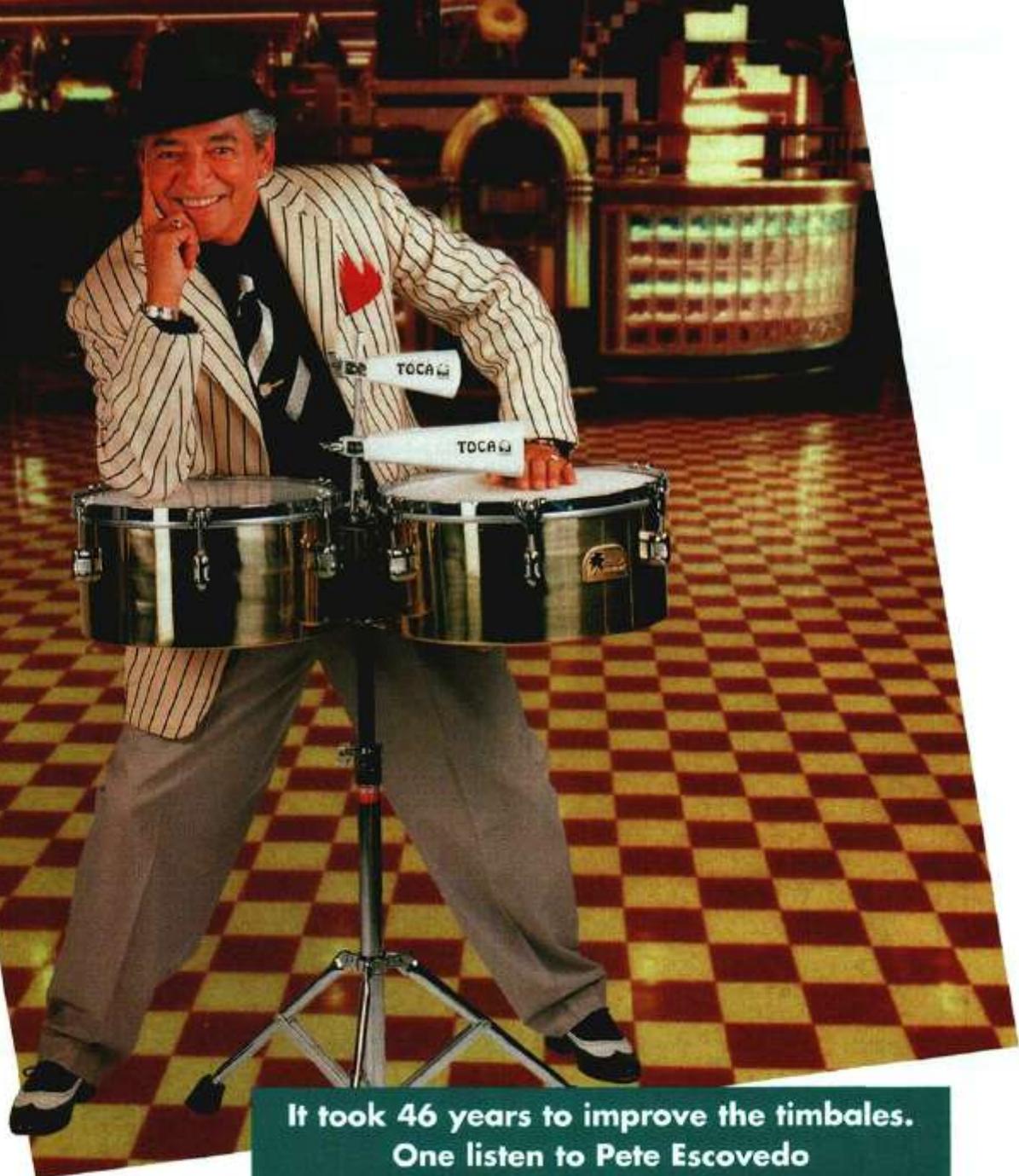
I want to end with two examples from the end of the show, during the bows. This is just an instrumental version of "Pinball," with a lot of room to play and several solos by the guitars and keyboards. I can play almost anything in this piece, but I try to maintain some continuity by using earlier "Pinball" themes. The first example is of a groove using the kind of counter-rhythms seen earlier. The second is the last few bars of the show, which is just a build over the acoustic guitar rhythm. Once again, this is only an example—it's all ad-libbed over the "Pinball" intro pattern of accents.



So Pete Townshend wrote a really memorable guitar figure, I had two pairs of hi-hats sitting there, and I was working for people who were really open to ideas. Sometimes you get lucky, if you're *looking* for luck.

Luther Rix has had a successful drumming career, including touring and recording with Bob Dylan, Patti LaBelle, Bette Midler, Henry Mancini, and Doc Severinsen, as well as performing in seventeen Broadway shows including Grease, The Wiz, Barnum, and Tommy.





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# Study In 16ths



by Joe Morello

Transcribed by Marvin Burock

In my last article (April '95) we focused on patterns that involved accenting 8th-note triplets. Now we'll take a look at accenting groups of 16th notes. Like the 8th-note triplet exercise, this exercise is designed to

expand your ability to accent in different places.

Some of these examples are not easy. Start slowly, paying close attention to the various Stickings and accent patterns. Once

you've become comfortable playing these examples, try them on the drumset. You might even try using them as four-bar breaks. Have fun!

**1**

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

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

**2**

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

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

**3**

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

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

**4**

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

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

**5**

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

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

**6**

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

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

**7**

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

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

**8**

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

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

**9**

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



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



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



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



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



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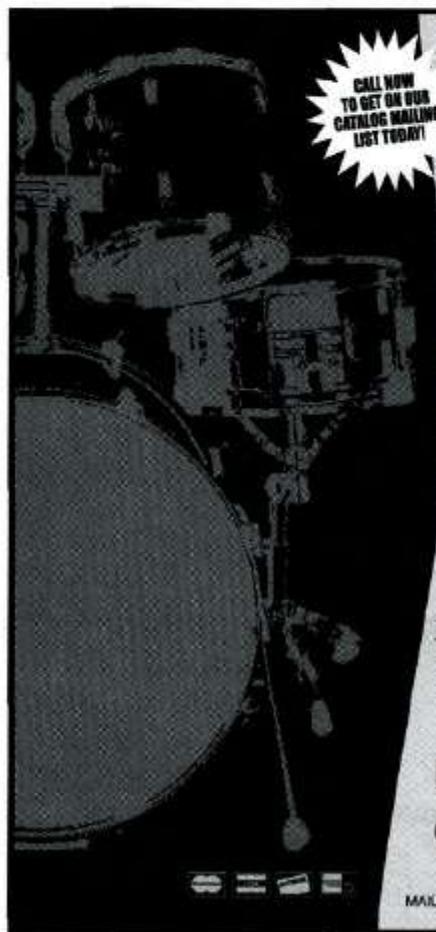
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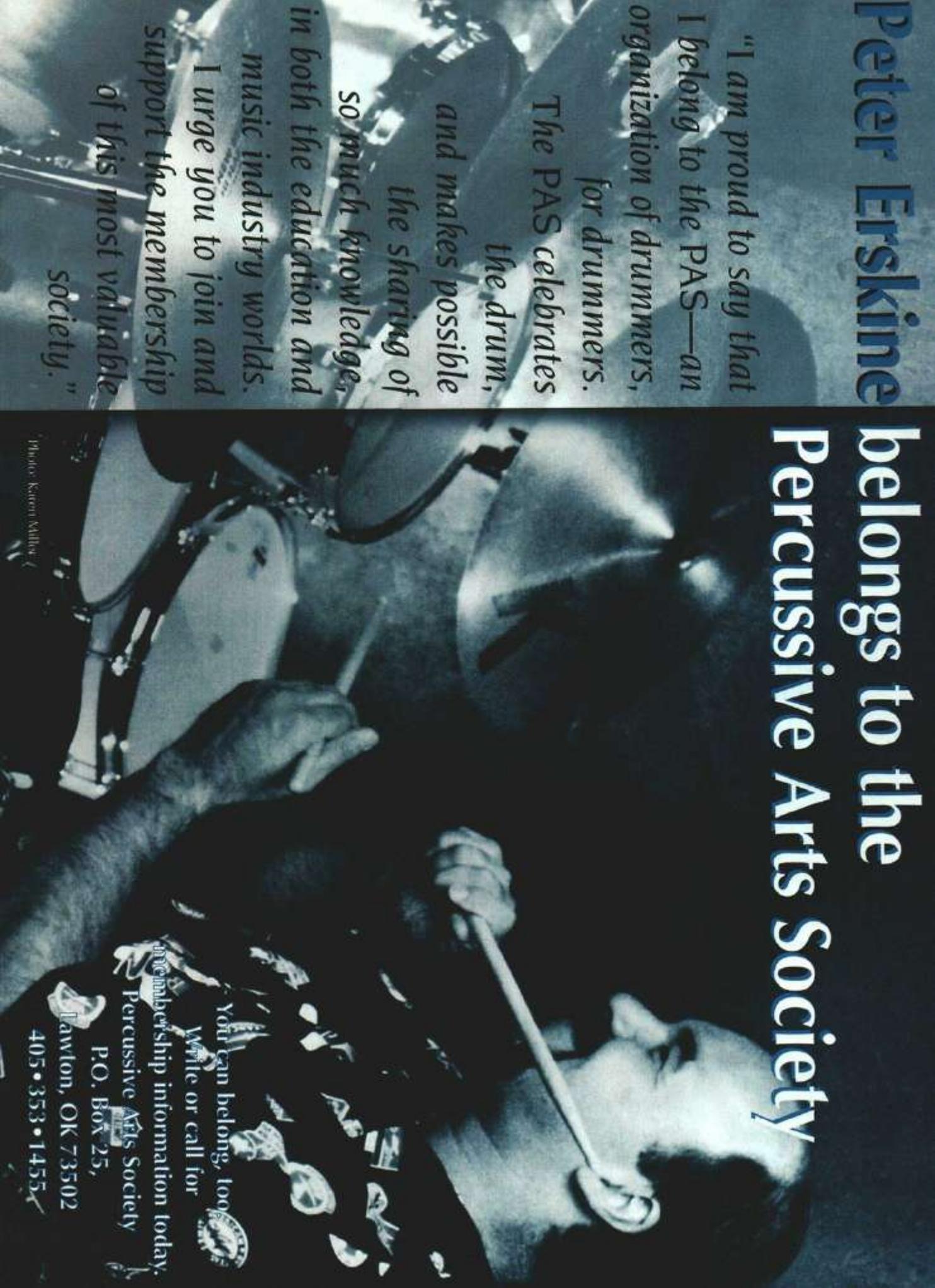
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## RECORDINGS

### THE BEATLES

Live At The BBC  
(Apple CDP 7243 8 31796 2 6)



**John Lennon:** gtr, hrm, vcl  
**Paul McCartney:** bs, vcl  
**George Harrison:** gtr, vcl  
**Ringo Starr:** dr, vcl

"I'm Ringo, and I play the drooms."

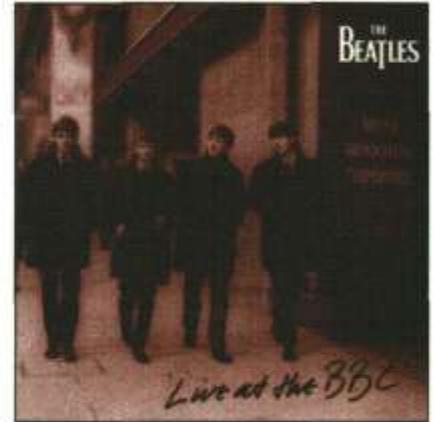
So begins the most lovable rock-and-roll record since 1969.

*Live At The BBC*, documenting with glorious impact the Beatles' radio broadcasts between January 1963 and June 1965 (rarely with a live audience), has by now been so widely discussed that either you own it or you ought to. So let's focus on Ringo.

Not only is it fascinating to trace the drummer's stylistic development from rock-steady club veteran to studio innovator (one wishes the tracks had appeared in chronological order), it's amazing to remember that in January 1963 Ringo had been in the band less than a year. (Collectors dispute Apple's claim that no good recording survives from the 1962 BBC sessions, with original drummer Pete Best.) Ringo's command of an exhaustive list of arrangements and new originals is matched only by his versatility.

Listen to Ringo's unique bass drum parts (spacious and swinging on the early rockers, witty and amiable on the country

tunes, inescapably powerful on the Beatles compositions); to his easygoing right hand, dancing on a ride cymbal that would never sound this crisp on record, or happily punishing the hi-hat with his trademark wash (Ringo was a lefty playing a right-handed kit); to his calmly authoritative way of reining in a teenaged George Harrison; to his whiplash fills and ringing rim shots (displaying all the speed and stamina one could want on "I'm Gonna Sit Right Down And Cry"); to his stylish good taste on pop ballads such as "Soldier Of Love," on Latin crooners (as a contemporary drummer he knew his beguine from his bolero), and on waltzes (genial brushwork on "A Taste Of Honey," a loping cowboy groove on "I Just Don't Understand"); to his refreshingly swampy "Johnny B. Goode" (his tom-toms on "Memphis, Tennessee" owe as much to Gene Krupa as to Bo Diddley); to his restraint (he doesn't play a single fill on "A Hard Day's Night," just drives it relentlessly to its gorgeous release); to his deft vocal improvisations on "I Wanna Be Your Man" (performed better here than anywhere else); to the unhurried smooth glide of "All My Loving" (Ringo and Paul were one of the great rhythm sections); to the wild bridge



of "Things We Said Today" (anticipating Nirvana's baroque dynamics); to the jazzy, fluttering triplets that lift "Nothin' Shakin'" to rockabilly heaven; to the fine rolls and flams on "Ticket To Ride" that paved the way toward Ringo's mature style; to the antique jump feel on "Honey Don't" (sung here, as on the gig, by John); to the Blakey-like swagger of straightish ride and shuffled snare on "Love Me Do"; and to the good sportsmanship with which Ringo deflects the spoken barbs of announcers who underestimate him.

Yes, the mono theater recordings are sometimes muddy and, in the face of the Beatles' unprecedented volume, distorted. So what? This is the raw, yearning sound of a gifted young band preparing to write the history of your life. Believe it.

• Hal Howland

### THE R&B BOX: 30 YEARS OF RHYTHM AND BLUES

(Rhino R2 71806)



Granted, you can't squeeze a whole genre into a 12"x6" box. But if anyone's qualified, it's reissue king Rhino. Purists will surely decry major artist omissions, but space and licensing restrictions *are* a reality in such jukebox archeology. What the box *does* do quite successfully is tell the story of where the music came from and what it became.

With six CDs (108 cuts/artists) and a fine 60-page book, the R&B box chronologically traces the music from 1943 through 1972, starting with its roots in jump-blues, then branching into doo-wop, rock 'n' roll, and soul. Oldies often suffer remastering "cleanups" that choke the life from the original ambiance, but Rhino has beautifully preserved and enhanced the vitality of the

wax: It's a face-lift with the smile lines intact.

You can't lose with cuts like these: Louis Jordan jumpin' through "Five Guys Named Moe," Lionel Hampton's throbbing "Hey, Ba-Ba-Re-Bop," drummer/vocalist Roy Brown getting gritty with "RM Blues," boogie pianist/vocalist Amos Milburn foreshadowing rock 'n' roll danger with "Chicken Shack Boogie," Big Mama Thornton shouting "Hound Dog" three years B.E. (before Elvis), the dead-in-the-pocket shuffle of Wilbert Harrison's "Kansas City," Ray Charles' classic "I've Got A Woman," Smiley Lewis's greezy "I Hear You Knockin'," and of course, a healthy sampling of '60s Motown and Atlantic icons. The '70s are only touched on briefly as the tail end of the golden age.

Drummers will appreciate the time-tour of the great R&B rhythm sections that fathered soul and rock. Unfortunately, the text does not list personnel. But legendary session drummers are well represented, such as Atlantic house man (and later MJQ member) Connie Kay on the Clovers' "Lovey Dovey" and LaVern Baker's "Tweedlee Dee," New Orleans master Earl Palmer on Professor Longhair's "Tipitina" and Little Richard's blistering "The Girl Can't Help It," and the seminal Stax/Volt resident drummer Al Jackson on cuts like Booker T. & The MG's "Green

Onions" and Otis Redding's explosive watershed, "Try A Little Tenderness."

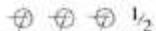
Yes, the box is a historical survey, a cultural document. But don't miss the point: It *rocks*. Time can't tame these tracks.

•Jeff Potter

**PAKULA/KARAYORGIS/ROSENTHAL**

**Between Speech & Song**

(Cadence CJR 1055)



**Eric Pakula:** al sx  
**Pandelis Karayorgis:** pno  
**Eric Rosenthal:** dr  
**Jonathan Robinson:** bs  
**Mat Maneri:** elec vln

This here's your atypical trad jazz, without any of the stodginess and cliché. It's a completely irreverent band having fun within a genre that can use a good kick in the pants. There are bits of Monk in the keyboard work and compositions, and the alto is as much Ornette Coleman as anyone else on "Wild River Rat." The bass plays it straight (someone has to), while drummer Rosenthal shows some humor to go with his nice chops on brushes and sticks.

Rosenthal uses his chops and brains in just the right proportions. On "Pass The Butter" he

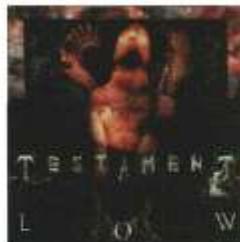
plays a nice tom-tom pattern reminiscent of Ahmad Jamal's grooves, while Pakula's alto sax mingles famously with the mad plunking of Karayorgis. "Tritone Tango Blues" is a hilarious spin of acoustic fusion featuring electric violin and the drummer's multi-kulti visions. "Jerky Sockets" shows Rosenthal's mind for the polyrhythmic, and proves that Karayorgis' material is every bit as deranged as Pakula's. It's well-played and it'll crack you up. Now *that's* good music.

•Robin Tolleson

**TESTAMENT**

**Low**

(Atlantic 82645-2)



**Chuck Billy:** vcl  
**Eric Peterson, James Murphy:** gtr  
**Greg Christian:** bs  
**John Tempesta:** dr

John Tempesta joined White Zombie just after the making of this, his only record with Testament. But Tempesta is no stranger to this style of music, having toiled before with fellow Bay Area thrashers Exodus. On *Low*, he shows the confident aggression of a seasoned pro.

Unlike others of his ilk, Tempesta uses a second kick drum sparingly, instead relying on his hands to pull off light-

ning-fast snare and tom runs. So where other thrash drummers tend to bury the music with a throbbing bottom end, Tempesta's style brings out this band's best.

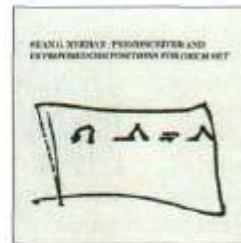
John only occasionally turns the spotlight on himself, like when he flaunts his quick hands in the intro to "Dog Faced Gods." But he's at his best on songs such as "Hail Mary" and "All I Could Bleed," where his grooves hammer Testament into a moshing frenzy. A high step for Testament and Tempesta.

•Matt Peiken

**SEAN G. MEEHAN**

**Preconceived And Improvised Compositions For Drum Set**

(NYCAC CD-600)



**Sean G. Meehan:** dr, perc

This refreshing collection of solo drumset pieces explores a concept the average drummer finds unnerving.

Silence.

The point here is not notes, patterns, sounds—Meehan's ideas and abilities are unexceptional—but their fewness. Often they are nearly inaudible. They involve hitting not nearly so much as hissing. Touching. Caressing. Most of all, waiting. Waiting not for sounds.

Sacred is the long, exalted

silence.

Between sounds.

The silence evolves with the music. "Formin" offers twenty-three seconds of sticks being dropped through the drumset and onto the floor: A sound most of us would associate with embarrassment, not quick recovery, here somehow is a beautiful noise. "Four Hours With Crazy Horse," a brief rondo, is as aggressive as Meehan gets, postulating on his tom-tom shells and confirming on their skins. The first of three untitled improvisations is just a series of soft rolls on the open hi-hat separated by long, long silences; the second introduces the rubbing and bowing of cymbals and the drumhead portamenti that recur elsewhere; the third waits nearly three minutes before sounding lovely soft bells and gongs.

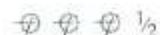
In the end, the silence *is* the music. (NYCAC Records, 501 Canal St., New York, NY 10013)

•Hal Howland

**DONALD KNAACK**

**Dance Music**

(RRRecords RRR-CD-16)



**Donald Knaack:** perc, synth

Those who would reduce music to a mere combination of melody, harmony, and rhythm—and thus find percussion lacking due to the general absence of the first two—tend to underestimate the importance of timbre in conveying impact and emotion. On this CD of music written for contemporary, interpretive dance companies, Donald Knaack

**SIGNIFICANT OTHERS**

Ex-Slayer DAVE LOMBARDO once again proves he's the most innovative speed metal drummer out there on Grip, Inc.'s surprisingly musical *Power Of Inner Strength* (Metal Blade). Evidence Records has thankfully issued Stateside some great releases previously available only as imports, including the Asian American Jazz Trio's *Sound Circle*, which features the powerful yet sensitive AKIRA TANA in top form, and *New Orleans Collective*, co-produced by Carl Allen and showcasing Joshua Redman regular BRIAN BLADE and other Crescent City hot shots on some crisp, contemporary N'awlins tunes. There's more to MTV darlings Belly than leader Tanya Donnelly's catchy alterna-pop; drummer CHRIS GORMAN comes up with some very strong and creative beats on their latest, *King* (Sire).

**RATING SCALE**

- ★★★★★ Excellent
- ★★★★ Very Good
- ★★★ Good
- ★★ Fair
- ★ Poor

combines and contrasts the sheer sound of drums, cymbals, shakers, and other assorted percussion instruments to create moods ranging from peace and tranquillity to an aural Armageddon. Combined with snippets and samples of everything from the Rolling Stones to the Mickey Mouse Club, the five tracks form a soundtrack of modern society—at times tranquil and pulsing, at times humorous and playful, at times violent and cacophonous. Influences of Edgard Varese, John Cage, and Frank Zappa are obvious, but the level of originality puts Knaack's music far above mere imitation of those who inspired him. (RRRecords, 151 Paige St. Lowell, MA 01852)

•Rick Mattingly

## VIDEOS

### BUDDY RICH

Jazz Legend: Part 2, 1970-1987 (Warner Bros./DCI) \$39.95, 80 minutes



In 1970 Buddy Rich was bucking odds to keep a hard-blowing big band alive by raiding college jazz bands for exceptional soloists and ensemble players. Buddy hit fifty in full sprint; at an age where many drummers and/or band-leaders might be slowing down, Rich was gearing up, getting more annoyed, and playing harder than ever. He felt like his ideas were only getting better, and the playing easier. Part 2 of DCI's Buddy retrospective is the T-shirt and medallion-wearing period, and Buddy shows that though he may have had bad hair days, he rarely had bad playing days.

Narrator Mel Torme touches on the rancorous Buddy, but brushes his behavior off as that of a bandleader simply trying to get the very best effort out of his young musicians. The film tries to soften Buddy's snarly image with pictures of the drummer with his grandchild, a

couple of chummy segments from Johnny Carson's *Tonight Show*, and clips from Buddy's *Sesame Street* appearances. (In a drum battle with muppet "Animal," Buddy seems to be having fun, but also makes sure that he doesn't somehow get bested by his furry challenger.)

The "Jazz Legend" videos are more historical than instructional. There is never any specific talk of drumming by Rich himself, and offerings from friends and colleagues like Max Weinberg, Simon Phillips, Armand Zildjian, and Omar Hakim are anecdotal in nature. The video wisely focuses on performances of a couple of the best Bill Reddie arrangements that were staples of the Rich band—"West Side Story" and "Channel One Suite"—and runs the dynamic range from the masterfully mellow "Brush Strokes" to an amazingly hard-rocking "Birdland," recorded at Ronnie Scott's in London nine weeks after Buddy's quadruple bypass surgery in 1983. These big bands (and his sextet) were hard-blowing affairs—kids chosen for their chops, and an amazing, fascinating drummer who always went out like he had something to prove.

•Robin Tolleson

## BOOKS

### GENE KRUPA

Drum Method (Warner Bros. Publications) \$14.95



Krupa's 1938 method book was a boon to students who pursued the master showman's pulse through squawky 78s, movie-house clips, and radio sets. Here was a lesson from their idol, an approach to the kit that promised more jazz pizzazz than the sober snare-sticking books of the day. The reissued classic that served as a standard for decades is a fun bit of history. A new additional section features solo transcriptions from DCI's video, *Gene*



*Krupa: Jazz Legend*, along with Jim Chapin's brief pointers on trademark Krupa-isms.

This vintage primer covers notation, basic techniques, reading/coordination exercises, and an emphasis on rudiments. The physical dynamics of a single stroke are broken down in surprisingly exacting detail: daunting perhaps to beginners, but an oddly interesting re-evaluation for seasoned drummers.

As a pair, the book and video illuminate each other. Krupa's transcriptions often show deceptively straightforward patterns: The sonic diversity of his graded accents, as heard on the video, reveals the whole story. Likewise, some older video clips suffer from low fidelity and post-dubbed sound (common in the era) that mismatches the image. The book blows the dust from these segments, making the solos easier to analyze.

Enjoy the book as a basics brush-up, rudiment review, or simply as nostalgia; those who grew up with "Daddy Mommy" couldn't possibly resist instructions like, "While playing [double drags], say to yourself, 'go t' bed/got' bed Tom....'"

•Jeff Potter

### THE ESSENCE OF RHYTHM

by Micky Earnshaw (Centerstream Publishing, distributed by Hal Leonard) \$19.95



Only by offering readers free spinach and liver sandwiches

would this book be more likely to send drummers screaming in horror. *Drummer/mathematician* Earnshaw's metier glares through abundant mathematical principles and formulas, as well as a computer program (written in Applesoft BASIC computer language!) for listing all possible rhythmic variations comprising a given number of notes. Much of the text seems pedantic, and its thicket of unique terminology sometimes complicates concepts that could be grasped more easily through standard musical references. But readers' likely aversion to its highly theoretical countenance is unfortunate, depriving them of one of the most original and, surprisingly, *useful* books I've seen.

On its most basic level, *Essence* provides a concise, solid foundation for understanding time signatures, notation, and rhythmic relationships. More remarkably, it reduces rhythms to "modules," at once stripping away traditional musical context—along with the preconceptions that limit how we conceive of them. Ironically, then, it is this rigid, hyper-analytic approach that results in greater *flexibility* in comprehending, practicing, and implementing rhythms, thereby helping smooth out the ruts that divert us from the path of true creativity.

This book is not for players seeking only a "basic" knowledge of rhythm. It is, rather, for advanced and/or very ambitious students who wish to plumb the subject's depths by holding rhythms under a methodological microscope.

•Richard Watson

### ADDENDUM

The release of the Frederick Tillis/Max Roach album *A Festival Journey*, reviewed in April's *Critique*, has been cancelled by New World Records.

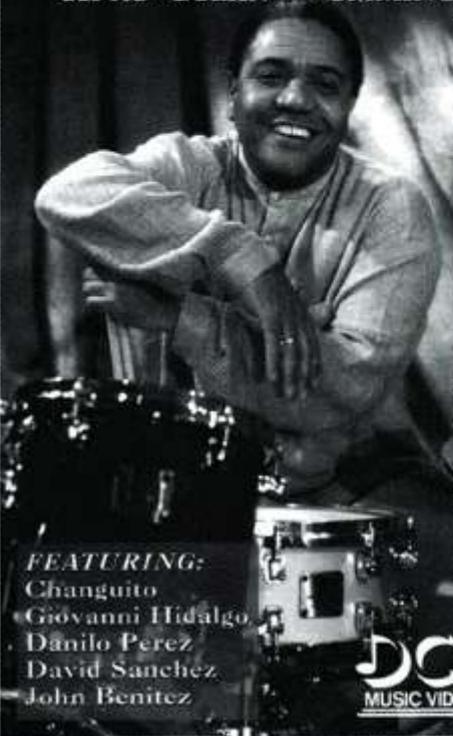


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# The Drummer's Studio Survival Guide: Part 3

## Digital Effects

by Mark Parsons

These days there's a whole slew of digital processors available, yielding effects such as reverb, delay, chorus, flange, pitch shift, and harmonize. (Some devices can even create several of these effects at the same time!) These are all so-called "time-based" effects, created by digitally sampling the input signal and then sending this sample through an algorithm (a computer program designed to give whatever effect is desired) before spitting the processed signal back out to be mixed with the original, unprocessed sound. The unprocessed signal is referred to as the "dry" signal; the processed one is called the "wet" signal.

Depending on the music, you may also want to put some reverb on your toms. The huge tom sound frequently heard on power ballads is a combination of a well-tuned drum, a slight boost at the fundamental frequency, and a healthy dose of the appropriate reverb. Also, a little ambience on the toms (of the same type the snare is receiving) will tie the kit together, making it sound as if all your drums were recorded in the same "room"—whereas completely dry toms mixed with a real wet snare may sound "studio-ized." It's a matter of taste.

Overhead mic's don't usually need reverb since they're far enough from the drums to pick up some room sound on their own (and most folks prefer the pinpoint accuracy of dry cymbals). The kick is also usually left dry to maximize its punch and precision, although both of these guidelines can be broken at will. (I've



### Reverb

As drummers we're primarily concerned with ambient effects: those that can put our drums in a pleasing acoustic environment, whether that be a tiled bathroom, a gymnasium, or the Grand Canyon. We're talking *reverb* here.

An almost infinite number of reverb settings are available to you in a modern studio. But don't let that intimidate you—they're generally classified by two easily understood parameters: the nature of the room (or space) they're simulating, and their decay time. We'll go into this in more detail, but before we talk about *what type* of reverb to use, we need to decide *which parts* of the drumset we're going to process and *when* (within the recording chain) we should apply it.

### Which Drums?

There are no hard and fast rules about this, but in most types of popular music the snare receives the lion's share of the processing. Because the snare is such a significant part of the mix, the tendency is to make it "bigger than life" by adding digital reverb (or using lots of ambient miking, if you're lucky enough to be recording in a big, gorgeous-sounding room). But at the same time there's also a slight trend—especially with alternative music—back towards a drier sound. Something to remember is that putting a little reverb on your snare has the effect of making your entire kit sound bigger, so that may be all you need to do.

added short, dense reverb to a bass drum on a slow song to increase the boom, for example.) As usual, it pays to experiment.

### When To Process?

At which point within the recording process should we add the reverb (or similar effects)? This partly depends on the nature of the studio you're using. If you're limited to eight or fewer total tracks, your drums will probably be recorded directly to two tracks. So you'll have to add processing as you lay the initial drum tracks. (This is assuming you wish to process individual drums. You'll still have the option of processing the drums *as a whole* at a later time.)

At larger studios (sixteen-plus tracks) you should print your tracks dry and wait until the final mixdown to add effects, if at all possible. This not only gives you more flexibility, it also allows you to see how the drums sit against the finished song—making it much easier to determine the proper type and amount of effects to add.

You may occasionally run into the situation where you have plenty of tracks available but are limited to one effects processor, and you (or the engineer) have determined that the vocals will need a different type of reverb than the snare (which is frequently the case). You can get around this by sending the snare signal to the reverb (prior to mixdown) and returning the reverb output (wet only) to an open tape track. Then when you mix you can adjust the

amount—if not the type—of snare reverb by adding more or less of the wet-only track to the mix.

### Which Type Of Reverb?

Reverbs are frequently labeled for the type of space they're patterned after. Thus you see programs labeled "small, bright room,"

short, bright plates. I don't really like gated reverb, although certain engineers can get better programs than others. I prefer short plates with *no pre-delay*. If I hear pre-delay it throws off my internal clock slightly. When I'm tracking I'll tell the engineer, "Take off the pre-delay. You can add it when I leave, if that's what you want, but don't have it on when I'm tracking."



"medium chamber," "ballroom," "canyon," and "plate." ("Plate" emulates a popular type of mechanical reverb where transducers were mounted on a large metal plate suspended by springs.) Another important spec is the RT-60, or decay time. This is the amount of time—measured in seconds—it takes for the reverb tail to fade into inaudibility (60 dB below the signal level).

Regarding both of these parameters, you'll hear folks refer to a "five-second hall" or a "two-second plate" or a "half-second tile room." Lexicon's two-second plate may be a little different from Yamaha's two-second plate, but they'll be similar enough in general characteristics to serve as a starting place.

*Pre-delay* is another variable that comes into play. This is the short silence (delay) between the input signal (such as a snare hit) and the *onset* of the reverb. It's meant to simulate the audible gap you hear in a large room between the time you hit a drum and the point at which the first echo returns off the far wall. Short amounts (less than 50 milliseconds) can sometimes be useful in giving your drums a sense of "place," but don't get carried away—too much pre-delay will have you sounding like you're in a gym. It's really at its best on slow songs where the drumming is rather sparse. On busier tunes it can jumble things up, and the reverb will probably sound tighter and more immediate without it. Here's a hint: If you're going to use pre-delay for that big, cavernous snare sound, ask the engineer to set it to a value that relates to the tempo of the song—a 16th note, for example. This'll keep the jumble factor down, and it'll sound more musical.

So, which reverb setting should you use? It's ultimately up to you, of course, but smaller rooms and plates with an RT-60 of two seconds or less are popular and sound good on most contemporary music. (Some manufacturers have gone so far as to create reverb programs specifically tailored for drummers, labeled "drum plate," etc.)

When studio drummer *par excellence* J.R. Robinson was queried regarding his thoughts on drum reverb, he replied, "I like

"With today's digital processors you can get just about any effect imaginable—which *doesn't* mean you need to use them all."



### Digital Delay

Delay differs from reverb in that it gives one or more discrete echoes instead of a diffuse reverberation. This offers a number of creative possibilities for drummers.

One of the most common applications of delay is to create a "slapback" echo, designed to mimic the sound of early rockabilly recordings. This short echo (approximately 50 to 100 milliseconds) is usually applied to the snare, but you purists should remember that on a lot of the early mono recordings slapback was used on the whole band!

Using musical values for delay can be interesting: a 16th-note delay on an 8th-note hi-hat part can fill in the holes, creating a 16th-note groove while freeing up your left hand. The same delay set for multiple repeats can really change the feel of a quarter-note kick or snare part, and don't forget about using massive amounts of processing on your entire kit as a special effect. (Check out "Bonzo's Montreux" on Zeppelin's *Coda* album!) At the other extreme, the subtle application of very short delays (say, 10 to 50 milliseconds) can be used to "thicken" tom or snare parts. (Listen to the tom fill on Bowie's "Young Americans.")

### Other Effects

*Chorus*ing, along with its cousins *phase shifting* and *flanging*, was occasionally applied to drum tracks in the past as a special effect, so if you're doing a retro thing you may want to consider using one of these. (Keep in mind that, as with most special effects, a little goes a *very* long way.) An updated version of these effects called *triggered flanging* is available, where each drum hit re-triggers the flanger to start at the top of its sweep. This can give an aggressive, "biting" quality to snare or tom fills.

*Pitch shift* is another effect found in a number of digital processors. This can make a drum seem bigger (or smaller) than it really is, but you have to be careful—if you shift *too* far from the original note it can sound artificial. One way around this is to blend some pitch-shifted sound *with* the original drum sound for more



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natural results. An even subtler way to enhance your drums with shifting is to apply *pitch shifted reverb*. To get this effect you send a (usually downward) shifted version of your drum to a reverb and return this wet-only reverb to the mix. The result is the original (dry) sound of your drum followed by a big, deep reverb tail, giving your drum lots of depth without losing any of its initial attack.

### Processing The Processor

You can do wonders for a run-of-the-mill reverb sound by simply equalizing the reverb return a little. In reality, echoes are never as bright as the original sound, so rolling off a little top can make a delay or reverb more natural. In contrast, you can put some shimmer on a sound and keep it from cluttering up the mix by cutting some lows and *boosting* the highs on the reverb. And I'll occasionally put more "bark" into a snare by boosting the midrange a little on the reverb return. In each of these examples we've changed the ambient personality of the drums without altering the original sound of the drum itself.

With today's digital processors you can get just about any effect imaginable—which *doesn't* mean you need to use them all. Think of effects as spice: They can add some zest to the meal, but the "meat and potatoes" of a happening drum track is still a good-sounding set of drums played in a musical fashion.



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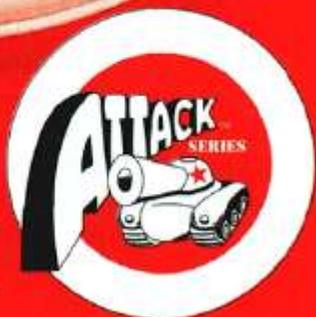
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Pictured right to left (counterclockwise): Charlie Adams - *Yanni*,  
Mike Terrana - *Yngwie Malmsteen* and Aynsley Dunbar - *Journey*.

# Dan Tomlinson

## Meeting The Challenge With Lyle Lovett

by Robyn Flans

Lyle Lovett's Dan Tomlinson still laughs at the memory of a *Good Morning America* spot that had the potential for being a disaster: "We were on tour, warming up for Rickie Lee Jones at the time," the drummer recalls. "She had invited some of us to go to a club in New York with her the night before. I ended up getting back to the hotel at about 3:30 in the morning, and we had a 5:00 departure to the TV show. When I got to the studio there was a rental kit. I couldn't get the second rack tom up far enough, so the rim was hanging over the floor tom. We got about a third of the way through 'Here I Am' when I hit the floor tom and the end of the stick grabbed the rim of the rack tom and went flying behind the heads of the three saxophone players. I was just about ready to stop the song, but I figured we might as well go through it. Luckily, they went to commercial right after the song because I stood up and said, 'I need to do another take.' The producer said, 'What do you mean do another take? This is *live television*.' Because there had been no audience, I just assumed it was not live."

While nightmares haven't been the norm in Tomlinson's eight years with Lyle Lovett, playing with the eclectic singer isn't without its challenges. Lovett is not a drum aficionado, so Tomlinson has had to learn how to best please his employer/friend.

"He's more into putting the lyrics up front," Tomlinson explains. "If there's too much stuff getting in the way of that, it becomes a problem. It gets pretty rough because Lyle won't put any drums in his monitor. If we're in a venue where there's slapback and Lyle is maybe twelve feet in front of me, he's hearing more of the sound slapping back than I am. He's also hearing the sound out of the main speakers, which are very close to him. Sometimes if he's singing and he's hearing sound slapping back, he might think I'm actually playing at a slower tempo than I am. I have to have large antennas on. The only way I can describe what I do is to say I take more of a psychic approach.

"Playing with Lyle has been different from playing with anyone else I've worked with," Dan continues. "On some of his tunes, there isn't a real strict tempo. He'll actually be controlling the time. Sometimes in tunes that have a lot of lyrics in a short amount of space, he'll put in a little bit of a Texas drawl. Sometimes he'll have hesitations in his voice, too. I'll have to almost slow up by milliseconds so my time doesn't land in front of his time. Sometimes the time takes dips, although the spots where that hap-

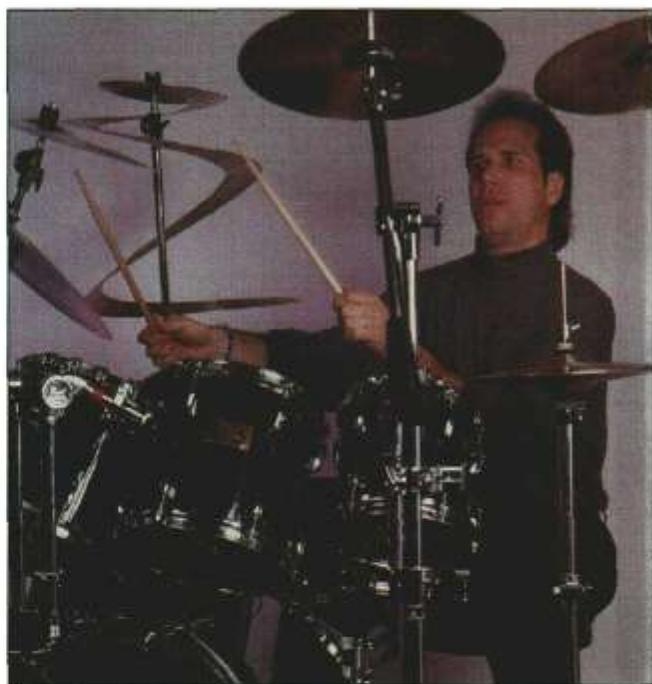


Photo by Rick Moskine

pens are pretty consistent and I'm aware of where they are."

Fortunately, Tomlinson's multi-faceted training prepared him to roll with any punch and to perform the varied music Lovett writes. He was completely dedicated to his craft by the time he was fourteen. "All I wanted to do was play drums," he says. "I didn't like school very much. I come from a broken home, and my father had custody of my brother and me. He wasn't big on discipline, so I was able to talk him into letting me quit school when I was fifteen if I stayed home and practiced drums eight hours a day for a year. I bought every drum book on the market and made up an eight-hour schedule for myself.

"I started out with endurance exercises my teacher Bill Zickos wrote out for me," Tomlinson continues. "Bill was my teacher for four years and was like a second father to me. I would work on the right hand for five minutes non-stop, doing singles. Then I'd do the same thing with the left hand. Then I'd work both hands together—all the while playing inside a circle traced around a quarter. The bead of one stick had to hit inside the circle and get out quickly enough for the other to do it without the two colliding. I'd usually do an hour in *Stick Control*, then an hour's worth of reading lessons from Bill Zickos. Then I'd play to records for a couple of hours—anything from the Beatles to Thelonious Monk."

By the age of sixteen Tomlinson was on the road with local

Top-40 rock bands. But three years later, he went to live with his mother in Phoenix—where his quest for knowledge continued. "I started taking lessons from Don Bothwell," says Dan. "Don said he wouldn't have time to teach me if I wasn't a student at the college he taught at, so I got a GED in order to enroll."

Tomlinson ended up playing piano in the band first, due to the fact that there were too many drummers in the program. Today, he realizes he gained a great deal from having the opportunity to view music from that perspective. "As a drummer," Dan says, "there are certain things you can do to give definition to different sections of chord progressions. If you're really listening to the chord changes, you start to hear that there are certain cycles that the chords change through quite often. You become more aware of what you're actually playing to. If you know what the chord changes are, I think it helps you play along to the song much better. Also, because I studied jazz piano I learned a lot of different rhythms to comp with between both my hands on the piano. That helped me comp better between my left hand and my bass drum. That's usually how you'll comp with the other players in the group, such as the guitar player or the piano player. My piano experience gave me much more of an awareness on that level."

These days, Tomlinson is writing his own book. "I discovered twelve definite new classifications for the drumset flam," he explains. "The traditional flam is a soft grace note and then a louder note played with the other stick. Most of the time, drummers don't play them that way anymore. Many rock drummers play what I call a power flam—because the grace note is just as loud as the principal note. A lot of Latin drummers play flams backwards, with the grace note *after* the principal note. There are broken flams—which means one stroke is on one sound surface and the other is on another sound surface. And there are open flams. These can be either forward or backward, but they put the grace note further away from the principal note so the flam is a lot more open. Steve Smith does a lot of those."

Continuing drum education is an important aspect of Tomlinson's career. He himself taught lessons at Phoenix's Creative Drum Shop for eight years. And during that time, he made the most of opportunities to study with visiting clinicians. "I probably took twelve brush lessons from Jeff Hamilton," Dan recalls. "He also helped me to play jazz in a real loose fashion. He was probably one of my biggest influences in terms of playing relaxed and with a lot of flow. I've learned polyrhythms from Peter Magadini, and there was also a lesson with Louie Bellson and some from Steve Smith."

"The main thing I got from Steve," Dan continues, "is his right-

hand-lead system for playing double bass drum. A right-hand-lead system means your right hand is always on the beat, or if you're doing 16ths, it's always on the beat and on the '&'s and the left hand is always on the 'e's and 'ah's. Steve does the same thing with his feet. When he goes up and down between the hands and the feet, there's a system. He also helped me get into working on stuff like 'The Black Page' and subdivisions of note groupings.

"One person who really has helped me a lot is Dom Famularo," says Dan. "He's such an inspiration about drums in general that when I get around him, I feel like a little kid again. And lately I've been studying with Dom Moio, who is incredible with Latin and jazz drumming. I've even studied tablas. I've always gotten restless just playing one kind of music."

Lyle Lovett's diversity is a good gig for an easily bored musician. Tomlinson first met Lovett in 1986 when producer Billy Williams hired him to play on some demos for the new artist. When it was time to put a band together, Lovett quickly realized that Tomlinson was one of Phoenix's best.

Tomlinson admits that, at first, it was difficult to tone down his more jazz-oriented approach. "A lot of drummers aren't happy if they can't be playing a lot of notes all the time," he says. "On one ballad, Lyle had me down to playing just the bass drum on 1 and the snare drum on 4. He had already taken out my right-hand part. It was a 6/8 tune, and most drummers would naturally play the hi-hat with their foot when they hit the snare, so I was doing that. Lyle turned around after a couple of more measures and said, 'Could you not play the hi-hat?' I thought, 'How bizarre,' but when I did, it was actually neater. There was that much more space for him. Sometimes the 'less is more' trip really does help. Some songs don't need many drums at all."

Tomlinson plays Pearl drums: a 22" kick and 8", 10", 12", 14", and 16" toms. His principal snare is 6-1/2x14, and he uses a piccolo on the side. He also uses a double pedal at times—mostly for power finishes. He has a rack system with KAT electronics, as well. And for a job that isn't drum-oriented, Tomlinson uses quite a variety of Sabian cymbals:

a 22" medium ride, a 20" flat top with rivets, 14", 15", 16", and 18" crashes, a 20" China, a spiral cut cymbal that Sabian's Billy Zildjian has dubbed a "Sprimbal," and an 8" splash. "Lyle didn't like all the cymbals at first," Says Dan, "but I think that after doing albums with Russ Kunkel he realized it was okay to have a splash cymbal."

Although the drums are sometimes kept at a minimum with Lovett, Tomlinson has had frequent opportunities to solo through the years, therein giving him some important outlets for expression—and some challenges. "With Lyle," he recalls, "I had to solo

"A lot of drummers aren't happy if they can't be playing a lot of notes all the time. On one ballad, Lyle had me down to playing just the bass drum on 1 and the snare drum on 4."



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on a real slow song—'You Can't Resist'—which is hard to do. You learn to play 32nd notes or 32nd-note triplets to build the solo up to a climax. To me, a good solo should have structure and form to it. It should start out melodically and have space in it, with melodic ideas. I try to string the ideas together with flow and continuity that slowly develops to some kind of climax. That isn't necessarily the way you should *always* do a solo, but that's what a crowd likes to hear."

While Lovett was off doing the film *The Player* in 1990, Tomlinson took a gig with Acoustic Alchemy. "They hired me as a percussionist first," he says. "They already had a drummer from Germany. I'm not really a percussionist, but they kept offering me more money, so I became one. I had two weeks to study with Dom Moio to help me play congas as well as I could, and then I went on the tour. They were really happy with me and they hired me to replace the drummer. Then I had to replace myself on percussion, so I programmed all the percussion parts into a Mac with a KAT and a bunch of sound modules. So on the gig I was playing to a click, which I find easy to do. Most of the gig was contemporary jazz, which really isn't jazz. There isn't a whole lot of straight-ahead blowing; that's starting to become almost non-existent. It was probably more rock-oriented than anything else."

Tomlinson enjoyed having the opportunity to record two GRP albums with Acoustic Alchemy: *Back On The Case* and *The New Edge*. He hasn't had that pleasure with Lovett, an issue about which he remains philosophical. "It used to bother me," says Dan, "but I started to try to look at it from Lyle and [producer] Billy Williams' perspective. Billy always felt safer if he used someone like Paul Leim or Russ Kunkel. They had a big track record in the studio. Also, guys like that have done a lot of recording and have paid a lot of dues, so it's also kinda neat that the industry still uses them. I try to look at it that way, too: that everyone has a job. The albums with Acoustic Alchemy helped satisfy some of my recording needs."

When Lovett called to ask Tomlinson back for his touring band, Dan went. "I've always been hypnotized by Lyle," Tomlinson laughs—although he admits that some of his dream gigs include Chick Corea, Sting, Al Jarreau, Paul McCartney, Vince Gill, Elton John, Rush, Harry Connick, Jr., and Billy Joel. "Lyle has an incredible amount of charisma about him, and he's like a big magnet to me. It's always been obvious to me that he's going to go real far. There's also sort of a brother feeling about him for me—including occasional arguments. He can be a true Texan. Well, I'm from Arizona, and there have definitely been times when I'd have liked to show him the Grand Canyon. But I've learned an incredible amount from him. Every time I play, I learn to keep it fresh, even if I'm just playing quarter notes on something. A computer can divide a 4/4 measure up into 498 parts, so I start thinking about how exact I can get it. Plus, I put most of my concentration into the emotion of it.

"I've also learned other things," adds Dan. "Lyle's a perfectionist, which has nibbed off on me. Just watching him run his life has been an influence on me to try to run my life in the same way. He's a very straight person—he doesn't drink, smoke, or do drugs—and he works *really* hard. His energy level for working is inspirational for me."



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# Art Taylor

by Rick Van Horn

Art Taylor, a major figure in jazz drumming for thirty years, died on February 6 of this year at the age of sixty-five. The cause of his death was not immediately known.

Taylor, known to the music world as "A.T.," had just completed recording a new album with jazz organist Jimmie Smith at the time of his death. It marked Taylor's last effort in a long and respected recording career that included work with such luminaries as John Coltrane (on the classic *Giant Steps* and *Soultrane* albums), Bud Powell (*Glass Enclosure*), Miles Davis (*Miles Ahead*), and Thelonious Monk (*Town Hall*, a legendary 1959 concert in New York City where a big band played Monk's music for the first time). In all, he had over 300 recordings to his credit. According to jazz historian Phil Schaap, Taylor's drumming on these recordings helped to perfect both the bebop and hard bop concepts of modern jazz.

In 1963 Taylor moved to Paris, where he played with fellow Americans such as Don Byas, Dexter Gordon, and Johnny Griffin. A book of interviews he conducted with jazz musicians in the late '60s and early '70s called *Notes And Tones* was first published in Belgium in 1977. An expanded version was only recently published in the U.S. Taylor returned to New York in 1981 and was the host of an interview program on radio in 1984.

In the late '80s Taylor re-established his own band, using the name he had used for his band in the late '50s: Arthur Taylor's Wailers. The group recorded an album called *Mr. A.T.* for Enja Records in 1991, and in 1993 released a live album called

*Wailin' At The Vanguard*. The latter album (according to Rick Mattingly in his introduction to a *Modern Drummer* cover story on Taylor in May of 1994) displays "Taylor's depth of experience balanced by the youthful aggressiveness of his bandmembers. Above all, you can hear Taylor's energy and enthusiasm, a spirit that recalls

a statement he made in the foreword to *Notes And Tones*: "When I first started as a professional drummer, my decision was based on the pure joy and pleasure of playing music. It was a passion then and still is now." Arthur Taylor exercised that passion to the end of his life.

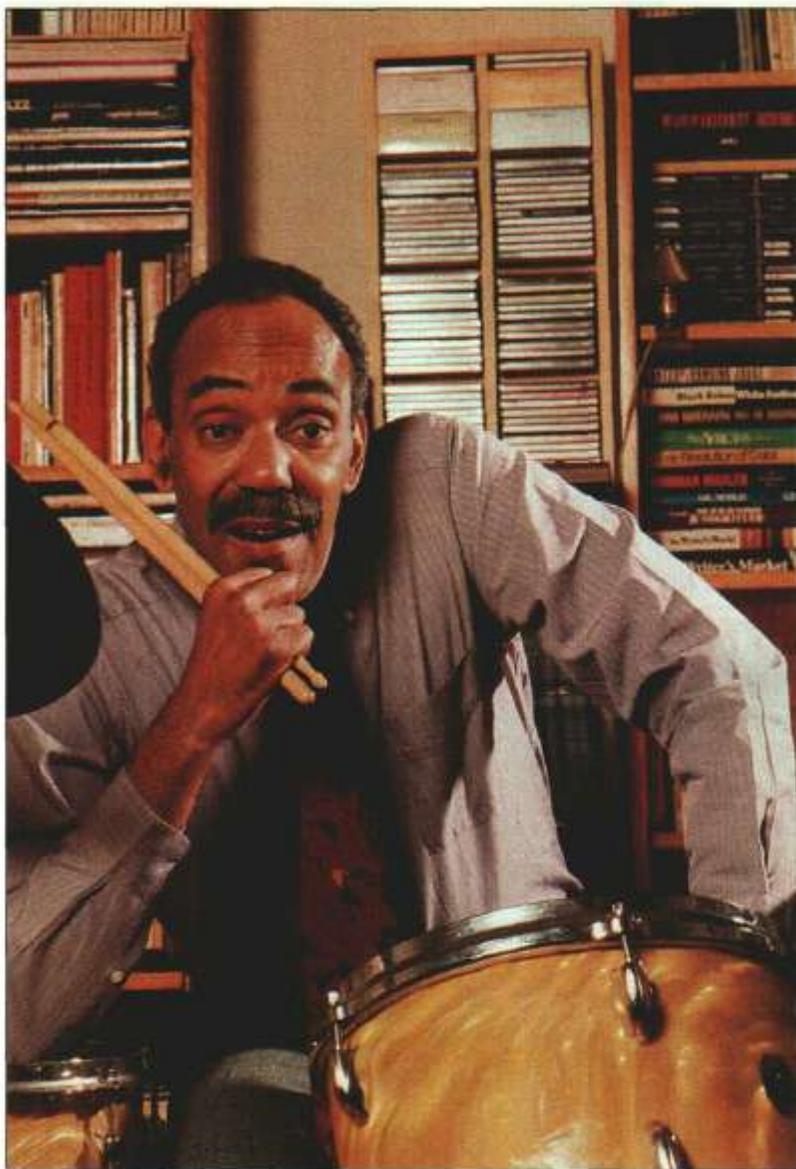


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In 1986, 1989, and 1992 *Modern Drummer* featured its *Drum Product Consumers Poll*. The poll gives you the opportunity to express your opinions regarding drum-related products on the market—and on the manufacturers of those products. After yet another three-year period of product development—along with the entry into the market of dozens of new and innovative manufacturers—it's time once again for you to state your preferences regarding the drum and percussion equipment and companies you deal with.

Please take a moment to read the following instructions before recording your opinions. Then submit the attached ballot and be sure to include your name and address where indicated. **All ballots must be postmarked no later than June 15, 1995. Poll results will** be published in our November 1995 issue.

## MOST INNOVATIVE COMPANY

In the past three years, what company has consistently provided products demonstrating the best new ideas? What company produced products that were really both new *and* useful—as opposed to gimmicks or fads? Please include the company names *and* examples of their specific products that led you to vote for them.

## BEST QUALITY AND CRAFTSMANSHIP

Which companies do you think produce the most reliable and trouble-free products or equipment? Which companies demonstrate the greatest attention to quality control? Again, please cite specific reasons for your selections.

## MOST CONSUMER/SERVICE ORIENTED

Which companies give the best warranty service, repairs, and replacements? Which have the quickest deliveries or turnaround time for servicing? Which offer the most information *before* the sale, in terms of easy-to-use catalogs, informative flyers, or other consumer-oriented literature? Please give us examples from your own experience.

## MOST INTERESTING AD/MARKETING CAMPAIGN

Manufacturers devote a great deal of time and effort (and no small amount of money) to their advertising. We'd like to know which company presented the ad that you found the most intriguing, exciting, original, etc. Whose ad particularly caught your attention? Whose ad gave you the incentive to actually go out and examine a product more closely?

Please describe the particular ad, and give your reasons for choosing it.

## MOST VALUABLE PRODUCT

What product, introduced since June of 1992, has made your playing life easier, offered you more musical creativity, or in some other way improved your situation more than any other? We're asking for the specific product, but please be sure to include the manufacturer's name and your reasons for choosing the product.

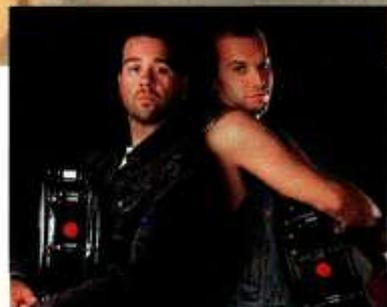
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## Joe Bergamini

Joe Bergamini divides his time between a busy playing schedule in the Northeastern U.S. and an active teaching practice in the New York City area. Still in his mid-twenties, Joe has already seen substantial success with two bands: Eternal Vision (an original hard-rock touring and recording act) and Power Windows (a Rush tribute band). On Eternal Vision's recently released CD *Last Century Shock*, Joe demonstrates a combination of blazing technique and musicality, employing elements of jazz and fusion playing not usually found in a power-rock format. This original approach can be attributed partly to his diverse drumming influences, including Simon Phillips, Steve Gadd, Billy Cobham, Buddy Rich, Dom

Famularo, and Terry Bozzio.

Joe's personal philosophy is that "drumming is a continuum in which all styles are related." He imparts this philosophy to

his thirty-plus

private students. He also teaches marching percussion in several area schools and is a popular drumset clinician at middle and high schools. These efforts—along with his playing skills—have earned him artist endorsements with Vic Firth sticks and Sabian cymbals. The balance of his equipment includes a nine-piece Tama *Superstar* drumkit and a variety of Tama, Pearl, and Gibraltar hardware.

"Performing is great," says Joe, "but there's something magical about inspiring young players. I hope music opens up many new worlds to them. It sure has for me!"



## Chip Hart

Chip Hart's drumming education and experience has taken him from elementary school through high school, Olivet College and Northwest Michigan University, the Armed Forces School of Music, and almost eight years of touring with the U.S. Navy Band throughout the U.S. and Europe. Now thirty-three, Chip is a versatile drummer who cites such influences as Steve Gadd, David Garibaldi, Elvin Jones, and Omar Hakim. His playing preferences are blues, jazz, and rock.

It's the blues side of Chip's playing that's getting the most exercise at the moment. He's a member of the Fat James Band, a successful club act working the greater Pacific Northwest and West Coast. That group recently released a CD entitled *Live At The Central*, and is cur-



rently planning both a second recording and a national tour.

Chip's playing on the album is solid, powerful, and tasty, covering everything from up-tempo shuffles to slow, soulful laments in 12/8.

To play the eclectic music that makes up a blues repertoire, Chip employs equally eclectic equipment. He describes his kit as "a custom Jerry Garcia drumkit" mounted on RIMS, along with a 1920s Ludwig snare, Sabian and Istanbul cymbals, an *Axis* double pedal, and a Gibraltar rack. His goals are simple and direct: "To be on the cover of *Modern Drummer* and continue to play music at a world-class level."

## Dimaso Cerruti

Brazil's Dimaso Cerruti has chosen to take a very different role from that normally performed by a drumset player. Rather than being content to be an accompanist, Damaso has become a composer and concert soloist on the drumset. Performing throughout Brazil at a variety of music festivals, Damaso presents ten original Afro-Latin compositions during a one-hour program he has titled "Concerto Solo of Drums." A video rendition of this performance graphically demonstrates his compositional skills, musical approach, and fluid technique.

Originally from Argentina, Damaso travels constantly throughout his adopted country, offering educational programs that stress musicality and originality. He is also a teacher at the State University of Maringa in Parana, Brazil, where he encourages young people to develop their



creativity in a search for their own identity. In addition, he is the author of two books pertaining to his drumming concepts. Realizing that drumming shouldn't be exclusively a solo effort, Damaso also performs in a number of musical ensembles, including the Barbieri-Schneider Guitar Duo. He normally performs on a four-piece jazz drumkit.

Damaso sums up his approach to the drumkit by saying, "The drums consist of a set of instruments. It is thrilling to discover the potential in each one. I think the drums and cymbals that have united to be a vehicle for my creativity."

If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable.) The bio sketch should include your full name and age, along with your playing style(s), your influences, your current playing situation (band, recording project, free-lance artist, etc.), how

often and where you are playing, and what your goals are (recording artist! session player, local career player, etc.). Feel free to include any special items of interest pertaining to what you do and how you do it. We'd also like a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 870 Pompton Ave., Cedar Grove, NJ 07009. Material can't be returned, so **do not** send original tapes or photos.



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## DW Drum Club

As part of its Education Department's commitment to drum education, Drum Workshop, Inc., has formed the DW Drum Club. According to director Cindy Richards, the club concept is aimed at developing and educating drummers. Membership in the Club is open to any individual interested in playing the drums or learning more about how to play them. DW president Don Lombardi states, "We think that the DW Drum Club gives us an effective way to take a message—that playing the drums is an exciting and positive activity for people of all ages—to the drumming as well as the not-yet-drumming public."

Club members will receive a kit that includes a DW Drum Club T-shirt, sticker, and membership card, as well as a complete selection of DW product information. Members will also receive a series of four educational newsletters as well as advance notice of DW master classes and drum clinics in their area. And in an effort to reinforce the positive aspects of drumming, the Club will incorporate the "Play It Straight" anti-drug message into its promotions.

Individuals interested in joining the DW Drum Club should send their annual membership dues of \$18 to the **DW Drum Club, c/o Drum Workshop, Inc., 101 Bernoulli Circle, Oxnard, CA 93030, or call (800) 424-9101 for credit card orders.** U.S. orders only; please allow four to six weeks for delivery.

## Nashville Percussion Institute

The Nashville Percussion Institute, the only school of its kind in Tennessee, opened recently in Nashville. The school plans a diverse curriculum for everyone from beginners to trained professionals. In addition to private lessons on drumset and ethnic, traditional, and keyboard percussion, classes include the basic elements of traditional Western harmony, beginning African drumming, Latin/hand drumming, and beginning steel drum classes.

Boo Boo McAfee, a twenty-five-year veteran of the Nashville music scene (including work with Atlanta, Lobo, and Donna Fargo), is one of the school's chief instructors, in partnership with Ginny Armstrong, who holds a master's degree in percussion from West Virginia University and specializes in teaching traditional and ethnic percussion with an emphasis in keyboard percussion. Other instructors include Scot Corey, Mat Britain, Joe Caploe, and John Rush—each of whom has degrees in music from a variety of prestigious institutions along with substantial professional credits.

In addition to the school's curriculum, in 1995 NPI will hold a number of clinics and live performances featuring both the faculty and a number of other well-known percussionists. For more information contact **Nashville Percussion Institute at 2609 Westwood Dr., Nashville, TN 37204, (615) 297-6239.**

## Special Events

The fourth annual **Afro-Cuban Folkloric Music and Dance Workshop** will take place at Havana's Escuela Nacional de Arte, one of the centers for arts education in Cuba. The workshop is available to U.S. musicians and dancers through the Caribbean Music & Dance Programs organization, based in San Francisco. Professors from the Escuela Nacional will share teaching duties with masters from internationally renowned folkloric groups, offering daily classes in both spiritually based and secular music and dance, including rumba and comparsa, Cuba's traditional carnival music. Course participants will visit many of Havana's historical sites and attend spiritual celebrations as part of their immersion in Cuba's cultural and religious heritage. The twenty-one-day workshop takes place July 23 through August 13, 1995 and complies with all U.S. travel restrictions to Cuba. For more information call (415) 861-7107.

The **First International Percussion Day in Koblenz** will take place on the first of May at Hof Aspich in the town of Lahnstein, about six kilometers south of Koblenz, Germany. The event is sponsored

by Drums Only of Koblenz, well-known for their International Drummers Meetings. The Percussion Day is slated to feature such drummers and percussionists as Richie "Gajate" Garcia, Nippy Noya, Chuck Silverman, Joey Heredia, Doc Gibbs, Hakim Ludin, David Garibaldi & Talking Drums, Glen Velez, Trilok Gurtu, and Nicky Marrero. For further information contact **Drums Only, Andernacher Strasse 90, K-56070 Koblenz, Germany, tel: 011-49-261-83011, fax: 011-49-261-83020.**

**Paradiso Van Slag**, Holland's international drum and percussion festival, took place on March 19, 1995, in a twelve-hour program covering three venues. Twenty groups and solo performers appeared in two different halls simultaneously, while other performers played outdoor concerts. Featured performers included Vinnie Colaiuta, Trilok Gurtu's Crazy Saints band, Jim Chapin, and Zakir Hussain, along with drum specialists and ethnic percussion groups from across Europe, Southeast Asia, and Africa. The event was organized by *Slagwerkkrant*, the Dutch percussion magazine, and sponsored by Zildjian Cymbals, Tama Drums, LP Music Group, and the Stretch/GRP/MCA and SMP/Dureco record labels.

## Indy Quickies

The **Hohner Company** has announced the creation of a new world-wide drum division, headed by Buz King and the **Sonor Design Team**. Other members include Oliver Link (marketing director), Gary Curry (sales director), and John Dyke (product manager). The new division will be responsible for creating new products aimed at specific price points while addressing sound and quality.

**Aquarian Accessories** has appointed **Benny Ortiz** as head of artist relations. Aquarian owner Roy Burns states that Ortiz "has a musical background and relates very well to all of our endorsers. All endorser applications or questions should be directed to him, at Aquarian Accessories, 1140 N. Tustin Ave., Anaheim, CA 92807, (714) 632-0230.

**Tak Isomi**, formerly president of **Pearl**

**Corporation** (the wholly-owned U.S. distribution arm of Pearl Musical Instrument Company in Japan) has been appointed to the International Division of the parent company. The move will allow him to focus his efforts on global distribution and marketing of Pearl's line of percussion instruments and accessories. The position of president at Pearl Corporation in America will now be held by **Ralph Miller**. Miller joined Pearl in 1984 as controller, and became a vice-president in 1985.

The **Percussive Arts Society** plans to auction off **Chad Smith's** custom-painted Pearl drumset from his recent tours with the Red Hot Chili Peppers. The kit, painted with crashing aqua waves, purple whales, and a writhing octopus, comes complete with a three-sided rack and hardware. It was seen in Chad's video, *Red Hot Rhythm Method*. He donated the kit to the PAS at its annual convention last year so that it can be auctioned off to fund a scholarship, as yet to be determined. The kit will be featured on display in early August at the grand re-opening ceremony for the PAS museum (currently under expansion in Lawton, Oklahoma). The drumset will then be auctioned off to the highest bidder and the scholarship will be awarded by the Percussive Arts Society.

## Endorser News

**Lynn Massey** (Neal McCoy Band) and **K.C. Kasen** (My Hero Band) are current Royce endorsers.

**Scott Rockenfield** (Queensryche), **Frank Briggs**, **Tyger MacNeal** (Jose Feliciano), **Pat Petrillo**, **Rocky Lindsley** and **Greg Stocki** (Lorrie Morgan), **Billy Mason** (Tim McGraw), and the **Sacramento Freelancers and Canton Bluecoats** drum corps are now playing Attack drumheads. In addition, the heads are being installed as original equipment by J.C. Custom Snare Drums, Fortune Drums, Magstar Drums, Baltimore Drum USA, and Adinolfi Drums.

GMS drumkit artists include **Eric Kretz** (Stone Temple Pilots), John Riley (Bob Mintzer/Mike Stern), **Bobby Rondinelli** (Black Sabbath), **Joe Porcaro**, **Dave**

**Beyer** (Melissa Etheridge), **Dennis McDermott** (Marc Cohn/David Johansen), **Hilary Jones** (Tribal Tech), **Mark Zonder** (Fates Warning), **Tom Rivelli** (Jon Anderson), **Mark Presley** (Aaron Tippin), **John Paul Gaster** (Clutch), **Jim Hobson** (The Sun Dogs), **Nathan Limbaugh** (Kharma To Burn), **Abe Laboriel, Jr.**, **Frank Marino**, **Shawn Murray** (Willie DeVille), **John Michel** (Kathy Troccoli), **Joey Forgione** (the Soul Survivors), **Mark Ambrosino** (Olivia Newton-John), **Kurt Wortman** (Mark Isham), **Jeff Trudell**, **David Rosenberg**, **Frank Ferrer** (the Beautiful), **Lou Appel**, and **Kris Gustofson** (Richard Grieco).

Now playing DW single and double bass drum pedals are **Vinnie Paul** (Pantera), **Aaron Comess**, (Spin Doctors), **Russ McKinnon**, and **Mitch Marine**. Mitch is also playing Sonor drums, Sabian cymbals, Vic Firth sticks, and Remo heads.

**Jason Patterson** (Cry of Love), **Phillip Rhodes** (Gin Blossoms), **Joel Rosenblatt**

(Spyro Gyra), and **Dave Abbruzzese** are using Shellkey percussion accessories.

New Vic Firth drumstick endorsers include **Jim Capaldi** (Traffic), **Bruce Carter** (Kenny G), **Tim Chewning** (John Michael Montgomery), **Scott Collier** (Brother Cane), **Billy Conway** (Morphine), **Marcus Farney** (the Indians), **Chris Gorman** (Belly), **Randy Guss** (Toad The Wet Sprocket), **Jason Harnell** (Maynard Ferguson), **Josh LaBelle** (Sam Phillips), Jay Lane (Sausage), **Brian MacLeod** (Tears For Fears), **Pat Mastelotto** (King Crimson), Aaron Scott (McCoy Tyner), and **Steve Bowman**.

**Paul Rennick** has recently become a member of Pearl's clinic staff in the area of marching percussion.

Yamaha has added **Dave Black** to its roster of total-percussion artist/clinicians.

**Van Romaine** is now a Vater drumstick artist.

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fine-tune their drum sounds have recently included the **Black Crowes, Tom Petty, Offspring, and Stone Temple Pilots.**

Drum Doctors is presently in the studio with the **Red Hot Chili Peppers and Metallica.** Independent drum clients include **Vinnie Colaiuta, Jim Keltner, Terry Bozzio, Mike Baird, Curt Bisquera, and Ricky Lawson.**

**Omar Hakim, David Van Tieghem, and Dan Brotman** are new endorers of the Walkabout Percussion System.

**Steve Hargrave** (Dr. Bombay) is playing DW drums and hardware, Aquarian drumheads, and Carolina drumsticks.

Pro-Mark has added **Arthur Dickson** (James Brown), **Paul Deakin** (the Mavericks), **Tony Palermo** (Ten Foot Pole), **Doyle Bramhall, Patty Schemel** (Hole), **John Peck** (David Ball), **Ron Welty** (Offspring), and **Hunter Herman** (New York studios) to its artist roster.

New Rhythm Tech percussion-instrument endorers include **Nick Menza**

(Megadeth), **Chuck Morris, Winston Watson** (Bob Dylan), **Tommy Aros** (Fattburger), **Brie Darling** (Carole King/Jimmy Buffett), **Sergio Gonzales** (Jeff Lorber), **Herman Matthews** (Tower Of Power), **Tom Compton** (Johnny Winter), **Jason Harnell, Scott Hoffman** (38 Special), **Gary Bruzese** (Glen Campbell), **Benjamin Darvill and Mitch Dorge** (Crash Test Dummies), **Denise Fraser** (Sandra Bernhard), **Frank Funaro** (John Eddie), **Melena** (Babyface/Kenny Kirkland), **Kaspar Abbo** (Bonedaddys), **Richard Hynd** (Texas), **Jorge Bermudez** (Bermudez Triangle), **Peter Basil** (Zhane), **Simon Wright** (Rhino Bucket), **Phillip Shipley** (Columbus Symphony), **Ray Marchica** (*Damn Yankees* on Broadway), **Todd Chuba** (Studio), **Glen Sobel** (Clinician), **Ralph Hardimon** (Sacramento Freelancers Drum Corps), and the **Phantom Regiment Drum Corps.**



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# Drumkit Of The Month



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1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot

drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 870 Pompton Ave., Cedar Grove, NJ 07009-1288. Photos cannot be returned.

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# Drum Book Certification

by G. Douglas Rockwell

I am enjoying a rewarding career as a jobbing drummer and a computer systems analyst. Recently, my data processing employer sent me to a week-long training class to learn a new computer language. During the training, I learned that a person can be officially "certified" in that programming language. Let's explore the idea of being "certified," and then apply it to the art of drumming.

## What Is Certification?

In order to get officially certified in a computer language, you must pre-register, pay a fee, go to an official testing center, and take an exam. A passing grade on the exam indicates that you have gained a significant command of the concepts and techniques of the programming language. Your "certification" is then recognized by your peers, your employer, and your industry. Generally speaking, anyone can receive training in a particular skill, but being officially certified in that skill is hard evidence that the material has indeed been learned. After all, passing a certification exam, as I have come to find out, is no simple task.

## What Would Be Certified?

Several months ago, I purchased the book *Future Sounds* by David Garibaldi. I have been painstakingly working my way through the pages of permutations and groove studies. As my skills grow, I keep thinking that it would be nice to be *Future Sounds-certified*, that is, to achieve a degree of mastery of the book and pass a formal exam on its material. I realize that becoming certified in *Future Sounds* would not suddenly catapult me into the same league as a David Garibaldi, but it certainly would be a giant step in the right direction. I'm convinced that my practice time would take on a new intensity if I knew that I had to pass a test on the material. Again, anyone can purchase a drum book and say they have played through it—but a certification would prove without a doubt that the concepts of that book have been learned and mastered.

There is an abundance of excellent drum books on the market that would merit official certification. Contemporary drummers like Bissonette, Chambers, Gadd, and Weckl have given us page

after page of exercises to tie our arms and legs in knots. We also must include the many classics: books by Louie Bellson, George Lawrence Stone, and Jim Chapin, to name a few.

## How Would Certification Work?

Here's how I envision the drum book certification process to work. First, some organization would have to establish and administer the certification program. The Percussive Arts Society, the Rudimental Drummers Association, *Modern Drummer*, or even the drum book publishers all come to mind.

Second, judges would have to be recruited and appointed. Judges chartered by the organization could travel around the country to universities, music stores, conference rooms at hotels, etc., to administer the certification process. Or perhaps various cities could have their own judges, keeping it more on a local level. Individual PAS chapters would be likely candidates to provide this service.

Third, a candidate for certification would have to pre-register and pay a fee. The fee—\$100, for example—would be used to cover the administrative overhead, the compensation for judges, the cost of advertisement, etc. The fee would also help to limit the candidates to those who are sincere and prepared.

Next, the candidate for drum book certification would appear in front of a judge or panel of judges. (I really don't think that sending in a cassette tape to a judge would be appropriate for certification. There's something to be said for performing in front of an audience, or in this case a panel of judges. It really brings out the best—or worst—in your playing.) The judges would evaluate the candidate's ability to play randomly selected exercises from the book. Rhythmic accuracy, dynamics, interpretation, and style—among other areas—would be rated and evaluated. Where appropriate, questions pertaining to the musical/philosophical *concepts* of the book might also be asked.

Those candidates who pass the exam would receive a certificate suitable for framing, and perhaps have their name listed in a national directory and/or published in *Modern Drummer* or *Percussive Notes* (the magazine of the Percussive Arts Society). Those who do not pass can retake the test at a later date, provided they pay the fee each time.

"Anyone can purchase a drum book and say they have played through it—but a certification would prove without a doubt that the concepts of that book have been learned and mastered."



## What Would Certification Accomplish?

Here are some of the many advantages of being drum book certified. First, it would provide a drummer with a specific, worthwhile, tangible goal. Numerous studies have proven that people who set goals and pursue them are much more successful than those who float along, waiting to see what comes their way. Remember the old adage: If you aim at nothing, you will surely hit it. Second, certification would increase the marketability of all drummers. A drum teacher would probably be in greater demand if he or she had several certifications on his or her studio wall. Also, a bandleader looking to hire a drummer could quickly narrow down the scope of applicants to those certified in a particular drumming style. A certification in Jim Chapin's *Advanced Techniques For The Modern Drummer* would hold a lot of weight for someone seeking a drummer to play swing and jazz. A heavy metal band

would likely look for double-bass certifications. On the other hand, if you live in a city that is dominated by Latin music, a certification in one of the many "Afro-Cuban rhythm" books might prove to be a wise investment.

Finally, certification would stimulate the pursuit of drum-book study. Many drummers don't bother with a formal study of drum books. They feel that playing with a band is all the education they need. Also, many drummers begin a drum book study, play through two or three pages, and then lose interest. A certification program might reawaken or intensify a drummer's pursuit of book study. Certification would give a drummer incentive not only to purchase and play through the entire book, but to really master each and every page.

I believe that drum book certification is an idea whose time has come. You wouldn't have to be college-educated or a professional musician to earn a certification. Whether a drummer is young or old,

self-taught or formally educated, a world-class performer or a basement player, drum book certification could offer a tangible reward for dedication and hours of practice. Certification would pay off in both personal satisfaction and professional development—as well as in increased enthusiasm for one of the world's finest callings: the art of drumming.

*Editor's Note: We invite our readers to respond to Mr. Rockwell's proposal. First, we'd like to know what you think of the idea. Further, if you like the concept and have any specific ideas on how it might successfully be implemented, we'd like to hear them. If the response we receive in the coming weeks merits, we'll publish a synopsis in a future Teachers' Forum department. Send your response to Drum Book Certification, Modern Drummer Publications, 870 Pompton Ave., Cedar Grove, NJ 07009.*



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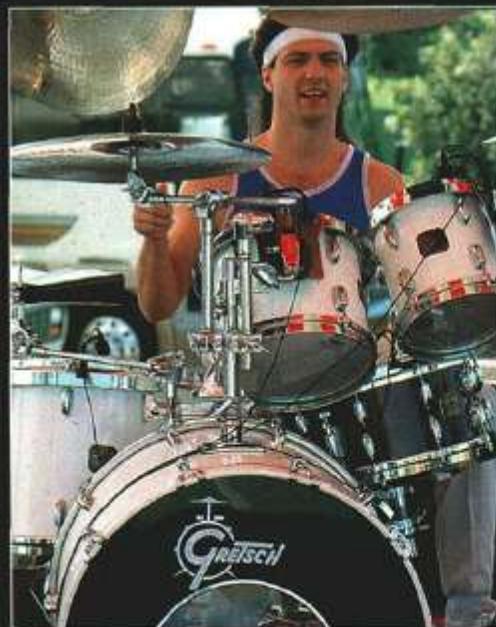
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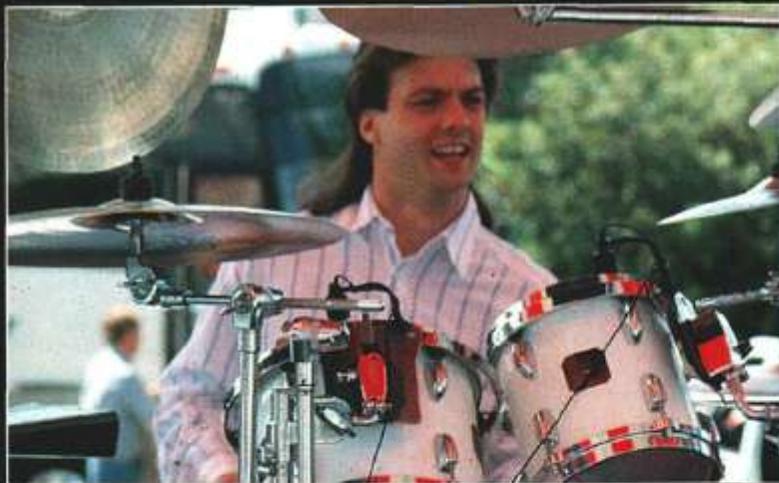
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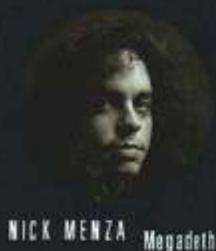


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