

• RICKY LAWSON ON ELECTRONICS • CLASSIC KRUPA SOLO •

MODERN DRUMMER

The World's Most Widely Read Drum Magazine

May '98

SPECIAL
MARCHING PERCUSSION SUPPLEMENT
PAGE 137

Green Day's

Tré Cool

Bursts Out!

Swingtime

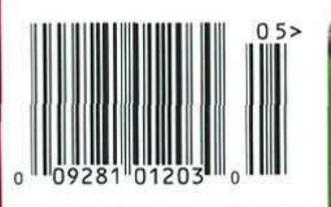
Pete LaRoca Sims

Sarah McLachlan's
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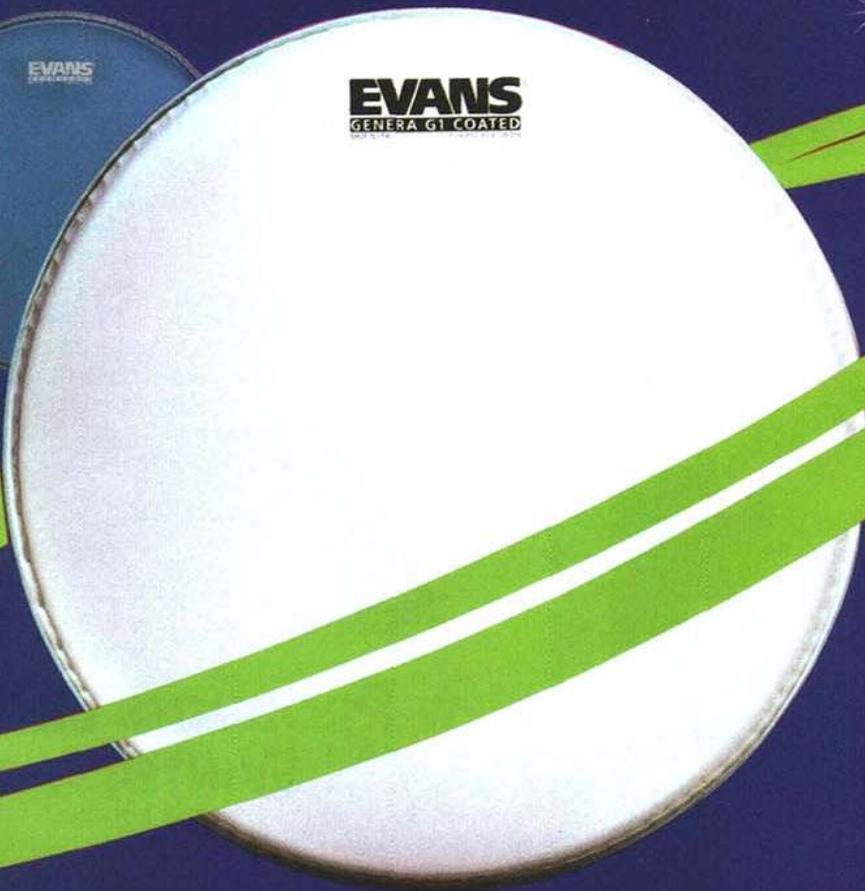


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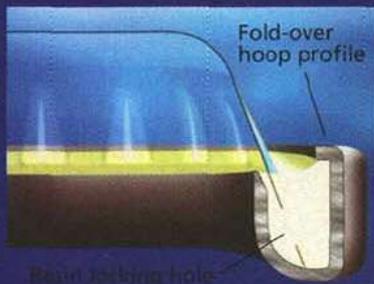
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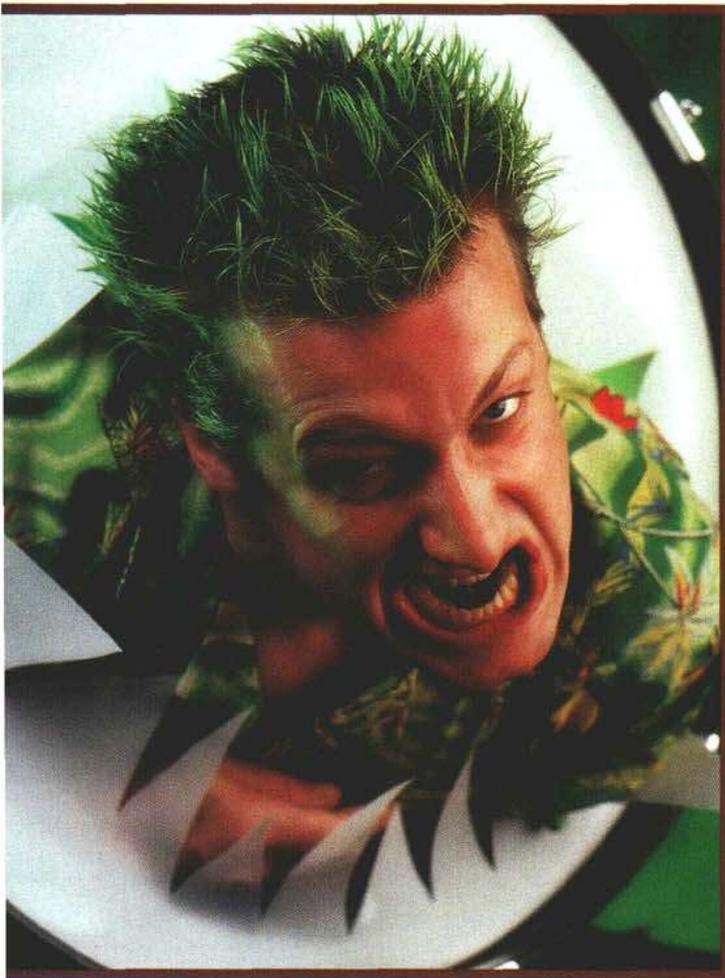


photo by Morrison + Wulffraat

TRÉ COOL

Combining Keith Moon's destructive urges and punk rock's relentless 2&4 pounding might not ingratiate Green Day's Tré Cool to professional musos. But don't be misled by the high jinks; this is one way dedicated drummer with some stuff goin' on.

by Matt Peiken

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PETE LAROCA SIMS

When jazz turned to soul and funk in the '60s for life support, die-harders like Pete LaRoca Sims often chose the 9-to-5 grind over a future of mind-numbing backbeat sessions. But before LaRoca dropped out of sight, he opened some very important musical doors. Today the elusive legend is back with a new recording career—and yet another new direction.

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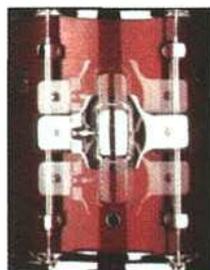


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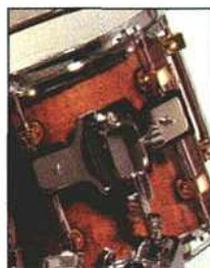
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Drumming From The Field

Just how many drummers would you say got their start in marching bands? How many have played in drum corps, or at least have some experience with marching percussion? It's safe to bet that a *good* number of us have spent time marching in step while playing a drum. Was it beneficial to our playing? Absolutely.

Today, drum corps and marching bands are still quite popular, with kids *and* adults from all walks of life getting involved with drumming on the field, on the street, and in the arena. Yes, it can be physically demanding and musically challenging, but the rewards—performing for large crowds, sharing camaraderie within the drum line, improving your technique—are great.

Last year, in *Modern Drummer's*, April issue, we presented a major supplement on world percussion. We were very excited by the results and gratified by the positive feedback from so many of our readers. Included with that feedback were several requests for us to give the same type of attention to marching percussion. Due to this interest, we decided to address our second major editorial supplement to the subject, beginning on page 137 of this issue.

The information in this supplement is divided into six major sections, the first of which examines the history of marching percussion. In this exclusive article, we take a look back to the early part of this century, where we examine the roots of marching drums, and then follow the developments of drum corps right up to the present day.

Many of today's great drumset artists got their start playing in marching bands and drum corps. So we decided to focus the sec-

ond section of this supplement on how marching percussion and drum corps relate to drumset, with comments from several players, educators, and drum corps specialists.

If you're not familiar with all of the instruments involved in the contemporary marching section, the third part of our supplement will be of interest to you. Meet The Instruments covers all areas of marching percussion, and includes musical examples for the major instruments.

No doubt, after having read the first three articles in our marching percussion supplement, you're interested in getting involved yourself! Section four discusses many of the different ways you *can* get involved, from junior and senior drum corps to professional drum lines and marching bands.

Next up is our Marching Percussion Resource Guide, which offers a listing of books, solos, ensemble pieces, and videos available on the topic. And our final section of this special supplement is the Marching Percussion New Products Guide, detailing the features and benefits of some of today's more interesting products.

I'd like to personally thank all of the writers involved with this project, especially marching expert Lauren Vogel Weiss, who not only provided editorial but also enthusiastically helped with the direction of the supplement. Finally, thanks again to those of you who suggested the idea. We hope you like the results.

MODERN DRUMMER

The World's Most Widely Read Drum Magazine



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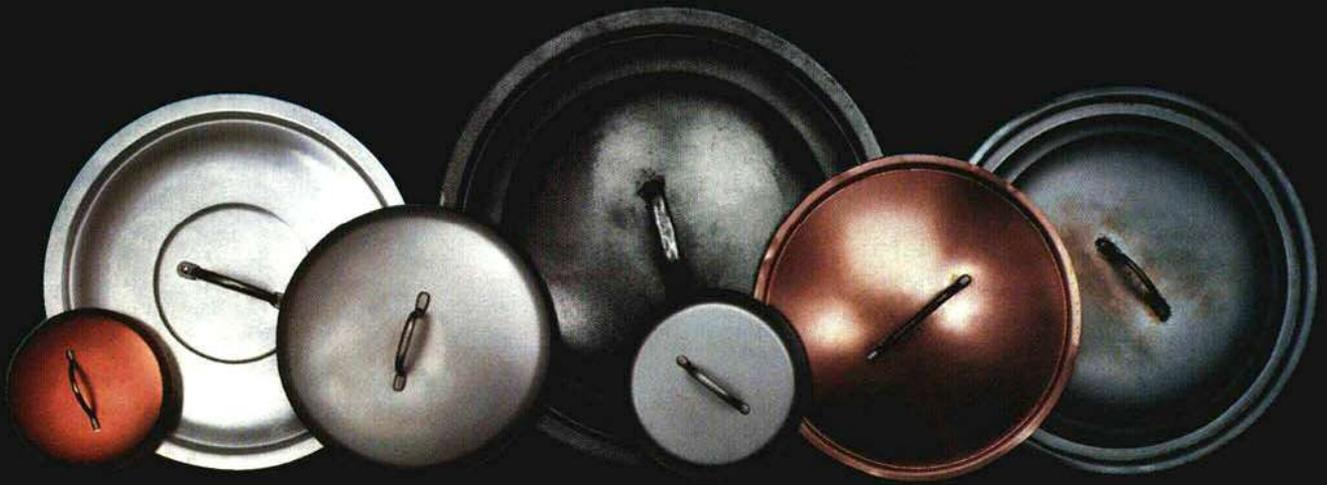
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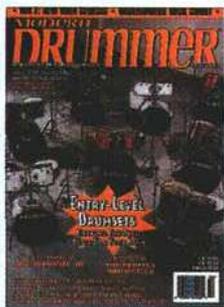
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Cedar Grove, NJ 07009
by fax: (973) 239-7139
by e-mail: moddrum@intac.com

ENTRY-LEVEL DRUMSETS



I applaud your recent in-depth comparison of entry-level drumsets. [February '98 *MD*] I've been a subscriber for several years, and I've enjoyed each issue. But I can't remember another article that compared equipment in such an honest and thorough manner—almost a *Consumer Reports* style of evaluation. I'm a drum equipment junkie, and I love reading about what makes it function or sound a certain way, and what

the strengths, weaknesses, and general sound characteristics are for particular models. Even though a drummer needs to try equipment out personally before purchasing, it is often difficult to arrange a side-by-side comparison of all the equipment under consideration. So I think articles such as this one are extremely helpful to the drumming community. I hope to see more, including looks at high-end kits, bass drum pedals, and electronic drums.

Bill Keegan
via Internet

I'd like to thank you for a great article on buying entry-level drums. I only wish it had been around when I got my set—used, from a pawn shop. I had to replace all of the heads and buy two cymbal stands and a throne. While I paid less than half the cost of the least-expensive model you reviewed, I still had to go through a lot of aggravation just to get to the point where I could use the drums. But the alternative was to buy them new from a music store—and then

still have to buy better heads, extra cymbal stands, and a throne. Six of one...half a dozen of the other.

Charles Foster
via Internet

As a band director, I have always enjoyed *MD's* product reviews, and I've found them very helpful. Your entry-level drum-kit feature was greatly useful to me, because we were in the market for a new kit when the issue reached my mailbox. The feature-for-feature comparisons between the different brands allowed me to select the set that met our needs for durability and appearance while providing us with quality sound and good value. Thank you for helping this "non-drummer" select an instrument that will be a great learning tool for my percussionists.

Scott A. Taylor, Director
Newport High School Band
Newport, KY

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Kenny Aronoff

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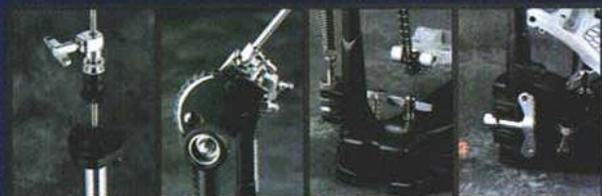
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Luis Conte

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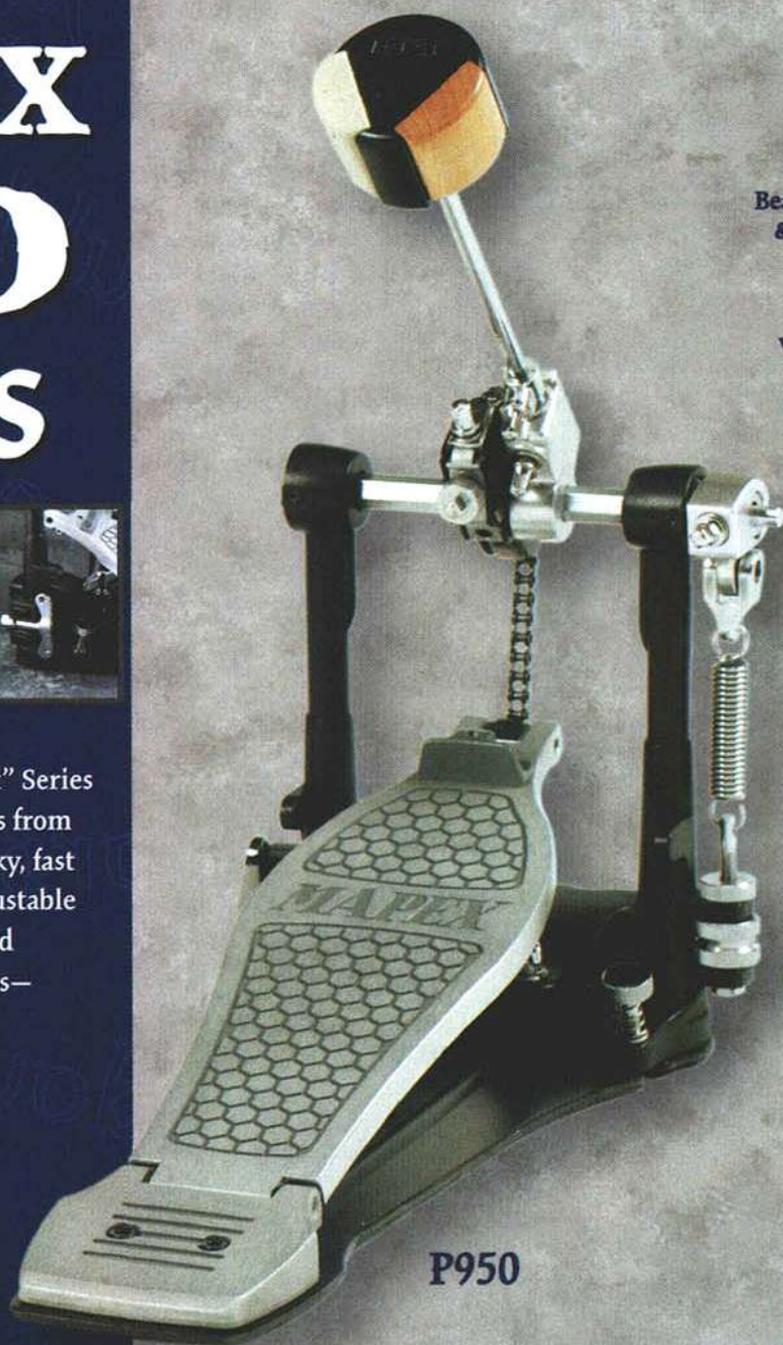
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*Patent Pending

IN SEARCH OF THE PERFECT DRUMSTICK

Jeers to the article "In Search Of The Perfect Drumstick." All I got out of it was a sales pitch for the forty-five or so sticks, brushes, etc. that you covered. I felt like going out and buying all forty-five items.

Chuck Ankrom
Carroll, OH

LESSONS IN LISTENING



I want to compliment you on the two-part "Lessons in Listening" article by Steven Anisman that appeared in the December '97 and January '98 issues. It contained invaluable advice for

young and experienced drummers alike.

I played drums for about ten years before the work of supporting a wife and children caused me to drift away from my life as a drummer. I've recently come "back into the fold" of the music world, so I've started reading your magazine again. Mr.

Anisman's article really struck a chord with me because I remember how I used to always be either practicing on my drumset or listening to music. I always felt that when I was listening to music it was more than just entertainment. I felt that I was studying. This concept of active listening is really helpful for those times when you can't get to your set and practice.

I found the second part of the article extremely valuable because of the examples given. It is great to have specific songs to go to and have certain things pointed out to you. It's like having a free private lesson that you can use again and again. I also noticed that Mr. Anisman seemed to have made it a point to find examples in various styles of music so that there would be something there for everyone. Very well done.

James Green
via Internet

drummers, but I don't think it would be all that great for new drummers just starting out. I practice every day, and I know that drumming has helped me build some muscle so I have the energy and strength to play for long periods of time. But if a drummer just starting out was introduced to the DrumFrame right away, he or she wouldn't use all the energy and couldn't build muscle as fast—and would get tired after a period of time. Experienced drummers have the muscle and know how much energy it takes to play at the standard kit. I'm not saying the DrumFrame is a bad idea, but it takes away from the feeling of the standard kit. The standard kit keeps drummers in shape and the DrumFrame might cause some drummers to get out of shape and slack off. I personally would keep a standard kit over the DrumFrame any time.

Brian Wells
via Internet

DRUMFRAME

I am a young drummer who's only been playing the set a little over a year. I think the DrumFrame [featured in the January '98 MD] is a great idea for experienced

PUTTING THINGS IN PERSPECTIVE

Considering all the contentious letters that have appeared in *Readers' Platform* over the past few months, I have a suggestion to

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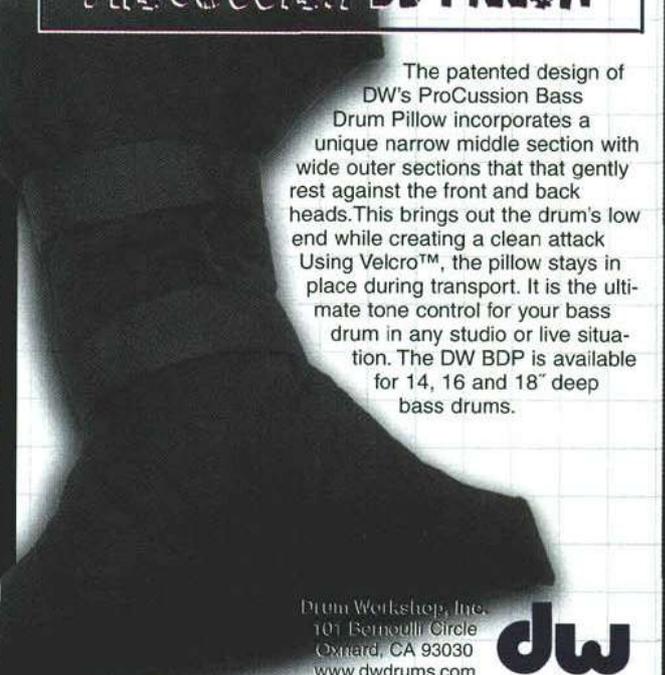
The exclusive design of DW's Coated/Clear drumheads combines the brightness and resonance of a clear head and the controlled overtones of a coated head with a new crimped aluminum hoop that provides easier, more accurate and more consistent tuning. Standard equipment on all DW Drums, Coated/Clear heads are now available in a full range of tom-tom and bass drum sizes as well as Coated/Controlled snare drum heads.

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Re-Mix...like nothing you've ever heard or seen before.

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all my fellow drummers: Purchase and listen to a CD set called *The Big Bang—In The Beginning Was The Drum*. It's available from Lark In The Morning, PO Box 1176, Mendocino, CA 95460.

After several listenings to this remarkable collection I've learned more about rhythm and life than I learned from all my drum books and twenty-five years of drumming. I've come to the realization that attitudes of "who's best?" and "how can I outdo the other guy?" are far from the point. Just appreciate the grand and exciting diversity we enjoy as musicians. Drumming and rhythm are everywhere, and there will always be someone who has some insight into a technique or sound that you have not yet experienced. The key for young and old drummers alike is to remember that everyone has something to pass on to you. As long as you are willing to listen and learn about this awesome garden called rhythm, *you* are the best. Keep the passion.

Paul Stuart
Carmel, NY

MARK CRANEY BENEFIT CD

In the *Industry Happenings* section of the October '97 *MD*, you mentioned that the benefit CD for ailing drummer Mark Craney, *Something With A Pulse*, is available via the World Wide Web courtesy of VIE Records, at www.ginov.com. However, I went to the site, and after a long waste of time searching, finally found that the CD is not available directly from the site, but rather must be ordered through conventional mail.

For Mark Craney's sake, to save net surfers frustration, and to make the fundraising CD accessible for offline folks as well, please print the following info gleaned from the Web site: For US orders, send a money order or cashier's check for \$18 to: Vie Records, Attn: Mark Craney CD, 28205 Agoura Rd., Agoura Hills, CA 91301. Outside the US, send a money order or cashier's check for \$22 US. Both prices include shipping.

Sherry Hall
via Internet

Editors note: The CD is also available from Audiophile Imports, (410) 628-7601.

OOPS!

I very much enjoyed Cheech Iero's "What The Pros Look For In A Drummer" article in your February '98 issue. However, I'm sending you a recent photo of myself for your files, since the photo printed with my comments in the article is of Steve Schaeffer—a great drummer, but not me.

Chris Parker
Sherman, CT

Thanks for including me in *On The Move* in the December '97 issue. It was encouraging to get some publicity for what I'm trying to do. However, I'm afraid you misspelled my name. It's Ronkko, not Renkko. I'm sure it was an honest mistake, but I want to make sure that people know my name.

Kevin Ronkko
Dover, NH

Editor's note: We apologize to both gentlemen for the errors.



Set Yourself Up Like Efrain Toro



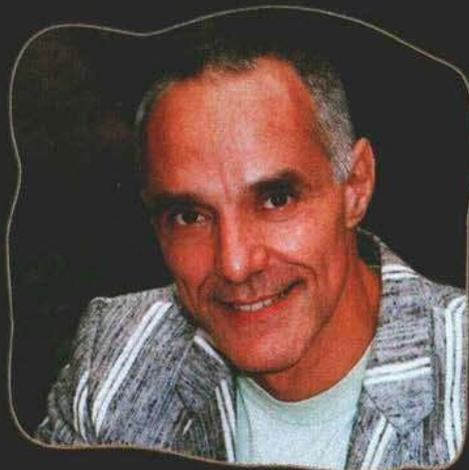
Efrain Toro Set-up:

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- B. 15" Azuka Latin Mult-Crash
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- D. 15" Azuka Latin Mult-Crash
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- F. 20" K Custom Dry Ride or 18" Azuka Timbale Cymbal
- G. 17" K Custom Dark Crash

Brilliant L.A. Studio percussionist Efrain Toro has a list of credits too numerous to be able to list here. His ideas and suggestions played a major role in the development of the Azuka range of cymbals. Most recently Efrain has become greatly in demand as an educator, author and clinician and has been receiving worldwide acclaim and recognition due to his sensational discoveries about the universal nature of rhythm and its role in all human sensory perception.

Presented in his seminar and his books, Efrain explains why rhythm must be looked at in a fundamental way, as a basic element of nature. His astounding discoveries have far reaching implications for the world of music education and indeed science in general.

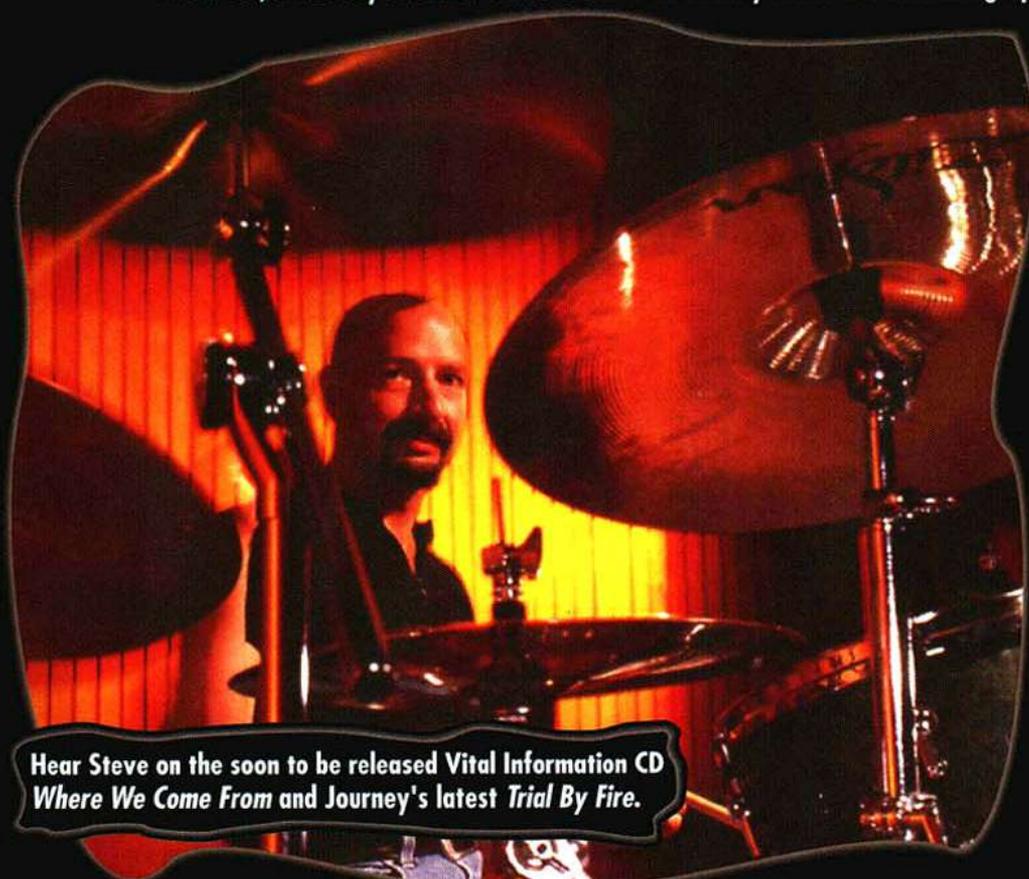
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"Steve takes the complex and makes it look simple, and feel so good."

Tim Alexander on Steve Smith

"Steve is someone I looked up to when I started playing professionally. He's a master technical drummer, and very musical. Steve's skill and ability make his drumming appear effortless. His style is so smooth and fluid, he takes the complex and makes it look simple, and feel so good."



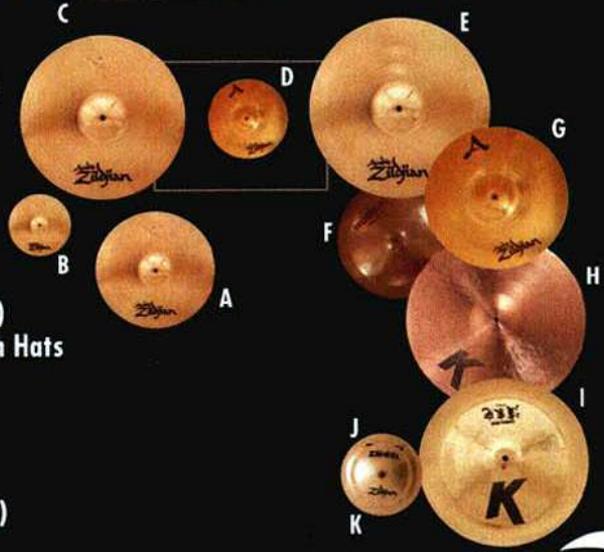
Hear Steve on the soon to be released Vital Information CD *Where We Come From* and Journey's latest *Trial By Fire*.

Steve Smith on Zildjian:
"Zildjian and the tradition of drumming in the United States are one and the same. Zildjian was the cymbal musicians played as drumming evolved from New Orleans to Bebop to modern music. Zildjian blazed the trail."

"My Zildjians have such unique tone, sound, and feel. They have fluidity that transcends all musical styles. It's inherent in the way they are made. I want my cymbals to speak and have a full sound using a minimum of physical effort, Zildjians have that quality."

Steve's Set-up:

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- C. 18" A Medium Thin Crash (or 18" K Custom Dark Crash)
- D. 8" A Custom Splash
- E. 20" A Medium Ride Brilliant (or 22" K Custom Medium Ride)
- F. 12"/14" Oriental Remote Trash Hats
- G. 17" A Custom Crash (or 17" K Custom Dark Crash)
- H. 20" K Flat Top Ride 4 Rivets
- I. 19" K China (inverted)
- J. 6" Zil-Bel (inverted on top of K)
- K. 9 1/2" Zil-Bel



Zildjian
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Mike Mangini

As the animated and highly aggressive drummer for guitarist Steve Vai on the recent G3 tour, Mike Mangini displayed amazing ambidextrous technique on an enormous (and intriguing) double bass drumkit. He calls his technique the "rhythm knowledge method," which he says is also the basis of his uncusomary setup.

"This 'technique' is a system that I have spent the last six years designing," Mangini explains. "It functions on the mechanics of how the brain stores and sends information through the body and the senses, along with the mechanics of mathematics as it pertains to—and is the basis of—rhythm."

Mangini plans to release two books on the system. According to Mike, "The first book is a philosophy text that explains the method in detail. The second is a set of four specific exercises for all musicians. These consist of a limb exercise for either four fingers or all four limbs, a counting system where you learn all the odd and even numbers between 1 and 20, and a set of organized sticking permutations listed in music notation—rights and lefts represented by 0s and 1s as in the binary code of the "on and off" system. By having a page of 1s and 0s, you can substitute any limb pair or finger combination you prefer." The final set of exercises combines sticking and rhythmic permutations from the previous three chapters.

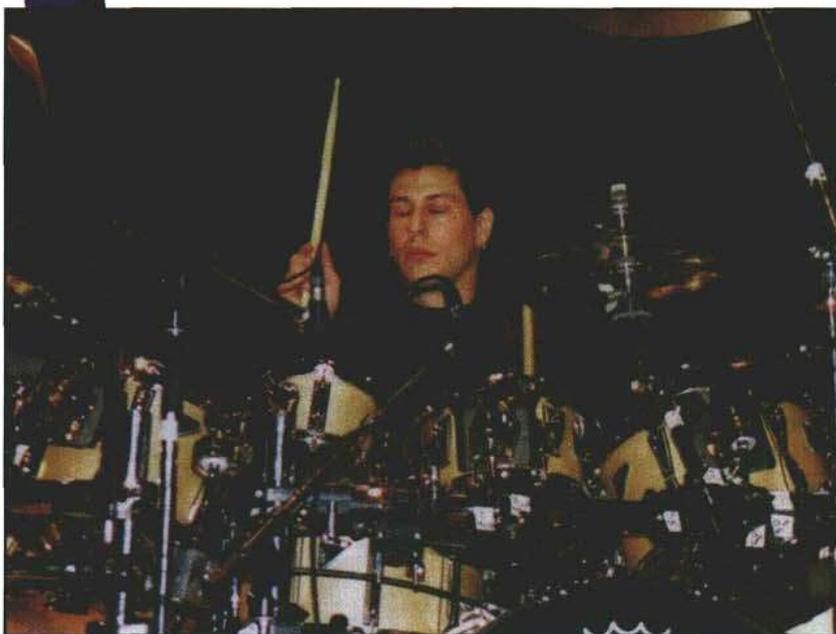
Mangini calls the unique drumkit design that his system has prompted "the open stance" setup. "It is a completely ambidextrous setup from a musical perspective," Mike explains, "which allows me to play left-handed or right-handed with ride sources on both sides of the kit." The setup enables him to play right-foot hi-hat and left-foot kick drum, or vice versa. His seven-tom setup starts in the center of the kit above the two bass drums, with the second tom to the left, then the

third tom to the right, then the fourth tom to the left, and so on. This allows Mangini the freedom to play low or high sounds on either side of the kit with one hand while the other hand is busy playing a groove.

Mangini has been captivating clinic audiences all over the world with his mind-expanding ideas, and he's already planning to take this concept to the people during an extensive clinic tour this summer.

Mike Haid

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10,000 Maniacs' Jerry Augustyniak

With a smile, Jerry Augustyniak explains that old age has its benefits: "I was notorious for rushing; now I think the rest of the band are worried that I don't rush *enough*." Well, it's either old age, or maybe it's having eight other albums under your belt. On *Love Among The Ruins*, Augustyniak and the 10,000 Maniacs crew have put together a strong set of ballads, straight-ahead rockers, and—*gasp!*—even a hip-hop song (though with a decidedly "maniacal" twist). But that, he says, is just another step in this band's ever-growing repertoire. "We've always been an eclectic band, and we've always 'tried to touch a number of bases. It really galls me when people say about us, 'They make pretty music.' I think we've always been massively eclectic. We just can't help but sound like us. We're the idiot savants of rock 'n' roll," he adds with a smile.

For the aforementioned hip-hop track, "Rainy Day," Augustyniak turned to a bit of technology via producer

Fred Maher. "We've sequenced tracks before, and it doesn't bother me," Jerry says. "I'm computer-illiterate, but coming up with sequences and seeing what will work is just as much a part of the art as playing."

The eclectic nature of 10,000 Maniacs has dragged Augustyniak into any number of styles and signatures—which he says is just fine by him. Actually, it's a continuation of the music he played in his youth, listening to and being influenced by players as varied as Danny Seraphine of Chicago, John Bonham, and Bun E. Carlos. The band's growth has also given Jerry a fresh take on drumming. One of the things he's tried is playing behind the beat while keeping the kick drum rock-solid. "I've tried it a few times, but unfortunately I kind of wiggled out the band, because I tried it during a gig." Augustyniak laughs at the thought, proving that both the drumming and gigs are just as fun as ever.

David John Farinella

Bill Goodwin

Producing Jazz From The Drums

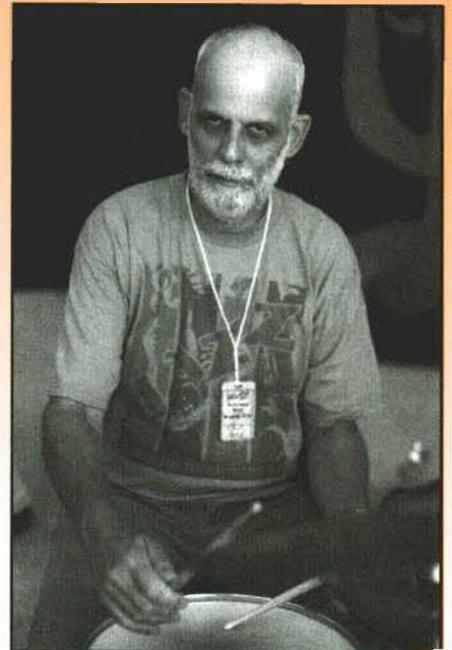
Eighteen years ago, jazz drummer Bill Goodwin made a promise in these pages. Goodwin declared his intent to make the leap from freelance musician to producer, and then went (quite) quietly about his work: "I have good friends who don't even know that I produce," the drummer explains. "Only recently have I come out of my shell after all these years. I mean, I've produced a hundred records."

Bill's productions range from a Grammy winner with his longtime bandleader Phil Woods to Keith Jarrett's *At The Deerhead Inn* on ECM. But the real rumbling accompanies the triumphant return of Pete LaRoca Sims on that drummer's new Blue Note album, *SwingTime*. "Pete was everybody's favorite drummer in the '60s," Goodwin enthuses. "But the business at that time didn't accept what he wanted to do. He stopped playing, drove a cab, and put himself through law school. For this album Pete was interrogating me on everything. His attorney side would go into action. He's just got such a strong will, and you can hear it in his music. Ferocious man, as powerful as Elvin. He's in the highest echelon of jazz drumming at this point, and he's been off the scene for thirty years!"

Goodwin, meanwhile, has enjoyed his lengthy tenure with Phil Woods, where he explores a certain latitude: "My journey has been to simplify things, find common denominators. I discovered a few things: One is that most bass players wouldn't mind if you showed up with one cymbal and one brush, and played that all night. The lesson? You get the idea of blending with somebody else. You have to get the concept of bass and drums as one sound, not discrete sounds. You realize that you get a better effect by leaving some things out. I hear quickly, and I tend to want to comment on everything. But I can't do that in every situation. So I just try to be in the moment so completely that I do the right thing."

Look for sparkling new Bill Goodwin performances on a Blue Note release by vocalist Robin Works, and the latest Phil Woods release on Venus Records, *Chasing The Bird*.

T. Bruce Wittet



Bob & Jesse SIEBENBERG

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Last year, the then twenty-one-year-old Jesse Siebenberg was in Hawaii playing a baseball tournament when his father, longtime Supertramp drummer Bob Siebenberg, called to tell him the group needed a percussionist immediately for their first tour in eight years. Jesse was on a plane the next morning to make it to the rehearsal the following day.

"We didn't have a lot of time to discuss it up front." Bob explains, "because Jesse came in the morning that rehearsals began. We sat on the drum riser long and hard through that period and worked out parts. We still talk about what's being played. It's an ongoing process. There is a wide variety of styles that come out of Supertramp. We still play some of [sometime singer/songwriter] Roger Hodgson's music, which was always in a different place than Rick Davies' music. Rick is more R&B and jazz, and sometimes Latin-jazz-oriented, while Roger was a little more 'poppish.' So versatility has always been important."

Father and son have played together for years on each other's projects, and though Jesse is first and foremost a drummer, as percussionist on the road with Supertramp, he is happy to work with his dad to create the right balance.

"I play the drums, so primarily that's the groove," the senior Siebenberg explains. "Rule one for the percussionist is. Don't upset that groove, just complement it. Don't play anything that takes it away from the primitive groove. The percussion has to be real tasteful and subtle inside the drum track."

"More than anything I have to try not to be the big flash guy," Jesse agrees. "I'm just trying to fit into the band vibe, which I feel like I've understood for a long time. I grew up with the music, and I understand my dad's rhythm patterns. I just try to put a bit of a shine on things and decorate, and really bear down on the groove."

Bob says he's glad to have his son out on the road with him. "It's a great group of guys to hang around with. The bonus is having Jesse out here and watching this going on through his eyes as he steps out in front of 20,000 people. I've done that several times before, but this is Jesse's first time."

Robyn Flans

Rhythm Team

NEWS

Simon Phillips is currently on tour in Europe in support of his new album, *Another Lifetime*.

Tommy Igoe is on the original Broadway cast recording of *The Lion King*. He is currently on tour with Art Garfunkel.

Robert Fripp continues to mine King Crimson live performances. Recently released is *The Nightwatch*, a 1973 concert with **Bill Bruford** on drums.

David Anderson recently finished up a tour with the Rippingtons. He is currently out on a clinic tour.

Peter Erskine just finished a month-long tour for D'Addario (Evans heads) with John Abercrombie, Bob Mintzer, and John Patitucci.

Ed Kanon, drum tech for

Peter Criss, is currently on tour (drumming, that is) with Green Jelly.

Steve Hass is currently touring with Ravi Coltrane.

Billy Higgins can be heard on Mark Isham's recently released soundtrack to the film *Afterglow*.

Kansas will soon be releasing a new CD, recorded at Abbey Road Studios in London with the London Symphony Orchestra. **Phil Ehart** is playing drums as well as co-producing the project.

From Good Homes' **Patrick Fitzsimmons** is on the band's recent four-song EP, *Live At Waterloo*. A new self-titled LP is due out shortly.

Shivika Asthana is on Pappas Fritas' latest, *HelioSelf*.

Troy Tague is on Danielle Howle & the Tantrums' new one, *Do A Two Sable*.

Sylvia Cuenca

Pioneering
Spirit



For the past twelve years, drummer Sylvia Cuenca has been active in a variety of situations on the New York jazz scene, notably with jazz icons such as Clark Terry, Joe Henderson, Gary Bartz, George Cables, Jimmy Heath, Joshua Redman, and Nicholas Payton—all of whom can attest to her swinging prowess.

Originally from San Jose, California, Sylvia's interest in drumming began when she was twelve years old. Her father gave her guitar lessons, but she gravitated toward banging on household pots and pans. At twenty-one, Cuenca moved to New York to pursue her career. Soon thereafter, she joined Joe Henderson for a European tour, and subsequently spent the next four years with the sax player.

For the past five years, Cuenca has been the drummer for trumpet legend Clark Terry. His quintet appears annually at the Village Vanguard and the Blue Note in New York City, as well as on tours and clinics throughout the United States and Europe. Cuenca also leads her own groups in the New York City area.

Besides receiving jazz performance grants from the National Endowment for the Arts, in 1991 Cuenca was a semi-finalist in the Thelonious Monk International Jazz Drummer Competition. More recently, she was artist-in-residence at the Clark Terry Institute of Jazz at Westmar University in Lemars, Iowa and the Stanford Jazz Workshop in California.

Cuenca says she hopes to tour and record with her group in the near future. In the meantime, her work with Terry and others provides valuable learning experience. Says Sylvia, "I want to grow and learn as much as I can from the masters of this music."

Cuenca's position of being the rare woman in the male-dominated world of jazz is also notable. "I consider myself to be a pioneer in the field," she says proudly. "But this is just something I love to do. I'm a drummer who happens to be a woman. The music doesn't have a gender. Sure, the discrimination is there, but I can't focus on that. My focus is on taking care of business on the bandstand."

Steve Dunfee



Sarah McLachlan's



Ashwin Sood

text and photos by Harriet L. Schwartz

Ashwin Sood is both a talented drummer and a gifted singer. Yet putting the two together can be tricky. Thriving on the challenge, Sood seems to have found the perfect gig. As drummer and backing vocalist for pop diva Sarah McLachlan, Sood gets to do the kind of drumming he loves, while also getting plenty of time behind the mic.

The gig with McLachlan, now in its eighth year, turned out to be even more magical than Sood could have guessed. He and McLachlan connected on a musical level almost immedi-

ately, and soon after they became good friends. Despite the inner voices that warned against getting involved with a bandmate, Sood and McLachlan developed a relationship, and eventually got married in February of 1997.

While they are thrilled to be on the road together rather than traveling on separate tours, Sood and McLachlan remain ultimately committed to the music. And for Sood, that often means the challenge of double duty.

"There are a couple of new songs where Sarah will say, 'Why don't you take the

high part?'" says the thirty-year-old Sood. "So I have to lock myself up in a room and figure out the coordination. Some of the phrasing can be weird; it can mess me up. I start singing and all of a sudden my bass drum stops working.

"Sweet Surrender' is one example," Sood continues. "I sing the high stuff in the chorus, and I have to take a deep breath and just belt while I keep this driving groove going."

As Sood sat in a backstage meeting room before a November show, he talked enthusiastically about music, love, and

life on the road. "I love playing songs," he says. "I love finding the perfect parts that will fit. I'm definitely there in a supporting role. I love loud, aggressive music, but I don't necessarily want to play it myself. What I get the most out of is working with the singer/songwriters. I love great lyrics, great chord changes, and great melodies. I also love hearing great drum parts, as simple as they can be, but perfect for the song. That's what I try to do. I want to be known as someone who comes up with great musical parts to support the songs."

A Good Match

After Sood and McLachlan got married while on a short break from performing, they wondered how married life would change when they went back on tour.

"It was great being home, but what would it be like on the road?" Sood remembers thinking. "Actually, it's great. We have our dog on tour with us—which is great because home, to me, is Sarah and my dog. We're both very fortunate to be working together and getting to be together. I see all the other people on tour who have their significant others at home, and it's like, 'Bye, honey. I'll be home in a year.' I see what these people go through, and I couldn't do it."

Personal lives aside, Sood and McLachlan are a good match musically. McLachlan may be a great songwriter and may have one of the best voices in the business, but her tempo, it seems, isn't so good.

"I call her the tempo queen," Sood says, smiling. "She has no sense of tempo whatsoever. On some songs she'll turn to me and say, 'That was so fast last night.' But I play with a click for most songs, so although it might not have felt right to her..."

McLachlan agrees that Sood's timekeeping and sense of the music is essential to her songs. "He gets inside my playing," she

says. "And he's the only person I've ever felt this with. He listens so carefully to me—and I'm all over the place. I'm not great as far as keeping time. He guides me, but at the same time *he follows* me too. He's the only musician I have really felt has gone inside the music. This is our seventh year working together, but that happened right in the beginning."

Serving The Song

Sood says that when he's developing his drum parts, he starts by finding the groove. Then he works to ensure that his parts fit well within the song. Often he does not begin composing at the drumset, but rather on some percussion instruments, simply exploring different sounds. "I try to approach a lot of stuff from a groove first," he says. "I like music that makes you feel good. I love dance music because of the way it makes you get up and move."

"I pay attention to lyrics and melody a lot. That's something I've learned from Sarah's producer, Pierre Marchand: coming up with parts that support the vocal and the melody. It takes a long time to figure it out. Not that I have it *all* figured out now. But I know when I'm stepping on a part rather than supporting it."

Sood mentions Marchand frequently, indicating that he has learned from the producer and enjoys working with him in the Stu-

dio. "I find that you have to be very open," he says. "You have to walk in with no ego. I've been in situations where drummers take the attitude that This is how it is; this is what I'll do on this song.' My whole approach to the studio is that it's an experimental place. Someone hires you and you have to call upon everything you possibly can. Most of the records I've done have been with Pierre. It's very much an experimental thing."

McLachlan's hit "Building A Mystery" provides an example of how Sood's drumming serves the song. "'Mystery' is probably the most straight-ahead thing Sarah has ever done," Sood says. "It was something that Sarah and Pierre worked together pretty quickly in the studio. It was like, 'This is a pop song. It requires pop drums: the 2 and 4.' I think it's the perfect part for the song. If I did something off-beat or crazy, it wouldn't support the vocal. The acoustic guitar and the vocal—that's the song."

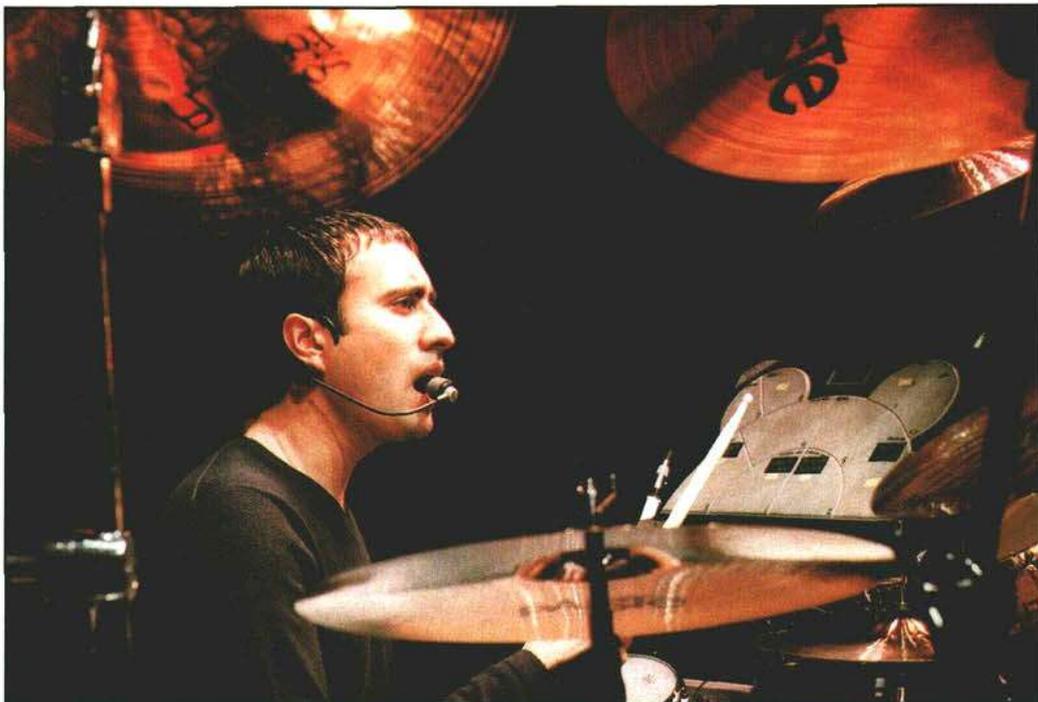
Sood looks back a bit further for an example of greater experimentation. "There's a song on *Fumbling Towards Ecstasy* called 'Wait' that has sort of a backward drum beat. It's got a 2 and 4 beat, but we've moved the beat over completely. To this day Brian Minato, our bass player, can't listen to me play it, because it confuses him. The snare's on the '&s'—it's all on the upbeat."

While Sood can do something as definitive as moving the beat within a song, McLachlan remains more impressed with the intangibles he brings to her music. "Sensitivity is the biggest and most important thing—and feel," she says. "Ashwin's got oodles of feel. I've played with drummers who had incredible technique, but their playing was mechanical—it doesn't breathe with the music. I think a good drummer has to breathe, and he does that."

Just The High Parts, Please

McLachlan also admires Sood's ability to sing and play at the same time. "That just amazes me. I don't know how the hell he does that," she says, laughing. "It's great, I love it. He's got a really good voice—and as far as I'm concerned, the more voices, the merrier. I love male voices singing with a female-fronted band. It's nice to have the different sound."

Sood's voice is indeed impressive. During one soundcheck he sang a few lines of "Owner Of A Lonely Heart" and "Baby Come Back," easily matching a few of rock's other male high-end singers, Jon Anderson of Yes and Daryl Hall & John Oates. In fact, Sood's vocals blend so naturally with McLachlan's (and those of her female back-up singer, Camille Henderson) that crit-



"East Indian families are very traditional. They judge success by having an office to go to. My office is my drumset."

ics and concert-goers sometimes fail to realize that Sood is singing.

"I always loved singing," Sood says. "I sing almost every song with Sarah. She gives me all the high stuff, along with Camille. I don't have the need to be up front—at least not yet. But songwriting is a new thing that's coming to me. And it's coming slowly."

"Phil Collins was one of my gods. I worshipped him because he was a singer and a drummer. I didn't necessarily want to be exactly like him, but I thought, 'Here's a guy who can sing great and write great songs, and he's a fantastic drummer. That's something I would like to do.' But not necessarily the front-person thing."

Career Development

While Sood may still be denning his role as a singer and potentially a songwriter, he decided he wanted to be a drummer at the age of seven, when his father took him to see Count Basie's band. The younger Sood was fascinated by the drummer.

Soon after, Sood's father bought him a red Ludwig snare drum. Sood took a few lessons, but spent more time jamming with friends. Upon graduating from high school, he knew the path he would choose, despite his father's advice about a career in medicine or law. Sood left his home in Vancouver and headed to the Percussion Institute of Technology in Los Angeles, where he studied in both the percussion and voice programs.

"When I was at P.I.T. there was a big focus on performing: playing in front of lots of people, with as many different people as you could," he says. "So I did that all the time, sometimes playing different kinds of music with four or five bands a day, just to get 'elephant ears,' as I call it."

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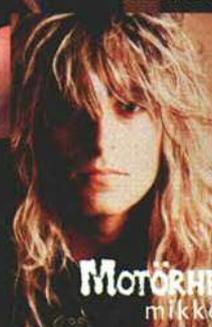
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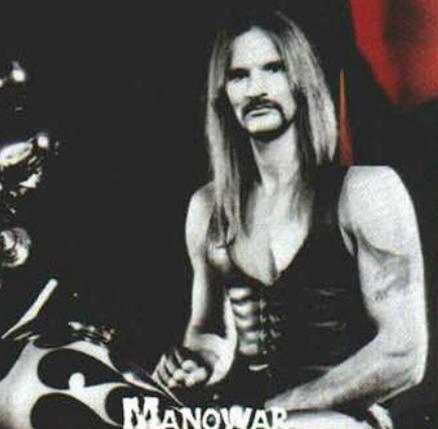
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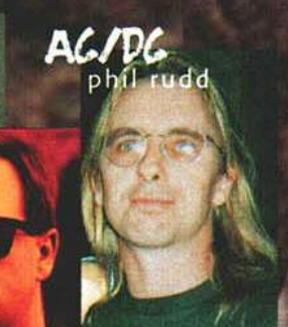
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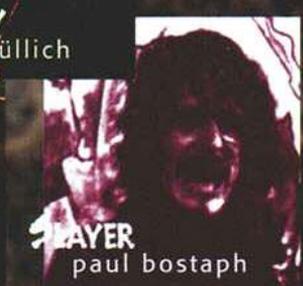


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"We were encouraged to play live performances in front of a lot of people, because playing to an empty room changes the way you play. Well, you couldn't keep me *off stage*; I wanted to play with *everybody*. It got to the point where I'd get to school at 8 A.M. and not leave until 2 A.M. because I was so into it. I would also pick teachers' brains, beyond just going to class. I would try to really hang out with them, because sometimes when you're in a class with thirty other people, you don't get too much from it."

Sood says he also learned about the importance of good communication. "When you're trying to rehearse with four different people, everyone's got an idea of how a song should be," he says. "It's important that everybody listens to everybody and never shoots down anyone's idea. Whether it's good or bad, you try it. If it works, great; if not, you move on. It's the same these days. We're a side band, and Sarah is the boss. But she's very open to suggestions, especially on some of the songs that we've been playing for a long time. We want to find ways to keep them interesting."

These days, Sood's family is more accepting of his vocation. "East Indian families are very traditional," he says. "They judge success by having an office to go to. My office is my drumset. But with our success, everyone's boasting about me."

Show Time

With the relentless tour schedule that McLachlan maintains, Sood spends most of the year on the road. He says that pre-show preparation and healthy living keep him enthusiastic, focused, and physically able to play the demanding schedule. "There's definitely a health thing," says Sood. "I don't drink at all, or smoke. My only weakness is tea. I'm totally into taking care of my body. We

have a gym out on the road. I exercise lots, and I try to eat well. I want to do this for a very long time. We're also all very concerned about hearing, so we use in-ear monitors. Even though Sarah's music is not really rock, some songs get pretty loud up there."

During last summer's Lilith Fair, Sood found in-ear monitors difficult, so he decided not to use them. Playing larger venues took its toll, though, and after his ears started ringing Sood decided that he would work harder to adjust to the in-ear system for the fall and winter tour. "It was a completely different way of listening," he says. "When I have monitors on the floor, I don't have much in them—just my kick drum, my vocal, Sarah's vocal, and her guitar. Everything else I hear from around me on the stage. When I put these monitor things in my ears, I can't hear what's coming across the stage. So I have to get it all in my ears. Everything is hypersensitive, everything is right there, and there's no echo. It's a different way of listening."

Sood also relies on a bit of ritual to keep himself focused on tour. "When they open the doors, I like to walk around the crowd to get a feel for the audience, and see what kind of energy is in the room," he says. "It puts me in the mood: It's show time, time to get ready. People are excited; they can't wait to see Sarah. After I go backstage and change, the band gets together and we all do our warm-up. We form a circle, we hold hands, and we sing a little—like a bit of 'Building A Mystery.' We actually open the show with 'Building A Mystery,' which is Sarah's big single right now. When the crowd hears the first riff, they scream and it's like, Okay, here we are and here we go. It's a great feeling. It puts you there right away."



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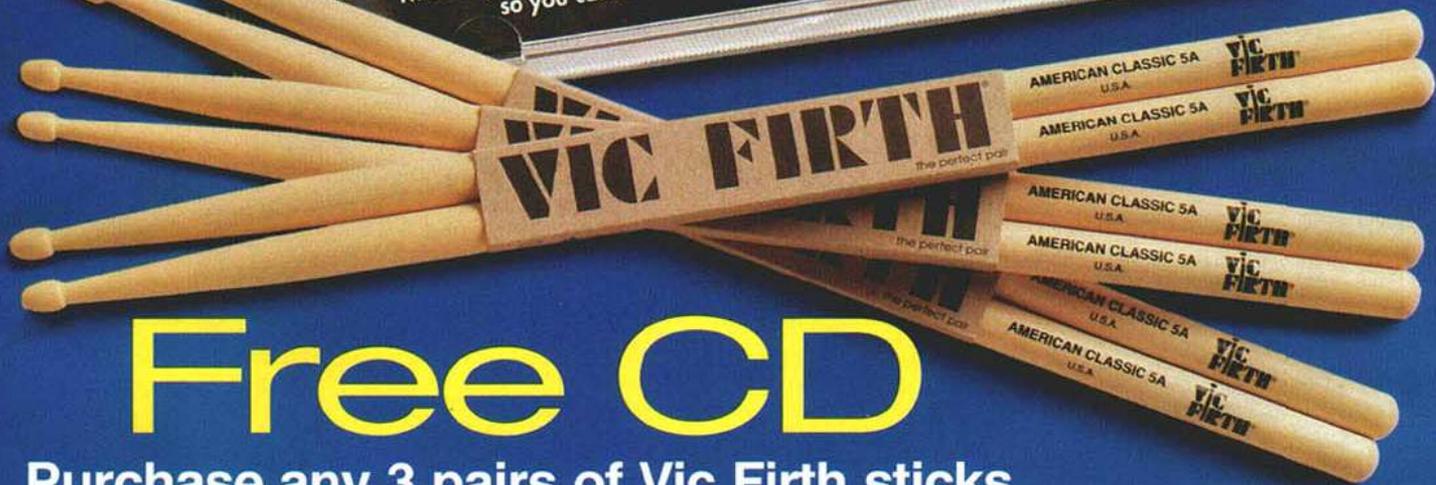
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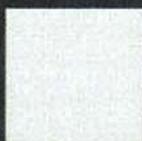
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- Tapered Scarf Joint Seams
- 31 Step Exterior Finish Process



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- 4ply, 5mm Maple Reinforcement Rings
- HC/sms Shell Construction
- Tapered Scarf Joint Seams
- 31 Step Exterior Finish Process



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Our TH-98 Tom Holders offer unequalled flexibility over tom placement with an extremely precise "gearless" design. Their smooth internal locking brake provides over 180 degrees of vertical movement, and together with a full 360 degrees rotation for both the drum and the mount, your positioning options seem endless. Notched memory locks are provided at both ends to insure that height and rotation of both the drum and mount will remain constant every time you set-up.



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Remo® Heads are the overwhelming choice of professional drummers worldwide due to their excellent tonal qualities and neutral voicing. All Masters Series toms feature Remo® Clear Ambassador heads to accentuate the superb clarity, resonance and projection produced by the shell. All Masters Series bass drums are exclusively fitted with the ultimate bass drum head available today, Remo's Ebony Powerstroke 3. They feature an ingenious built-in muffling ring to create a bass drum sound with unbelievable punch, depth and tonal presence.

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Masters Series bass drums feature our top of the line SP-30 Bass Drum Spurs for rock solid performance on most any playing surface. The SP-30 fully telescopes for height adjustments, folds against the shell for easy transport and storage, and its unique quarter turn spike to rubber tipped foot adds unparalleled stability.

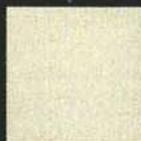


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Masters Series Bass Drum Hoops are constructed of 100% Aged Maple or Prime Mahogany to perfectly match your choice of drum series. Their exterior finish reflects the same painstaking thirty-one step process as required on all Masters Series drums. Low-Mass lugs and recessed die-cast drum key tension bolts offer the finishing touches to the look and function of these outstanding bass drums.



#114 Liquid Amber



#136 Opal White



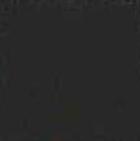
#180 Orange Burnish



#181 Amber Burnish



#182 Walnut Burnish



#183 Wire Burnish

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Luther Rix



Q I enjoyed your "Head Games" articles in the November 1996 and March 1997 issues of *Modern Drummer*. Both were extremely insightful to me. (I even shared them with the other members of my band.)

In those articles you used some terms that I know are really

basic (because I see them all the time), but that I've never learned the actual meaning of. First, "backbeat." I have assumed it is the snare hitting on 4. (Was this not done in the past?) Or is it the ghost notes in between the pulse beats? Also, does "downbeat" refer to 1 and 3?

I'd also like to know of artists you've performed with and recordings that you're on.

John Fischer
via Internet

A Thanks very much for the kind words. "Backbeat" refers to the usual snare drum played on 2 and 4 that is characteristic of American pop music of all kinds. (Actually, even if you play it with cross-stick rimshots, on a tom-tom, or a sample of a breaking light bulb, it's still the "backbeat.")

"Downbeat" means the first beat of a measure, in any time signature. It couldn't be more simple. I don't know of a term for playing on 1 and 3 (I assume you mean in a 4/4 measure), although I have heard them called the "strong" beats. The more syncopated, or "weaker" beats (such as 2 and 4) or the 8ths *between* each beat (the "&" of 1, "&" of 2, etc.) are sometimes called "offbeats." In fact, I'm sure this is where the slang term "offbeat" (meaning "unconventional") comes from.

Here's a short list of my favorite recorded stuff, starting with the most recent and going back to "probably out-of-print":

1. Original Broadway Cast album, *Tommy* (RCA Victor)
2. Richard Reiter & Crossing Point, *The Time Has Come* (Optimism)
3. Marlene Ver Planck, *A New York Singer* (Audiophile)
4. Bob Dylan, *Desire* (Columbia) (I played congas on the single from this album, "Hurricane")
5. Original Cast album, *Pump Boys And Dinettes* (CBS)

Kenny Aronoff

Q You have been a great influence on my style of drumming. I'm just starting to play the traps again after a long layoff, and I've decided to focus on keeping things simple. By doing this and listening to your tasteful fills I've managed to land a couple of good-paying gigs over some more seasoned drummers.

In your November 1997 *Modern Drummer* cover story you stated that you played John Fogerty's kit when recording John's *Blue Moon Swamp* album. I would appreciate any info you could give me on the snare drum, such as brand and type, heads, strainer, head tension, and snare tension. Thank you very much for any and all info.

Scott Williams
via Internet

A Thanks for all your compliments and your interest in my snare sound. It gives me great pleasure to be an influence for other drummers.

I did play on John Fogerty's drumkit in the studio. The cool thing for me was that the snare drum John wanted me to play was one of my own favorites: a vintage Ludwig *Supra-Phonic 400* made between the late 1950s and 1962. During that time period these drums sounded fantastic: a lot of attack, crack, and warmth, with just the right amount of ring and sustain. I've been using them on sessions since the '80s (and therefore on a lot of the John Mellencamp records). John had two or three different snares like this that I used on his album.

The snare drum always had a Remo coated *Ambassador* head on top and a clear *Ambassador* snare-side head on the bottom, with the standard number of snares on the drum. The snares were not tightened too tight, so the bottom drumhead wouldn't choke.

John had a very specific way of tuning the drum, and he would do it every day himself. He would tune the bottom head by turning each lug a certain number of times to a certain pitch. He tuned the head to a medium-tight tension, but not to where it would choke the drum. He would also tune the top head by turning each lug a certain number of turns to a certain pitch. He would tune the top head up a little higher than the bottom head, and he would tune by going to opposite lugs on the drum. For example, the first two lugs he would turn would be at 12 o'clock and then 6 o'clock, then he would keep going around the drum, crossing from one lug to the opposite one. He then would strategically stick on two or three 1"-square pads of Dr. Scholl's *Moleskin* on the head to cut some of the ring out of the drum.

John had developed this tuning system from experimenting for many years with many different drums. It was amazing to see one of rock 'n' roll's greatest songwriter/guitarist/singers tuning his snare drum like the most dedicated drummer in the world. I learned a *lot* by watching him.

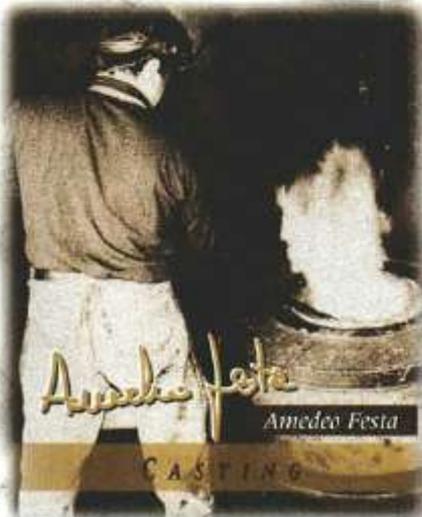
Finally, the way I hit the drum was another big factor with the sound of the snare. I hope this information has helped answer your questions. Best to you.

6. Ten Wheel Drive, *Construction #1* (Polydor) (I co-wrote and arranged the single from this album, "Tightrope," and sang on "Eye Of The Needle." If you can't find this album, get *The Best Of Ten Wheel Drive With Genya Ravan* [Polydor], and check out cuts 1, 2, 3, 4, and?.)

As far as my recent performing goes, I've just come off the road with the national touring company of the Tony- and Pulitzer-prize-winning musical *Rent*.



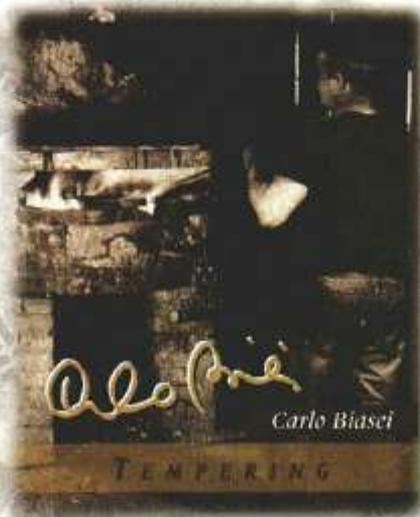
UFIP Cymbal Artists



Amedeo Festa

Amedeo Festa

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Carlo Biasi

Carlo Biasi

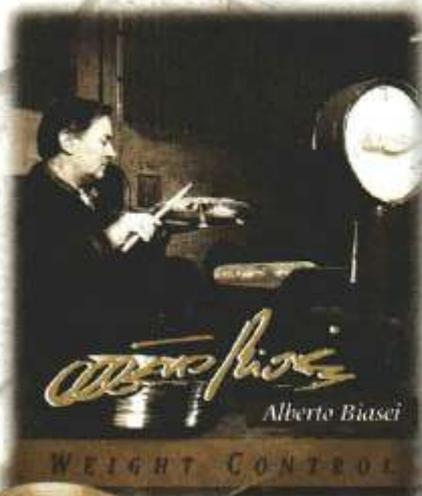
TEMPERING



Damiano Tronci

Damiano Tronci

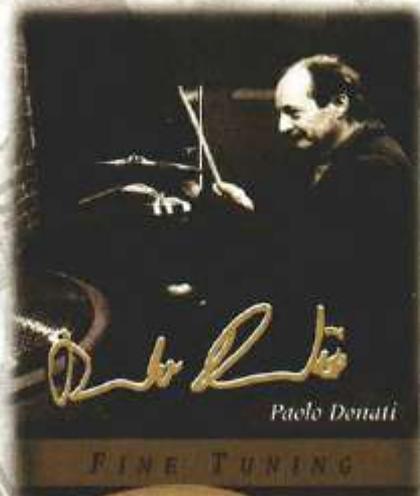
LATHING



Alberto Biasi

Alberto Biasi

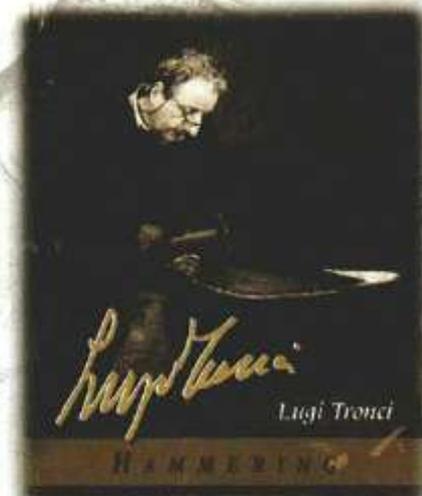
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Medical Support Resources

Q I'm a twenty-five-year-old drummer with scoliosis (curvature of the spine). I experience mild to extreme pain while playing, even though I stretch and try to stay as limber as possible. I even work with breathing techniques.

I've consulted many doctors, to no avail. I realize that there is no cure-all for my condition, but I refuse to believe that I am doomed. Can you help me locate other drummers who have dealt with this problem? Also, can you recommend a health-care program for me?

Josh Rosenfeld
6631 Fountain Ave.
Hollywood, CA 90028

A We don't know of any specific drummers who share your problem, but we've printed your address so that anyone with information can contact you directly.

A proper health-care program for you must be prescribed by qualified medical personnel who are familiar with the physi-

cal requirements of drumming. For that, we recommend you contact a "performing arts medicine" facility. This has become an area of specialty, much like "sports medicine." Since you live in Hollywood, we suggest you contact:

Performing Arts Medicine Program
Glendale Adventist Medical Center
1509 Wilson Terrace
Glendale, CA 91206
(818) 409-8070

Program For Performing Artists
Dept. of Physical Medicine & Rehabilitation
Loma Linda University Medical Center
Box 7119
Loma Linda, CA 92354
(909) 824-4009

Performing Arts Physical Therapy
8704 Santa Monica Blvd., Suite 300
West Hollywood, CA 90069
(310) 659-1077

Warm-Up Exercises

Q Back in the late 1980s you published a warm-up/injury-prevention routine for drummers. It consisted of singles, doubles, triplets, paradiddles, etc. for the hands and feet, and indicated the tempo and amount of time required to do each exercise for maximum effectiveness. Could you please advise me of the issue in which the article appeared? Also, could you list any other articles you've published concerning warm-ups or injury prevention exercises for drummers?

Cameron Dean
via Internet

A The article you refer to was Mark Hurley's "A 20-Minute Warm-Up," in the *Strictly Technique* column of the August 1986 issue. Here are a few additional fitness-related feature articles you may want to examine:

"Flexing In The Groove—How Fitness Can Help Your Drumming"—Jan. '97

CAN YOU SAY THAT ABOUT YOUR DRUMSTICKS?

"The sticks I use to lay down the groove"

MAT MARUCCI
INDEPENDENT



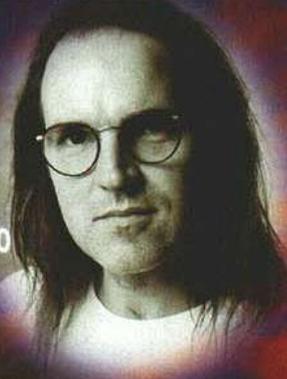
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"Staying In Shape—Tips From The Pros, Part 1"—Oct. '86

"Staying In Shape—Tips From The Pros, Part 2"—Nov. '86

"Lower Back Problems—How To Avoid Them"—Aug. '83

"Warming Up And Cooling Down"—June '83

Also check out the following *Health & Science* columns:

"Fitness Conditioning For Drummers"—March '94

"Preventing Back Problems"—June '91

"Shaping Up"—Jan. '89

Ludwig Vintage Super Classic Drums

QI recently purchased a new Ludwig *Vintage Super Classic* kit. My drummer friends tell me that my 5-ply shells are not all-maple, like other companies' top-of-the-line kits are. If this is true, how many of the plies are maple, and what is the other wood? The drums sound great, but would they sound even better if they were all-maple?

Also, how thick are my hoops? Finally, my dealer says I cannot order an 8x8 tom from this series (which seems funny to me considering the popularity of smaller toms today). Is this true?

Jeff Ellison
Springfield, IL

AAs per Chuck Heuck, Ludwig's percussion product specialist, your shells are made of three middle plies of poplar sandwiched between inner and outer plies of maple. *Super Classic* shells have been made this way since the line was introduced several years ago.

"All-maple" does not automatically mean "better quality" or "better sound." The maple/poplar shell has been the basis of the Ludwig drum sound for over a generation, and if it sounds great to you (as you say), that's all that's important.

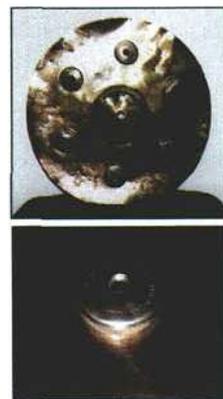
Your hoops are triple-flanged 2.3 mm models. They replaced the 1.9 mm hoops previously used on this series over a year ago. And as far as an 8x8 tom goes, your dealer may have been looking only at the two kit configurations for the *Vintage Super Classic* series shown in the current Ludwig catalog—which, indeed, do not

include an 8x8 tom. However, in the "Components" section of the price list, an 8x8 tom is the first drum size shown. Its part number LST 788.

Editor's note: The balance of our questions this month all went to our intrepid drum historian, Harry Cangany, who provided the following answers.

What Is This Cymbal?

QI'm a drummer from New Zealand, and I'm interested in finding out as much as I can about the cymbal shown here, which I purchased from a second-hand shop. It's 14" in diameter and is quite heavy. It's really bent and battered, and it was heavily tarnished and caked with grime when I purchased it. I've since cleaned it, and it was during this process that I discovered which company had made it



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(Ludwig) and where it was made (Chicago). I'd like to know how old this cymbal is, whether it might be a "collector's item," and if so, whether it is worth any money. It looks great, although it sounds like a piece of corrugated steel being bashed by a hammer!

Ian Boon
New Plymouth, New Zealand

A What you have is a 1930s version of a sizzle cymbal. Every major company offered them, though only in the 14" size. As is the case with your cymbal, six "sizzlers" were riveted around the circumference of the cymbal about half-way between the center and the edge. It's possible that Ludwig did indeed make your cymbal, since drum companies at that time bought brass rod stock and made some cymbals. But they also bought finished products from outside suppliers, so your cymbal might actually have been made by such a company and simply sold by Ludwig.

Unfortunately, there has been no "collectors" demand for any cymbals other than *A* and *K* Zildjians and Paiste *602s*, so I don't have great news about your cymbal's value. In the States such a cymbal would fetch only around \$10. If you paid more than that, I'd suggest inventing a yarn to explain your cymbal's "value." Try these: "It survived target practice, and while no bullet penetrated, a number did dent it." "A notorious South Seas pirate captain buried a treasure near a small coastal town and hammered out the map on this old cymbal." Or, "It fell from the sky...the gods must be crazy!"

What Is This Drumkit?



Q I believe that my drumkit was made in the late '60s, but the drums have no badges, and I don't know enough about hardware designs to identify them that way. Can you help me determine the brand and/or model?

Alison Baird
Chico, CA

A Your set is probably a late '60s/early '70s kit from Japan. In terms of hardware design, the lugs, hoops, and straight legs are similar to those of Slingerland. This was probably an attempt to capitalize on the popularity of Slingerland, which, at the time, was either the largest or the second-largest drum company in the world (depending on which company you believe). Based on the design of the tom holder, I think the kit was probably manufactured by the Hoshino company. In those days they offered low-priced kits under the Star brand; today they manufacture the excellent Tama line.

The original logo badges are probably missing because someone re-covered the kit in a wood grain. The original was prob-

ably a sparkle finish, or possibly either white marine or black diamond pearl. In removing the covering, the "restorer" probably destroyed the badges.

What About This Tom?

Q My 9x13" WFL tom has inner mahogany ply and outer maple plies, a straight hoop with clips, and ten offset Zephyr lugs.



Anything you can tell me about the age and value of my drum, and the availability of parts (like another hoop and a tom mount) will be greatly appreciated.

The paint is flaking so badly that it'll need refinishing. Any idea how the original finish was applied? It hasn't penetrated the wood at all, and the backs of the paint flakes are a light blue color. Lastly, is applying a light polyurethane layer on the inner mahogany ply a good idea? Any thoughts that will point me in the best direction for playability and vintage appeal will be very helpful.

Mark Zimmer
Olympia, WA

A Your drum is a pre-World War II tom built in Chicago by WFL before that company became the Ludwig Drum Company. (That's too long a story to rehash here; buy my book for the details!) The drum is probably all-mahogany, with

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maple glue rings. Parts, including a 13" straight hoop and clips, are available. I've seen plenty of the tom mounts. Check *MD's Vintage Showcase* for advertisers offering vintage drum parts.

WFL used a primer (probably the light blue paint you mentioned) on their shells. Next the shell would be painted black, after which the gold band would be added. Sealing the drum is not a bad idea. At the time it was made (and for quite a few years afterwards) WFL/Ludwig didn't seal them. (But neither did other major manufacturers of the day, including Slingerland.)

I always restore drums using an original finish. So all-black, black with gold, blue with silver, or one of the acceptable pearl finishes would be good. Most of WFL's business, then, was in white marine or black diamond pearl.

As for the *Zephyr* lug design: William F. Ludwig Sr. needed an inexpensive design with which to get back into drum production when he established WFL. Designer Cecil Strupe came up with the *Zephyr*.



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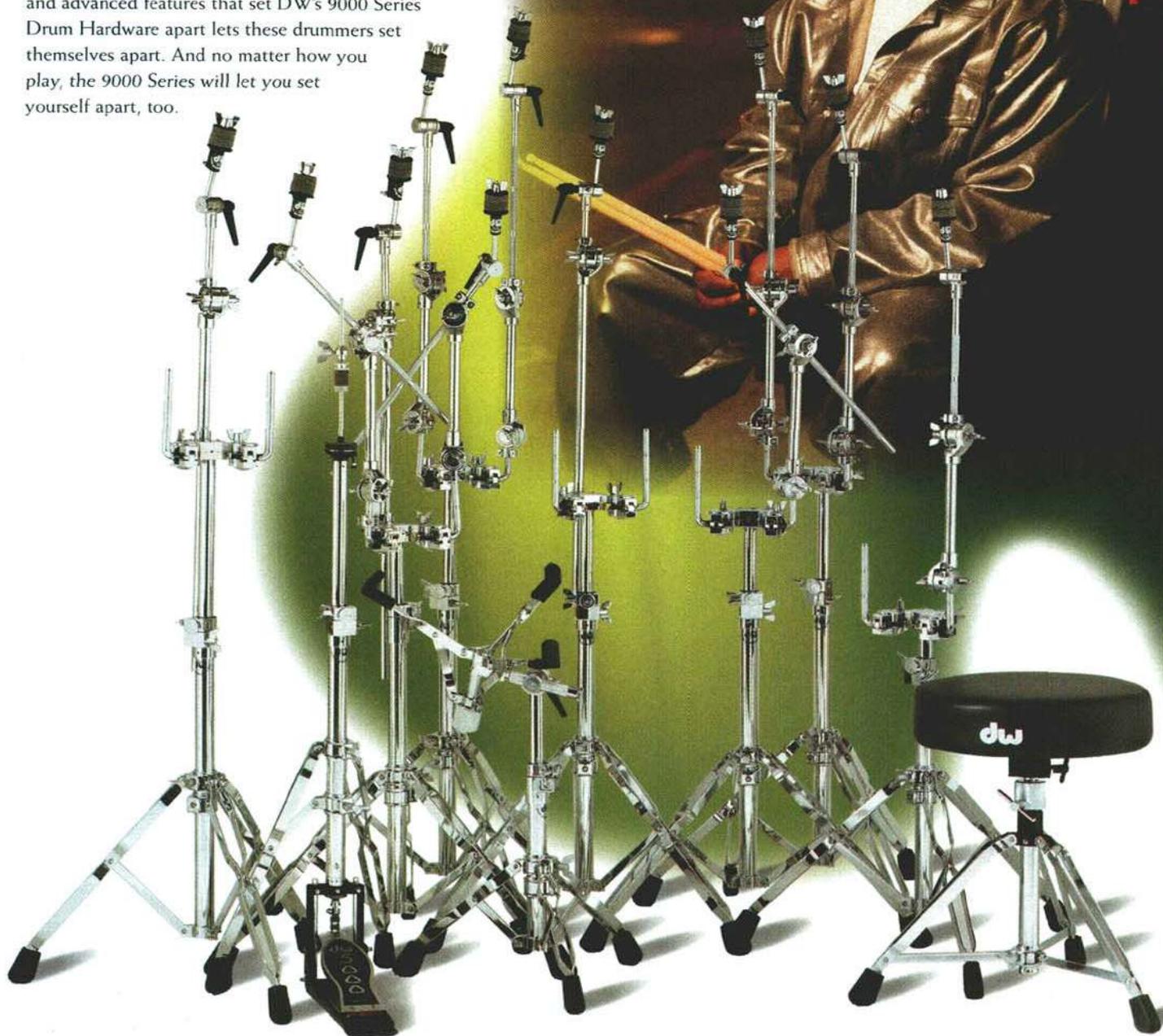
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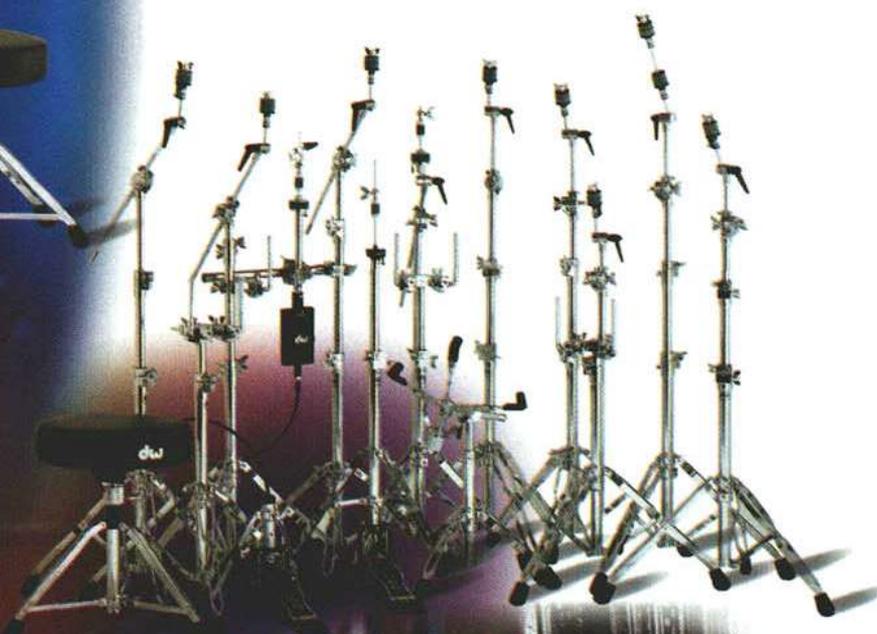
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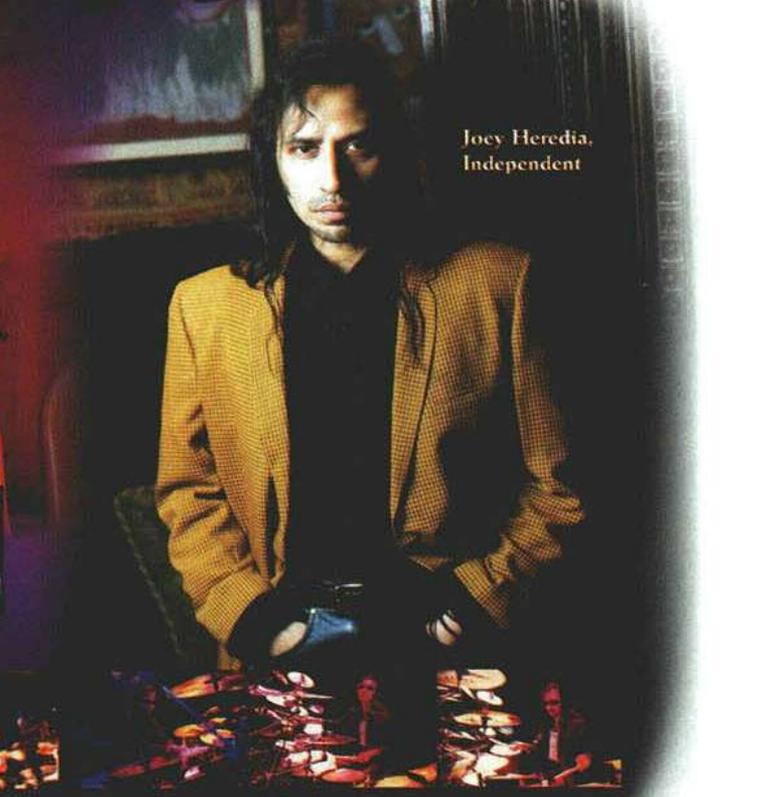


Stephen Perkins' DW Hardware set-up includes: 9934 (x2) double tom and cymbal, 9999 (x3) single tom and cymbal, 9500 snare drum and 5500TH hi-hat stands, 9100 throne and 906 6" cymbal stacker.

Joey Heredia's DW hardware set-up includes: 9700 (x7) cymbal, 9900 (x2) double tom, 9934 double tom and cymbal, 5500TH hi-hat and 5502LB remote hi-hat stands, 9100 throne, 9212 (x2) closed-hihat and 799 cymbal arms, 991 single arm clamp and 906 6" cymbal stacker.



Stephen Perkins,
Jane's Addiction



Joey Heredia,
Independent



Gerald Heyward's DW Hardware set-up includes: 9799 (x3) double cymbal, 9934 (x4) double tom and cymbal, 9500 snare drum and 5500TH hi-hat stands, 9100 throne and 934 accessory cymbal arm.



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Chris Brady & Craftsmen Snare Drums

by Rick Van Horn

What's in a name? In this case, lots of great drum sound.

History has a way of repeating itself, and the history of the drum industry is no exception. Many years ago William F. Ludwig Sr. sold the Ludwig & Ludwig drum company to the C. G. Conn company. Later, when he wanted to get back into drum manufacturing, he no longer owned the rights to his own name. So he created the WFL drum company.

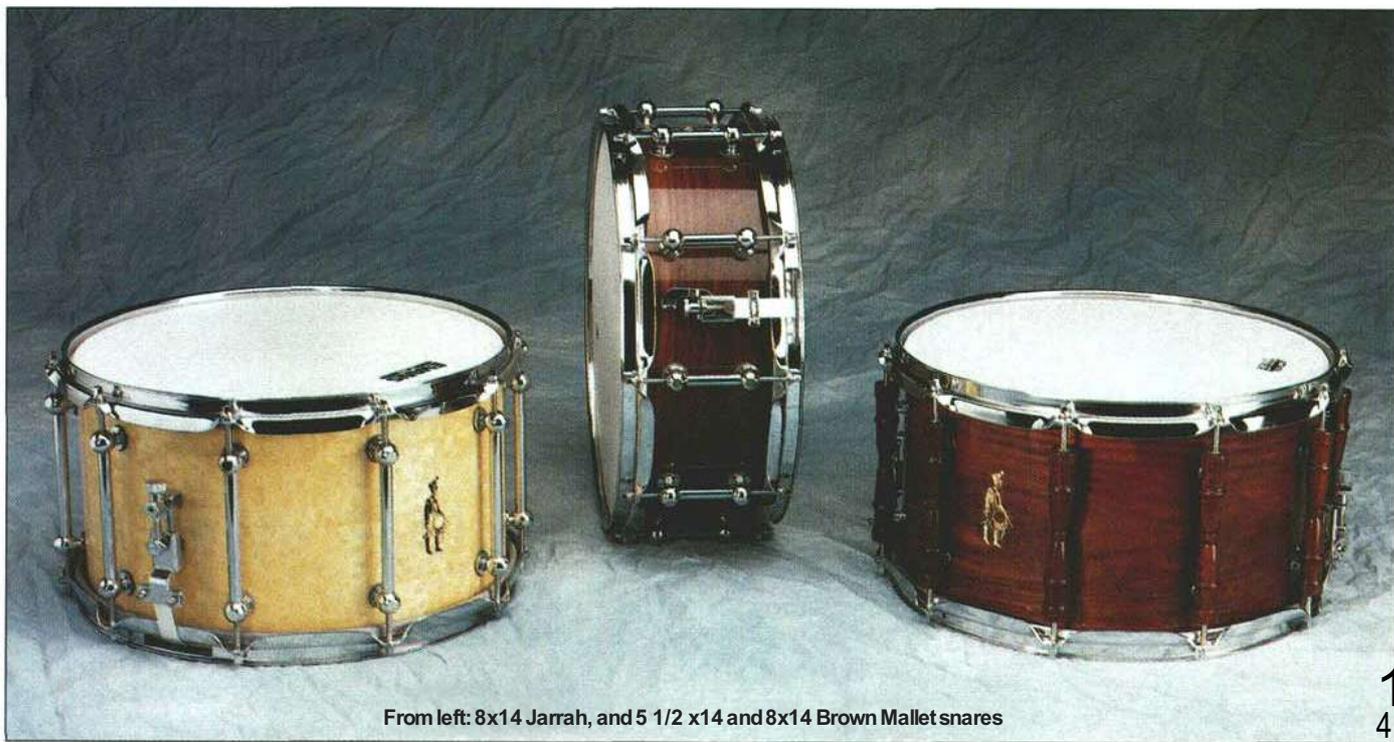
Fast-forward to 1984. Chris Brady, an Australian drum designer, gets the entire drum world looking "down under" at the unique block-construction snare drums he makes out of hardwoods indigenous to the drylands of Western Australia. In the ensuing years, however, a variety of circumstances we needn't go into here result in a separation between Chris and the company that bears his name.

WHAT'S HOT

- Australian hardwood shells enhance high end and resonance
- deep-shelled drums add low end and body to high-end performance
- jarrah drum is especially punchy, yet articulate and sensitive

Which brings us to today. Following in the illustrious footsteps of Mr. Ludwig, Chris Brady has launched a new drum-making venture under a new name: Chris Brady & Craftsmen. The company is currently focusing on ply drumshells (although block-construction and solid shells are also available, as are aluminum shells), primarily in jarrah and brown mallet. Other available woods include sheoak and wandoo.

Before we get to the specific drums included in this review, a discussion of some general construction elements of CB&C drums is in order. First of all, Chris and his craftsmen use a "dry mold" system for their ply shells, which they say does not require them to cross-laminate the veneers to keep the drum in round. Thus each



From left: 8x14 Jarrah, and 5 1/2 x14 and 8x14 Brown Mallet snares

6 mm-thick veneer is glued individually and laid up by hand, with all the veneer grains running in the same direction. According to CB&C, "this makes the instrument sensitive and stable under all playing conditions." Snare drums are available in 8-, 9-, and 10-ply versions. Shells are designed slightly undersized, in order to place their bearing edges directly under the flat outer perimeter of a drumhead (allowing the head's "shoulder" to extend beyond the drumshell, timpani-fashion).

In order to achieve specific drum sounds, CB&C use a formula that includes the elements of Janka hardness (a scientific measuring scale), density, grain structure, shell thickness, shell diameter, and shell depth. Their literature states: "Just because a certain wood may be harder than another does not necessarily mean that it will make for better drums. The harder the wood, the higher the pitch of the fundamental note. However, a thinner drum shell will always make for a lower tone, which is associated with the 'fatness' of the note."

A harder, denser wood is also more reflective and resonant than a softer, less dense wood. And the Australian hardwoods used by CB&C are *significantly* harder than the maple commonly used for high-end drums. Rock maple measures 1,265 pounds per square inch on the Janka hardness scale. Jarrah measures 1,914, and brown mallet measures 2,700. (You could drive nails with a piece of wandoo, which comes in at 3,300.)

Chris Brady is particularly keen on brown mallet, because "it has a very straight grain pattern and enormous bending strength." It's also incredibly difficult to work with. "It took years to get someone to veneer brown mallet down to 6 mm," says Chris. "But eventually we found that it could be done—if the wood was boiled for six weeks first. I have to drive 100 miles one-way, cut down the tree, drive back, mill the wood square, then cart all two tons of it to be boiled and veneered—another 160 miles round-trip. And even after we *get* the veneers we can only make one drum per day, because of our *modus operandi*."

The drums feature either traditional tube-style metal lugs or CB&C's unique *Dry Timber Series* wooden lugs. (More on them later.) All lugs are isolated from the drumshells by means of rubber bushings. The drums are fitted with 2.3 mm steel hoops and 20-strand snare wires. The models we tested were fitted with small, simple snare throw-offs, but Chris is currently designing his own version. They'll probably be fitted on the company's drums by the time you read this.

Finishes on CB&C drums highlight the timber that each drum is made of. The shells are lacquered, hand-rubbed, and then spin-polished to a high luster. A variety of satin, gloss, stained, and colored finishes are available, along with antique metal-powdered wood finishes.

An interesting aesthetic touch with the CB&C drums we were sent is that none of them displayed a brand name! The only identifying mark was a decal applied to the shell, with the image of a 19th-century military drummer. The company's name was on a sticker on the *inside* of each drum, along with the date of manufacture, a serial number, and the drum's size. How's *that* for keeping a low corporate profile?

We received three drums for our test. Here's the rundown on each.

5 1/2 x14 Brown Mallet

This was the most "general-purpose" drum in our test group, owing to its fairly standard size. It came with steel tube lugs, an *Attack Terry Bozzio Series* coated 1-ply medium batter, an *Attack* thin snare-side head, and a beautiful, glossy, natural-wood finish. Both the snare throw-off and the butt (both subject to Chris Brady's impending redesign) were minimal in size, but effective.

Because of the hardness and density of its shell, the brown mallet drum produced a sound closer to that of a metal snare than a maple ply drum. It was very crisp and clean—with excellent snare sensitivity—and *lots* of resonance. Played wide open, the drum had an abundance of overtones—perhaps just shy of too much ring. (Rimshots *really* sang.) But I was surprised at how little muffling it took to virtually eliminate the overring and create a dry, articulate snare sound. I used only 1/4 of a *Zero-Ring*, held to the head with the tiniest pieces of duct tape possible. I was impressed with this chameleon-like ability to go from open and ringy to dry and controlled with such minimal effort.

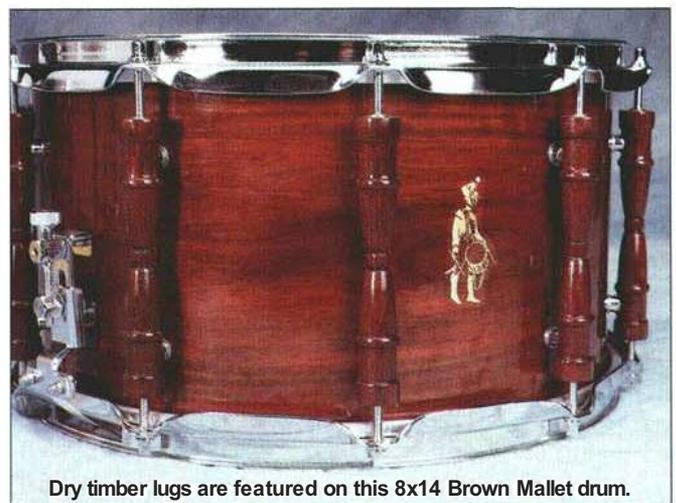
The 5 1/2 x14 drum sounded best to me at a medium tension, where it could gain high-frequency response from its hard shell while retaining the lows created by the medium-tight head. Under these conditions it was a joy to play.

I also tried the drum tuned both quite low and quite high. When tuned low, it produced a very satisfying, meaty fatback sound, and it retained the reflectivity and projection afforded by the shell. The looser head understandably reduced some of the crispness and articulation.

When tuned high, the tendency of the shell to enhance high frequencies brought the sound into piccolo range, with even more ring and quite a bit less snare response. The sound was loud and cutting, but the drum seemed restricted—as though it were being prevented from utilizing all of its acoustic capabilities.

8x14 Brown Mallet

This drum was essentially a "big brother" of the 5 1/2 x14, in terms of fittings and finish—with the exception of its lugs. Instead of steel tube lugs, this drum featured *Dry Timber Series* lugs. These are artistically carved wooden posts (not unlike those on a Victorian stairway banister) fitted with steel inserts to receive the tension rods. The drum came with an *Attack Terry Bozzio Series* 2-ply medium-thin head.



Dry timber lugs are featured on this 8x14 Brown Mallet drum.

Jim Esposito

According to Chris Brady, the combination of the brown mallet shell and the wooden lugs makes for "wider tuning applications." The idea is that the lugs don't add any resonance of their own to the drum (hence the "dry" designation), thereby allowing only the shell's natural resonance to be projected. This in turn is said to promote accuracy of tuning, along with greater overall control of the drum's sustain and projection.

It's been my experience that deep-dimension snare drums benefit from hard shell materials. This drum was no exception. All of the qualities of brown mallet that enhance high frequencies served to create much more snare response and crispness than you might expect from an 8"-deep drum. At the same time, the depth of the shell contributed low end, fatness, and overall body to the sound. It was the best of both worlds, producing a *big* snare-drum sound that was in no way tubby or inarticulate. And this was all at a medium head tension that felt very nice under my sticks.

Unlike its 5 1/2 x14 sibling, this drum could be cranked up quite a bit without losing too much low end (simply because its shell size gave it so much low end to begin with). If you really like that "hard-as-a-rock" batter-head feel and sound, this would be a great drum to work with in order to get that feel without sacrificing the other good features of the drum's sound.

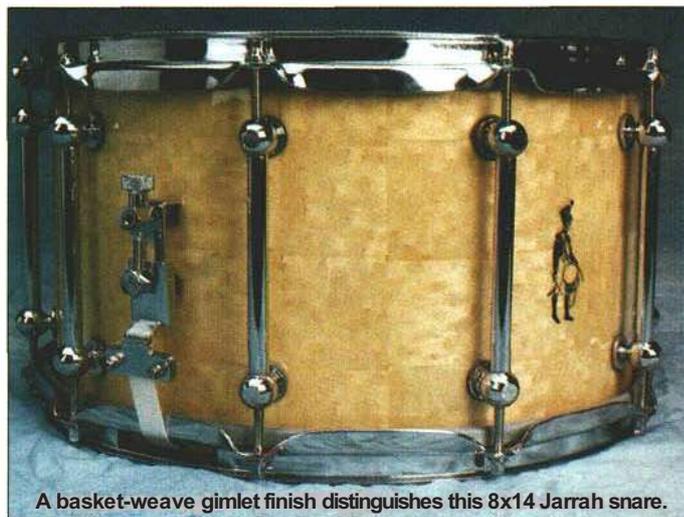
On the other hand, loosening the head beyond medium-tension brought the drum down into a pretty one-dimensional "deep thud" range. Unless you planned to play nothing but AC/DC covers, I wouldn't recommend that sort of tuning. (Of course, it was a *great-sounding* deep thud, so maybe....)

What about the "dryness" supposedly contributed by the lugs? Well, I thought the drum had a substantial amount of ring—enough to require a bit of muffling on the head—so I wouldn't call it *dry*, exactly. However, I did notice that the ring didn't have the "metallic" quality that can often occur in hard-shell wooden drums. Instead, it was a clean, musical, and almost "woody" sort of sustain. If that was because the lugs were wood and not metal, then good for the wooden lugs.

8x14 Jarrah

Our third test drum was a one-of-a-kind model intended to display CB&C's custom-finish capabilities. It was an 8x14 with a jarrah ply shell, covered with two outer layers of a unique "basket weave" veneer design and finished in a very light "gimlet" color. It came equipped with steel tube lugs and the standard throw-off, along with an Evans *ST Dry* batter (with tiny vent holes around its perimeter) and an Evans *300 Hazy* snare-side head.

This drum turned out to be my favorite of the bunch. It had a lot of similarities to the 8x14 brown mallet drum: crisp articulation, really wonderful snare sensitivity—it could be played with *brushes*, yet!—plenty of high end, and plenty of underlying body and depth. But it was also dryer and warmer than its brown mallet counterpart, with a really wonderful deep punch underlying its crisp attack sound. I attribute this to the (relatively) softer jarrah shell, which creates a warmer, less reflective sound than brown mallet, and to the Evans *ST Dry* batter head, which vents the stick impact and controls the overring. I'm not sure whether the additional basket-weave layers of jarrah creating the finish actually affect the sound, too, but it's certainly possible. (Whether or not they do, they make the drum *look* terrific.)



A basket-weave gimlet finish distinguishes this 8x14 Jarrah snare.

Jim Esposito

I played a few games with head tension, with much the same results as on the 8x14 brown mallet. However, I found that I liked the cranked-up sound a bit more on this drum, since it didn't become quite as brittle-sounding as that of the 8x14 brown mallet, and far less than that of the 5 1/2 x14. Conversely, though, it couldn't get down quite as far as the 8x14 brown mallet without beginning to lose some of its crispness and highs—again, due to its "softer" shell. (We're talking minimal differences in this case, however.)

I could see this drum as a real asset in a recording situation, where its tuning range would give it versatility, and its projection, crispness, and underlying depth would translate well to tape. And I'm willing to guarantee that it would be an absolutely *killer* live drum for anything between a moderate-size club and a stadium.

Conclusions And Pricing

All of the Chris Brady & Craftsmen drums I tested were made beautifully, and with loving care, by a man whose life is dedicated to the creation of unique drums. Their shell materials make them look and sound different from the majority of what's on the market. They're versatile, and they just feel great to play.

Australian hardwoods don't come cheap, and they're labor-intensive to work with. Add to that the fact that the drums must be shipped to the US from "down under," and you can imagine that CB&C drums are going to be priced at the high end of the scale. But they're not out of line with other exotic snares (many made domestically), so if you're in that market at all, you should definitely include them in your considerations. The 5 1/2 x14 brown mallet drum is priced at \$959; the 8x14 version lists for \$1,029. (Those prices are for natural finish; for an exotic face veneer add \$30.) The 8x14 jarrah, with its (definitely exotic) basket-weave gimlet finish, is priced at \$959; natural finish would be \$30 less. All prices include shipping to the address of your choice.

Chris Brady & Craftsmen drums are just getting into the US market, and as we went to press we learned that their distribution was undergoing a change. For the time being, contact the company directly at 17 Stone St., Armadale, 6112, Western Australia, tel: 011-61-9-497-2212, fax: 011-61-9-497-2242, e-mail: cpbrady@ozemail.com.au.

Grover Power-Picc Snare Drums

by Rick Van Horn

Big sound, compact size, and lots of fun!

Grover's *Power-Picc* snare drums are 5x10 "accessory" snares, designed to be mounted from a hi-hat or cymbal stand. They're available in two shell versions: maple and *CST*. The maple-shelled version features eight plies of maple and one outer ply of imported Italian wood chosen for its grain pattern and rich finish. The *CST* drum features Grover's *Composite Shell Technology (CST)* shell, which combines resins with a synthetic fiber called *E-glass*. (More on the acoustic differences between these two a little later.) Both models came fitted with 2.3 mm steel hoops and Remo *Ambassador* batter and snare-side heads.

How They Sound

The problem with many small "accessory" snare drums is that they sound more like accessories than drums. Part of that may be the way most drummers like to tune them: cranked up to where they sound like pistol shots, wood blocks, bells, breaking glass, hammers on anvils, etc. (See any drums there?) If that's your preference, fine. The *Power-Piccs* can give you anything your heart desires in that tonal spectrum. In fact, the way our two test models came out of the box was pretty much up in tubular-bell range.

Ah, but what if you want them to sound like, well... *drums!* I'm here to tell you, the *Power-Piccs* can do that, too. They just take a little TLC in the tuning department—a fact I discovered through my personal penchant for extremes. I love to see how wide the tuning range of any drum is, and since the *Power-Piccs* came out of their boxes pretty well cranked through the roof, I was determined to see if I could drop them into the basement.

Well, they didn't go *quite* into the basement. Maybe the second floor. (These are, after all, only 5x10 drums.) But after I loosened both the top and bottom heads all the way, and then brought them back up to a point where they just started to have tone, I was surprised—and pleased—at how much body and full sound these little drums could produce. A tiny

WHAT'S HOT

- drums have surprising body and tone for their size
- compact size and versatile mounting capability
- excellent construction quality

WHAT'S NOT

- snare-adjustment range between "choked" and "washy" is extremely limited
- drums are relatively expensive

bit *more* tension brought them into a range that I particularly liked: crisp, sensitive, and very "military"-sounding, but in no way choked. (I hate it when a snare drum starts to sound like a soup kettle.)

Now's the time to talk about the difference between the maple and the *CST* shell. Grover's literature states that their testing indicates that *CST* shells are "2.5 times more resonant than maple shells." I suppose this might be dramatically apparent in a large tom or a bass drum, and perhaps even in a full-size snare drum. But when you get into dimensions as small as those of the *Power-Piccs*, performance differences are a little harder to gauge. In fact, I could tune either drum to sound pretty much the same as its partner in terms of pitch range, snare sensitivity, and stick response. The *CST* drum sounded a little brighter and more metallic than the maple drum. Conversely, the maple drum was a little dryer, with a bit less sustained ring. In terms of sheer volume I'd give the nod



Jim Esposito

to the *CST* drum; for tonal character I'd lean toward the maple. But we're talking *very subtle* nuances here.

Part of the crisp sound of the *Power-Piccs* snares was undoubtedly the result of the Grover *Performance Snare System* snares with which they were fitted. These are non-spiral snare wires that Grover says "add power, projection, and response to any snare drum." Rick Mattingly reviewed this snare system very favorably in the February 1997 *MD*; and I can attest to their performance on the *Power-Piccs*. Crispness and sensitivity was the order of the day. I did find that snare tension was especially critical: too much and the drums sounded choked, too little and they sounded washy and had a lot of "after-buzz" when struck hard. And there wasn't a lot of room between "too little" and "too much." But again, when you're dealing in sizes this small, every parameter—including snare tension range—is understandably reduced. It's a matter of learning those parameters and working within them to optimize your results.

As an added sound bonus, the *Power-Piccs* sound *very* timbalesque when their snares are off. I had fun playing both of the drums together in this manner, with one tuned a bit higher than the other. A studio player (or anyone else who appreciates acoustic options) might want to consider actually owning a pair of the drums for this reason (to say nothing of the sheer coolness of having *two* accessory snares).

How They Fit

Beyond their terrific sound, one of the niftiest features of the *Power-Piccs* drums is their compactness. You can put them just

about anywhere on or around a drumkit. Obviously they could be mounted on a traditional snare stand (provided its basket could accommodate a 10"-diameter drum). But they also come fitted with a Gibraltar rack-tom-style mounting bracket designed to fit onto an L-arm. Grover supplies the L-arm too, in a ball-and-socket bracket that can clamp onto your hi-hat or cymbal stand. I tried the clamp on my hi-hat stand, and found the mounting quite secure. The drum extended out from under a pair of 14" hi-hat cymbals adequately for easy access; with 13" cymbals it was even better. (I'd wager that if I used the appropriate rack clamp, the drum would also mount beautifully to a horizontal bar on a tubular drum rack.)

How They're Made

In terms of construction quality and aesthetic appearance, the *Power-Piccs* score well on each count. The bearing edges and snare beds on our test models were cut precisely. The edges and the shell interior of the maple model were sanded smoothly (though not polished).

The Italian wood outer ply of our maple drum was finished in carmine red, which was a deep, satiny red color (as opposed to a glossy or "candy apple" sort of finish). Other colors available for maple drums include natural wood, deep plum, cobalt blue, sage green, and amazon green. Our *CST* drum was finished with a black-teal riff covering, which had a mottled, marble-like appearance. Other finishes available are green, purple, and copper riff, canyon black (a black-and-white mottled finish), and high-gloss solid burgundy red, indigo blue, and midori green.

Grover drums are fitted with simple, "coffin-style" lugs; the

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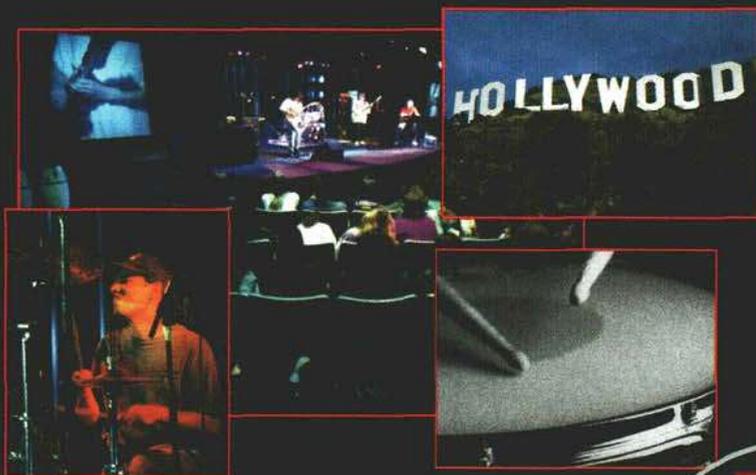
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Power-Piccs employ double-receiver lugs to take the tension rods from both the top and bottom heads. Rubber gaskets isolate the lugs from the shells; likewise the tension rods have nylon washers to prevent metal-to-metal contact with the drum rims.

The snare throw-off is small, simple, and effective. It's also *very* smooth and quiet. The lever simply moves from one side to the other; there is no "snapping into place" when the snares are set "on." The snare butt is pretty substantial (considering the size of the drum). And both the butt and the throw-off feature drumkey-operated clamping to hold the snare straps. (Yea!)

The drums also feature Grover's unique "nodal venting." In essence, this involves putting the vent hole at the shell's "minimum vibration point" (near the bottom head) and filling that hole with a plastic *Air Dispersion Vent* insert. The *ADV* looks a little like the cover of a shower drain: a solid circle with a circular pattern of small holes in it. Grover's theory is that this restricted venting "allows for a faster transient attack, while the multiple ports precisely focus and contain air dispersion to maximize the resonance of the drum." Again, I'm not sure how much value this has on a drum as small as the *Power-Picc*, but I have already commented on the resonance of the drums, so there is undoubtedly some contribution. On the other hand, it's possible that this constricted venting also contributes to that limited range between the "open" and the "choked" sound that I mentioned earlier. Since I didn't want to damage the drums I couldn't experiment with removing the *ADV* entirely. But I would very likely do so with a drum of my own, to see if that opened up its "breathability." (One could always glue the vent back into its hole.)

Conclusions And Pricing

First, let's put things in perspective: Nobody *needs* an auxiliary snare drum. It's not something you just can't live without. So the question becomes, how much might you *want* one? Where could you put it on your kit? How would you incorporate it into your playing? And would it be worth spending a significant amount of money on?

I was intrigued by the sound and space possibilities offered by the *Power-Piccs*. I've fooled around with auxiliary snare drums, but they've always been fairly stan-

dard-size drums that required a snare stand—which limited where I could put them and how I could use them. The *Power-Piccs* have no such limitations. As a result, even in the short time I had to work with them, I just plain had lots of *fun* with them. So my inclination was to covet one immediately.

Unfortunately, that inclination butted heads with the reality of the *Power-Picc's* suggested retail price: \$490. True, that includes the mounting bracket on the drum, the accompanying mounting arm and clamp, and the costlier-than-normal Grover

Performance Snare System. Also true is that the construction quality and the sound of the drums are first-rate. So I'm *not* saying that they're overpriced. But \$490 is still a lot of money for an *auxiliary* drum.

As is often the case in life today, whether or not you should buy a Grover *Power-Picc* will probably boil down to a matter of budget versus desire. However, I can say with confidence that if desire wins out, you'll have a delightful and versatile addition to your percussion arsenal.



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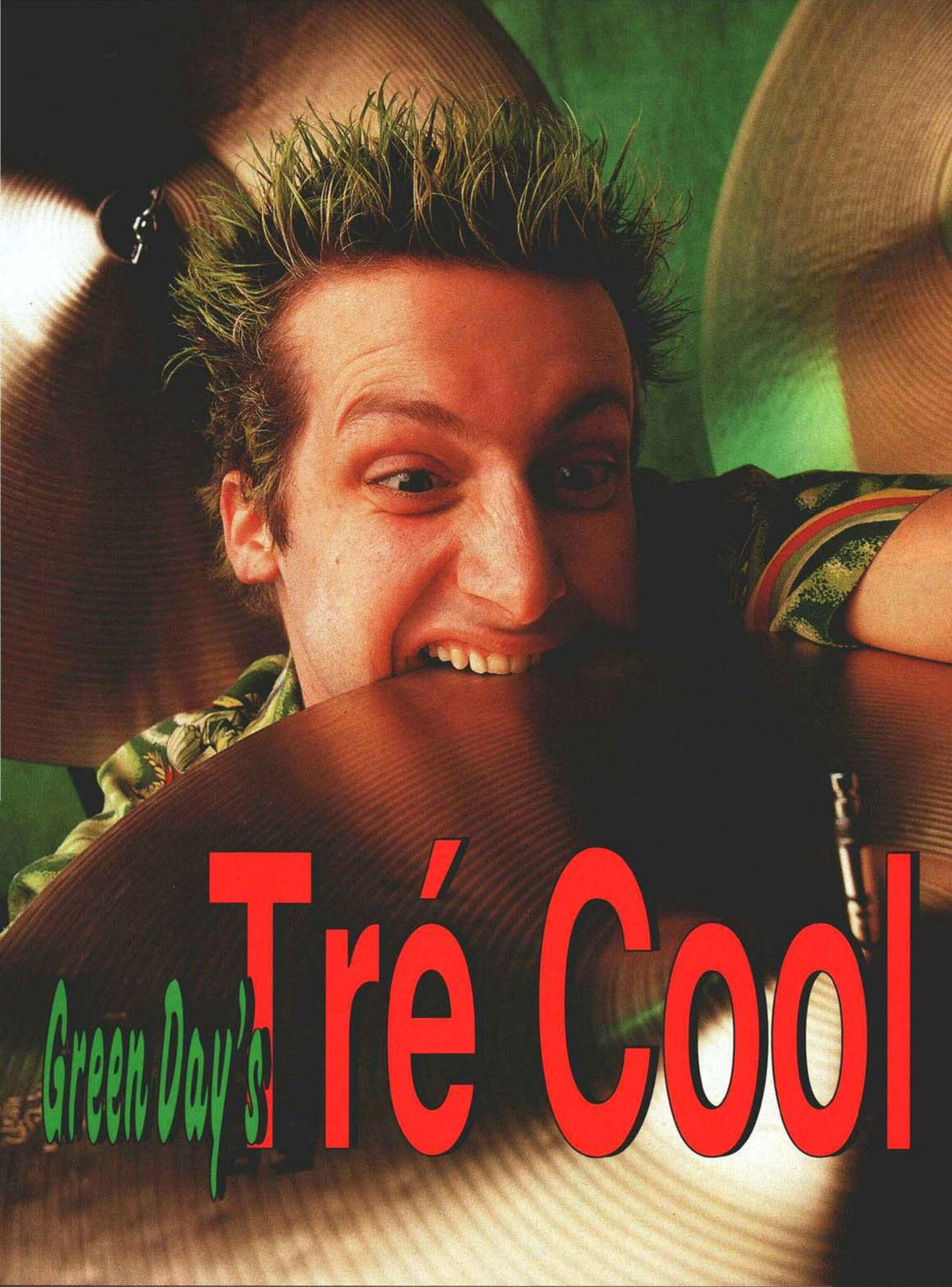
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Green Day's **Tré Cool**

Hungry For Drumming

"Hey, c'mere! You wanna check out my kit?" Tré Cool springs onto the stage moments before soundcheck and invites me up with a wave of his hand. I expect him, as other proud drummers would, to show off some custom-made shell finish, maybe new cymbals or a state-of-the-art pedal. Instead, Tré points to the front rim of his kick drum and, specifically, a missing chunk of wood, torn away as if an animal had gnawed it off.

"I did that last night," he says with a beaming smile, then points out other scars—a bent tom rim, a few dented cymbal stands, splintered wood around the edges of his sparkle-green Slingerland kit. All the damage has come from fits of stomping, throwing, twisting, and crushing his equipment—the way Tré Cool has closed every gig along Green Day's current tour.

His previous kit lasted eighteen shows before it had to be replaced, and

Tré is quick to break open the photo album documenting the destruction. Snapshots of his decimated orange-sparkle kit look like evidence from a crime scene. "I don't push my drums down; I go through 'em. I use my body as a battering ram," he boasts.

"I had some sports therapists yelling at me for not taking better care of my body. I got a concussion back in Rhode Island—no, that's where I got thrown around by this bouncer. I got the concussion in New York City. The paramedics wanted to take me to the hospital right there. But I was like, 'No, I'm cool.' It's not like I'm going to settle down. I thought it was funny. The thing is, I could never afford to just trash my drums like that before, until I got my deal with Slingerland."

The folks at Slingerland probably wouldn't put up with it if they weren't, literally, getting bang for their buck. Green Day are one of the most enduringly successful rock bands of the

decade, turning the pop-punk oxymoron into a genre all its own. Their major-label debut, *Dookie*, sold more than seven million copies in this country alone, and the band easily cracked platinum with its follow-ups, *Insomniac* and 1997's *Nimrod*. On the surface, Tré Cool is a teenager in a twenty-four-year-old's body, with the energy and thick streak of rebellion to match. But beneath the bravado is a person who cares about his band and his craft.

After dropping out of high school, the man born Frank Edwin Wright III studied big band and orchestral music at Mendocino Junior College in California. When he joined Green Day, the band slept in cots, cars, and closets along the West Coast's fervent do-it-yourself scene. Mayhem was on the nightly menu, and more than once Tré

smashed up his set without considering the economic consequences.

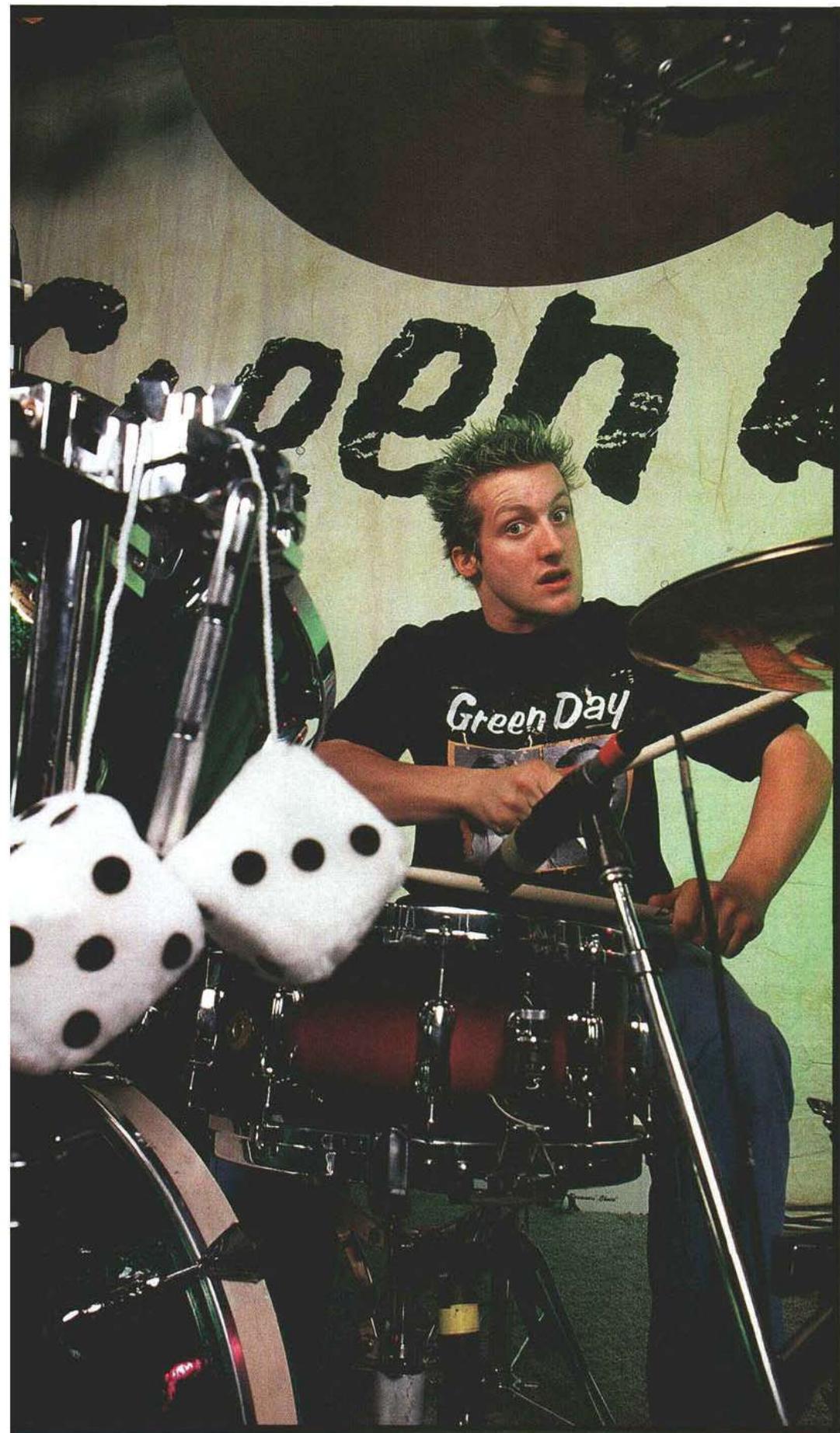
He spent years working on his ride hand so he wouldn't have to cheat the blistering 8th notes punctuating the band's upbeat tunes. He barely stands 5' 6", but he's got the big, thick hands of a much larger person, and the muscles account for his hard strokes, quick rolls, and sheer endurance. Meanwhile, much of the money he squirrels away goes back, in one way or another, to his drums. He's got a collection of drums, percussion, and other instruments from outposts along Green Day's international touring routes.

"Being a drum-head got me where I am now, so I'll stay a drum-head," says Tré, noting that the only people who call him by his real name these days are cops and doctors.

"When I die," he says, "they'll bury me in an Anvil case—with wheels."

by Matt Peiken

Photos by Morrison + Wuffraat



MP: What inspires you every night to destroy your kit?

TC: It's still a heat-of-the-moment thing. Rock 'n' roll needs to come back around to the days of Keith Moon and the Who—just causing trouble, causing shit. That's our rule now. We're the ones causing trouble, causing the most damage of any other band. And we have the power right now to do anything we want.

MP: Do you practice much on your own?

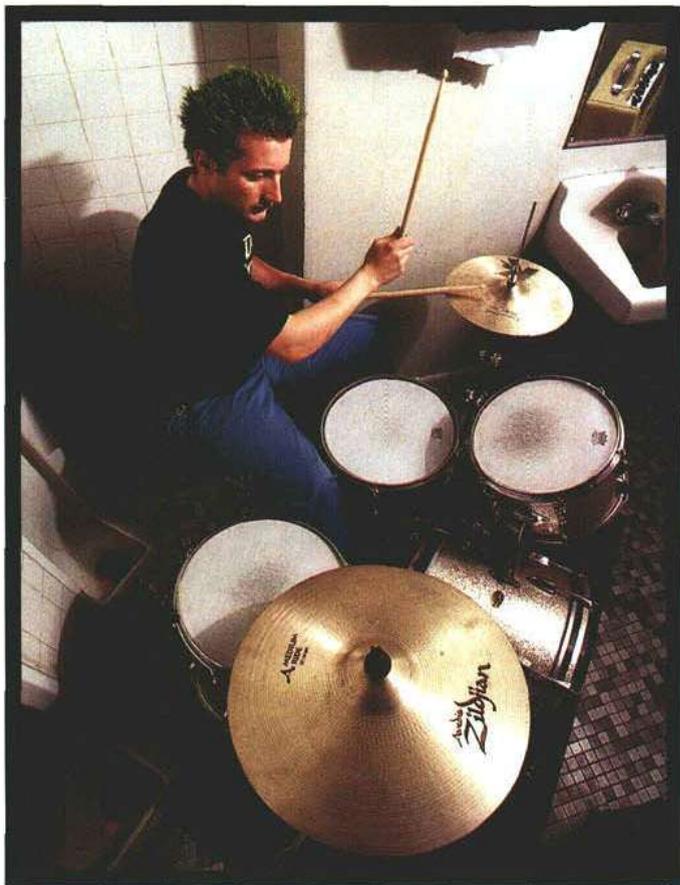
TC: A little bit. I like practicing on this little '63 kit that I have, just keeping up my jazz chops. And then I practice every day for four or five hours with the band.

MP: Where did you pick up your jazz chops?

TC: At Mendocino and just on my own, with my ear, copying that swing pattern on the ride. And I use it a lot in our music, because Billie Joe [Armstrong, singer/guitarist] sometimes writes songs with that kind of rhythm. But I started out playing punk rock. I was eleven years old when I was in my first band, the Lookouts, and the other guys were thirty-eight and sixteen. They were just going in to make their first album, and they needed a drummer bad. The last drummer was dating the guitarist, but then they broke up. She moved to Brazil and the guitarist kept her drums.

I used to come over and play. I didn't know what I was doing, but they were playing songs and I just started keeping the beat. The first thing the

beats all the time. I asked the guy to at least let me have a hi-hat, but instead he brought down a crash cymbal, so I got to use that. It was like he gave



Tré warming up "backstage"

guitarist did was take away all the cymbals and stick 'em up high in the closet so I couldn't get at 'em. He didn't want me bashing away on them. But I figured out how to do a 4/4 beat using the rack tom, because it was closest to the snare, and I got really good at using my toms—just jungle

me another cymbal every month, and he finally let me have the hi-hat.

MP: At that point, did you actually care about being a good drummer, or was it just something fun?

TC: Yeah, I totally cared. I wanted to be like the guy from Duran Duran. I wanted to play

16th notes and "four on the floor" so bad. I was listening to punk all day and my uncle used to listen to heavy metal, and I really started paying attention to what the drummers were doing. I didn't get my own set until my dad sprung for a Pearl kit for my thirteenth birthday. I got headphones and a *Walkman* and I was playing along to the Cars, Zeppelin, AC/DC. Playing along to AC/DC is the best way to learn how to play rock. They're the easiest drum parts ever, and they make you feel like you're king of the world almost right away.

Drums started to be the only thing I was excited about. School sucked. I was a bad student—too rambunctious, and I never paid attention. But bands were cool. I was totally into being in a band. I liked how bands looked at the award shows, like the Grammys, in their little sparkle suits. When you're a little kid, that looks pretty rockin' and impressive.

I ended up putting out three seven-inches and two LPs with the Lookouts, and Green Day was on the same label. I was friends with their drummer, who was way older than me. He's left-handed and he played all goofy, with the kick drum on the right and the ride cymbal on the left. He used to make these wonderful, cool mistakes, playing these beats where it sounded like you're

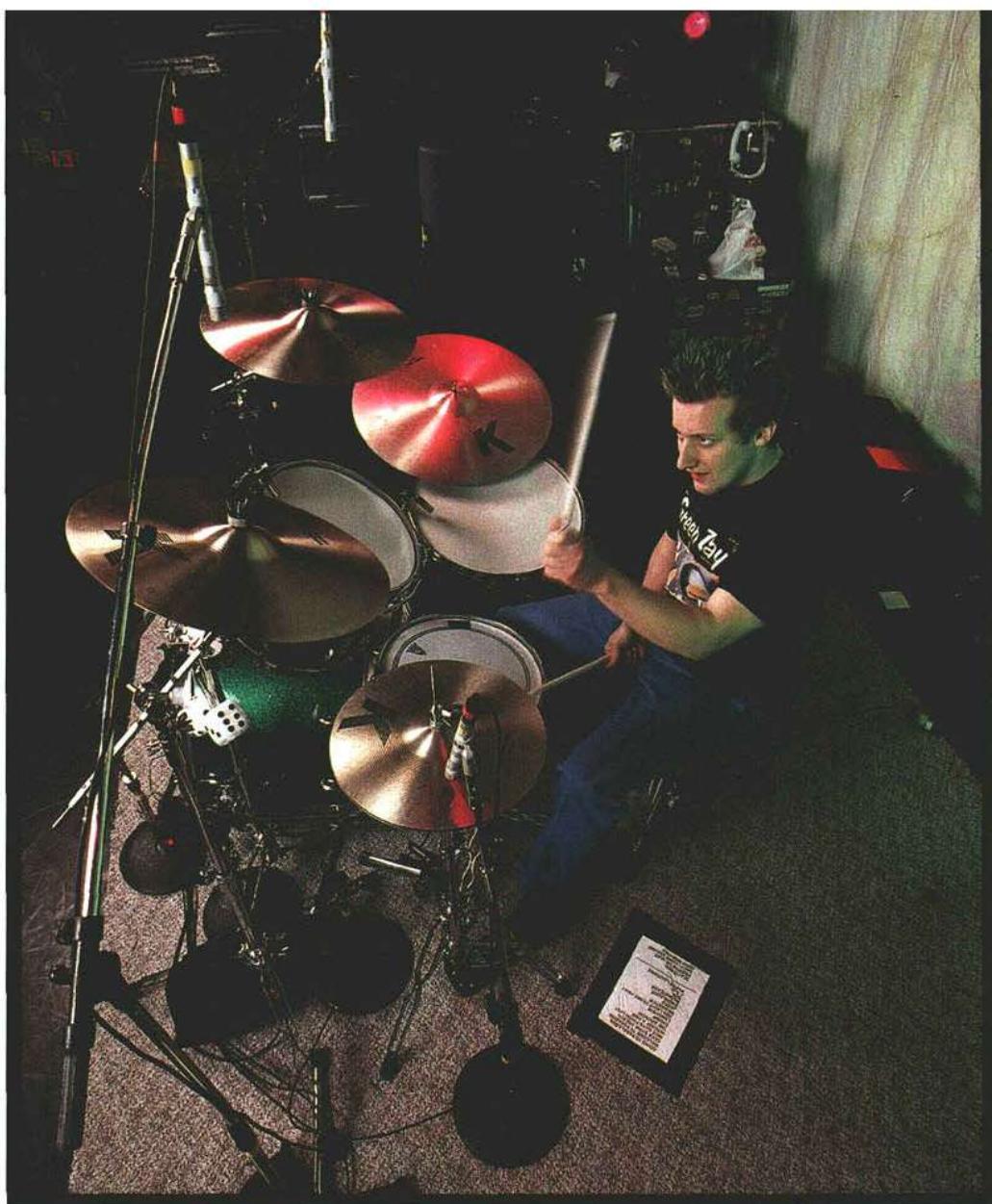
I don't care what kind of exercises you do. The thing that makes you faster is just having to play fast over and over again with a band.

falling down stairs.

I copy his stuff now. And I guess that's something I've always been good at—hearing cool drum parts, figuring them out in my head, and then going out and playing them. I may not know what a flam or paradiddle is until people tell me afterwards what I'm playing, but I can hear them and figure out how they're played.

MP: So when you hooked up with Green Day, did you think you'd just landed the gig of a lifetime?

TC: Oh yeah. I was a big fan, but it was hard to get that style of drumming down. I was always the kind of guy who found something I couldn't do and then worked and worked to get it right. I'd done that before with African rhythms and Jamaican rhythms, but that was the exact opposite of what I needed to play on Green Day's music. The hardest part was just developing



Cool Setup

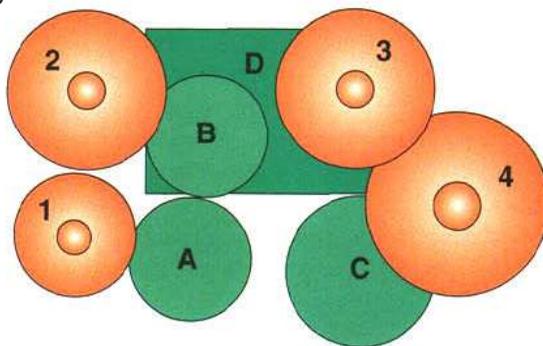
Drumset: Slingerland *Studio King*

- A. 51/2x14 snare
- B. 11x14 tom
- C. 16x18 floor tom
- D. 18x22 bass drum

Cymbals: Zildjian

- 1. 14" K/Zhi-hats
- 2. 19" KDark thin crash
- 3. 19" A medium-thin ride
- 4. 22" K heavy ride

Heads: Remo coated CS *Powerstroke 3* on snare batter, coated *Emperors* on tops of toms with clear *Ambassadors* on bottoms, *Powerstroke 3* on bass drum batter



Hardware: Tama and Slingerland

Sticks: Zildjian *Super 5B* model with wood tip

strength and endurance, learning to hit hard.

I needed big wood [sticks], so I got big wood, got rid of all the toms. I'd been playing a six-piece kit, and nobody needs a six-piece. It's just too many drums. My endurance got built up just from touring all the time, playing these really intense shows, breaking down and loading my own gear into the van, and then driving for hours and hours to the

I've actually been collecting drums and cymbals for years playing around with different setups, to the point where I probably have twenty different drumsets. When I get money, I spend it on drums.

next gig.

At first, I had to play a gang of other songs that had the other guy's drumming on it. He was really a chops kind of drummer, a lot of snare work. I don't even think I had a style, and if I did, I totally had to reinvent it. The guys were pretty patient. Finally, one tour, Mike [Dirnt, bassist] and I just clicked. My foot just locked in with his right hand. We never worked on it in a conscious sense. It just came from playing together so much that we finally knew what each other was going to do.

But the thing that took me the most time to get comfortable with was the speed of the music. There's some hella-fast songs, and my right hand had to get super-fast. I don't care what kind of exercises you do or whatever, the thing that makes you faster is just *having* to play fast over and over again with a band. It's like with bodybuilding, the more you tear your body down, the more it heals itself and makes itself stronger. And I had no choice with these guys. I went through different stages of trying to get fast. At first, I had to

be powerful on the down-strokes and then get a rebound going, so I relied on the bounce for that second stroke. But now I'm just whacking every beat really hard and fast, full power.

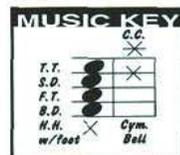
Still, I make adjustments all the time, especially when my arms get worn out from touring so much. I just dropped

my hi-hat about an inch, and now it's working this other muscle. Back in '91, when we were touring Europe, we played sixty-four shows in three months, all during the winter in these little squats, and I played sixty-four different drumsets. Seriously, I was using guys' kits where the drummer would say, "If you

screw up my kit, I'm gonna stab you." It was wild, but I got used to playing all different kinds of kits, and I think that helped build me up and adapt.

Right now, I'm on this ride cymbal that I hate. I broke both my other ride cymbals. I don't know if it was playing 'em or smashing 'em, but

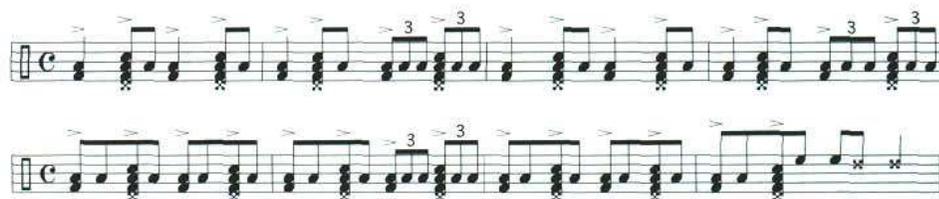
Dookie Drumming



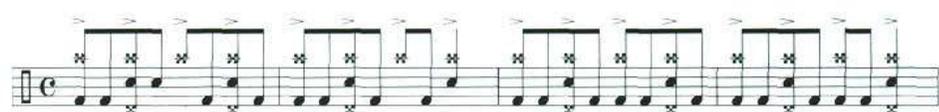
On *Nimrod* Tré Cool exhibits some clever tongue-in-cheek drumming ideas that broaden Green Day's stylistic domain while continuing to stoke its punky-manic furnace. With all 8th notes *swung*, this basic "Hitchin' A Ride" verse beat (with 16th-note embellishment and triplet placement variations) sounds a bit like "Stray Cat Strut" on steroids:



Here's the basic part Tré plays on the choruses. Following the first chorus's thundering floor tom ride, he leads back to the lower-octave verse with a wry, understated high tom/cymbal bell fill:



Back to taking no prisoners for the "bridges," Tré bashes out the pulse on the crash cymbal:



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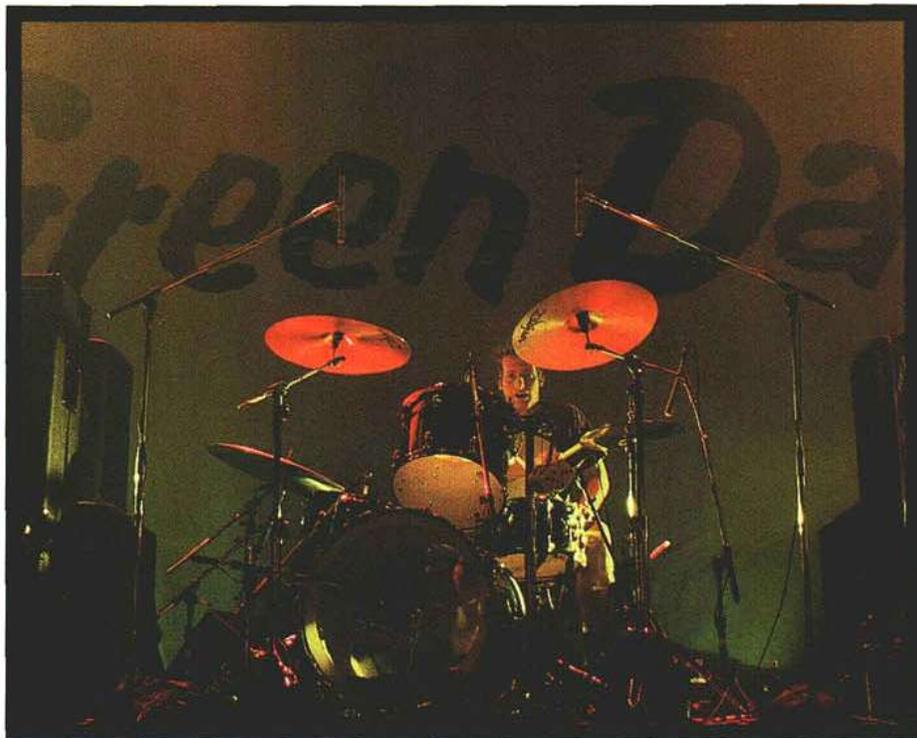
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they're totally destroyed. So I sent one of the cymbals back to Zildjian and wrote a note on it saying, "Find me a *KHeavy* that sounds exactly like this one, except without the crack." But the new one is too thick and, the way I play, I imagine it feels the same as if you're playing one of those electric drum pads that jar your wrist. I get really bad pains, and I'm really cut up all the time. But the cuts mainly come from just diving through the kit. I wear short-sleeved shirts and shorts, and I get gashes all the time. But I've been taking a lot of vitamins and I'm in pretty good shape right now.

MP: Do you actually care much about the sound and quality of the equipment you play, or are you cool with just throwing anything up there that works?

TC: I've actually been collecting drums

and cymbals for years, playing around with different setups, to the point where I probably have twenty different drumsets. They're all vintage drums, teched up just right, with the right head configurations, ready to record. I'm just sick with it. When I get money, I spend it on drums.

I pick 'em up from all over the world, wherever we're on tour. When we were in England, I picked up this 1945 Premier snare drum, from the year after the metal embargo. It's so heavy and fat—solid brass. I can't record with it because it's too clunky, but someday, sooner or later, all these drums will wind up on some record, somewhere.

I've got all these different snares and I'll play around with them at home, to see how each one sounds with different mic's and what kind of weird things I can do. And in

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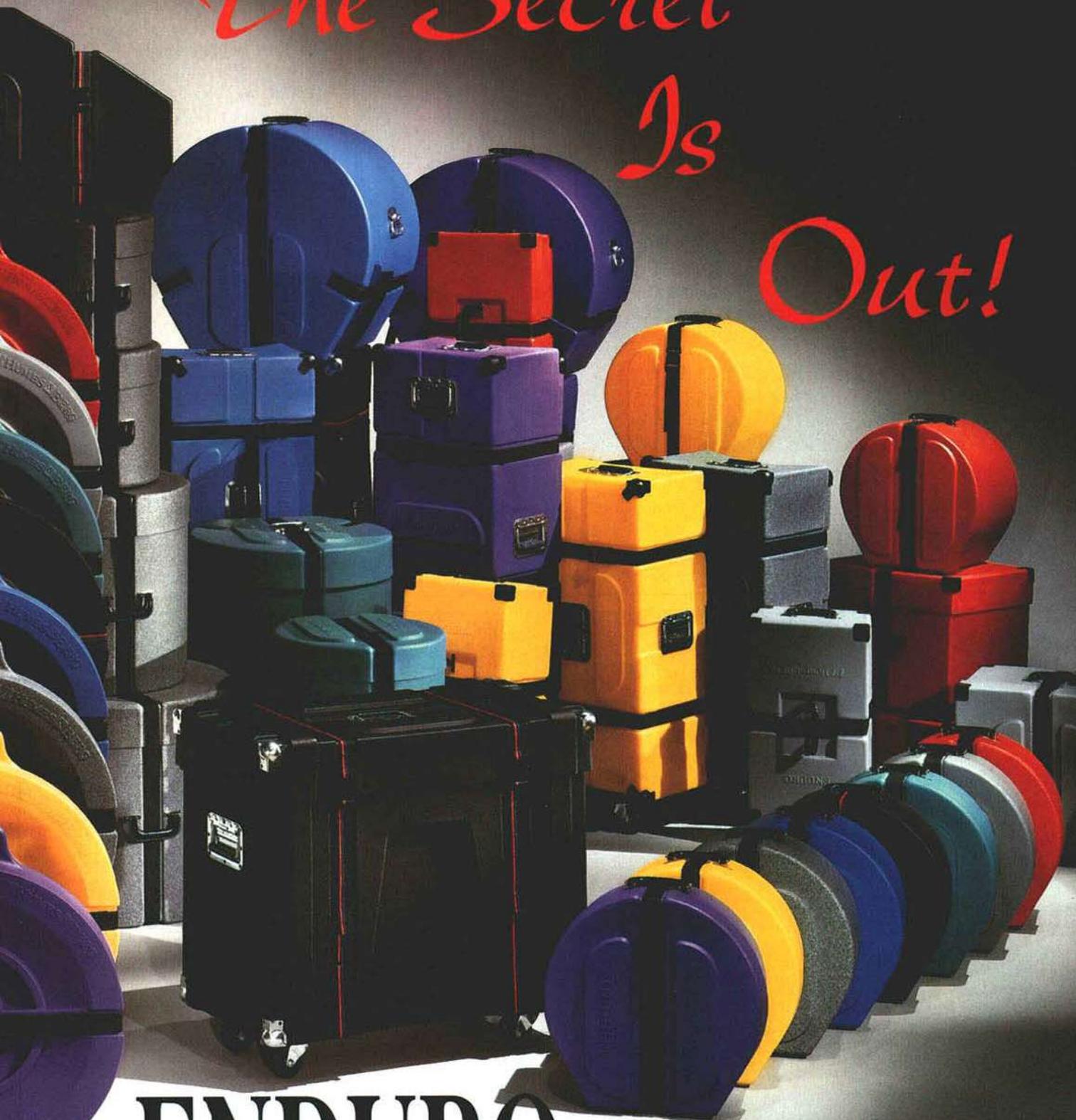
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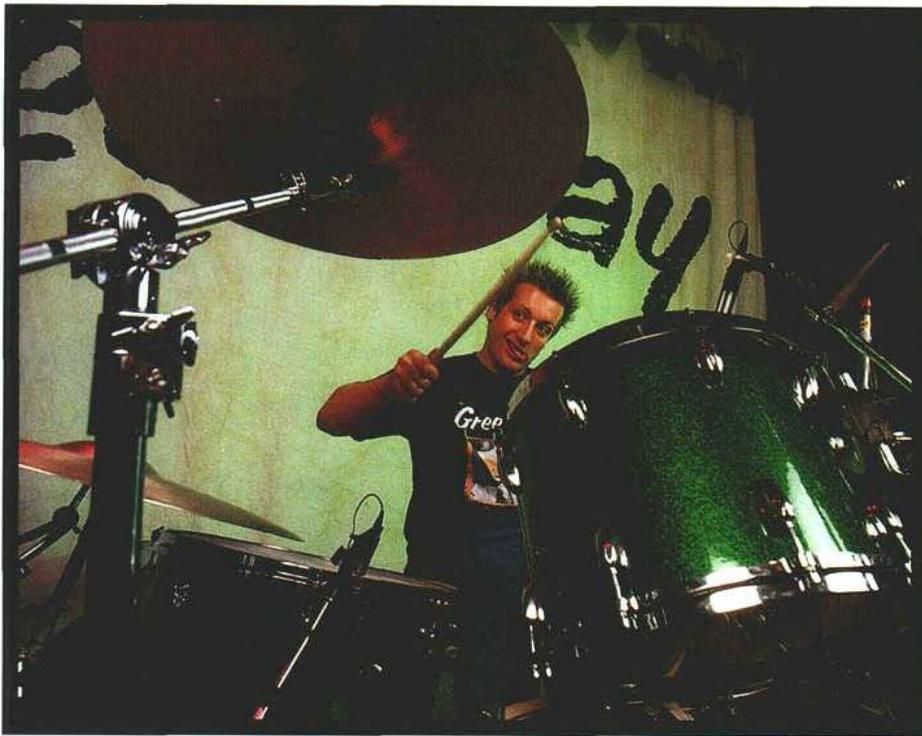
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the studio, I'm painstaking about my drums. For *Nimrod*, this guy named Michael Fasano tuned up my drums, and I'm really anal about having fresh heads.
MP: Before you go into the studio, do you

work your parts or fills out pretty thoroughly during rehearsal, or do you play on the fly?
TC: With our band, it's all about songs. I gotta have a groove going and keep the

beat pretty simple. But at the same time, you know I'm there, with my rolls and fills. They're kind of signature things that I think nobody else can pull off, really. And when they do figure it out, it'll sound like a Tré Cool lick.

MP: Tell me about anything on *Nimrod* that you think broke new ground for you as a drummer.

TC: "Haushinka" is really different. It's got a sick tom part that's really orchestrated, and I'm doing the cymbals in between. The trick is playing it all at once and still making it sound driving without any holes, losing any energy. It's actually an old, old song of ours. We wrote that before *Dookie* came out, and we recorded it for that record, but we didn't use it. And since then, we changed the arrangement and kind of rewrote the bass and drum parts, but still kept it the same song. The drums are a lot stronger, a lot more powerful, and it's really intense to play.

You asked me if I cared about the drums I played, and I gotta say I had great drums to work with for making *Nimrod*. I played Slingerlands with the *Studio King* shells and I had a new 5 1/2" *Radio King* snare. I

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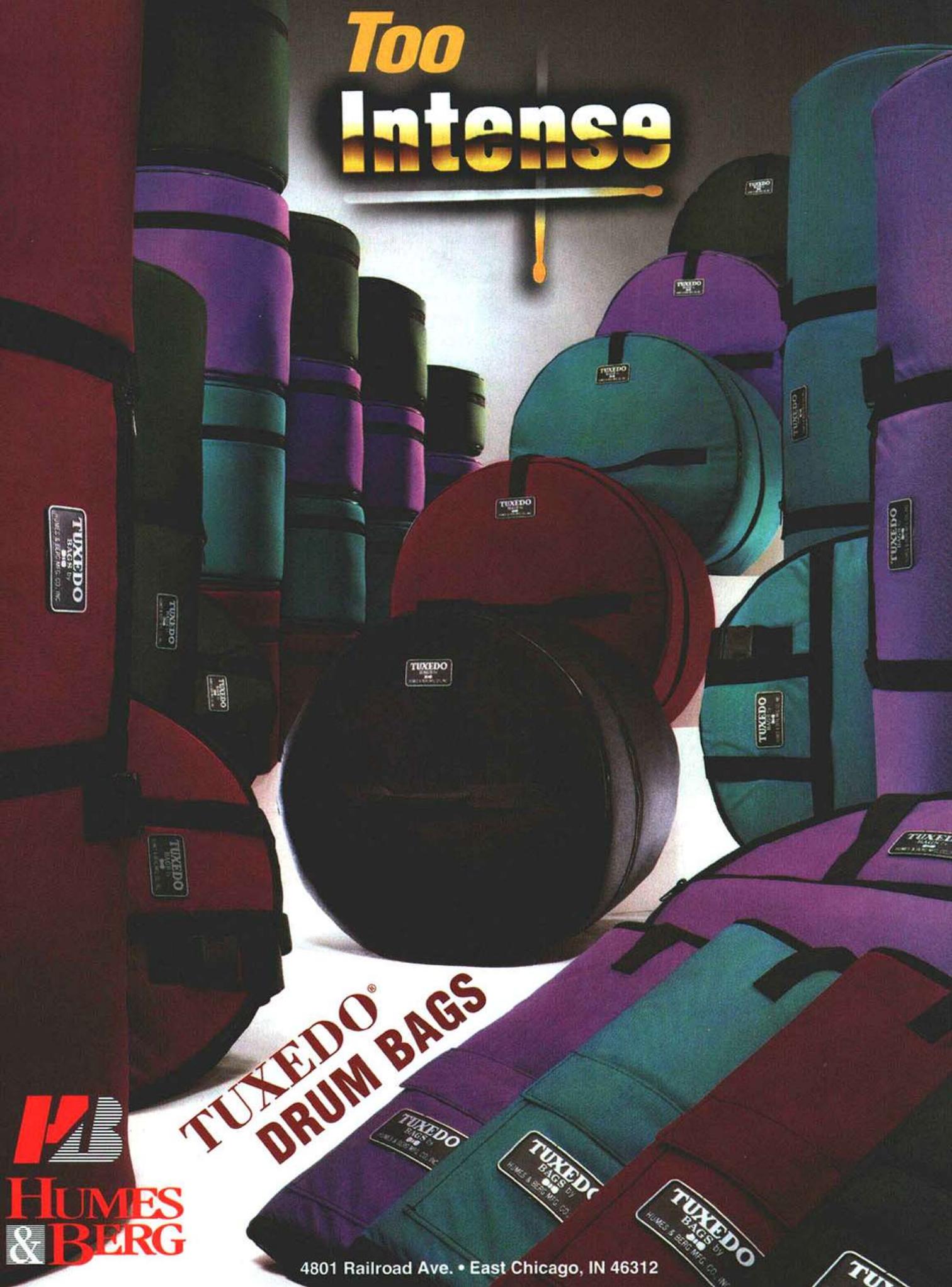
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used those drums for about eighty percent of the album. But for "Hitchin' A Ride," I used a 1934 Leedy 7" snare. That drum just has a great vibe. I also used a thick Gretsch snare for "Prosthetic Head," because it opened up real nice for the rimshots.

But as far as my parts, a lot of what I play is in reaction to what Billie comes up

with. He's the songwriter, and he's got a great talent for knowing what will sound good and how a part should be played.

MP: Your tempos seem really steady on the record. Do you play to a click?

TC: Sometimes I'll get started with a click, use it for a verse, take it out, then maybe put it back in later for a solo section. But I'm really no good on clicks. I just don't like that other sound in my ear, a sound I'm not making.

Do you want to hear my trick? When we were doing drum tracks, I had a *Dr. Rhythm* beat box and I'd set it on the tempo of the song we were going to record the next day. Then I'd put it in a drawer next to my head and just run it while I slept. It was totally this subliminal thing, and it worked great. When I'd get up to play the next day, I could lock on to that tempo and stay locked.

It did mess me up one day. I'd listened all night to this one tempo, but I'd clicked it faster than we were supposed to play the song, so when we went to record the song I kept speeding up the whole time. But it works. I sleep to a metronome at home. It's this really old one, a 19th-century metronome with the swinging arm. I'd heard it was good for drummers to do, so I started doing it.

MP: Did you ever take lessons?

TC: I tried once, but I had a bad experience with it. My instructor was trying to show off, and then he just gave me a bunch of reading. That kind of turned me off to the whole idea of lessons. The best thing

for my development was being in a big band, when I went to college. I dropped out of high school when I was sixteen because I wanted to study music full-on instead of math and science and all that other stuff. It was the smartest thing I ever did. I was working half the day and going to school half the day. I tried studying piano, but I was no good at that. So I joined the big band and the orchestra.

You have to be able to read music, and I *kinda* could, but I had to learn how to read really fast to play this kind of music. At first, I tried reading the drum charts, but I didn't know how to really use those charts, so I asked for a trumpet chart. That went a lot better because I could see where the music was going. And playing with the orchestra was a real challenge because we did a Gershwin medley and I had to move real fast from the drumset over to where the big bass drum, temple blocks, and cymbals were.

I ended up doing that about three semesters, and it was really cool because most of the musicians were all these stuffy older dudes, and they were all really good players. But they had to let me play because I was like the only student there.

MP: I noticed you've endorsed different drum companies over the years. Tell me about why you've changed so often.

TC: I used to play DW, but they break—one show, throw 'em down once, and they're history. Then when I called to order new ones, they'd cry that I broke *their* drums, and I'm like, "No, they're *my*

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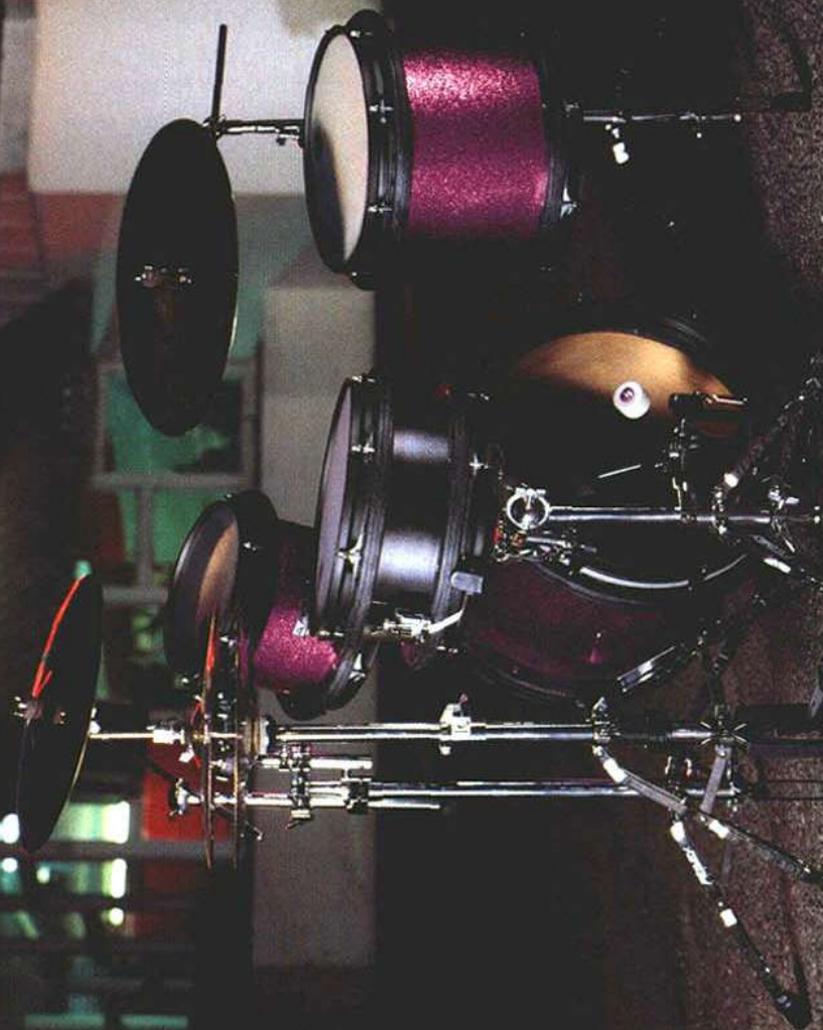
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drums. You gave 'em to me." So I got 'em back in one of our videos by running over one of their drums with a tractor and throwing it off a garbage dump.

Then I played Ayotte for a while. They're cool, but they oughta put metal rims on their drums. I knocked 'em over one time and the rims got all bent up. I totally destroyed one Ayotte kit and then got another one and almost destroyed that one overnight. They were just too limp, so I had to get rid of those.

Pat Foley of Slingerland called me up one day and told me he liked the band and he liked my playing. He said they didn't have many endorsers—in fact, I think I might be the only one getting their drums for free. I might get in trouble for saying that, but they've been totally cool to me. They don't say shit when I break a drum and ask for a new one, and they really make the best drums I've ever played, the best drums in the world.

They're making a Tré Cool signature kit for me, which I'm totally psyched about. It's gonna be called the *Spitfire*, and Slingerland is gonna sell them amazingly cheap. They're trying to compete with

Pearl for the young rock drummer market.

MP: Are you going to play them yourself?

TC: Sure, why not? It's a bottom-line drumset, but that's my main interest—a drumkit that kids can afford to buy. I'm sure the drums will sound great for what they are. But sure, I probably wouldn't recommend going into the studio with a set. But who knows? They might sound really good. The main thing is that they're inexpensive. I wouldn't have done it at all if a set didn't sell for under \$1,000. I'm not gonna tell kids to go out and play some over-priced stuff. I can't hang with that.

I'll tell you right now, I'm playing *Studio Kings* on stage. That's the drums I'm smashing up every night—like a \$4,000 kit. But, actually, those drums don't break. The rims go out of round after a few beatings, but the shells are sturdy as hell. Mike's two-hundred-pound Mesa Boogie cabinet fell four feet onto the bass drum, and I thought it would smash the drum like an accordion. It totally landed on it, but the bass drum held. It was still round.

MP: Aside from the sheer physical mayhem, what do you really enjoy about being in Green Day?

TC: Billie and Mike are my best friends. We do everything together. We're not the kind of band that just sits around at the hotel all day waiting for the show. We don't go out on our own and do our own things, like, "Hey, see you at the show." We're always hanging out together, doing things together, and we love playing and making music. We have a little recording studio we take with us on the road. Our roadies set up a little drumkit and the guitars and a little P.A. backstage, and we'll just jam, even before the shows.

We're the best rock band in the world. I like selling millions of records, and we've got lots of good records ahead of us. We wrote forty songs for *Nimrod* and we recorded thirty. It's the best record we've ever done, but a lot of really good songs didn't make the album. And, you know, I'm only twenty-four years old, and I still get to act stupid, like a little kid. I know it's not going to last forever, but it's already lasted longer than a lot of people gave us credit for. And we're gettin' off on every minute of it.



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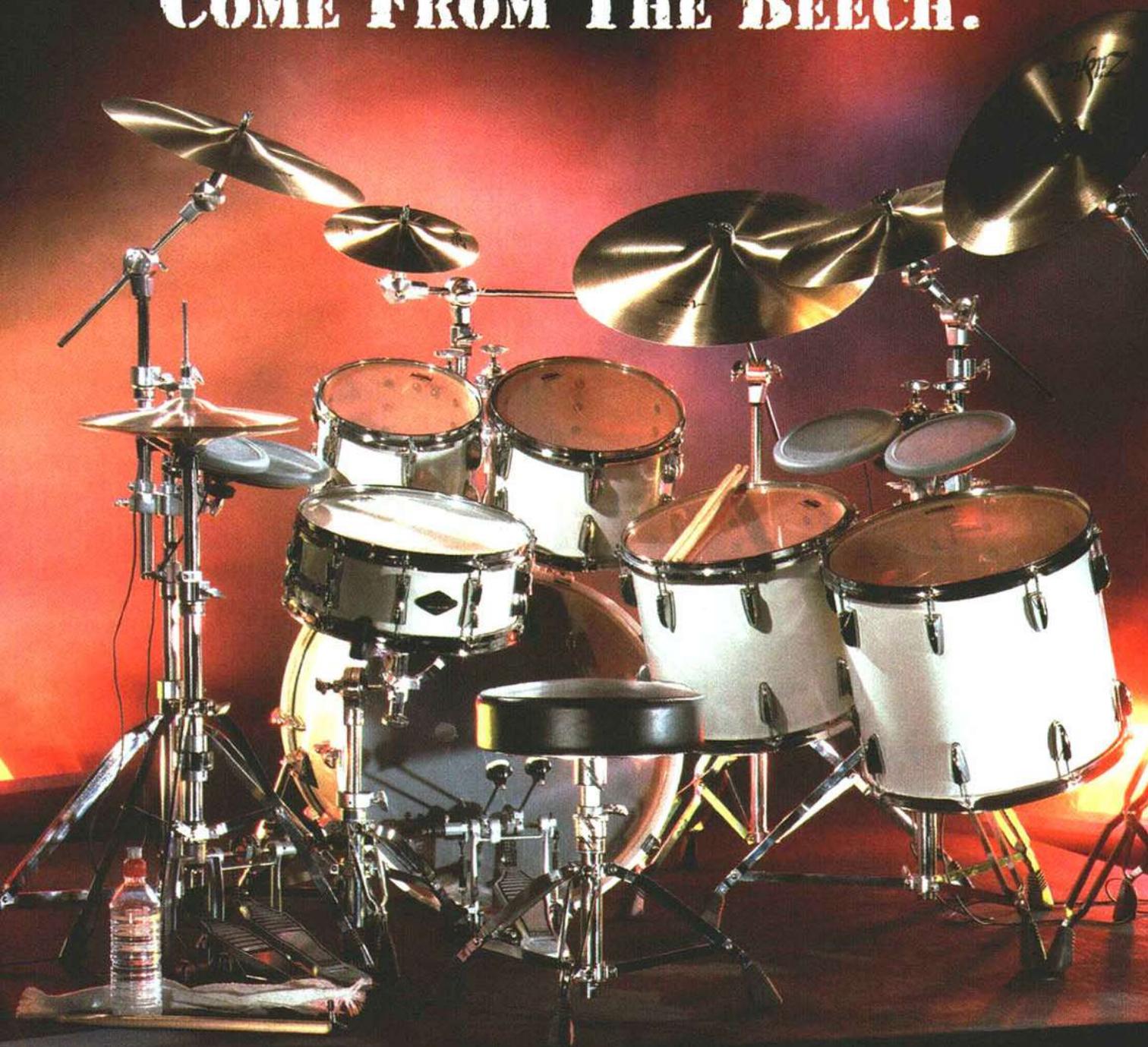
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Pete LaRoca Sims

Dedication To *Swing*



In 1961, Pete LaRoca made history. Already a familiar name on the blustery '60s jazz scene through his recordings with saxophone titans Sonny Rollins and Joe Henderson and his live work with the (pre-Elvin Jones) John Coltrane band, Pete LaRoca was set to make a major evolutionary leap forward. With the aforementioned saxophonists, LaRoca had been able to show his stuff, most potently his tumbling, propulsive time feel and explosive soloing chops. But it was on alto saxophonist Jackie McLean's *New Soil* (Blue Note, with Donald Byrd, Walter Davis Jr., and Paul Chambers) that LaRoca, with the casual attitude born of subtle confidence, made his major statement.

While his Vanguard sessions with Sonny Rollins (*Live At The Village Vanguard, Vols. I and II*) show a drummer still finding his way while enthusiastically swinging the idiom, it is on *New Soil's* "Minor Apprehension" that LaRoca foreshadowed the work of Tony Williams and the entire "out" scene that became popular in the early '60s. LaRoca's solo on "Minor Apprehension" is a classic of style and substance: Joining the edgy swing of Philly Joe Jones and Kenny Clarke with the odd-time architecture he heard in New York street character Moondog, LaRoca created abstract drum art while most stick-slingers were still dealing with the drags and flams of hard bop.

"Pete has a way of keeping the rhythm very alive," says drummer Adam Nussbaum, who calls LaRoca one of his influences. "He plays things where you don't necessarily expect them to be. It keeps the feeling very up in the air. And he's so aware of texture and colors; besides just playing nimble time, he's an amazing listener. I was inspired by his quickness and ability to hear, react, and respond."

Inspired by the dauntless collision of blaring horns and brazen accents on "Minor Apprehension," LaRoca played fleet-fingered traffic cop to McLean's dissonant alto assault. For per-

haps the first time on record, a drummer played a solo more about color and texture than about simply repeating the song's four- or eight-bar form with rudimental licks and chorus refrains. Like the French impressionists, LaRoca had found a new, abstract picture to convey.

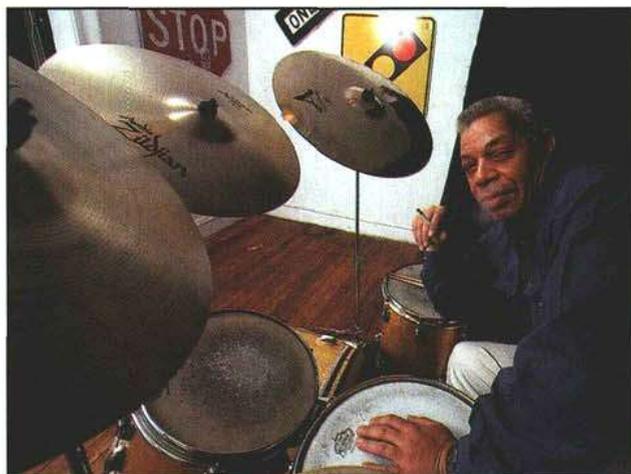
LaRoca continued to record through the heyday of '60s bop and beyond, contributing to records by Paul Bley, Art Farmer, Lee Morgan, and Freddie Hubbard, as well as his own *Turkish Women At The Bath* and the 1965 watershed, *Basra*.

On *Basra's* title track, LaRoca offers another study in drumming as high art. Over a meditative, Middle Eastern-styled melody, LaRoca hovers like a sprite, matching pianist Steve Kuhn's atmospheric air with agile snare-bass figures and freely pulsing cymbal work. LaRoca's solo here again responds with colors and cerebral flourishes. Little drags contrast with bold snare jabs; clashing tom-tom punches border gentle cymbal slaps; galloping rolls introduce sparse bass drum commentary. LaRoca proved brain wins over brawn every time.

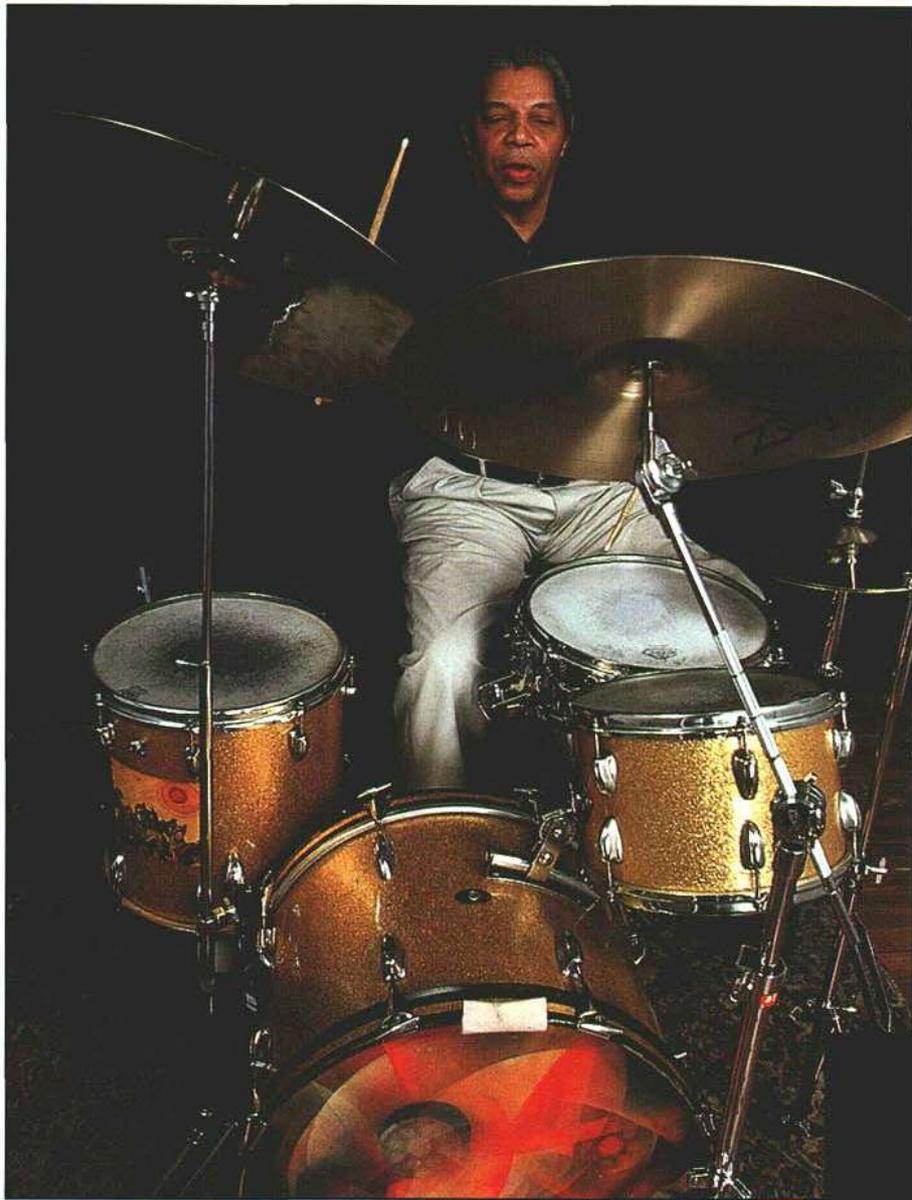
But with innovation comes a price. Seeing his workload curtailed by the growing interest in "groove jazz" and the coming fusion onslaught, LaRoca refused to play "the backbeat," and found himself driving a cab—for five years. Enrolling in law school, LaRoca went back to his given name of Sims, practiced law in New York, and slowly began performing out with musicians of his own choice.

Swingtime, his recent Blue Note release, marks the triumphant return of Pete LaRoca Sims. Is Sims bitter? Not really. As they say, don't get mad, get even, and with a solid, swinging album under his belt (and another on the way) and his second solo album being reissued on a new label, 31 Jazz, Sims is enjoying an explosion of interest and admiration from all quarters.

Can history repeat itself? Just ask Sims.



"If I'm really here to play, I should play what I think is the right thing to play."

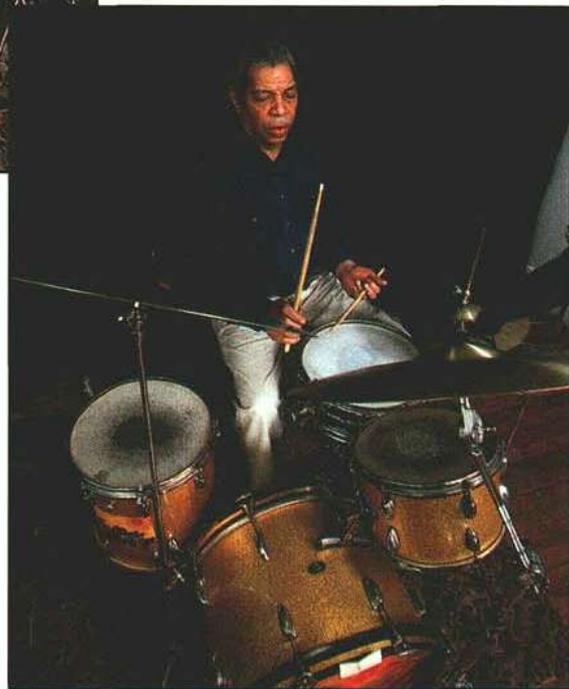


to what you really want to do and how you want to be remembered, [laughs] If I'm really here to play, I should play what I think is the right thing to play. There are a lot of guys who can play the backbeat, but what I do best is swing. I grew up with it all around me; it's only recently that you have to search it out.

KM: You drove a cab for five years rather than sell out or play a style of music other than jazz.

PLS: That's true. But it's not that I made some great altruistic choice. It got to be such a pressurized situation, close to desperation, and I didn't have a lot of options. You deal with the options that you have. One of them was to play fusion, and I didn't want to do that. I never liked the backbeat. I had three major offers where the backbeat was the thing, but I wouldn't do that. I made myself a bad guy, I said "no" one time too many. It drove me into saying the hell with it. I might as well have my own band. It's not so much ego, I just didn't want to do that. I don't hear the backbeat.

But somehow the image is that I gave up music to practice law. That implies that I didn't want to play, but that is an indignity when you consider that for five years I drove a cab.



KM: You're a very creative drummer, and you've found unique ways to approach standard forms whether soloing or playing time. I notice that even in your setup, you arrange your three cymbals equidistantly, which is unusual for a jazz drummer. Is it about finding personal solutions?

PLS: This setup isn't set in stone. I just added the third cymbal, and I'm trying to figure out what to do with it. I've only played the third cymbal with Joe Henderson out on the road in Europe, not even with my own band yet.

KM: But you've always made your own

path. Even in the '60s you wouldn't play backbeat, fusion, or bossa nova. You were true to the art form.

PLS: I did play the bossa back then and Latin within jazz bands. However, it's only recently, since I'm hearing so little jazz swing—"chank-a-dang" I call it—that I've really taken it on as a cause. It gets down

KM: Thirty years later, a lot of people, like Wynton Marsalis and Kenny Washington, would agree with you that fusion or backbeat encouraged the demise of jazz's popularity. Now many musicians label you as the reticent pioneer of out-jazz drumming. *Basra* is still a great record.

PLS: I don't really care for stuff I did thirty years ago. [laughs] I'm glad I had the chance to do it, and I did the best I could, but I don't think that way anymore. Hopefully I know more than I did thirty years ago.

KM: So for you it's moved on?

PLS: Oh sure. My band is getting a good reception, in part for the composition and arranging, which is nice. I've been doing it for a while; *Turkish Women Of The Bath* was all originals. That was an unusual circumstance. Producer Alan Douglas brought me the cover picture of the album, a painting by Ingres, and he said, "Do you think you could write some music for an album based around this picture?" I said okay. At the time I was driving the cab. *Anything* beats driving a cab. That was all Middle Eastern-influenced, because of the nature of the picture, which shows a harem. I don't think of that as being truly representative of the way I play or how I think about music.

That album was a one-shot. I wasn't a lawyer then, and though we talked about royalties, I didn't do anything to guarantee there would be any royalties or recording options. I took both the albums on rather skimpy terms, thinking there would be more as a follow-up and I could clean up the second time around. But that didn't happen. So I considered each record to be a half-baked product. The bands didn't play live, which wasn't the case with all the best records I worked on.

KM: Well, in defense of your albums, most of the releases from Blue Note in that era were pure hard bop or commercial groove records. But *Basra*, the Coltrane records, and a few others were pushing the edge. *Basra* was a very exploratory album, and the performances are still fresh.

PLS: I don't mean to run them down. It's just that they are thirty years old, and

there is nothing in between to show growth.

KM: Even though you don't think much of those records, can we talk about the drumming on them? You played very unusual solos on Jackie McLean's "Minor Apprehension" as well as on "Basra." They were abstract, beyond the riffs of hard bop's call & response structure. How did your background on timpani and timbales affect your set drumming?

PLS: I started playing kettle drums in junior high, and my teacher really taught us how to enjoy music. We even played the Mikado for one week; our teacher was that good. I did two years there and then I went to High School of Music and Art in Manhattan. I did four years there on kettle

two big notes, *boom-boom*, and that's the event. You have to sometimes tune the drum in the midst of the piece, which is when your foot is moving the pedal. But that is rare and usually something that you have plenty of time to do.

When I was in the City College Orchestra we did a concert at Town Hall, and the conductor, Fritz Jahoda, chose a Bartok piece, a Beethoven symphony, and a Schubert mass. And in the mass there is a change of key from the first movement to the second. The second opens with a kettle drum roll in the new key. The chorus takes its note from the kettle drum, and the orchestra comes in, tuned to concert. So you are praying you have your ears on right! Otherwise it's going to be

Swingin' Gear

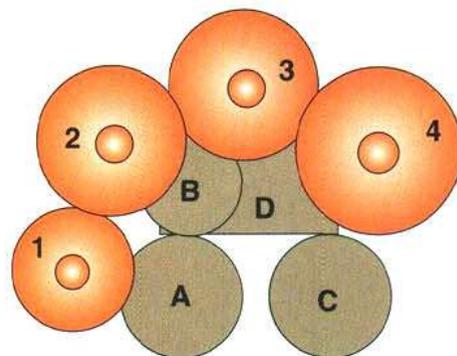
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drums, and then I played in the City College Orchestra as well. During most of that period I wasn't playing traps, only kettle drums.

You have to count a lot of bars of rests as a kettle drummer. So when you actually make an entrance, it's an event! That's a clue right there to how little you are actually called upon to do. The time is with the conductor, you have to listen. You play your



chaos. That's a hot moment if you're a kettle drummer.

KM: Why did you gravitate towards the kettle drum? In 1948 there must have still been a lot of big band work.

PLS: Actually, I didn't want to play the drums, I wanted to play the flute! [laughs] But the orchestra ran out of flutes, so I got the drums. But it was symphonic drumming that gave me the concept to play drumset. It influenced everything. It's not that I'm trying to put myself in the head of Bartok or Stravinsky when playing in my

band. I'm applying my basic experience with how those guys used the drums, as opposed to typical jazz drumming. It's always totally responsive to what is occurring around it. What can I do to get with that?

I think the standard approach to jazz drumming has its own logic, based around coordination. All of us try to get that when we first begin. Then there is the vernacular from style to style. Then comes independence, allowing you to express yourself beyond coordination, plus independence of

thought with regard to the vernacular.

KM: How did the tonality of the kettle drum figure into your playing?

PLS: It took me a while to get to this point, but during my tenure with Art Farmer I took all the mufflers out of the drums and started tuning them to be more resonant, somewhat like kettle drums. Internal mufflers were popular then. But my bass drum is tuned rather high and very resonant. It's a problem sometimes; I can't persuade today's engineers not to mike the bass drum. When they do they get feedback; it's extremely resonant. I don't think drums should be miked.

KM: You went on to play in a Latin orchestra?

PLS: No, a Latin "conjunto" it would be called. It's like a combo in jazz. There was a big band I co-led with a fellow named Hugo Dickens in my mid-teens. I played timbales and one cymbal. My aunt had given me some bongos and my stepfather played trumpet. I'd go out on gigs with him on bongos playing bebop. We'd play the Broadway Casino, mainly dance halls. I saw Mongo Santamaria with Tito Puente one night, and I watched Mongo play with split fingers. I said, No man, give me a stick. So I went from bongos to timbales right quick.

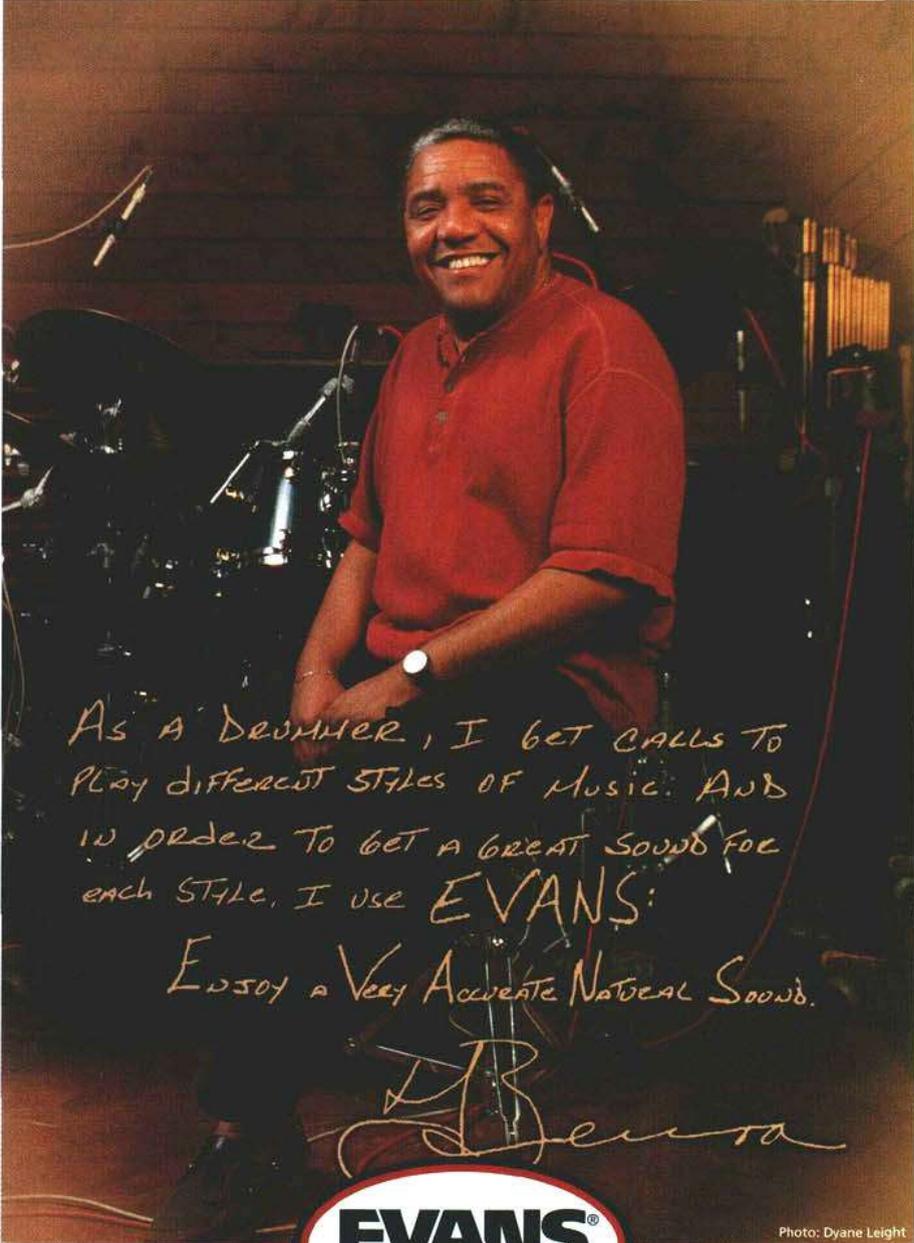
Then there were Latin guys at Music and Arts playing on the tables in the lunchroom. We annoyed everybody. They worked in Latin bands in the barrios of the Bronx, and they invited me to go along and play. That's how I got the name LaRoca, which means "the rock."

KM: Did playing timbales require a different technique?

PLS: Not really. It's the same technique as kettle drums—though a different style of music, obviously. I'd get my Tito Puente records and practice with them. He has a great sense of time. So I'd try to get the time to feel like that. To me, 8th-note music is not very smooth, but Tito could make it smooth.

KM: So what brought you to the kit?

PLS: It's hard to tell. I had played drums in our Dickens-LaRoca band a little. But I got a call from a guy who wanted me to play in the Catskills in the summer. It was a show band, not so jazz-oriented—more tame. It was a good step to let me get my chops together. I was seventeen and couldn't legally drink, but I sneaked a few in.



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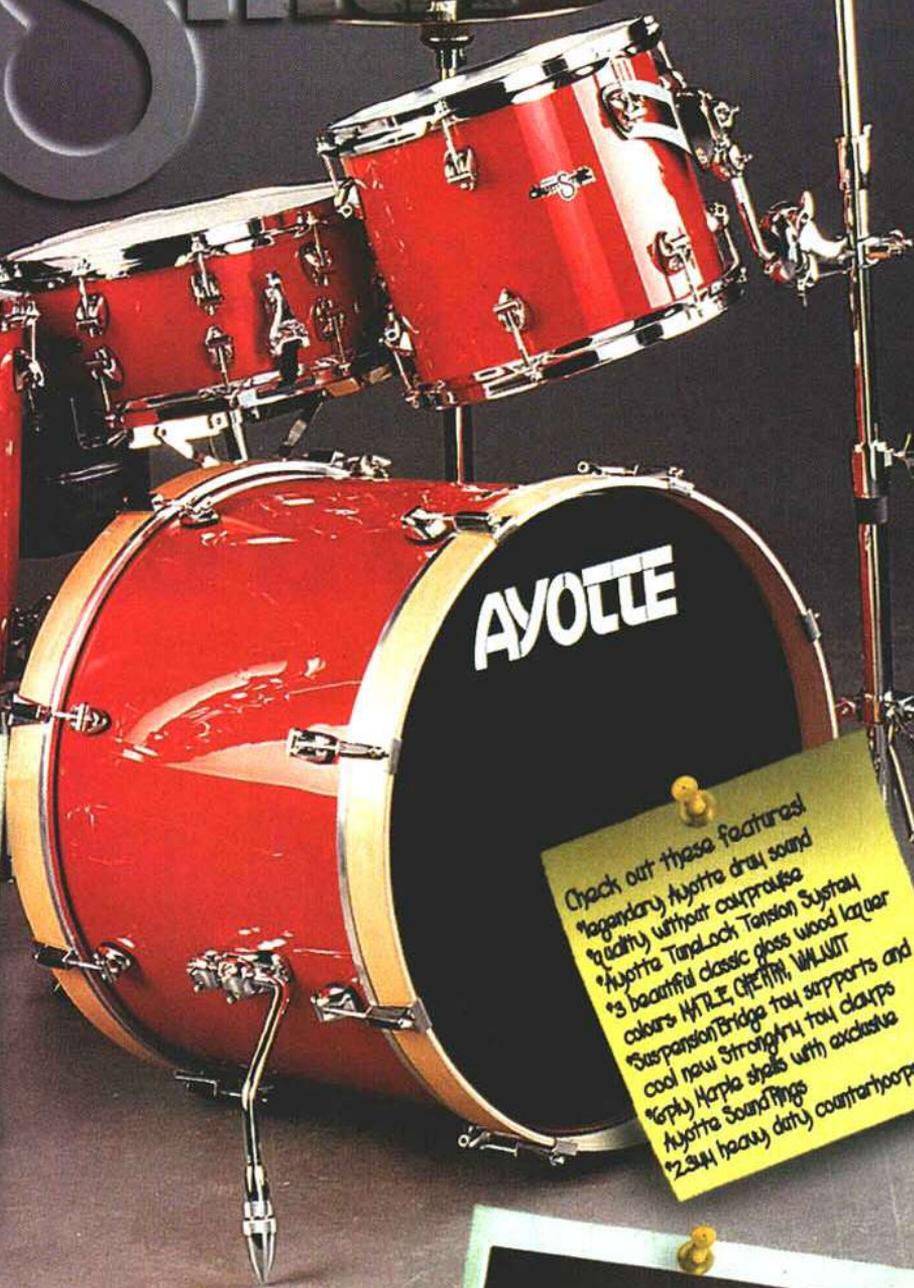
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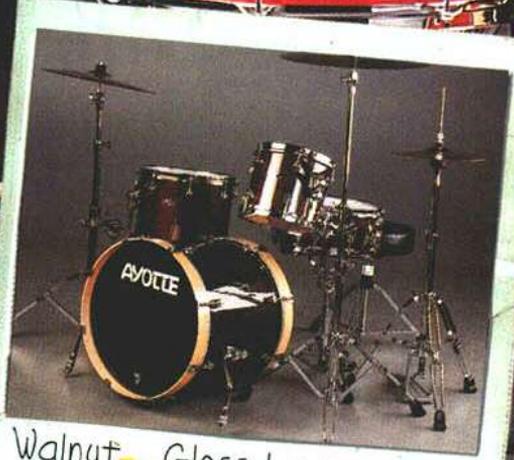
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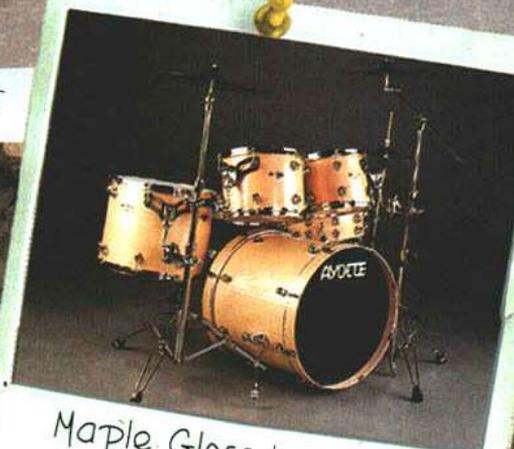


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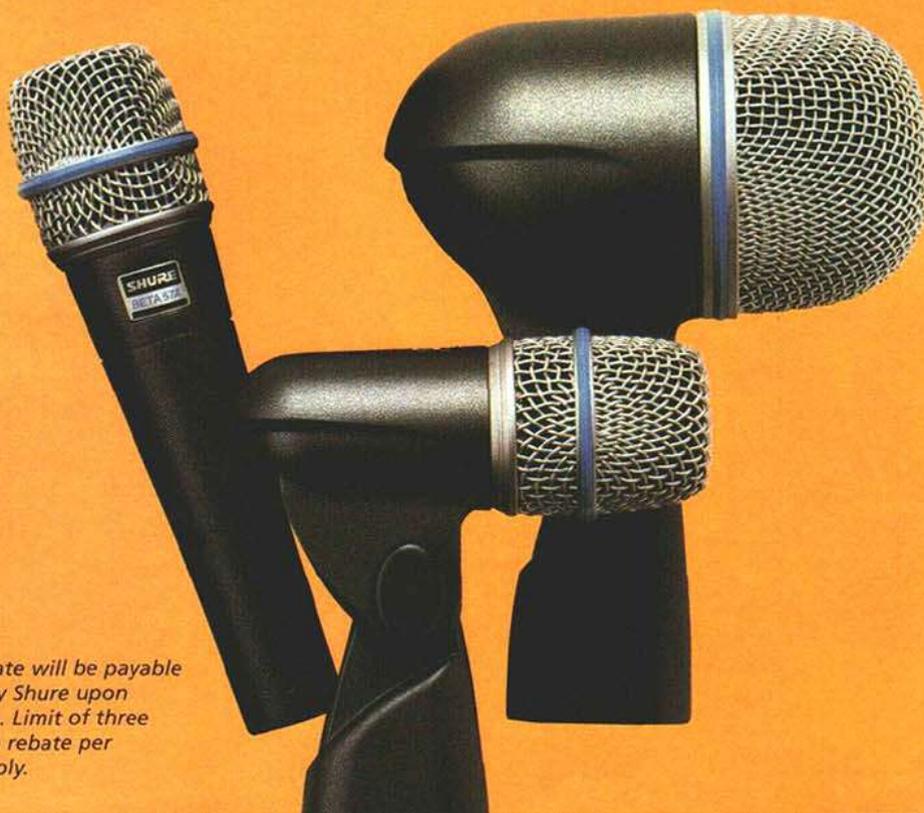
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KM: It's odd that you didn't grow up playing drums, because on *Basra* your concept and coordination is very advanced, almost like Elvin.

PLS: Well, don't forget Baby Dodds. My uncle collected his records, and he also ran a rehearsal studio where Diz, Bird, and "Hot Lips" Page used to rehearse, over the Lafayette Theater in Harlem. I lived around the corner, so I would come down and watch them rehearse. It was my uncle's joint, so I could sit down and listen.

My uncle had a big record collection, and when he would have a party, Fats Waller would play. I grew up in the midst of it, which is why I say I'm not going to sell out. But my uncle had a 78 single of Baby Dodds, with just drums on both sides. His solos were ahead of their time. So I wore out my uncle's record collection! That was quite formative and logically contributed to where I am now.

KM: On the records you did with Sonny Rollins, Jackie McLean, and Paul Bley, were you able to stretch more than with Art Farmer?

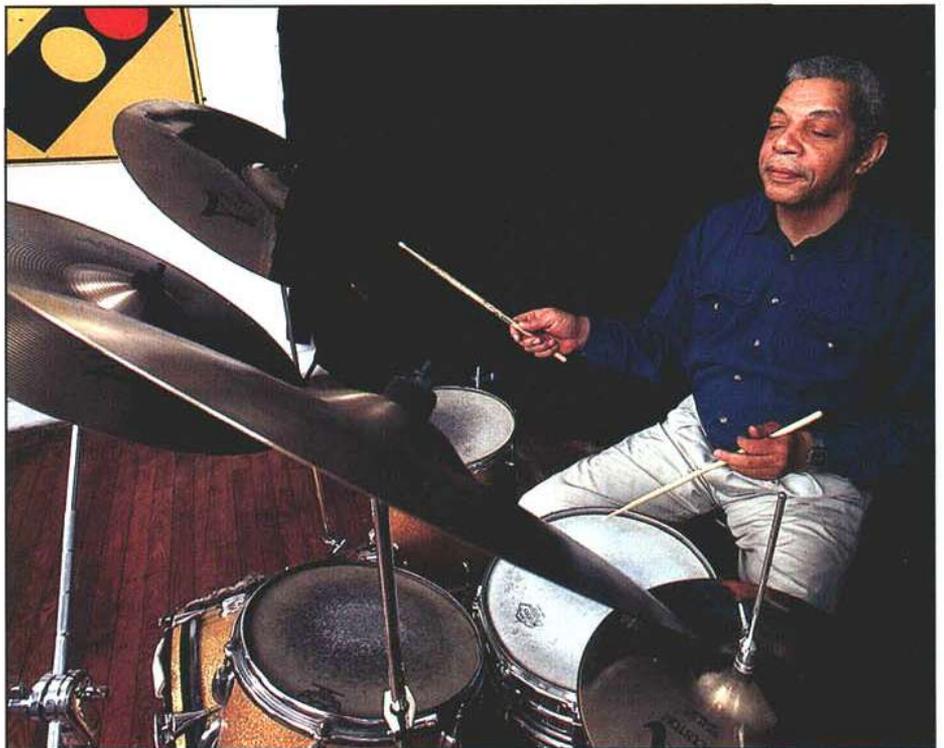
PLS: Well, I made it a point to not remember how I did anything, how I got through this, that, or the other thing. Even with

Slide Hampton, where I had all the charts, I was obliged to find it anew each night. That was invaluable. Don't remember anything that you don't have to. [laughs]

KM: What do you tell drummers who want

to play musically, so they don't repeat themselves?

PLS: There are some tricks that I've used. One is the Tito Puente thing, which is to play a rhythmic idea that uses the tail end



of the previous idea. That will give you continuity. The listener can then follow the attachment between the two thoughts.

The tuning of the set is important, too, and that's why I took the mufflers out so the drum resounds for a longer period of time. You have more time to come up with something to play that way.

Back when I was studying Stravinsky, I came across the idea that you don't always have to finish an idea. Once you've set it up, the listener's ear knows what the conclusion is, so you can do something else. You might think that he has left an idea unfinished, but he's really relying on your ear to resolve it.

KM: In "Drumtown," from your new album, *Swingtime*, your solos have evolved, with more polyrhythms, tension, and sort of "chattering" hi-hats. But you've retained that dense swing feel.

PLS: It's smoother, and to some extent I do a little less.

KM: You've mentioned seeing Moondog on the streets of Manhattan in the '60s. He was an influence as well?

PLS: Yes. I ran into him on the street and

picked up a couple singles of his. He was all over the place. I'll never forget going to a concert of his where he had this triangular drum that he sat astride on. It was like a log, but beautifully made. This guy is blind; where did he get that made? It was open on one end with a head on the other end. He would play the head with a maraca and the side of it with a clave. Oh, man, this guy was *out*. Some if it was very

advanced. His rap was that he got it all from native Americans.

KM: What were some of your other sessions from the '60s?

PLS: *Our Thing* and *Page One* by Joe Henderson, Kenny Dorham's *West 42nd Street*, one with tenor player Rocky Boyd, *Night Of The Cookers* with Freddie Hubbard and Lee Morgan, one with J.R. Monterose and Tommy Flanagan [*Straight*

Timing Is Everything

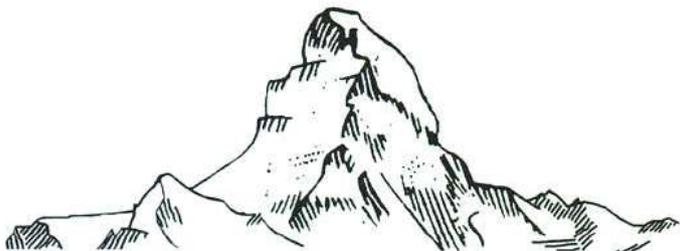
Here are the albums that Pete says best represent his playing...

Artist	Album
Pete LaRoca Sims	Swingtime (Blue Note) Basra (Blue Note)
Sonny Rollins Trio	Turkish Women At The Bath (32 Jazz)
Jackie McLean	In Stockholm (1959) (Dragon)
Art Farmer	New Soil (Blue Note)
Paul Bley	Sing Me Softly Of The Blues (yet to be released) Footloose (yet to be released)

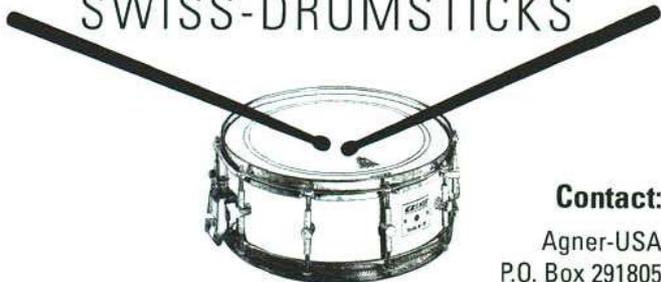
...and these are the artists he listens to for inspiration:

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Ahead], two albums with Sonny Rollins—the trio one from Sweden [*In Stockholm*] being my favorite—a Paul Bley album with Steve Swallow [*Footloose*], which is another album mentioned to me frequently.

One of the great hardships for drummers is that we're kind of tied to harmonic rhythm, in that the thing that we do most naturally is hit the major chord milestones within the structure of the song. That means if you play a song like Coltrane's "Giant Steps," most drummers are going to play pretty much alike. It's hard to avoid that. So any time somebody manages to stretch that out and give me some different patterns to play, I enjoy that more. I'll play things I might not have played before.

KM: You played with Coltrane for a while?

PLS: Yes, in his first band after he left Miles. He had made a lot of noise with *Giant Steps*. Elvin wasn't available yet, so I was fortunate. I know that Miles recommended me, so I got the gig that way. Miles would tell people that I was his drummer, though I never worked with him. [laughs] At that time I would have *loved* to play with Miles. But I did ten weeks at the

Jazz Gallery in New York with Coltrane. The band was Steve Davis [bass], Steve Kuhn [piano], and me. We did great work, but it was never released outside of some bootlegs. McCoy Tyner came in after Kuhn. We were playing the tunes from *Giant Steps* at a rather rapid pace, adding "Inch Worm," "My Favorite Things," and "Body And Soul."

The group had a conversation one time outside Small's Paradise, talking about the song "Equinox," which we had a great groove on. I brought up the issue of harmonic rhythm, that if the chords change that fast, it's hard not to play certain things. After that Trane was playing the *Giant Steps* stuff less, and getting more toward modal playing. I was with him during a really good period.

KM: Was Coltrane as serious as the legend suggests?

PLS: He was all about the horn. On breaks this guy would be in the dressing room practicing. I think he knew he had something to do and he was looking for it. You can hear it wasn't all there immediately, if you listen to the early Miles records. He was honking and playing wrong notes in

places. But obviously he got past that. Listen to him on Monk's *At The Five Spot* record. He played Monk's rather awkward songs beautifully. He was one of the great melodic players.

KM: Do you think he hired you because of the Sonny Rollins *Live At The Village Vanguard* record, where your playing is really explosive?

PLS: No, Sonny's energy level was not like Trane's. Sonny plays curlicues and moves from one idea to the next so that you never quite know where it's going. It's more of the standard vernacular. John was searching for his own thing, which he found. And it was just, *Waaahhhh!* It was fun, but not natural for me. What was natural was to dip around and come down, not play full-out all the time. But it was fun. I did enjoy it.

KM: Contrast those players with Jackie McLean.

PLS: I just recorded with Jackie; we didn't play out. All I remember about the solo on "Minor Apprehension" is that I looked over at the control room and [Blue Note producer] Albert Lion was walking around in circles, tearing his hair out, saying,

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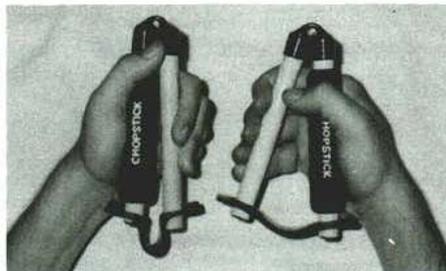
"I've been playing for over 33 years and I stay away from gimmicks. But this product targets the finger muscles to produce startling results. My solo's and stamina have improved 70% with less fatigue and greater ability!"—Al Silva, NH

"I was spending 1 1/2 hours a day on a practice pad and progress was slow—until now. I bought the Chopsticks on a whim and within 2 weeks I was seeing results—more speed, control and endurance. My routine on the practice pad now takes less than half as long as it used to—Amazing!"—George Peppard, MA

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"What is this guy doing?"

KM: So you were considered a radical?

PLS: I think that was considered quite out at the time. But I wasn't *trying* to stay in. I knew I was taking a liberty. The song has a broken structure, so I went along with that. The melody is like drum stuff anyway.

KM: Were you the first to play like that, or the first to record it?

PLS: I don't remember hearing anybody else playing like that, except maybe Baby Dodds. I'm close to him in many ways.

KM: It seems like the scene was so different then—so much work and so many possibilities.

PLS: It was, but in some ways it was a period of decline. There is some debate that when Miles did his later-period albums, it brought on the decline of popular jazz. Actually, I think the hard times began even earlier, with, of all things, Charlie Parker. Prior to Bird it was more swing, and you had the era of big bands and people were going out dancing to jazz. Then Bird came—and bless him for it, because he created the music I love the best—but the music got to be quite cerebral. It started being played in clubs where they didn't even have a dance floor. When

people couldn't dance they went elsewhere, although Bird made the music take off and be one of the most sophisticated styles in the world.

I knew about the impact of Bird and Monk, and I was very impressed with people who did things first. So I'm not surprised that it might have happened that I looked around for something that I might do first. I've always loved that, the guys who find these things first, like [bassist] Scott LaFaro. A lot of guys play a lot of notes and the unusual lines that LaFaro played, but he was first.

KM: Can innovative things still be found to play?

PLS: I think so, because it's really about new approaches. What I play may sound unusual, but I've heard all that stuff somewhere. It's just that I've been to a lot of places to listen to music. I think a lot of people in the rock age have only heard rock. Like the Beatles: They didn't help us any. They did *their* thing extremely well, and deserved their success, but that didn't help jazz.

I was mistaken then; I thought the music was soaring. Miles and Gil Evans were making their marvelous records, success-

fully bringing elements of symphonic music into jazz. I was overjoyed to hear that. But the audiences were really diminishing from the swing period.

KM: What do you listen to now for pleasure?

PLS: I listen mainly to develop the book for my band—whatever seems to pertain. Recently, since Blue Note says they're going to record me again, I've been looking for something more soft-pedal, probably the first time I won't pursue *le jazz hot* full-out. I'm thinking of ballads and stuff like that. No crashing and bashing for once. So I'm listening to a lot of Brazilian music and bringing that to swing.

KM: Your band is working again?

PLS: We're working more now. The sextet started going out in '78, after I graduated from law school in 1975. We worked on and off through the '70s and then the early '90s. When opportunities present themselves you jump all over them.

KM: *Swingtime* is very much in the idiom, and your solos are still pushing the edge. What was the direction for your return to recording?

PLS: There was no direction for the recording, but there was a goal for the

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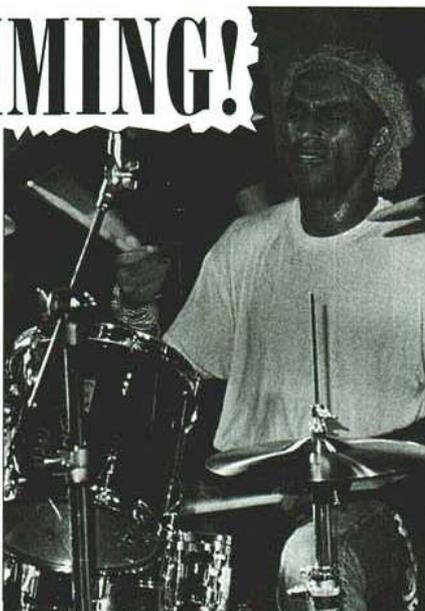
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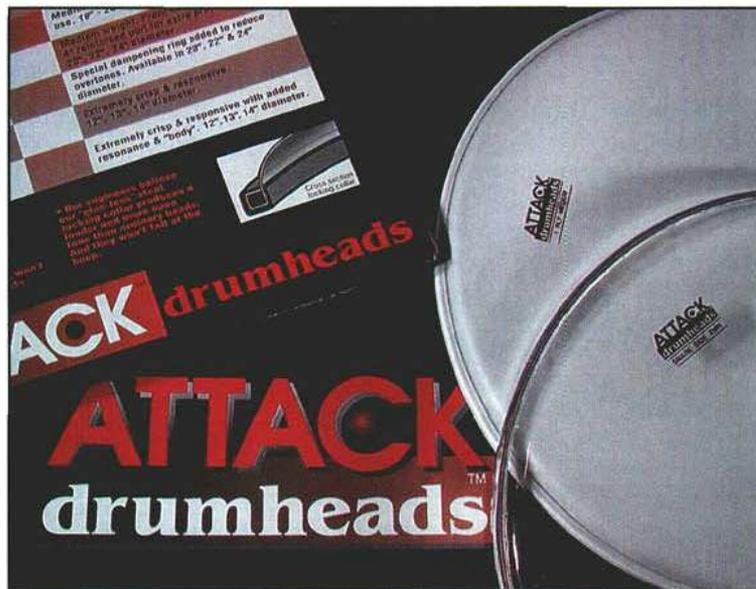
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band, which has been the same since our first sextet gigs in '78. That goal is to have a free-flowing band where everyone can play what they like and I get my chance to pull strings and give the band character by constructing the book. Right now I'm working on an arrangement of Dizzy Gillespie's "Kush." I've added a drum solo.

KM: How long have you been using these players?

PLS: My association with Dave Liebman and George Cables goes back thirty years, as does my association with Joanne Brackeen, though she is only on a live recording from Sweet Basil, which has not been released. I'm still adding new people, including Walter Booker, Lew Tabackin, Francesca Tanksley, and Walt Weiskopf.

KM: On one hand, the record has a track like "Candyman," but where do you feel the album is stretching?

PLS: Well, people talk about "Candyman" as being a commercial vehicle, but I look back at Miles doing "Put Your Little Foot Out," Coltrane doing "Inch Worm," and Sonny Rollins doing "I'm An Old Cowhand." It's a common thing. I've had some criticism this time around with the sextet from people who are into free music,

who think we're not out there enough. But my sense is that this is popular music and it derives from all the popular strains of music. I think that free music went too far and left the audience behind. It's theoretically viable, but a little of it goes a long way, just like a little drumming goes a long way.

KM: Do people expect you to be a free drummer?

PLS: Somewhat. It's not a huge problem, but it is a little bit of a misconception. The first time Pharoah Sanders and I played together he thought I was a freakout drummer. He played one day of total freakout, but after that he never freaked out that much again.

KM: Your solo in "Drumtown" is very loose yet very driving. It sounds like the old records, but you've evolved.

PLS: It's interesting how much things developed even while I wasn't actually playing. It's gratifying. I think I'm playing a little bit less, but in everything I've done the whole train of thought has been toward doing less. Even the idea of tuning the drums to resonate and fill as much space as possible—to give you time to work out your next idea—shows I'm interested in

playing less. Let it flow.

KM: But there is a lot happening within "Drumtown."

PLS: The solos are different to some extent. They are more stream-of-consciousness—one thought leads to the next.

KM: What would you tell a student who admires where you come from, especially from a soloing angle?

PLS: I wouldn't know how to tell someone to begin that thought pattern. I'm a James Joyce fan, but I don't have the slightest idea what his thought patterns were. There is obviously a logic there, but he compounded idea on top of idea in such a way that you can never fully understand it. I feel the process of playing drums is the same thing. I can't define all that stuff.

If I wanted to say anything to someone who wants to play in a loose manner with the ability to shift up when it's needed, it would be that you have to do it enough until it becomes second-nature. That's why I can't explain it. It's a very important thing to *not* think about it. If I thought about it, I'd get confused!



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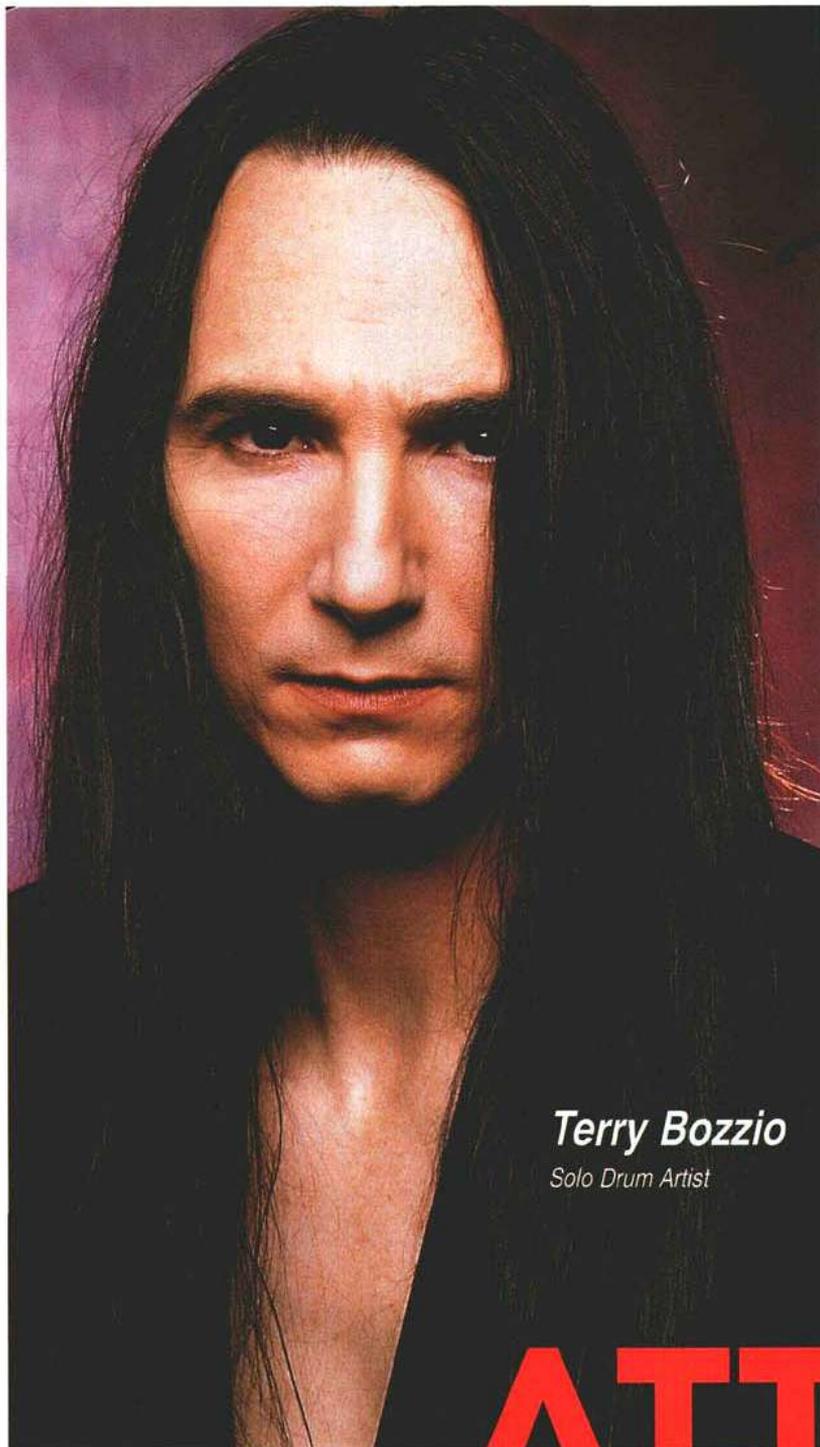
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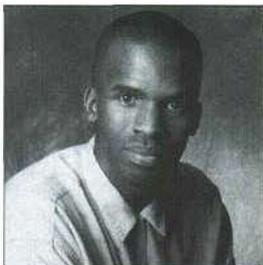
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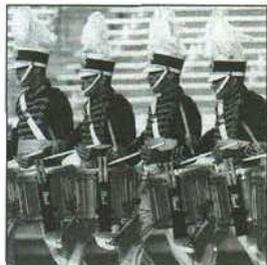


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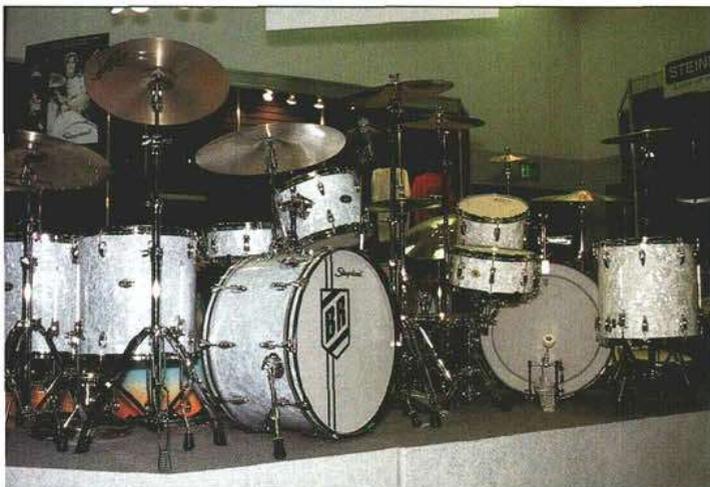
Highlights Of The 1998 NAMM WINTER MARKET

Once again *MD* has ventured into the ever-expanding realm of percussion products on display at the annual rite of musical passage known as the National Association of Music Merchants (NAMM) Winter Market. This year, for the first time, the show was held in the Los Angeles

Convention Center. Bigger hall, more exhibits, and even more territory to cover than ever.

It's not possible to report on every single percussion item that was displayed at the show. So here are the highlights, followed by commentary on other goodies worthy of note.

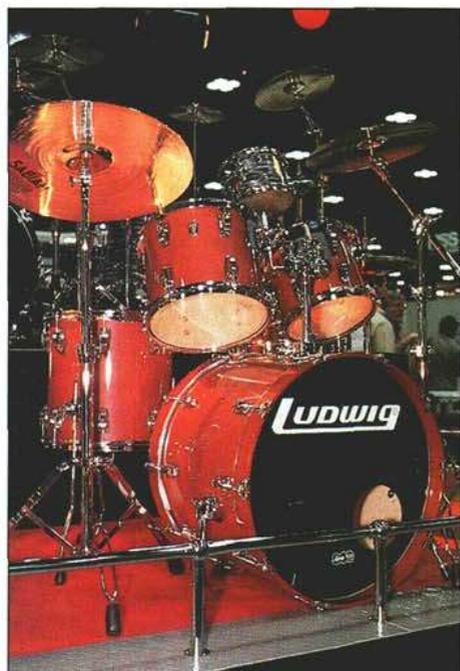
Photos by Alex Solca



Slingerland introduced their *Legends Series* kits, with both Buddy Rich and Gene Krupa models.



In another nod to drum history, Gretsch has re-introduced the *Broadcaster* line, with Harvey Mason as its leading endorser. Kits will be produced in limited sizes and finishes in order to be available as "stock" items, with four-week delivery.

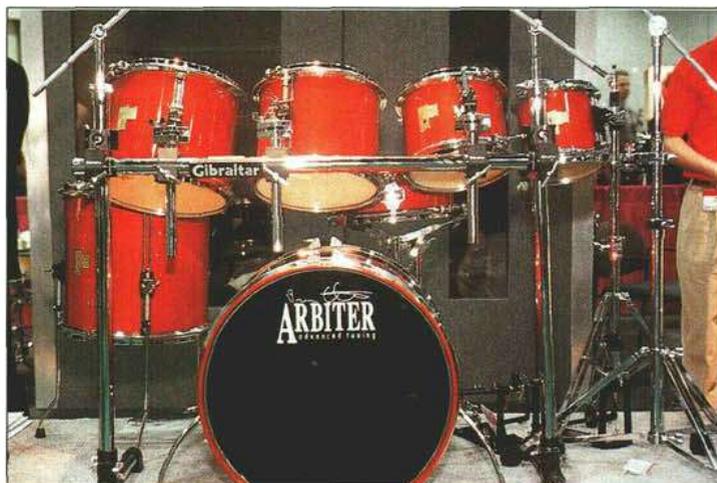


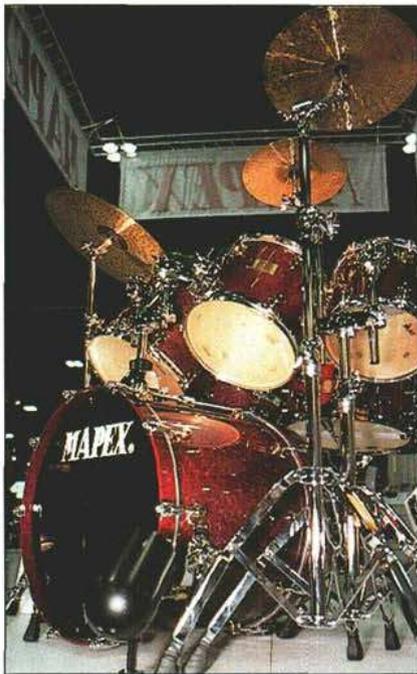
Ludwig has completely redesigned their drumkit line, including a move to 9-ply, 6 mm all-maple shells for the *Classic* series, the shells are made in Ludwig's Monroe, North Carolina plant.



Premier's *Signa Marquis* series features the return of die-cast hoops, along with shallow drum sizes and Genista-style birch shells.

One of the buzzes of the show concerned Arbiter's AT (Advanced Tuning) drums, which have done away with lug tuning altogether. Drums are tuned instead by a V-clamp system operated at a single point on each rim.





The Orion Classic high-end kit from Mapex now features thinner maple shells, along with new pedals and improved hardware.



Yamaha's Maple Custom Absolute features thinner maple shells than the original Maple Custom, as well as different lugs. The result is a lower-cost all-maple kit. This version features "vintage-style" wood hoops as an option; traditional steel hoops are standard.

Unusual building methods—like this stave-construction shell—and beautiful natural-wood finishes distinguish Tamburo drums, from Italy.



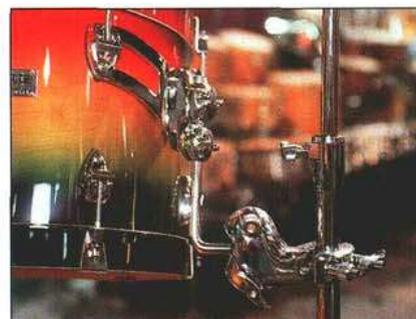
Sunlite is an import brand quietly growing out of "entry level status and into the professional level with good-looking kits like this one. They were also showing an attractive new maple piccolo snare.



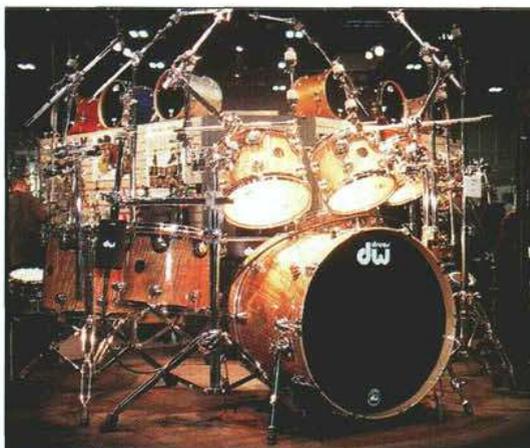
Sonor has done away with their previous Force models, and has introduced the new Force 2001 kit. With improved tom mounts, a complete hardware package (including a boom cymbal stand), and a highly competitive price, it may be Sonor's first serious contender in the entry-level field.



The Masterworks series from Pearl offers customers the opportunity to create their own, totally customized drumkit, right down to the type of wood used for each individual ply in the shells. Snare drums were used to display finish possibilities. (Pearl was also showing an impressive combination wood/carbon fiber snare drum.)



Canada's Ayotte drums introduced a new tom-mounting system, displayed on a rainbow-finished drum intended to demonstrate Ayotte's capacity for custom finishes.



Exotic finishes were the order of the day at Drum Workshop, led by this stunning beauty covered in tamo ash.



A bevy of new small snare drums was introduced by Tama, along with totally redesigned Iron Cobra bass drum pedals and hi-hats.



In addition to this striking emerald-green contemporary kit (with 24-karat gold-plated hardware), Lang Percussion also displayed a '30s-era big band-style kit, along with the famous Billy Gladstone 3-way-tension snare drum.



GMS snare drums on display included (from left) a Vintage model, a unique double-throw-off model, and a Tom Freer orchestral drum.



Pure Sound Percussion is a new entry in the custom-drum sweepstakes, with set and orchestral snare drums like those shown here, as well as complete drumkits.



The Bobby Rock Signature snare drum from Peavey features a 7x13 brass shell, maple bridges, and a special powder-coated finish.



Snare drum builder Jeff Ocheltree has allied with Paiste to create drums with shells sand-cast from "melted-down old 2002 cymbals."



"Small drums with a big sound" is the concept for Fever drums—with shells made mainly of Formica. Although the founder of the company custom-makes drumsets, they were actually selling instructional "make-em-yourself" videos!

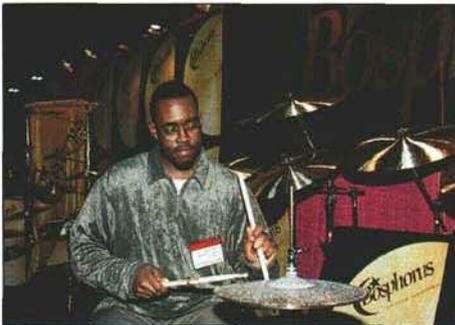


California's Orange County Drums a Percussion is an emerging custom-drum company, thanks largely to endorsements by Chad Sexton and Adrian Young. (Gorgeous finishes and a unique acoustic venting system don't hurt, either.)

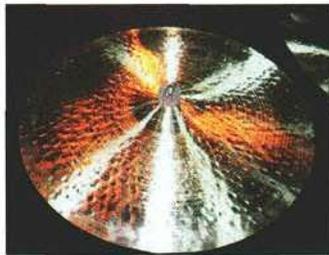
The "vintage" look of wood hoops, claw hooks, tube lugs, and contrasting wood finishes are features of this kit from The Bearing Edge.



Only a few years into major marketing, Spain drums have established themselves as an important name among the ranks of custom drum companies.



Highly individual and esoteric sounds are elements of Bosphorus cymbals, from Turkey—tested here by endorser Neal Smith.



Zildjian's display combined the old and the new, with *K Constantinople* ride cymbals like this one for a classic, vintage cymbal sound, and *Re-Mix* models to "re-create the processed, sampled cymbal sounds" of electronic music.



Grand Master cymbals are also from Turkey. They're made entirely by hand, from an alloy said to actually "breathe," in order to create the most musical sounds possible.



Noble & Cooley have re-introduced their *Star* series of shallow-depth drums. The drums were displayed on Bob Gatzen's unique *DrumFrame*, which attracted a great deal of interest from players and dealers alike.



Sabian's display presented their *Will Calhoun* models (including the *Alien Disc*, at left) and the *David Garibaldi Jam Master* ride (at right). Also shown was the warm, dark, vintage-sounding *Manhattan* ride.

UFIP models now include these *Ximbau* effects: sections of cymbals fitted with rivets and jingles.



Paiste continued the trend toward "vintage"-sounding cymbals with rides, crashes, and hi-hats from their *Traditionals* series.



The *ddrum 4 Hi-Hat* controller mounts on a standard hi-hat stand; the *ddrum 4 Cymbal* is a two-zone pad (bell/edge) that's also chokable for more realistic cymbal performance.



The *Squadron Trap* is a new compact pad kit from S&S Industries. (Electronic Percussion Systems' *Visu-Lite* cymbals were along for the ride.)



Boom Theory introduced the *Spacemuffs* electro-acoustic kit: a high-quality maple drumkit fined with internal triggers. Plug a cable into the jack in each drumshell and get your choice of acoustic or electronic drum sounds—or both. (Also introduced was a complete sound source/mixer combination.)



Kurzweil has entered the electronic percussion fray with a pad kit designed by electronics veteran Dan Dauz, and a MIDI controller designed to be highly sophisticated in its performance, but user-friendly in its application.



Upgrades and improvements—including a more natural-feeling bass-drum pad—have been incorporated into the *Drum Tech* pad kit.

Roland's highly successful *V-Drums* system has been augmented with a nitty traveling case (with wheels and a retractable handle) and an oversized bag to contain the collapsed rack. Also new from Roland is the *SPD-20*, the latest in their line of *Total Percussion Padself*-contained pad/sound source units.

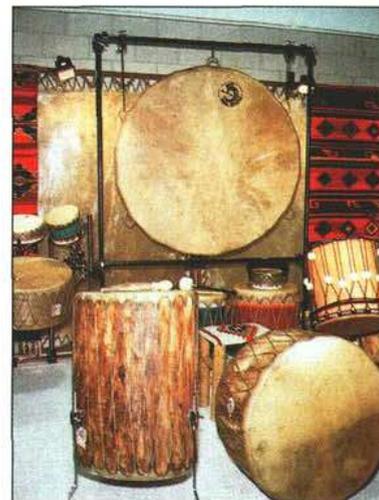


Asano Taiko displayed the traditional (and imposing) taiko drums of Japan.



Talk about combining drumkit with percussion: Here's a drumkit that's *made* from percussion instruments. Meinl Percussion's display was a real eye-catcher (and sounded cool, too).

Taos Drums takes the term "gong drum" quite literally, adding this deep-voiced monster to its line of Native American-styled drums.

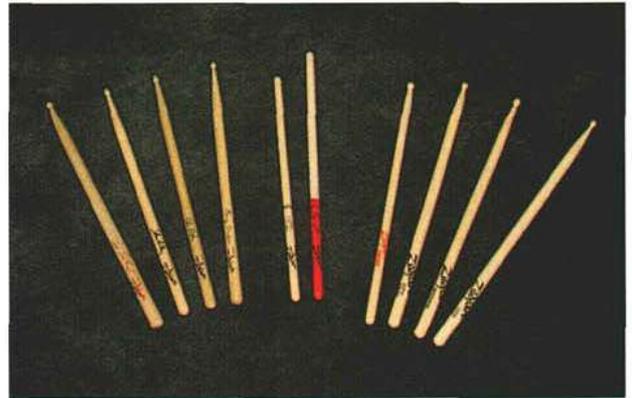




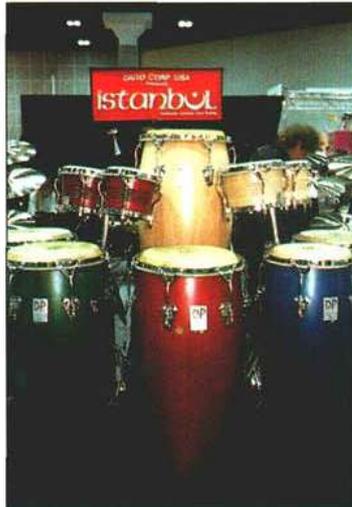
The Rhythm Tech MPT (Mountable Percussion Table) makes it easy to mount and use percussion instruments in either a percussionist's setup or on a drumkit.



Besides officially launching the complete line of Renaissance drumheads, Remo also added taiko drums of various descriptions to its ever-expanding line of world percussion.



Giovanni Hidalgo Aero and Marc Quinones Salsa timbale sticks from Zildjian are flanked by new signature sticks that were originally launched as the Ensemble series (left), and four other new models (right), including the Timbeato drumset/timbale combination stick.



Daito Corporation—distributors of Istanbul cymbals—added to their percussion line with the launch of Daito Percussion congas and bongos.



Shtix are high-tech devices that can be fanned or straightened to create unusual brush- or stick-like sounds. They feature steel "fingers" (of various weights and sizes) for use on drumkit or in marching applications) and a locking mechanism to keep them at the desired position.



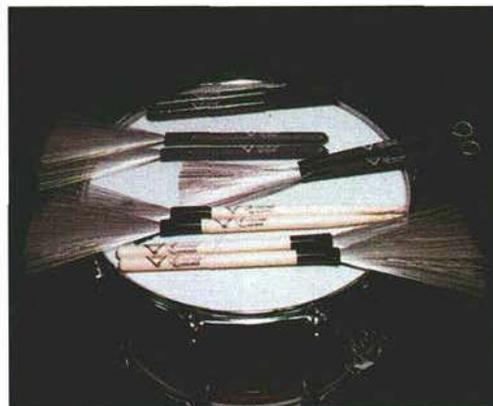
Regal Tip introductions included Lewis Hash drumsticks, XL (Extra Long) wood-handed brushes, and Jeff Hamilton retractable brushes (with heavier wire than most models).



Toca displayed a dramatic new Caribbean blue color for its Limited Edition series of congas and bongos. A 13" super tumba size has been added to the line.



The Ahead SimS Laser stick features a laser light source inside, creating a distinct visual effect when the stick is played under low light levels. (Note the tip of the stick, center and front in the carousel shown.) At present it's pricey (well over \$100), but quite an eye-catcher. Also new is the mallet shown at the rear.

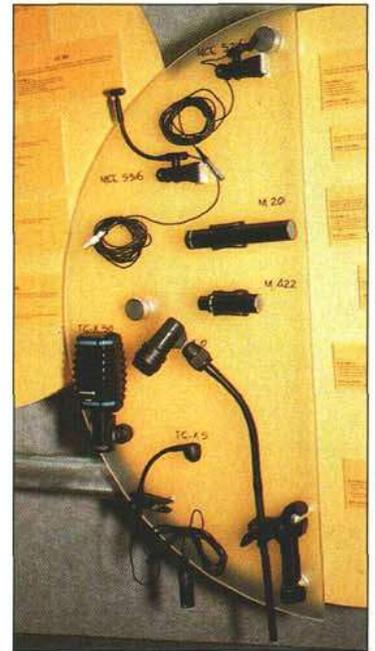


Vater has jumped into brushes in a big way, with two wood-handled models (including a brush/stick combo), two rubber-grip versions (with a metal rivet on the end of the non-retractable model), and other models, in both wire and plastic.

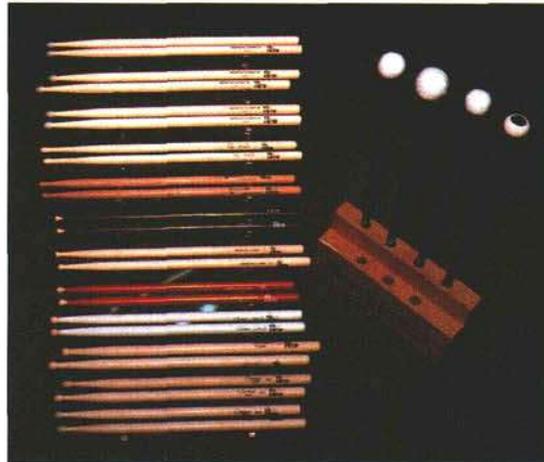
The Pro-Mark folks have been busy expanding their Americorps marching and Future Pro student lines of sticks. Also new is an eight-stick multipack that includes a T-shirt with a design exclusive to this offer.



A new clamp-on, gooseneck-mounted percussion mic' from Beyerdynamic is the TGK 10, shown at the bottom of this display. Also introduced was the TG-X 45 ultra-lightweight neckworn vocal mic'.



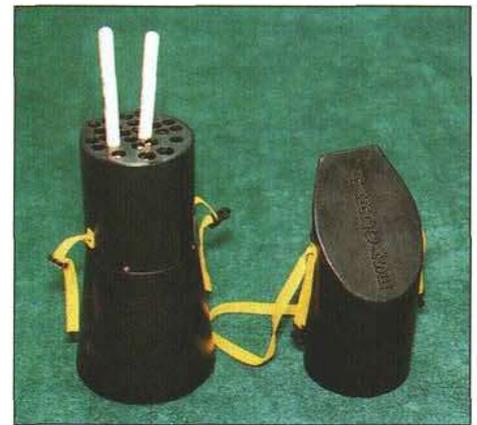
K&K Sound Systems has added the *Dyna STS* dynamic mic' for toms and snare drums to its line of percussion microphones.



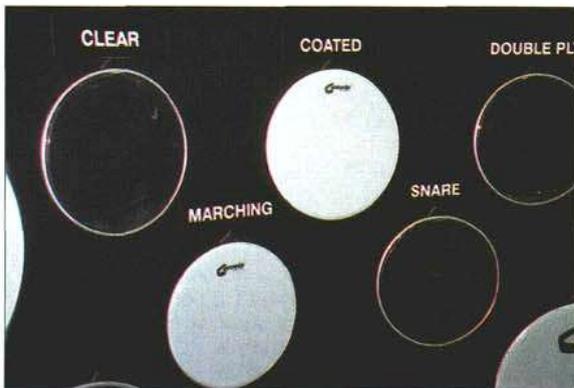
New signature sticks for drumset and marching, along with *Corpsmaster* marching timpani mallets, were introduced by Vic Firth.



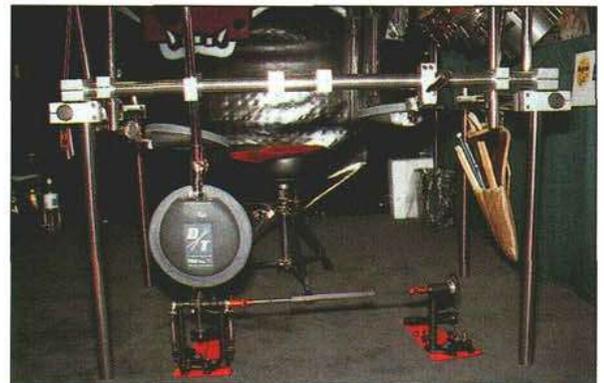
Drummers were invited to compare Evans various drumhead lines side-by-side, in order to understand their acoustic differences. The company was also displaying their new EQ1 Resonant coated heads.



This uniquely designed stick caddy from Hardcase also serves as a free-standing stick dispenser during playing.



Coreelo Drumheads have been made for over ten years in Mexico, and are just now testing the US waters. They feature a no-epoxy design, instead securing the heads into their hoops with a steel band. The result is a no-pull-out guarantee.



The Blokked drum rack system is modestly described by its inventor as "indestructible." With a variety of hand-crained aluminum blocks and tempered steel bars, the system can be custom-tailored for any kit. Once set up, the blocks are guaranteed never to slip or need re-tightening.



In addition to colorful custom drums, Pork Pie now offers colorful (and comfortable!) customized drum seats.



The ED (Ergonomically Designed) hi-hat adjusts to tilt or offset the hi-hat cymbals relative to the base stand—providing positioning flexibility while retaining smooth performance. It's the brainchild of RIMS inventor Gary Gauger, and available from Drum Workshop.

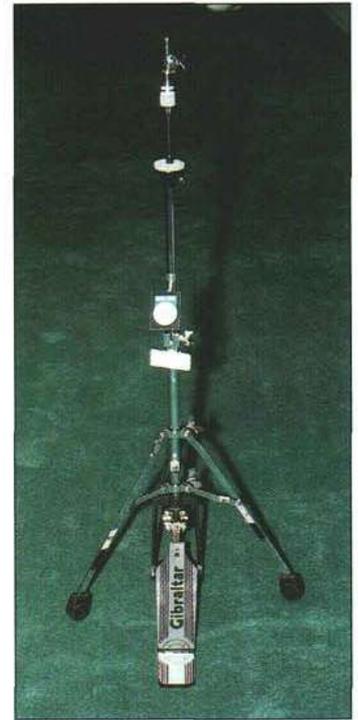


Looks funny, works great. New beater extenders from Axis (Engineered Percussion) reach the drumhead just as the pedal starts to move past its point of maximum power, eliminating that last half-inch of travel that always seems to take much more work.



XL Specialty Percussion's *Protectorm* molded plastic cases can now be fitted with *Silver Lining* tom inserts, which "blanker" the drum for added protection.

Attack offers a way to make an auxiliary snare drum even more special: the *Jingle Head*. The four tambourine jingles are permanently riveted to the plastic head.



Light in weight but not low on features, Gibraltar's new *JZhi-hat* offers a rotating tripod, a quick-release baseplate, and Gibraltar's *Liquid Drive System* for extra-smooth operation.



Bringing sub-miniature miking to ethnic percussion, Applied Microphone Technology offers the EOT (Earth Rhythm Translator). Both its sonic performance and its physical mounting system are designed expressly for rope-tensioned and other native-styled drums.



Added Attractions

Appolo Products' *Drumat* is a lightweight "drum rug" that hinges and rolls to a compact size for easy portability. Its contoured shape helps it fit onto small stage areas, while its non-skid backing keeps it (and the drums on it) in place.

Beato now offers top-of-the-line *Cordura Deluxe* bags, with extra-reinforced seams, special padding inserts, and other features to stress bag durability and drum protection.

Drummers Helpers can help you contain your sound behind an acrylic sound shield, or through the use of on-drum practice mufflers.

Humes & Berg's *Tuxedo* bag series now includes a djembe bag.

Mainline drumsticks have added both marching and small-tip jazz sticks to their line.

Pseudo Drumsticks are portable, collapsible practice sticks that fold up to the size of a ball-point pen. You can play them virtually anywhere but on a drumkit.



Celebrate Slingerland's 70th Anniversary!

Win A Legend Series Gene Krupa Signature Drumkit!

FIRST PRIZE:

A Legend series *Gene Krupa* signature Drumkit, complete with a 6 $\frac{1}{2}$ x14 *Gene Krupa* Artist Radio King snare drum, 9x13 tom, 16x16 and 16x18 floor toms, and 14x24 bass drum in white pearl classic wrap finish. Plus *Magnamax* snare drum stand, drummer's throne, three straight/boom cymbal stands, *Dynamo* hi-hat stand, *Tempo King* pedal, and short and long shell-mounted cymbal holders (cymbals not included).





SECOND PRIZE:

A 5 1/2 x 14 Radio King Original snare drum, in white pearl classic wrap finish.

THIRD PRIZE: (Not Pictured)

A *Magnamax* hardware pack, containing a snare drum stand, a drummer's throne, a *Dynamo* hi-hat stand, a *Tempo King* bass drum pedal, and a straight/boom cymbal stand.



FOURTH PRIZE: (12 WINNERS)
Slingerland T-shirt and hat package.

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(99¢ per call to enter and hear musical examples)

(No purchase or telephone call necessary to enter. See consumer disclosure below for odds and other details.)

Consumer Disclosure

1. Call (900) 786-3786. Cost 99¢ per call. You must call from the number where you wish to be notified. Or send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, and telephone number to: MD/SLINGERLAND GENE KRUPA Contest, 12 Old Bridge Road, Cedar Grove, NJ 07009. 2. Enter as often as you wish, but each entry must be phoned or mailed separately. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 4/1/98 AND ENDS 5/31/98. PHONE CALLS WILL BE ACCEPTED UNTIL 11:59 P.M. EDT 5/31/98. POSTCARDS MUST BE POST-MARKED BY 5/31/98 AND RECEIVED BY 6/3/98. 5. Grand Prize Drawing: First, second, third, and fourth prize winners will be selected by random drawing on June 8, 1998. First, second, and third prize winners will be notified by phone on or about June 9, 1998. Fourth prize winners will be notified by either phone or mail on or about June 9, 1998. 6. Employees and their immediate families of Modern Drummer, Slingerland Drum Company, and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to residents of the US and Canada, 12 years of age or older, provided that CALLERS UNDER 18 OBTAIN PARENTAL OR GUARDIAN PERMISSION TO ENTER. California residents under 18 may not participate. Residents of MN, GA, LA, NJ, and Canada may enter by mail only. Void in FL and where prohibited by law. 9. One prize awarded per household per contest. 10. First Prize - One (1) Legend Series Gene Krupa Signature drumkit: (9x13 tom, 16x16 and 16x18 floor toms, 14x24 bass drum, 6.5x14 Gene Krupa Artist Radio King snare drum), *Magnamax* hardware (snare stand, drum throne, *Dynamo* hi-hat stand, three (3) straight/boom cymbal stands, *Tempo King* pedal, and short and long shell-mounted cymbal holders), approximate retail value \$6,295. 11. Second Prize - One (1) 5.5x14 Radio King Original snare drum, approximate retail value \$995. 12. Third Prize - One (1) *Magnamax* Hardware Pack containing a snare stand, drum throne, *Dynamo* hi-hat stand, *Tempo King* bass drum pedal, and straight/boom cymbal stand, approximate retail value \$900. 13. Fourth Prize - Twelve (12) winners will each receive a Slingerland t-shirt and hat package, approximate retail value \$38 each. 14. Approximate retail value of all prizes \$8,650. 15. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009, (973) 239-4140. 16. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, send a self-addressed, stamped envelope to: Modern Drummer Publications/Slingerland Gene Krupa Official Rules/Winners List, 12 Old Bridge Road, Cedar Grove, NJ 07009.



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Ricky Lawson has been one of the most in-demand concert drummers of the past ten years, largely because—aside from being a great player—he has long been a proponent of growing with the times. It's not just the extensive electronic setup he has developed, though, that has made him such a hot commodity. It's how he uses that setup that has appealed to such artists as Lionel Richie, Michael Jackson, Whitney Houston, and Phil Collins. Lawson began rehearsals with Eric Clapton at the end of February, and he'll begin the tour just about the time Ricky's first solo album, *First Things First*, is released by Samsung Music.

O n E l e c t r o n i c s

by Robyn Flans

Photos by Alex Solca

RF: When did you start to get into the electronic side of music?

RL: We really kicked in with the electronics with Lionel Richie in 1986. A lot of Michael Jackson's music was electronic, too. One way I got around pantomiming on the Michael Jackson tour was by implementing Akai samplers into my system so I could sample all of the original drum sounds, and vocals if I wanted. At that time I had an *MPC 60* that I could actually write sequences on and sample vocals with. Whitney Houston had a song called "I'm Your Baby Tonight," and to fill out the chorus, we sampled her background vocal tracks from the original multi-tracks. Then we played to a click so that when it came time for those vocals to come in, we were right there with it. Now I'm using the *MPC 3000* and the Akai samplers as well.

RF: Do you anticipate using the same setup with Eric Clapton that you used with Phil?

RL: Definitely. It's a very dependable system. I've got tons of memory for any samples they may have that I need to trigger via the drums.

RF: With Steely Dan you used *no* electronics. What was that like?

RL: Like I had died and gone to heaven.

RF: Yet most of the work you do utilizes a lot of electronics.

RL: I enjoy the electronic challenge. I couldn't play Phil Collins' music without it. Probably 60% to 70% of his music is electronic. My philosophy about electronics is it can't hurt you. If you jump in there it can only enhance what you do.

RF: Where do you draw the line? For example, if it's Phil Collins' sounds coming out of your drums, isn't that more than enhancement?

RL: It's Phil's sound to a certain degree, but the room plays a part in coloring that sound. A lot of times we'll use a combination of the live and the electronic to really bring the sound out. It just makes me feel good to be able to do it. Everyone who has seen the show says the sound is great. And Phil has an incredible engineer, Robert Cubby Colby. He has those drums pumped up.

RF: It doesn't feel in any way that it's not you?

RL: No, because I play those sounds with my feel. Of course the electronics don't play like an acoustic drum, but if that's what the song calls for, that's it. Those sounds are part of the song, and if you *don't* play them, you're leaving out part of the melody. There's an art to finding sounds that are that strong an element of a song, and Phil Collins is a master of that art.



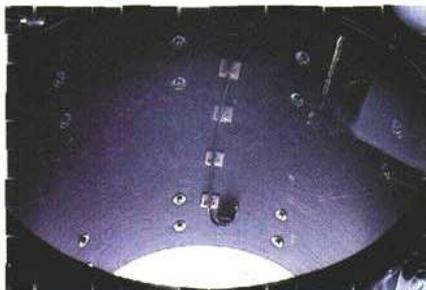
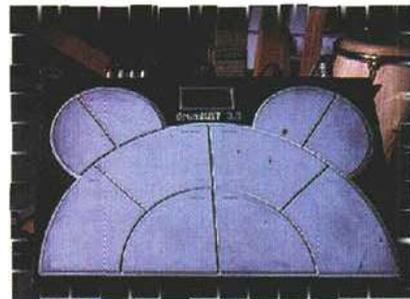
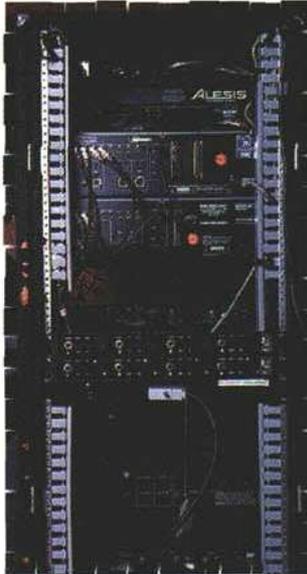
Joe has been Ricky Lawson's live drum tech since 1995, and has worked with Ricky in the studio even longer. Here Wolfe details the equipment in Lawson's rack and on his kit, and describes the function of each piece of gear.

drumKAT

"The *drumKAT* [right, center] is what I would call the 'central nervous system' of Ricky's electronics rig. It routes the signals from the drum pads and the kick pads to the samplers. It's similar to the *Aphex Impulse* in Ricky's rack, but that's set up specifically for the acoustic pads. The *drumKAT* has the ability to make multiple drum-trigger signals from various sources, like kick pedals and pads. It allows the drummer to create motifs: When you hit one pad, it plays a repetition of phrases. Ricky never uses it for that, though. In this show [Phil Collins], we use the *KAT* to take the signals from the five Dausz electronic pads on Ricky's kit. For example, at the end of 'One More Night' there's a sample finger snap that Ricky plays from one of the pads. He also triggers the explosion that you hear at the beginning of 'Another Day In Paradise.'"

Drastic Plastic Trigger

"The six *Drastic Plastic* triggers [right, bottom] mounted on the acoustic drums are connected to an *Aphex Impulse* in Ricky's drum rack. That's a specialized rack module with different sensitivity levels that are able to deal with the properties of acoustic drums. The Dausz pads and the *KAT* are electronic, so the only thing I have to worry about is the velocity—how hard Ricky hits the pad—and then I



compensate for that within the *KAT*. But with the acoustic drums I have to deal with a lot of variables, like temperature, head, tension, different tunings, and so many other things. The *Impulse* has enough parameters to deal with that. Ricky uses that mainly for things like 'Don't Lose My Number.' He plays the acoustic drums on that song, but sampled tom sounds from the record are triggered when he hits the toms."

Akai S1000HD Digital Samples

"The rack includes two Akai *S1000HD* digital samplers, which can be used for an assortment of different things. In one sense you can consider it an instant digital tape recorder, which allows us to take the drum sounds from Phil's records and have them accessible at any time in a way that Ricky can play them. It samples each of the sounds, including the effects, explosions, and reverse cymbal or drum sounds. When the drums come in on the tune 'Against All Odds,' there's this reverse drum hit. We were able to take it right from the record and put it into the sampler. Ricky hits one of the Dausz pads there, so you don't hear a drum hit at that moment; you just hear this giant compressed, stereo, reverse drum. Then Ricky goes into the tom roll, which he actually plays acoustically."

Alesis Datadisk

"The Alesis *Datadisk* is used as a storage device. It allows me to keep the patches safe in the *MX-8* [see below], so that when Ricky goes onto another tour, I have all of the Phil Collins patches archived on disk. I have all of the Michael Jackson patches archived the same way, so whatever comes up, I can just pop it in the set."

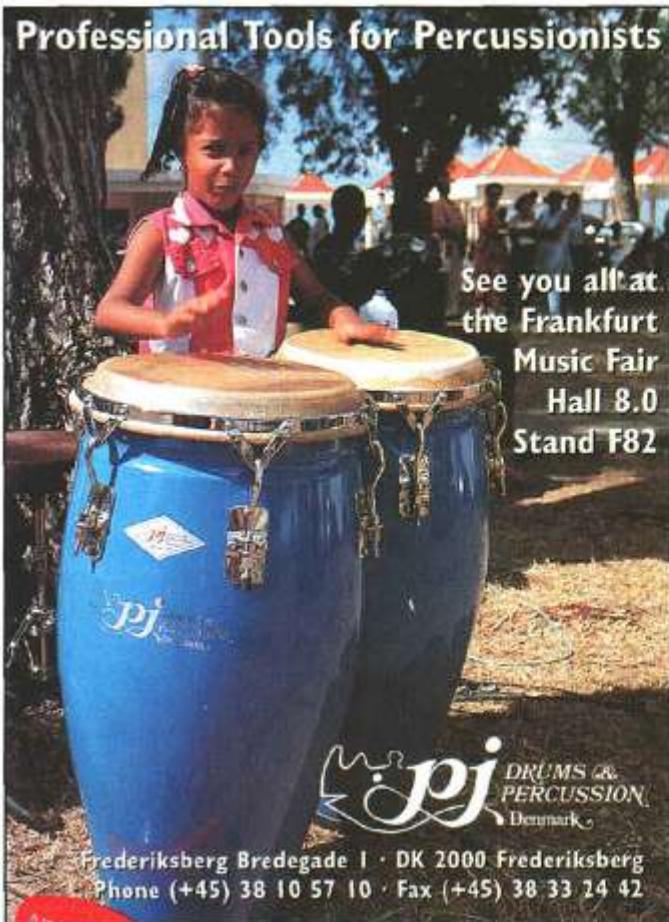
Tascam MM-1 Mixer

"The Tascam *MM-1* is a 16-channel mixer that has proven to be very reliable. We use it to blend the signals from the outputs of the various samplers and drum modules."

Digital Music MX-8

"The Digital Music *MX-8* is a complex MIDI routing and merging unit. If I wanted to, I could take a MIDI input from the keyboard player if he wanted to play some of Ricky's drum sounds—or even if Phil Collins wanted to play some of the sampled drum sounds. I can take samples from each musician on stage, run it into the *MX-8*, and have it play through Ricky's rack."

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"The MX-8 also allows me to change patches from under the stage. When Ricky goes into a new song, he can hit a pedal up top to change the sound patches, or I can do it from under the stage. It can also be used as a back-up. If something goes wrong, or if Ricky has to make an adjustment and he doesn't want anything to mistrigger, I can hit a button on the MX-8 to disable the electronics. He can hit another pedal up top to do the same thing, but in situations where the songs are too close together for him to hit that pedal, I could make that transition for him."

Shure PMS-600

"We love the Shure PMS-600 in-ear monitors, because they allow Ricky the flexibility to move around on stage and still hear full stereo sound in his ears. Phil Collins' monitor engineer sent Ricky a mix of the band and his drums through these in-ear monitors. Everyone in the band wore them. Of the systems we checked out, the Shure system has the best frequency response. The range of sound oh it is cool: You can be anywhere on the stage and you won't get any drop-outs. I even wear them underneath the stage."



MD FESTIVAL '98

GET THE DETAILS ON PAGE 76

WARNING! Don't Play Your Bass Drums Until You Get This FREE Audio Cassette . . .

Revealing the amazing inside secret you've never been told to instantly start playing your double bass drums EXACTLY like your hands, getting 100 mph Ballistic Bass Drums in 15 minutes flat!

Dear Frustrated Drummer: If you're tired of feeling frustrated with your feet, and wonder why you don't get better realize **IT'S NOT YOUR FAULT!** Joe Stronsick, a well-hidden double bass genius wants to prove his secret **FINALLY** lets drummers play their bass drums as they desire, putting doubles, singles, rests and flams together. Get this free tape and you will understand the one aspect of your bass drums that **everyone's taught you incorrectly** . . . and how to **INSTANTLY** correct this simple mistake.

Hey, if all the technical advances in pedals are so great, why are 98% of all double bass players' feet still going to hell? If all it took was a super-speed pedal plate, you'd be getting better. But your aren't, so something is wrong.

Then there's the so called "training" you get from drum pros, books, videos etc. They've been teaching this same stuff forever, and you still can't play your bass drums exactly like your hands. So what's the problem? Why can't you do this? Do

you really want to find out? Joe Stronsick will reveal to you: **The Greatest Myth In Double Bass Drumming!** In the Free Audio Cassette, "Ballistic Bass Drums"

Some of the SECRETS You'll Discover!

- * The Secret Of Economy Of Motion that takes your feet from typical repetitive fast single strokes . . . to easily mastering Ballistic Single and double strokes, putting flams and rests wherever you want them (in any time signature).
- * One Crucial Secret You Must Know To Get Ballistic Bass Drums In 15 Minutes Flat!
- * The Biggest Mistake Most Drummers Make With Double Bass Playing!
- * The huge difference between playing Ballistic and the tired, old, recycled, material you keep seeing advertised!
- * Amazing double bass solos and ideas from Ballistic Joe!

... and, much, much, more!

Once you hear this tape, you will know that you can immediately enjoy the satisfaction of having feet that can play rhythms you only dreamed of before, leaving every drummer you know in the

dust. Take it from Andy Doerschuk, the editor of DRUM! Magazine, who says, "Joe's unique system represents a giant leap forward in bass drum technique - especially for developing speed & control. He presents his ideas in easy, logical steps that allow any drummer to develop lightning-fast feet!"

The awesome advantage of listening to this Free Ballistic Tape is **finally** discovering **THE TRUTH** - that there is a simple, effective, Guaranteed, proven way for you to get the best Bass Drums in the world!

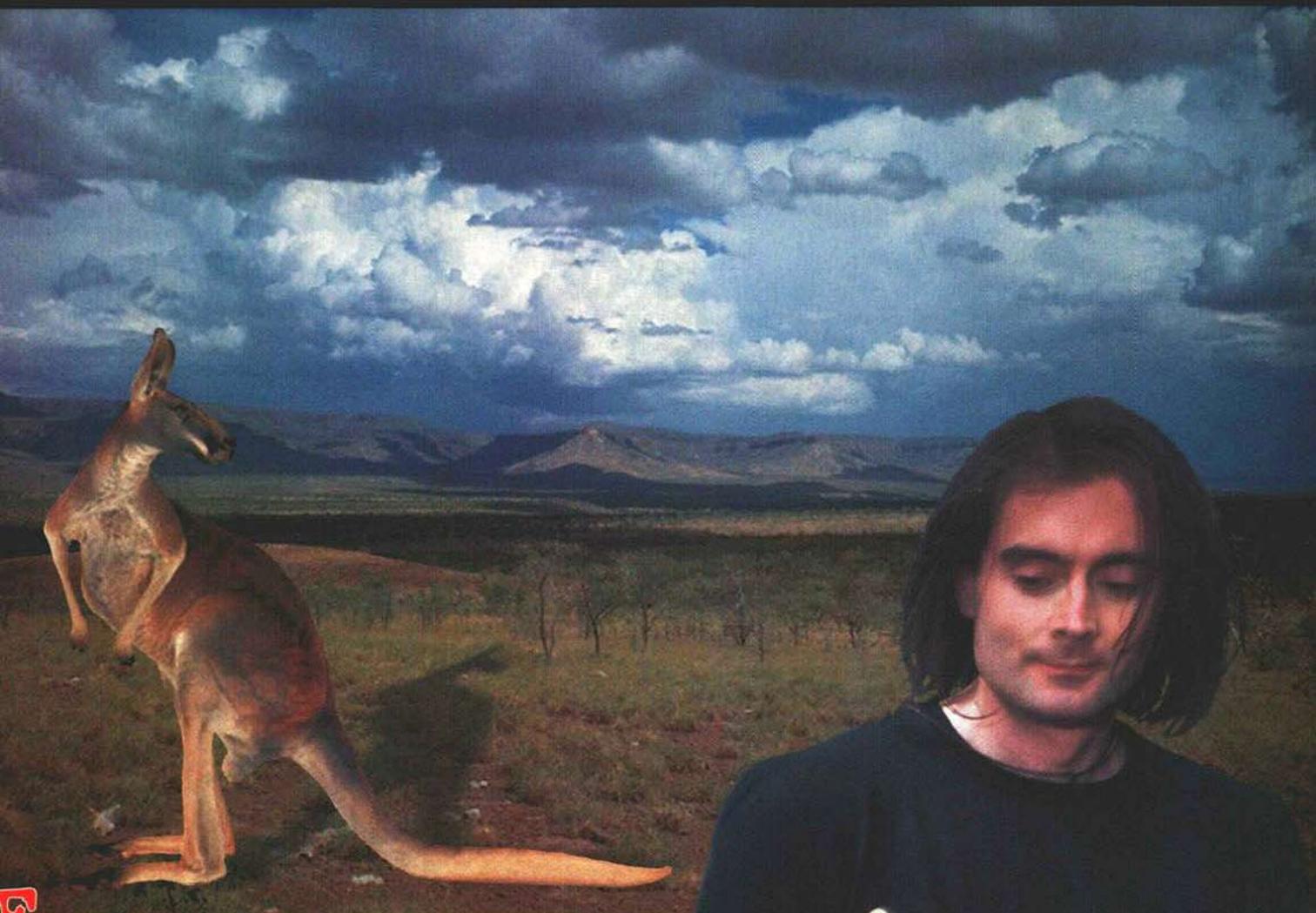
Free Audio Tape Reveals Double Bass Secrets!

You owe it to yourself to get Joe Stronsick's Free audio tape "Ballistic Bass Drums." In it, he will reveal the amazing details and playing behind his proven Double Bass System. It's easy to get your **FREE** copy, just call:

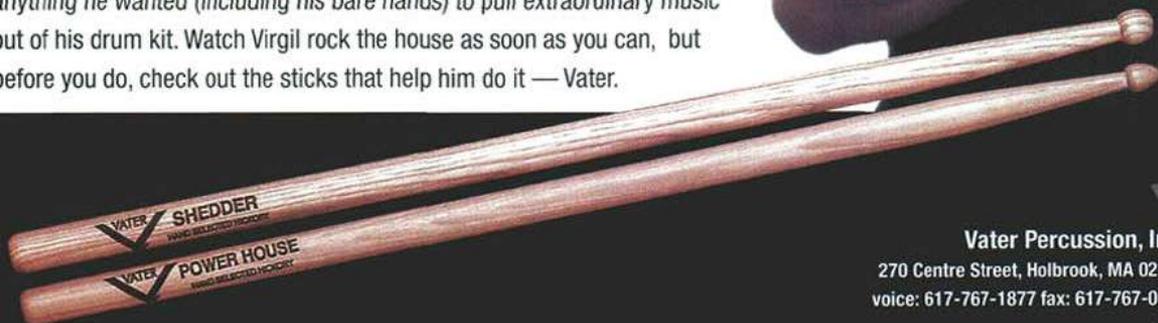
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Ever wonder where **Virgil Donati** learned how to kick?



Every once in a while someone comes along that is so naturally talented and unbelievably proficient that they seem to defy the laws of physics. That someone is Virgil Donati. Comments from even the most famous and experienced players on the scene range from "I'm burning my drum set" to "I can't wait to get home and practice that 'cool foot thing'." Virgil's sticks of choice are two new models from Vater: the Powerhouse and the Shedder. In Virgil's own words, "They're straight, balanced, reliable; and they speak — LOUD"! That's high praise from the man who could use anything he wanted (including his bare hands) to pull extraordinary music out of his drum kit. Watch Virgil rock the house as soon as you can, but before you do, check out the sticks that help him do it — Vater.



Vater Percussion, Inc.

270 Centre Street, Holbrook, MA 02343

voice: 617-767-1877 fax: 617-767-0010



Gene Krupa: "Gene's Blues"

Transcribed by Billy Miller

MUSIC KEY

T.T.	R.C.	C.C.
S.D.	X	X
F.Y.	X	X
B.D.	X	X
H.H.	X	X
w/foot.	Stick shot	Cowbell

This month's *Drum Soloist* features a true giant of the instrument, Gene Krupa. "Gene's Blues" is from the album *Gene Krupa & Buddy Rich*, which was recorded on November 1, 1955 in New York City (originally released on Verve).

Many of the classic "Krupa-isms" are apparent in this sixty-four-bar solo: Gene's crisp and clean snare drum work; his use of the rudiments in a natural, swinging way (he swings all of the notated 8th notes); his employment of accents to perk the listener's ears; the charming way he would utilize different sound effects on the kit, including choked cymbals, cowbell hits, and stickshots; and, of course, all of it wrapped up in his amazingly propulsive swing feel. It's a fine performance from one of the greats.



$\text{♩} = 104$

Musical staff 1: A single staff with a treble clef and a 3/4 time signature. It begins with a quarter rest, followed by a quarter note with an accent (>) and a triplet of eighth notes, also with accents. The rest of the staff contains a series of eighth notes, some with 'x' marks below them, indicating a specific drum sound.

Musical staff 2: A single staff with a treble clef. It contains a continuous pattern of eighth notes, some with 'x' marks below them. The dynamic marking *decrescendo* is written below the staff, and *mf* is written at the end.

Musical staff 3: A single staff with a treble clef. It contains a continuous pattern of eighth notes, some with 'x' marks below them. The dynamic markings *mp*, *p*, and *pp* are written below the staff at different points.

Musical staff 4: A single staff with a treble clef. It starts with a quarter note, followed by a half note with a sharp sign (#) above it, and then a quarter note with an accent (>). The dynamic marking *f* is written below the staff.

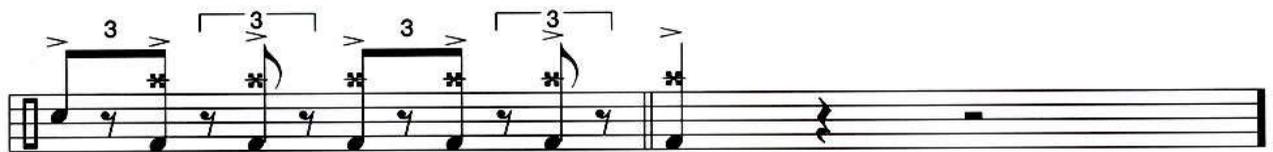
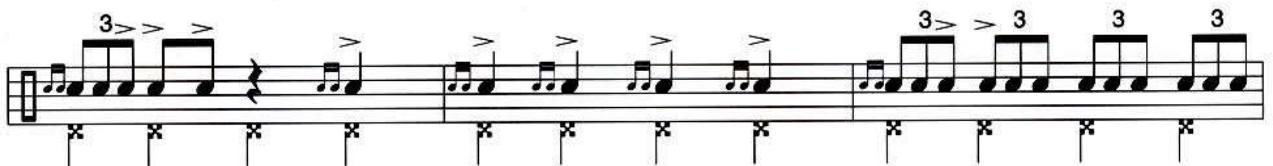
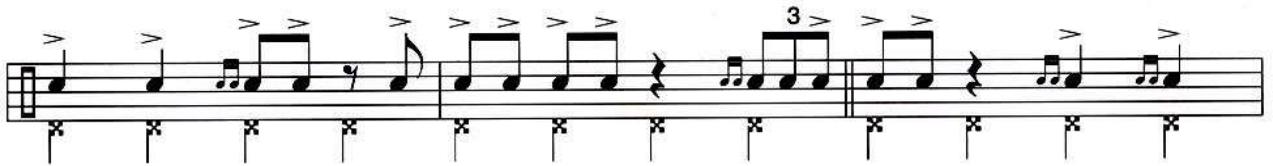
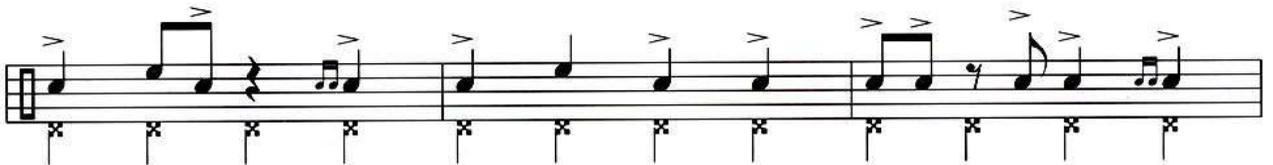
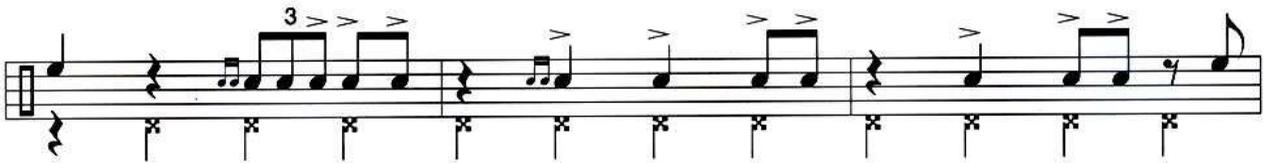
Musical staff 5: A single staff with a treble clef. It begins with a triplet of eighth notes with accents (>), followed by a quarter note with an accent (>). The rest of the staff contains eighth notes with accents (>) and 'x' marks below them.

Musical staff 6: A single staff with a treble clef. It contains eighth notes with accents (>) and 'x' marks below them.

Musical staff 7: A single staff with a treble clef. It contains eighth notes with accents (>) and 'x' marks below them.

Musical staff 8: A single staff with a treble clef. It contains eighth notes with accents (>) and 'x' marks below them.

Musical staff 9: A single staff with a treble clef. It contains eighth notes with accents (>) and 'x' marks below them. A specific drum sound is indicated by a note with an asterisk (*) above it, labeled *choked splash*.



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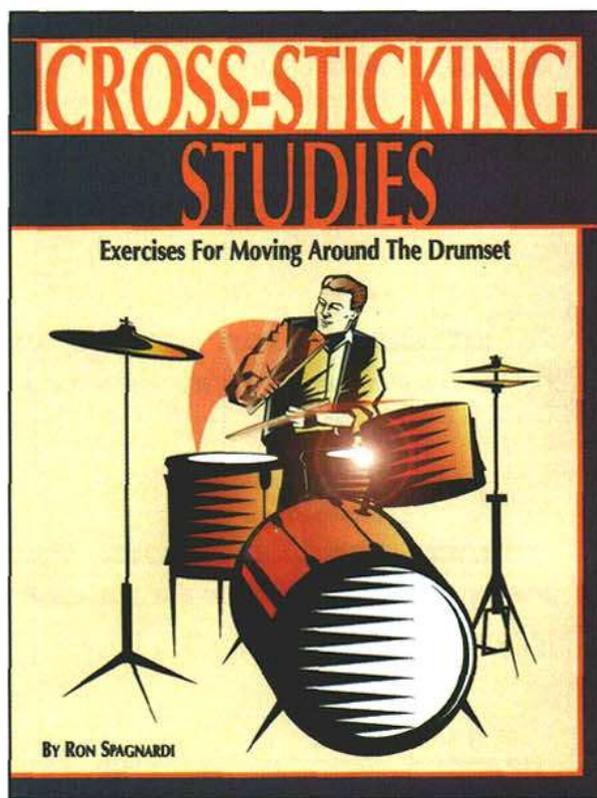
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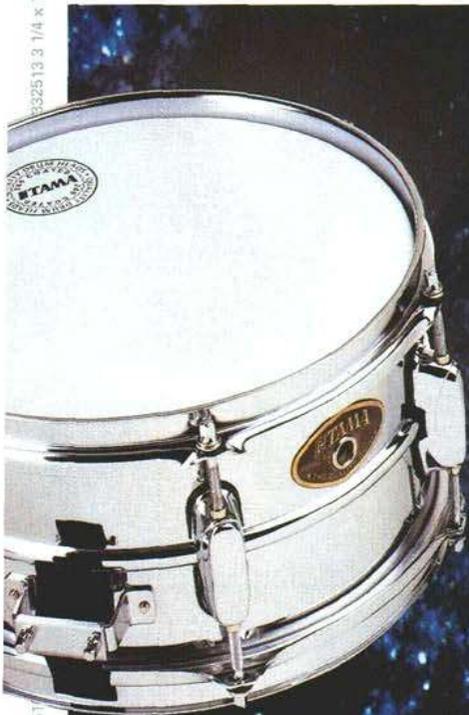
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Applying The Grouping Concept

by Ralph Humphrey



In past *Modern Drummer* articles, I have presented some systematic ideas regarding the understanding and development of orchestrated note-value groupings. In this article, I would like to demonstrate some uses for these groupings as grooves and fills, in both a linear and non-linear fashion.

One's attention to rhythm needs to be drawn to the phrasing of the grouping and how it exists over the pulse. One thing to remember when developing phrases is that rhythm and rhythmic phrasing can exist *without* the benefit of meter. That is to say, rhythm is independent of meter in the strictest sense of the word. However, our experiences, both as players and listeners of music, demonstrate that meter does play an important role in music.

Traditional notation always shows the rhythm according to each beat, regardless of the phrasing. However, when we listen to music, especially the rhythm, we are aware of phrasing according to where it starts in the bar, how it proceeds over the top of the beat or bar, and how and where it ultimately resolves.

The choice of what to do with a rhythmic idea is based on what the drummer is trying to achieve. Once a stylistic approach has been chosen, the options include creating a groove, a transitional figure, a fill, a part of a solo, and a number of other ideas.

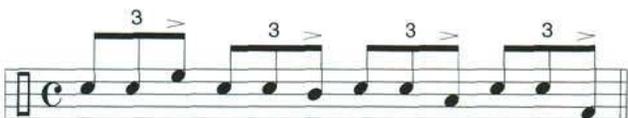
As always, you must be aware of the musical situation you find yourself a part of. Your co-musicians need to feel secure with what you are providing. You must first gain their trust. Once you have, your ventures into more advanced rhythmic applications will be more receptive.

Here, then, are some drumset applications of groupings of three, four, five, six, seven, and eight notes, using applied stickings as well as the feet. The bracketed sections show the note groupings.

Three-note group:



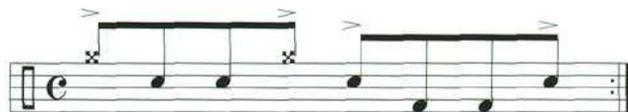
Orchestrated as a fill:



Four-note group using an 8th-note sticking:



Orchestrated as a linear groove:



Orchestrated with underlying ostinato:



Orchestrated as a fill:



Five-note group using a ten-note sticking and orchestration:

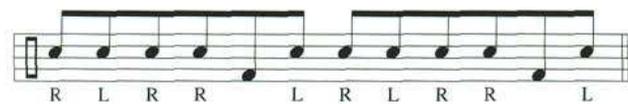


Orchestrated as a groove transition:



As you can see, a sticking method may either be supported with the kick drum, or may be altered so that the kick drum replaces some of the hand strokes.

Six-note group, which also incorporates the kick drum:



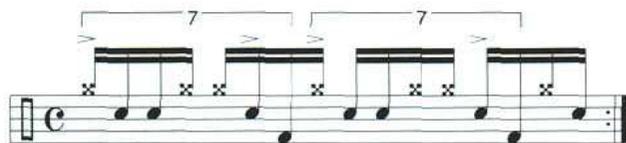
Orchestrated as a fill:



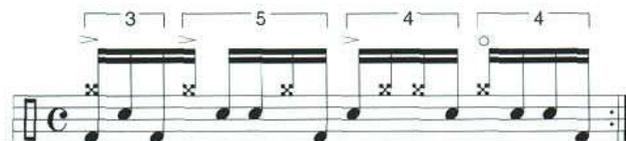
Seven-note group:



Orchestrated as a linear groove:



Eight-note group as a groove, using different subdivisions:



These examples will hopefully get you started with your own explorations of groupings, note-value rates, and orchestrations. Good luck, and, as always, have fun. Above all, do not fear the unknown. Remember, knowledge is power. And the world of rhythm is far-reaching and infinitely exciting.

Ralph Humphrey is a highly respected performer, educator, and author. He has performed and recorded with Don Ellis, Frank Zappa, Al Jarreau, Wayne Shorter, Manhattan Transfer, and many others. Ralph is also the co-chairman of the drum program at the Los Angeles Music Academy.



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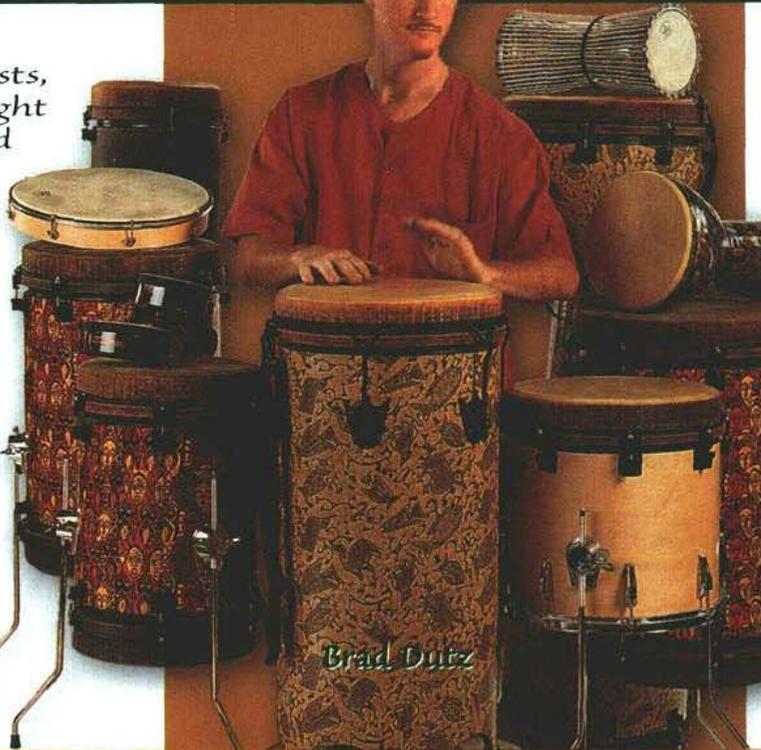
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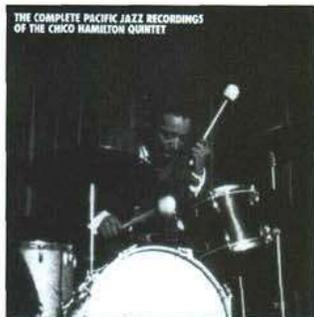
Chico Hamilton Quintet

The Complete Pacific Jazz Recordings (Mosaic)

⊕ ⊕ ⊕ ⊕ ½

drummer: Chico Hamilton

with Jim Hall, John Pisano (gtr), Fred Katz, Nate Gershman (cello), Buddy Collette, Paul Horn, Eric Dolphy (fl, dr, sx), Carson Smith, Hal Gaynor (bs)



mark, fronting an unusual instrumental lineup that incorporated bop, classical, and popular influences into a style sometimes referred to as "chamber jazz." The sound was classy, heady, fun—and the perfect springboard for a drummer concerned not just with chops, but with turning each tune into its own universe of texture, rhythm, and melody. Focusing on the Quintet's early recordings on Pacific Jazz, this 6-CD/9-LP box set magnifies the work of a drummer who knows that tastefully working his gifts into the complete musical picture is the toughest challenge—but with the greatest rewards.

Hamilton's methods of following this path are fascinating to trace. Often his clever solos and sinewy grooves are worked out with mallets (not the most wieldy of tools), and sometimes, like on the band's beautiful take on "Stella By Starlight," his noble restraint draws attention almost completely to the delicate flute, guitar, and cello work. That's not to say there isn't some great, out-front drumming here as well. Chico's percolating drive on "Fast Flute," almost 20th-century classical dynamics on "Lord Randal," and hypnotic tom groove on "Blue Sands," for example, are joys to behold, and his dark, steady time feel amply supports the ever-sensitive soloists throughout this collection.

To paraphrase a cliché, a note (or maybe a rest) is sometimes worth a thousand words. Here's proof. (Available solely through Mosaic Records, 35 Melrose Place, Stamford, CT 06902, [203] 327-7111)

Adam Budofsky

Judas Priest

Jugulator (CMC)

⊕ ⊕ ⊕ ⊕

drummer: Scott Travis

with Glenn Tipton, K.K. Downing (gtr), Ian Hill (bs), Ripper Owens (Vcl)

Judas Priest's last release, *Painkiller*, was one of the band's most exciting in years, thanks largely to the drumming of Scott Travis. When lead singer Rob Halford subsequently left the group, Travis went with him to form the short-lived Fight. (Sadly, Travis's playing was about the only interesting thing about that band.) Now Travis is back with Priest, once again providing the powerful double bass drumming that was such a highlight of *Painkiller*.

New singer Ripper Owens adds a spark to the sound of Priest, moving convincingly from evil growls to angst-ridden monotonies to the stratospheric flights Halford was known for. Meanwhile, Travis's drum sound is big, beefy, and solid as a rock. "Jugulator," "Death Row," and "Bullet Train" in particu-



SIGNIFICANT OTHERS

JEAN-YVES TOLA occupies the drum throne for the unusual but unignorable 16 Horsepower. The band's mixture of folk instruments with raw cow-punk power on cool, passionate, and highly dynamic rock tunes gives Tola plenty to work with on the new *Low Estate* (A&M). And the drummer continually comes up with the goods, offering everything from somber, dirge-like cadences, to swampy soul-funk, to upbeat, brush-wavin', prayer-meetin' stomps. Scary, sincere, and oh-so-sweet.



Mac McNiely left some pretty big shoes to fill, but on the Jesus Lizard's new album, *Blue* (Capitol), JIM KIMBALL does a fine job keeping the hairs raised and the *Mylar* snapping with the tremendous percussive force this singularly heavy band requires.

What a cool idea: pairing reggae great SLY DUNBAR and soul/R&B/jazz master IDRIS MUHAMMAD as a double-drum rhythm section on Dean Fraser's wonderful new album, *Big Up!* (Island Jamaica Jazz). Usually the duo simply provide an unshakable bedrock to the long instrumentals, but they mix it up here, too, displacing backbeats or calling & responding in irresistible fashion,

JOEY BARON's latest release as a leader, the aptly titled *Down Home* (Intuition), finds him playing his own laid-back blend of jazz, blues, and funk with such formidable "sidemen" as Bill Frisell, Ron Carter, and Arthur Blythe. Nothing avant-garde here, just tasty fun.

Rating Scale

- ⊕ ⊕ ⊕ ⊕ ⊕ Excellent
- ⊕ ⊕ ⊕ ⊕ Very Good
- ⊕ ⊕ ⊕ Good
- ⊕ ⊕ Fair
- ⊕ Poor

lar allow him to unleash super-speed double bass technique combined with interesting kick/tom ideas. In fact, practically every track on *Jugulator* gives Travis a chance to shine either with his solid time or his creative fill ideas.

Priest followers—and double bass fans in general—will be doing themselves a favor by catching this new lineup when they take *Jugulator* on the road.

Mike Haid

Victor Wooten

What Did He Say? (Compass)

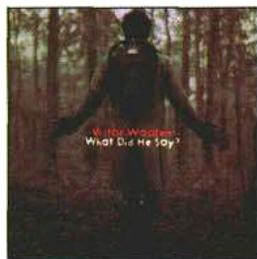
⊕ ⊕ ⊕ ⊕ 1/2

drummers; J.D. Blair, Future Man, Raymond Massey, Jennie Hoelt

with Victor Wooten (bs, vcl), Joseph Woolen (kybd), Regi Wooten (gtr), Rudy Wooten (al sx), Paul McCandless (sp sx), Davy Spillane (uilleann pipes), Bela Meek (banjo), others

Surely bassist Victor Wooten's formidable talents are not lost on drummers—his ability to do astounding, gorgeous things on the electric bass, and pull them off *in time*. Wooten's first solo album was just that—all bass. But for *What Did He Say?* Victor brings his musical brothers, several other fine Nashville players, and a few ringers he's met along the way with Bela Fleck.

Drummer J.D. Blair has much to do with the success of Wooten's second release, not only in terms of his serious groovesmanship, but his coproducing, his *shaping* of this album. The drums always have an immediacy, a tough one-take energy, and his parts always stand up on their own. On cuts like "My Life" and the funky duet "A Chance," Blair gets a raw drum sound a la Steve Jordan, but he's always hot in the musical mix, volume-wise and attitude-wise, notably on the syncopated "A Little Buzz." Elsewhere there are classy rhythmic tracks like "Heaven Is Where The Heart Is," "What You Won't Do For Love," and the lyric and grand "Sojourn Of Arjuna," recorded with four snare drummers and woodwind players Davy Spillane (featured recently in *Riverdance*) and Paul McCandless. A killer, well-rounded effort featuring an up & coming drummer worth paying attention to.



Robin Tolleson

Lee Ritenour

Alive In L.A. (GRP)

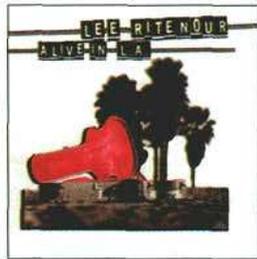
⊕ ⊕ ⊕ ⊕

drummer: Sonny Emory

with Lee Ritenour (gtr), Alan Pasqua, Bamaby Finch (kybd), Melvin Davis (bs), Bill Evans (SD, n sx)

Legendary guitarist Lee Ritenour has produced some of the most melodic and memorable material in contemporary jazz, and he continues to surround himself with superlative players. This live collection features past and present material from Ritenour and finds Sonny Emory as his drummer of choice. Emory has been busy in the studio lately, but nothing displays his versatility like the live setting. The musicianship and sound quality on this recording is so flawless that until the applause come in, you forget that it's live.

From funk and swing to Latin and hip-hop, Emory is on the money. His



drum fills are tasty and at times fast as greased lightning. "Uptown" gives Emory a chance to swing in straight-ahead fashion with a solo that displays a press roll into a double-stroke roll into singles around the toms with amazing speed and accuracy. "Rio Funk" kicks off with a drum loop, which sets Emory up for a fat hip-hop groove that never budes. The grand finale of Wes Montgomery's "4 On 6" gives Emory and saxophonist Bill Evans an opportunity to drift into fusionland with a blistering one-on-one, all-out jam. And as visions of Mahavishnu Orchestra danced in their heads, jolly old Lee says, "Thank you" to all, and to all a good night.

Mike Haid

Jonas Hellborg/Shawn Lane

Time Is The Enemy (Bardo)

⊕ ⊕ ⊕

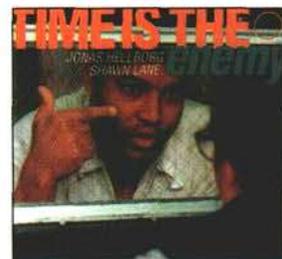
drummer: Jeff Sipe (Apt. Q-258)

with Jonas Hellborg (bs), Shawn Lane (gtr)

If you're Jeff Sipe (a.k.a. Apt. Q-258), "time" is certainly *not* the enemy. Sipe's work with the Aquarium Rescue Unit's original lineup established him as a tireless groove-hound equally at home in rock, funk, blues, and jazz, and indeed demonstrated a very cozy relationship with all things metronomic. On this second release by Jonas Hellborg's group, Jeff's skills are stronger than ever, but the trio's modern fusion (with a bluesy edge) simply doesn't give him as much to work with. Most of the tunes aren't more than bass guitar vamps that offer Sipe and guitarist Lane the chance to wail. On the flip side, of course, these guys *sure do* wail.

Generally, Hellborg holds down the bottom while Q-258 pushes Lane to some stunning heights with his characteristic ability to simultaneously support and inspire a soloist. The drummer's bag of tricks includes mean shuffles, inventive 3/2 beats, a hint of New Orleans fatback, and fills notable both for their imagination and their blinding speed. However, though the stripped-down trio format brings Sipe's excellent drumming into the foreground, the relative lack of compositional foundation may not please the listener as much as the old Rescue Unit's strange and clever songs. (*Bardo c/o Twin Brook Music, 227 West 29th St., 5th Floor, New York, NY 10001, [212] 947-0440*)

Michael Parillo



Civil Defiance

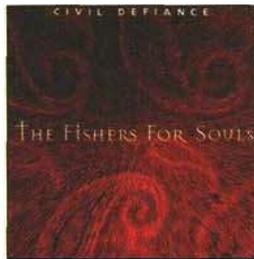
The Fishers For Souls (Blood Orange)

⊕ ⊕ ⊕

drummer: Mike Kent

with Gerry Nestler (vcl, gtr, pno), Mike Kinney (gtr), Jenk Kent (bs)

If Civil Defiance is trying to avoid predictability and keep listeners from settling into a groove, this album is wildly successful. The compositions cover practically the entire stylistic spectrum: Bagpipes open the disc, an Asian-inspired intro begins one song, flamenco guitar sits at the next corner, and jazz-lite pops up on a tune about racism. Civil Defiance can take you from piano bar to biker bar within a measure of music. But if you're desperate for a definition, call it "art



metal."

As it is, drummer Mike Kent should ask for more pay. His bandmates seem content to explore the sonic stratosphere while Kent works himself into a lather keeping up with the stop-on-a-dime compositional detours. "Man On Fire" is a prime example, burying us in straight-ahead hardcore thrash, then, out of nowhere, pulling a Steve Vai head trip.

Musical schizophrenia isn't necessarily a bad thing, but some personalities simply don't belong in the same body. And with Civil Defiance, you get the sense that this is calculated madness

rather than natural artistic expression. Still, the performances are solid throughout, and it's impossible to say the band particularly excels or is weak in any one direction.

The disc is probably easier to appreciate if you've got the time and patience to listen through it in one sitting—not in a car, but with your head safely tucked between headphones, in your bedroom, when you won't freak out anyone else around you. (*Blood Orange Records, PO Box 1305, Glendale, CA 91209*)

Matt Peiken

WORLD POWERS

Four recent CD releases suggest that world percussion continues to exert a strong influence on American ethno-fusion. From rootsy to slick, from new age to avant-jazz, traditional instruments and rhythms are no longer just visiting—they have become part of the family.

On *Excursion* (☆☆☆☆), **RHYTHM QUEST**, a world percussion quartet based in Bloomington, Indiana, plays challenging original compositions aimed at the thinking listener. Meter constantly shifts, symmetry falls by the wayside. *Rhythm Quest* explores the edges of world percussion where music meets calculus, or perhaps particle physics. Rewards await those who tread here. (*Trans-Sentient Publishing, PO Box 2531, Bloomington, IN 47402, [812] 335-6606*)

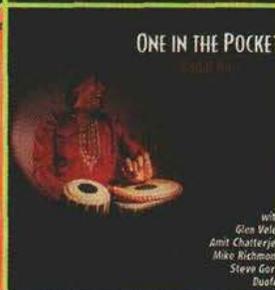
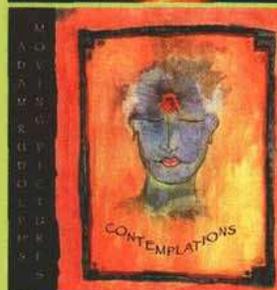
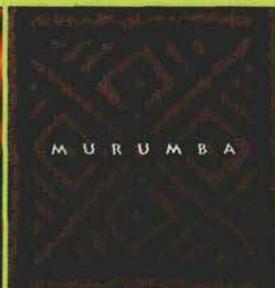
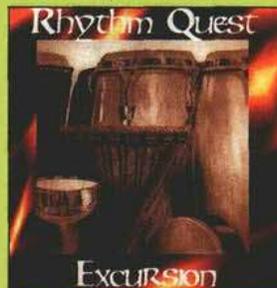
Contemplations (☆☆☆) finds **ADAM RUDOLPH** directing the very capable quartet Moving Pictures from his percussion chair, creating a hybrid form that draws on Middle Eastern folk, African sacred songs, and new age modal pieces. This mostly original material at times aspires to jazz, yet it remains more comfortable wearing no label. Two drummers, guitar, and woodwinds manage to create a palpable mood, yet they

seem hesitant to move forward on a musical journey. (*Meta Records, 2024 Glencoe, Venice, CA 90291*)

West Coast percussionist **KALANI**, who is best known for his work with new age/pop sensation Yanni, guides the listener on a tour of African, Brazilian, and Cuban rhythm paths on Murumba's *Origins* (☆☆☆). The sound has the slick opulence of a film soundtrack, where synthesized updates replace traditional formats, but none of the groove is lost along the way. Roots music in neon clothing. (*Keko Music, 11862 Balboa Blvd., Ste. 159, Granada Hills, CA 91344-8017, members.aol.com/murumba*)

BADAL ROY, a tabla master originally from Bangladesh, has been living and playing in the United States for thirty years. He has played alongside the legends, including Miles, Ornette, and Pharoah Sanders. Joined by Glen Velez, Bob Haddad, and others on *One In The Pocket* (☆☆☆☆☆). Roy proves that the tabla can speak fluently in an Indian-jazz fusion we all need to hear more of. (*Nomad, distributed by Music of the World, PO Box 3620, Chapel Hill, NC 27515-3620*)

Bill Kiely



MARCHING PERCUSSION STUDY MATERIALS

VIDEO

Marching Percussion

by Fred Sanford

(DCI)



level: beginner to advanced
\$39.95, 62 minutes

Fred Sanford, a popular marching percussion clinician known for his involvement with several DCI corps, originally made this video in 1985. As a result, since marching percussion continues to evolve at an exponential rate, some of the ensemble material here seems dated. But the basics

never go out of style, and *Marching Percussion* covers these topics fairly well.

Part 1 includes beginning-to-intermediate individual and ensemble exercises. A natural in front of the camera, Sanford clearly explains the fundamental concepts of "making the commitment to learn to play percussion" and its reward of "developing personal discipline." He then demonstrates proper matched grip on a Remo practice pad, followed by his playing exercises (single hand patterns, alternate sticking patterns, etc.) on a Remo *PTS* snare drum. Voice-overs and various camera angles—including from behind the player and overhead—make the video easy

to watch and use as a learning tool. However, the percussion effects (created with a Yamaha *RX-11 Digital Rhythm Programmer*), employed as metronome-like accompaniment for the solo snare drum, become annoying, and at times the sounds blur together to create a "stick syncing" effect.

Part 2 continues with single- and double-beat combinations demonstrated on a Yamaha snare drum (though all the instruments on this video tend to sound alike). After sections on buzz rolls and back-sticking, Sanford brings in four bass drummers to show that "timing is the most important attribute." The rest of the tape features a

small drum line (one snare, one timp-tom, four basses, and four cymbals) playing a variety of ensemble exercises. All the musical examples are included in a booklet that comes with the video, which is useful, although because of its small size there are too many awkward page turns.

Since there are so few marching percussion videos on the market today, this package would be a good addition to any percussionist's library, especially for those who do not have a chance to study with someone familiar with a contemporary percussion ensemble or drum line.

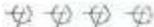
Cody Alvin Cassidy

BOOKS

Modern Multi-Tenor Techniques And Solos

by Julie Davila

(Row-Loff Productions)



level: beginner to advanced

\$12

With only a handful of books devoted to tenor drumming on the market, any new addition is quite welcome to the thousands of trios, quads, and quints marching across America's football fields. With *Modern Multi-Tenor Techniques And Solos*, Julie Davila has provided students and teachers with a systematic approach for developing the necessary skills to be proficient on the instrument.

The book is divided into two halves: The first presents exercises aimed at developing technique and increasing dexterity and flow around the drums. Following a brief introduction of basics—tuning, grip, and playing positions (including some excellent diagrams of drum groupings, which are used through all the exercises)—she covers the fundamentals of the stroke, development of motion and flow, the introduction of scrape, crossover, and sweep patterns, and rudimental applications designed to challenge the intermediate to advanced tenor player.

The second half of the book is devoted to sixteen contemporary solos, ranging from "easy" to "extremely advanced," with four levels in between. Each solo is followed by some performance notes giving practice or performance tips and spots to watch out for.

Several of the solos (as well as some of the exercises) have been contributed by some of today's leading authorities in marching percussion, including Tom Aungst, Scott Johnson, Paul Rennick, Jim Bailey, Tad Carpenter, Carson Carr, Lalo Davila, Matt Savage, Chris Crockarell, and Chris Brooks.

Drumset players will also find this book interesting because many of the solos and exercises can be easily adapted to the toms on a drumset. (Just compare the drumset layout to the diagram of the tenors.) The legend on page 35 is particularly helpful. Due to the "book" format, watch out for some difficult page turns in the middle of some solos.

Andrea Byrd

The Gavin Bailie Graded Course Of Pipe Band And Rudimental Snare Drumming, Volume 1, Grades 1-5

by Gavin Bailie

(Gavin Bailie School of Drumming)



level: beginner to advanced

£15.95+ £3.00 postage

As the author states in the preface, "It is an acknowledged fact that a comprehensive knowledge of snare drum rudiments is a major benefit to any drummer." This sixty-page book is printed on only one side of each page and is spiral-bound, giving it a "classroom handout" type of feel.

Gavin Bailie, whose credentials in pipe band drumming are impressive, starts his book with a brief (five-page) explanation of musical theory and notation. The "Grade 1" section introduces the student to musical notation and the basic rudiments (single and double strokes, paradiddles, and the long roll). It is important to note that all the snare drum notation here is pipe band/European style, with the right hand notated on the top space of the staff and the left hand notated on the second space from the top, instead of on one line with "R" and "L" underneath. For those unfamiliar with this notation, it takes some getting used to but can be quickly learned. And it can be useful in applying various stickings around a drumset!

"Grade 2" continues with more rudiments. It is followed by "The Basic Snare Drumming Certificate," five pages of rudiments and exercises that combine with "Grade 3" to form the requirements for the certificate awarded by the Northern Ireland Piping and Drumming School. "Grade 4" continues with more difficult rudiments (flam taps, ratamacues, etc.), some in the form of four-measure duets, and ends with three short solos (march, strathspey—a slow Scottish dance in quadruple meter—and reel). "Grade 5" explains the balance of the rudiments used in the final three pieces of the book.

The examples are clearly marked,

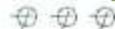
although the majority of the explanation, in text form, is at the beginning of each section. While the book focuses on learning the rudiments, the skills acquired can be useful to any drummer, both in a pipe band and behind a drumset.

Lauren Vogel Weiss

Mel Bay's Complete Snare Drum Book

by Mario Gaetano

(Mel Bay)



level: beginner to intermediate

\$15

The *Complete Snare Drum Book* is just that—a thorough tutorial written for "beginning drum students of all ages." An eight-page introduction acquaints the student to the basics of the snare drum (grips, maintenance, tuning, etc.) as well as the bass drum, cymbals, and triangle, with brief descriptions and photos.

The thirty-five lessons here begin with very simple rhythms and sticking patterns (quarter notes), which quickly and methodically progress to more advanced rhythms and styles, ending with lessons on the various rudiments (Swiss Army triplets, pataflaflas, and single dragadiddles).

The lessons are interspersed with twenty-eight etudes; each is a true musical study, complete with tempo markings, meters, and dynamics. New terms and symbols introduced in each etude are clearly explained the first time they appear.

The last eighteen pages feature four two-page duets (for two snare drums) and five two-page "final etudes" (combining all the material in the previous eighty pages) plus a two-page "rudiment review." "Final Etude No. 5" should be played with a swing feel and would make a nice transition to applying some of these lessons to the drumset.

Gaetano, an associate professor of music at Western Carolina University, uses his pedagogical skills to create another useful addition to one's library of instructional books. With little text and plenty of musical examples, this book may be best utilized with a private instructor. Yet it would still be beneficial to any percussionist, especially one without a thorough background who wants to improve his or her basics.

Andrea Byrd

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Steve Reid Rocky Mountain World Beat

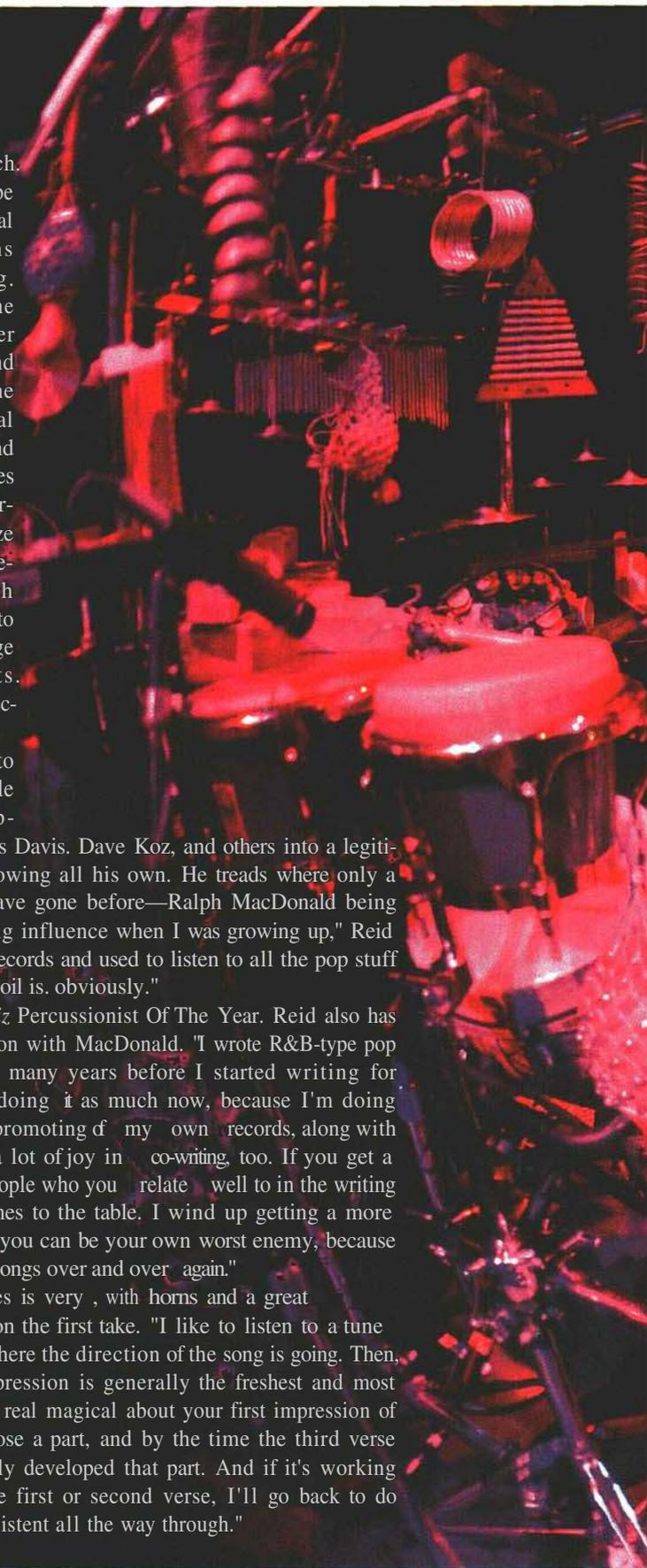
by Robin Tolleson
photos by Jay Blakesberg

If Steve Reid weren't such a team player, he might be accused of trying to "steal the show" at a Ripplinglons concert—and succeeding. Reid is a blur most of the time, executing series after series of well-conceived and orchestrated patterns on the dozens of wooden and metal instruments scattered around his riser. From some angles you can't even see the percussionist through his maze of gear, an accumulated arsenal that grows with each world tour and allows him to apply his musical knowledge in a colorful range of effects.

With the release of his second solo album, *Mysteries* (Telarc), Reid continues to grow from the sideman role he's played with the Ripplinglons, Supertramp, Miles Davis, Dave Koz, and others into a legitimate solo artist with a following all his own. He treads where only a few percussionist-leaders have gone before—Ralph MacDonald being the pioneer. "Ralph was a big influence when I was growing up," Reid says. "I had all of his solo records and used to listen to all the pop stuff he did. He was great—and so is, obviously."

Besides being voted *Jazziz* Percussionist Of The Year, Reid also has songwriting skills in common with MacDonald. "I wrote R&B-type pop tunes for other people for many years before I started writing for myself," he says. "I'm not doing it as much now, because I'm doing more playing, touring, and promoting of my own records, along with the Rips," he says. "I find a lot of joy in co-writing, too. If you get a bond with a few different people who you relate well to in the writing atmosphere, a lot more comes to the table. I wind up getting a more mature product. Sometimes you can be your own worst enemy, because you keep writing the same songs over and over again."

The title track of *Mysteries* is very , with horns and a great timbale solo that was done on the first take. "I like to listen to a tune once to hear the form and where the direction of the song is going. Then, my very first or second impression is generally the freshest and most musical. There's something real magical about your first impression of the song. I'll start to compose a part, and by the time the third verse comes along I've completely developed that part. And if it's working better than what was in the first or second verse, I'll go back to do something a little more consistent all the way through."

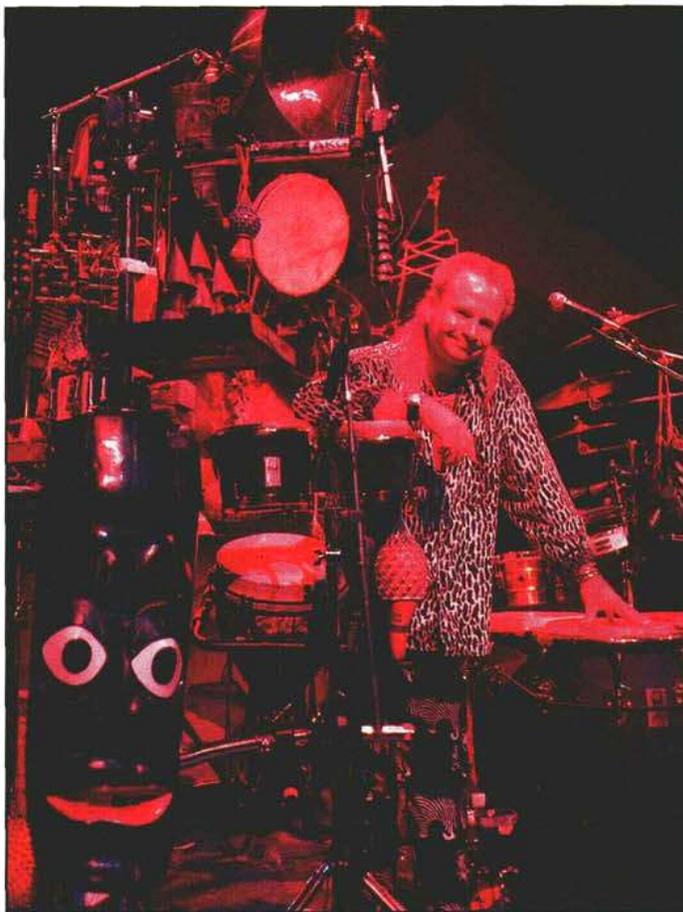




**"Percussion not only creates rhythm,
it creates mood. It provides the
spice on top of everything."**

The ballad "Soul Mates" shows how Reid can get a lot out of playing very little, and make everything count. "I didn't grow up playing salsa music as part of my heritage," Reid says. "I did grow up listening to Airtio and his creation of colors and textures. And my conga approach came from listening to Ray Barretto. But I was raised in a little town in Colorado, so I didn't have the complete traditional Latin influence that so many of the guys who live in the big cities do. Because of that, I learned and approached things from a pop and rock background from the time I was a kid. I never try to put anything into a song that I think doesn't belong there. Sometimes the very simplest thing is what works. It may not have anything to do with a "traditional" or "roots" rhythm, but it may be a texture or color that the song just needs highlighted. That approach has always worked for me, and because of it I wind up working a lot—doing a lot of pop records and film and TV stuff."

"Hideaway Of Love" is actually programmed drums and loops with an offbeat cymbal bell on the chorus, but Reid brings the feel to life with his live percussion. "Ancient Profiles" is a cymbal feature, with Roger Friend and Steve doing quite a bit of swelling from one section to another. "Look To The Sky" features tuned temple blocks, piccolo wood blocks, and a percolating sequence.



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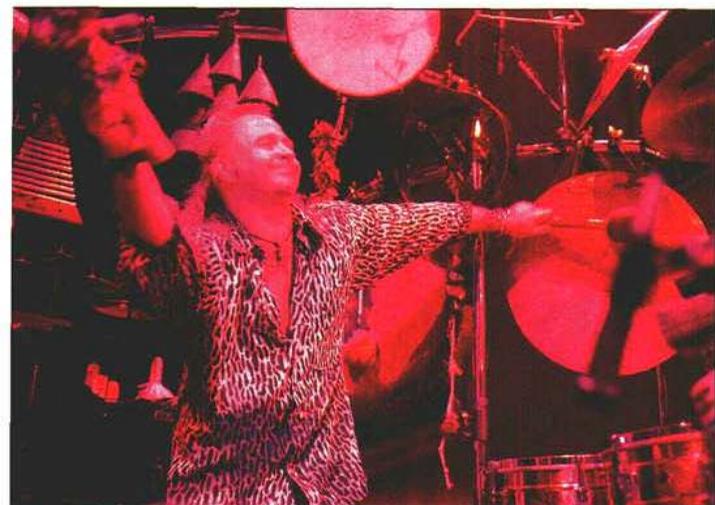
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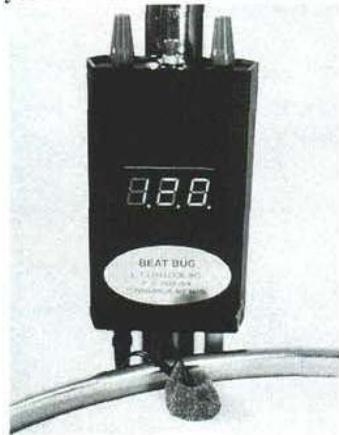
"Spirit Path" is a great percussion feature with Steve Oliver—created spontaneously in the studio. "We didn't know where we were going," Reid admits. "I started by laying down some basic parts and some log drum stuff. Then Steve went in with his vocal percussion, I added my real percussion, and we just improvised."

Reid never takes percussion for granted. "I try to write percussion parts as little memorable hooks. Percussion stands out, and people really hear it. It also helps the song. If there's a melody with a little space after it on somebody else's production, some other instrument might fill that space up. I try to make a percussion part as melodic as possible so it can have a voice of its own.

You'd be surprised at the times when there's that perfect little hole, and if you put just the right element in there it really enhances the song. It's as strong a hook for the listener to remember as a vocal thing. That's when you really find the magic in the studio."

Steve is featured on two tracks of the Rippingtons' new #1 contemporary jazz album, *Black Diamond*. "Russ [Freeman, guitarist/leader] wanted to make this record a lot more loop-oriented. I think the last Seal record was a big influence for him on this project. So Dave Kohanski came in and did a lot of the rhythm programming and percussion loops, and was responsible for a lot

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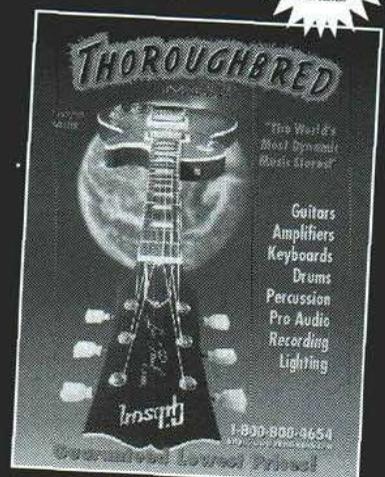
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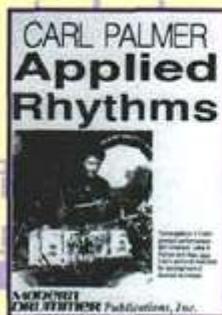
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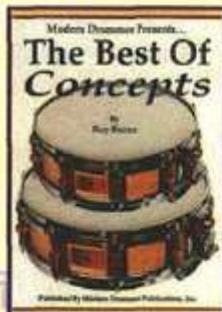
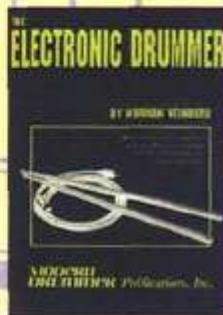
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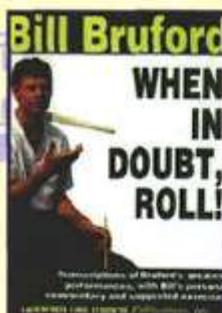
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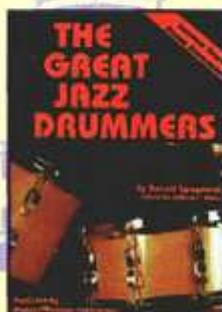
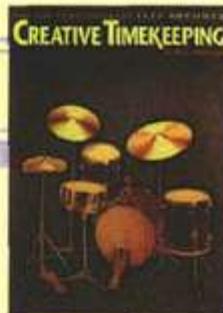
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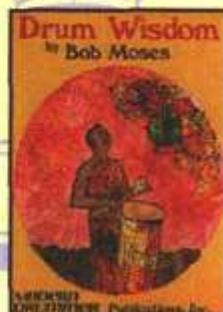
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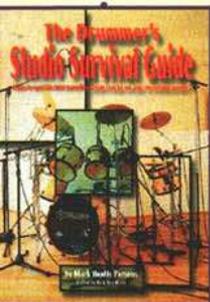
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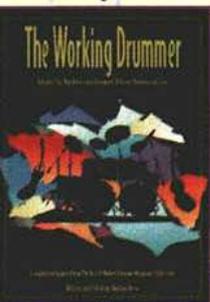
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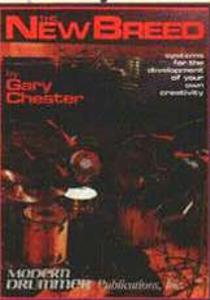
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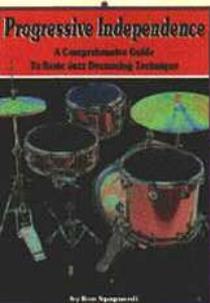
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of how the record sounded. 'North Peak' was a real feature for me, and was a lot of fun. We do that in the live show, and I get to stretch out with it. Russ always writes something that is a showcase for me, that I can layer a lot of stuff on. It's usually somewhat tribal, so I'll make it as thick and jungly and exotic as I can. It's a good partnership, and some of the percussion and soundscape things that we've done through the years have been a part of developing our sound, helping us to be different and as successful as we've been."

Reid's own group, Bamboo Forest, will be playing dates starting this spring, and Reid will again be doing most of the booking. "So much of the management/agent thing out there is a little impersonal. It's kind of unusual when the artist calls, and promoters really relate to that. I've gotten good response that way, so a lot of times I'll book quite a bit of a tour myself. My biggest driving force is going out there and giving the music back," Reid says, adding that he does clinics and drum circles when he comes into town to do a gig with Bamboo Forest. "I'm trying to touch peo-

ple in a different way with my group."

Reid changed to Toca Percussion for this Rippingtons tour after being with Latin Percussion for many years. "LP's product and support was wonderful, but Toca came to me wanting to help develop me as a solo artist in terms of ads and co-op projects, which LP wasn't really prepared to do. Toca's equipment is wonderful, and I've been part of that family with Gibraltar for years. It was a hard, heartfelt change for me, but I think it was the right thing to do. I'm always trying to grow, to find that new sound, sparkle, or rhythm that I can inject into the music."

As the Rippingtons wail through an electrified live version of "North Peak," Reid leaps off his riser with a large djembe, straps it on, and runs to the front of the stage shouting, "Lucy, I'm home." He gravitates across the stage with a giant shaker to help pump up Russ Freeman's guitar solo, then he bolts back to his riser, barely getting in position to slap cymbals, flick perfectly positioned shakers, and grab a stick to smash an earth-rattling tom set high above his rack. "With the Rippingtons

it's about 60% worked-out parts and 40% improvisation," he says. "I've got 'home bases'—parts that I know work and that I can go back to. We all play it like that. There's a lot of structure, and then some freedom to keep us from going crazy. Now I'm working on playing with my feet. My goal is to get independence happening so I can play congas at the same time I play a pedal with a cowbell or a block."

The "entertainment factor" is very important to Steve. As a result, the percussionist is a big part of the Rippingtons' show. "We all kind of grew up playing rock 'n' roll," he says. "We have jazz backgrounds, but there's still that part of us. My years with Supertramp helped me bring some of that production element to the band. None of us can sit still and play; we like to put on a show and make it a little more exciting for the audience. The days of standing still on stage are over, at least in this genre of music. I don't necessarily consider us 'jazz.' We're kind of like instrumental pop. Or you could call it the jazz of the young people and a lot of the thirty-somethings. People can call it what

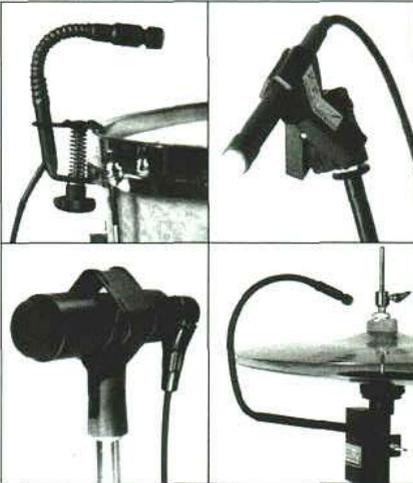


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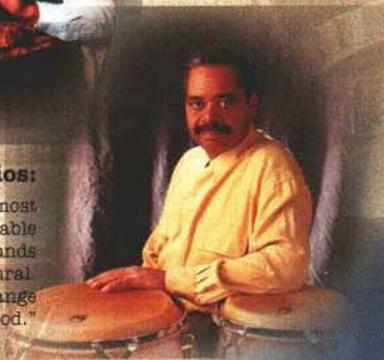
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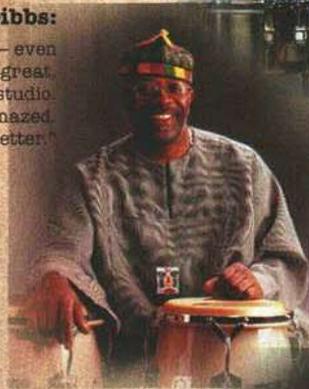
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they like, as long as they enjoy it."

The drumset was Reid's first love while growing up. But then his parents went to Mexico and brought back a pair of cheap, tourist-special congas. "I'd been banging on stuff around the house, and had made some bongo things out of coffee cans," Reid recalls. "Those congas had real thick heads, and they didn't have a lot of tone, but they were a lot of fun to play." He started playing the congas in a rock band, while beginning to make shakers and collect tambourines, gourds, and maracas. He heard his first Santana album while in sixth grade. "I played to those records over and over until I wore them out," says Reid. "Raul Rekow is incredible—so much conviction. Armando Peraza was a big inspiration, and Sheila E was a big influence too, on the records she did with her father. Sheila is responsible for me setting up my congas backwards. She did it because she would set up in front of her father, Pete, and mirror everything he did, and so she plays backwards. I'm left-handed, and I saw her play like that and tried my congas that way, and it just felt real good."

Reid enrolled at the University of Colorado and began studying with noted ethnomusicologist John Galm, along with different percussionists around the Denver area. "That was when everything started to explode for me in terms of sounds and different instruments," Steve says. "I used to go to salvage yards to find materials for metallic instruments. I'd weld stuff together and make unusual-sounding creations. I still have a lot of them; I use them on film scores. I'd also find things in secondhand stores. For example, the corrugated inside of a thermos makes a great guiro. I grabbed things like ice cube trays, along with a smorgasbord of different bowls. I used to collect all kinds of junk."

On "Catch The Wind" from *Bamboo Forest* Reid plays a "vitamin shaker." "That's twelve vitamin bottles all glued together in a series and filled with different kinds of rice and corn," he explains. "The vitamin bottles hold up, the plastic's tough, and they sound really good. It's wonderful in the studio." Reid also plays a Japanese baby rattle that sounds like crickets, and some miniature pods that Russ Freeman

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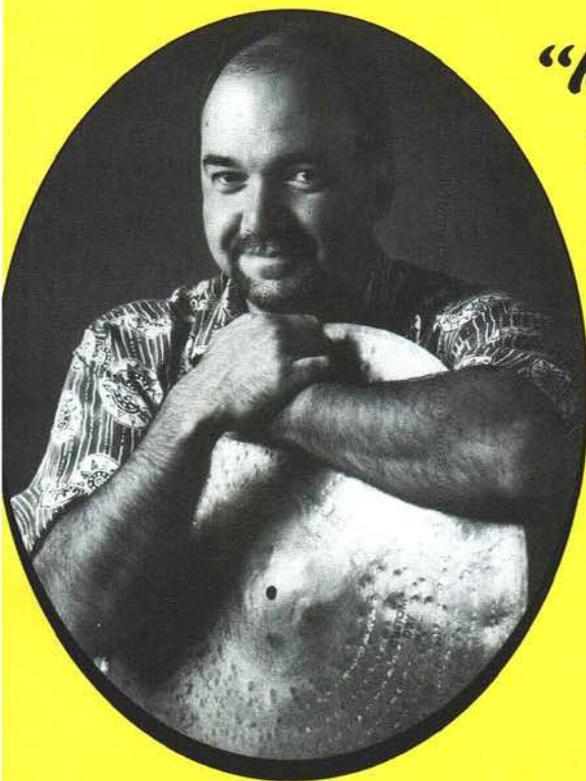
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dubbed "ants." "Russ named them that the first time I used them on a Rippingtons album," says Steve. "They're actually little seed pods, but they look like little ants—and they have a real high-end, rusty sound. They come from Africa and are actually real hard to find. They're no bigger than a pinhead, and there's no sound like them.

"I've got about six hundred instruments from around the world," Reid continues. "When I was touring all over the place with Supertramp I would sometimes fill a road case full of instruments and send it back home from wherever we were." Reid's road crew once bought a kitchen sink, mounted it on his riser, and miked it.

Bamboo Forest (1995) is a lush, beautifully produced effort, mixed with the Roland Surround Sound system. It's exotic and world beat, with some lovely ethnic flutes, and the title track has a complete African soundscape with almost sixty tracks of percussion. "I wanted to make it sound really African—like there were a lot of people playing—so I did a lot of overdubs," Reid explains. "The whole record was done in 48-track, and generally there were eight to ten tracks of percussion. Just like with the Rippingtons, we like to keep the tracks separate so we can use EQ and effects on things."

Having earned a piano minor in college, Reid was well equipped to contribute synth playing and songwriting to his album. "I wanted to make a record that combined a lot of percussion-oriented soundscapes with lush grooves," he says. "I wasn't into just making a 'blowing record' that had a lot of solos, because there are so many great players who do that. I was looking to do a record that people who are familiar with me and the Rippingtons would enjoy—a people's record as opposed to a musician's record. Each song ties into a different adventure in this bamboo forest. I wanted to make people feel like they were in an African or Brazilian forest."

Reid listens to the music he plays in terms of percussion: metal, wood, or skins. "I try to keep stuff pretty earthy," he says. "If I'm doing conga drums I'll spend a lot of time tuning. Sometimes I'll use up to five drums, or I'll use bata and congas. I'll tune everything to the track, and then try to play almost a song—a little melodic part. I'll do the same thing with crotales a lot instead of triangles. Even with claves: I've

got a whole tuned set of them, and if I can't find the pitch I'm looking for, a lot of times I'll vari-speed the tape, just so everything really flows nicely within the tonal structure of the song. It's something that I've been doing in the studio for years."

As a percussionist, Reid deals in shades of sounds. That's why he enjoys the tunable ceremonial bata drums and the subtly different calf-skin maraca. "Instead of the usual hard maraca, this is made out of calf-skin and sewn together with fishing line," explains Steve. "It's a much darker sound. A lot of the little egg shakers and metal shakers are kind of high-endy, and they fight with the hi-hat. So I find stuff that's a little bit lower in pitch, a little earthier, and then it blends nicely with whatever the drummer's doing."

During the Rippingtons shows, Reid smacks cymbals with his hands—or anything else convenient. "If I'm playing bongos or congas there's no way I can switch to sticks without interrupting the flow," he says, "so I started playing cymbals with my hands a long time ago. Now it's just part of my whole thing. Anything that I can play with my hands, I generally do. It's not as loud as a stick, so we have to mike them up kind of hard. But there's so much more centrifugal force that it's harder on the cymbals: They bend and break. Of course, I also smack them with tambourines and metal shakers."

Reid is optimistic when discussing the future for young percussionists. "People enjoy percussion on records, and they want to be able to see a percussion player on stage, so there's a lot of opportunity. I'm not saying that it's not a hard living, but it's really coming of age. I would suggest that young people try to learn different rhythms and fundamentals from all different cultures, and be aware of colors and toys. It's all about being able to play *musically*. You need a good sense of melody, and great rhythm and time. Then be able to color things, because percussion not only creates rhythm, it creates mood. It provides the spice on top of everything. The better percussionists can cross over all boundaries; they can play great Latin and Brazilian styles, then turn around and play orchestral percussion or jazz. So try to play some mallets, and above all learn how to read. Don't just be a street musician."



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The Great Fusion Drummers

A Timeline

Part 1: 1969-1975

by Mark Griffith

Forming a bridge between the worlds of jazz and rock, fusion borrows from styles with straight 8ths (rock, R&B, soul) and swung 8ths (jazz), as well as 20th-century classical, Latin, and world music. In so doing, it provides a way for rockers to explore certain elements of jazz, and jazzers to explore certain elements of rock.

Fusion's first major appearance was in 1969, with the recording of Miles Davis's *In A Silent Way* and *Bitches Brew*. All of the leaders of the first fusion bands (Lifetime, Mahavishnu Orchestra, Weather Report, Return To Forever, Headhunters) were handed the torch by Miles Davis. However, Miles' torch was ignited in the late '50s by the spark of organist Jimmy Smith's fusion of jazz with R&B and soul music. Fellow organists Jack McDuff and Lonnie Smith soon followed with their funkier versions of Jimmy

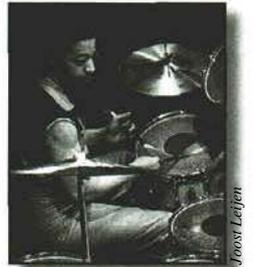
Smith's concept. The nucleus of both McDuff's and Lonnie Smith's groups was the great organ drummer Joe Dukes, who brought an aggressive spirit to the drumset that was later adopted by Tony Williams and Steve Gadd.

Joe played big drums and big cymbals. Funky and swingin', he soloed over vamps, played melodically, and incorporated a brash spirit of adventure in his playing. His work on McDuff's "Rock Candy" and "Soulful Drums" is legendary. What Papa Jo Jones did for swing in Count Basie's bands, Joe Dukes did for fusion in the bands of Jack McDuff and Lonnie Smith.

The drummers on the timeline below are listed by the year of their most influential recording. In addition to building on existing traditions, all made distinct impressions upon the fusion genre, and helped shaped the evolution of drumming that would follow.

Tony Williams

Tony Williams took the concept of the organ trio, and applied even more energy and a rock 'n' roll "power trio" attitude. As his 8th notes became increasingly looser, and his time-keeping even more elastic, Tony and his band Lifetime broke a continent's-worth of new ground. Tony's musicality changed jazz; but it defined fusion drumming (*Emergency!*, 1969), and then redefined it (*Believe It*, 1975, and *Million Dollar Legs*, 1976).



Joost Leijen



Lisago Wales

Jack DeJohnette

After Tony loosened drumming, Jack DeJohnette freed it. His involvement in Miles' first working fusion band (*Live: Evil* and *At The Fillmore*, both 1970) gave him ample time to experiment with free and collective timekeeping within fusion. This band was seen by—and influenced—everybody. Jack's outstanding playing on Miroslav Vitous's *Mountain In The Clouds* and Wayne Shorter's groundbreaking *Super Nova* (both 1969), as well as his work with Miles, are perfect examples of Jack's artistry during this era.

Idris Muhammad (Leo Morris)

Muhammad carried the torch from the organ tradition, the Motown/R&B tradition, and the New Orleans tradition of funk and parade drumming to the world of fusion. At this point, time-keeping couldn't have gotten any looser, so Idris's funky playing was a breath of fresh air. His contributions to fusion drumming are best heard on Lou Donaldson's *The Scorpion* (1970).



Hugo Pinksterboer



Billy Cobham

The Mahavishnu Orchestra was one of the first fusion bands to extensively use odd time signatures, and Cobham made these odd times really come to life. He also incorporated double bass drums, and used larger drumsets. Mahavishnu's recordings *Inner Mounting Flame* (1971) and *Birds Of Fire* (1972) are two of the most influential fusion recordings of all time. Billy's virtuosity and creative drumming skills are the spark behind Mahavishnu's "Flame" and "Fire."

Airto

Although Dom Um Romao introduced the sound of Brazilian instruments to the fusion world while with Weather Report, Return To Forever's original musical approach was built around Airto Moreira's Brazilian drumming. Universally known by his first name, Airto combined the hypnotic, lilting groove of samba with the expansive pulse of fusion, presenting a lighter alternative to the hard-driving drumming most commonly associated with the genre. Return To Forever's *Light As A Feather* (1972) is a prime example of Airto's contribution to fusion.

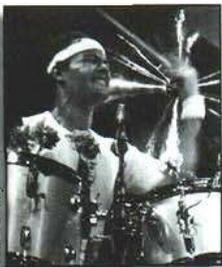


Eric Gravatt

Eric was the second drummer in Weather Report. It was this version of the band that helped it escape from the shadow of Miles Davis's fusion explorations. Gravatt's unique attitude behind the drums assisted in this escape. While Tony and Jack had expanded the time, Gravatt gave greater intensity to the expanded time feel, while leaving more space. Weather Report's *Live In Tokyo* (1972) is one of the greatest fusion recordings ever, and Eric Gravatt is a big reason why

Harvey Mason

When Harvey Mason entered the world of fusion drumming, he brought with him a studied knowledge of percussion. He also brought a much-needed dose of simplicity and order. Harvey knew that funky drumming was repetitive, and required a combination of simplicity, dynamic control, patience, and creativity. All of these virtues are on display on Herbie Hancock's legendary fusion recording *Headhunters* (1973).

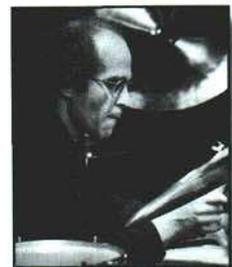


Narada Michael Walden

Narada Michael Walden took simplicity and gave it attitude; he took complexity, and let it breathe. Combining the intellectual and the emotional sides of drumming, Narada's playing is flamboyant yet tasteful, explosive yet subtle. If all of this sounds impossible, check out Narada's groove on Mahavishnu Orchestra's *Visions Of The Emerald Beyond* (1974), and Jeff Beck's *Wired* (1976).

Bob Moses

The airy, spacious, cymbal-dominant music identified with jazz label ECM is an undeniably important force within the vast realm of fusion. Although Jack DeJohnette is considered by most to be the father of this drumming style, Bob Moses is equally significant. (Bob and Jack both played in an early fusion band called Compost.) Moses forged earthy funk, forward motion, linear playing, articulation, rhythmic freedom, and underlying groove into a unique and creative drumming voice. Bob's primal sound, musicality, and emotional commitment to music, are captured on Pat Metheny's seminal *Bright Size Life* (1975).



Bass Drum Beaters

Fine-Tuning Your Bass Drum Sound

by T. Bruce Wittet

"Could you give us some more kick...just quarter notes this time?" The voice in the headphones betrays impatience. Behind the glass, someone is pacing. The door opens. An assistant engineer adjusts the kick drum microphone a third time. Nobody is looking you in the eye.

Right about now it would be very good for your career—a bigger punch were emerging from your bass drum. Right about now you would donate a *vital organ* for such a sound! Your emotions race a gauntlet from embarrassment to terror. A tremor grows in your right leg, turning singles into unwanted doubles. Feverishly,

you recount all your preparations: the new head, with its fancy muffling ring, seated overnight, judiciously tensioned, an pedal well-oiled. What else could a drummer do?

Change the bass drum beater, is what! It might be as simple as switching from, say, a soft felt to a harder felt surface. The beater is your final recourse, your "graphic equalizer," allowing you to fine-tune your sound and comfort level.

Let's take a few moments to examine the humble knob at the end of the pedal. *MD* tested a veritable United Nations of beaters—all colors, shapes, and sizes—in live and studio settings.

Pedaling Back A Few Years

Remember losing the coin toss in the school band and ending up with the big bass drum mallet? Somehow, the snare drum was the more attractive instrument. Possibly this motivated William Ludwig to conceive the modern bass drum pedal in 1909—you know, let the *machine* do the drudgery.

The gadget failed to convince bandleaders. Nuance and timbre were lost when a mechanical device replaced the bass drummer (never mind the union issues). The beater was fixed in its trajectory and hammered monotonously at a single point on the head—usually south of the sweet spot.

The issue of how to regain what was lost is one very few drummers can ignore (except perhaps Trilok Gurtu). To coax multiple tonalities out of the bass drum, we need to develop *touch* on a metal footboard, and to get into the habit of experimenting with beaters as we do with sticks.

Swing- and "traps"-era musicians were acutely conscious of the marriage of tone between calf-headed bass drums and the upright bass (or tuba). They employed felt and wood beaters for punch and volume, or lamb's-wool beaters for timbral roundness. Catalogs pictured kooky split-shaft beaters, presaging Terry Bozzio's current setup. One model's primary shaft held the beater ball, while a secondary shaft simultaneously struck a cymbal or tambourine jingle.

Stamps, Coins, Baseball Cards...Beaters?

Many drummers collect what they consider to be treasures from drumming's past. At least temporarily, abandon your hunt for old *Ks* from Istanbul, and try collecting bass drum beaters instead. Your search may avail some sounds you never considered, and will at least give you some ideas about the range of sonic possibilities that different beaters can provide. First stops are pawn shops and drum shop bargain bins. For a pittance, you will discover

voluminous fluffy beaters, conical felt jobs, and even one-offs carved from rare woods. One recent expedition unearthed a half-century-old tiny rubber stopper mounted atop an aluminum shaft.

Construction

Felt is the preferred material for beaters and is available in a range of densities. Even lovers of hard plastic and wood beaters sometimes return to felt, likely because it promotes low frequencies and balances attack with body. The softer the felt, the more "spread" to the sound. Over years of use felt flattens a little according to one's touch, making it the true "custom" beater material.

Wood is dense and provides a loud "oomph!" Like drumsticks, wooden beaters vary greatly in weight and feel. *Plastic* and *acrylic* beaters offer firm attack and are usually lighter than wooden ones.

Falling somewhere between felt and wood are beaters made of *cork* or *rubber*. These are worth a try when felt is too tentative and wood is too punishing. Cork provides a good lightweight, mid-density option. Unfortunately, it tends to chip over time.

Note that with all of these beater materials, any variation in size, shape, or weight will skew generalizations about sound; experimentation is the key.

Single-Surface Beaters

Barrel-shaped beaters are arguably the most common. Industry standards like the Danmar (in felt or famous "cherry ball" wood) have survived road testing for decades. A newcomer, Vater, offers a similar array, including a conspicuously hard felt beater.

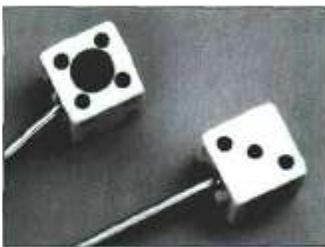
Round beaters deliver a more focused attack. Rick Latham's acrylic *Crystal Ball* (right) and



Rick Mattingly

Vater's round white *Plexiglas* beater offers a pleasing "thwack," somewhere between a plastic and felt beater. Possibly due to the material's aerodynamics, both are "quick" beaters.

Square beaters in wood or felt are another option. Be forewarned that the straight edges of the hard versions are likely to crease a drumhead. Pro-Mark addresses this problem by rounding the edges of plastic beaters that look like dice.



Multi-Sided Beaters

Premier offered a dual-surface beater in the '60s, one side lamb's wool, the other leather. Rogers followed with the *Black Jack*. To flip from the flat plastic surface to the rounded felt side, the player depressed the spring-loaded beater, as on the lid of a child-proof medicine container. The problem was that repeated blows to the unit weakened the mechanics. It would have been easier just to loosen the shaft and rotate the entire unit—a solution DW adopted, having appropriated essentially the same beater design (right).



Pearl has since raised the ante—their beater is *four-sided*. At a live gig, the differences between, say, the rounded felt and flat felt sides might be negligible, but in the studio, close-miked, the nuances are more obvious.

Sonor's interlocking, dual-side beater comes packaged with a wrench and two spare surfaces. Loosen the top nut, pry the thing apart, and reassign your favorite combination from choices of wood, felt, rubber, and acrylic. The rubber side reminded me of Premier's old leather beater, but had added definition.

If The Shoe Fits

Comfort should be a major consideration when selecting a beater. While a heavier beater might drive the point home with greater efficacy, it might feel cumbersome and slow. Counter this by increasing the spring tension on the pedal. Also, adding a ring of elastic bands further down the shaft can offset "front-heaviness." Some beaters come equipped with adjustable counterweights to displace the weight of the beater. Pearl's has a sliding beater lock, which can be used for the same purpose.

Comfort also means hearing something coming back from the drum proportionate to the effort you put into playing it. You may get a hernia by trying to play hard enough to hear yourself! That's where plastic beaters excel. They produce a satisfying click sound, audible over amplification.

Technique And Beater Choice

All things equal, the player who releases the beater clear of the head after each stroke will get more sustain and more of the drum's fundamental pitch than the one who wedges the beater against the head. If you "bury the beater"—that is, leave it on the head—you may also encounter little flutters as the beater comes to rest on the head. Plastic or wood beaters promote upper frequen-

cies and make these little lapses in control very audible. Attention to clean strokes will help, as will switching to a softer beater.

Burying the beater also puts great stress on the shaft. Companies now offer various hardened steel shafts, impervious to bending. Shaft thickness varies, so it is wise to test a new beater on your pedal—just to ensure that it fits.

Angle Of Attack And Head Wear

Part of the problem of premature head wear is the oblique angle at which the beater strikes the head. Tama addresses this with the *Iron Cobra* series, equipped with rotating heads that can be adjusted to strike flat upon the bass drum head.

These are light, nimble beaters, available with a variety of striking surfaces. *The Slug*, from Big Bang Distribution (right), is an ugly, green, dual-sided unit. It aligns without any player adjustment, and like Tama's, paradoxically offers a big sound from a small playing surface.



Taws Drum Works' *Duplicate X Inverted Bass Drum Beater* (left) has a rounded top edge that eliminates any possibility of creasing the head, and optimizes the area of beater/head contact.

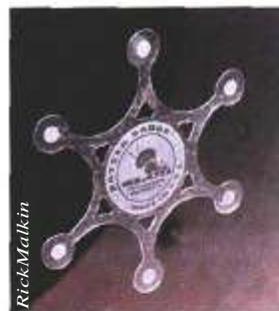
Patches

Patches of various materials serve two purposes: they protect the bass drum head, and subtly—or quite noticeably—affect the sound.

A thin leather patch and a hard beater is a combination that feels and sounds funky. Attach a small square of leather with a minimum of glue or tape. An old handbag can provide a lifetime supply.

Recently, while seating a virgin Evans *EQ1* head, I debated affixing the blue, circular fabric patch provided with the head: Would it adversely alter the sound? Experimenting first on a battle-worn Remo *Powerstroke 3* clear head, I was delighted; the

Remo head sounded like new! The culprit had been my frame of tape holding a scrap of old drumhead; it was so large it had quelled the head's natural vibrations.

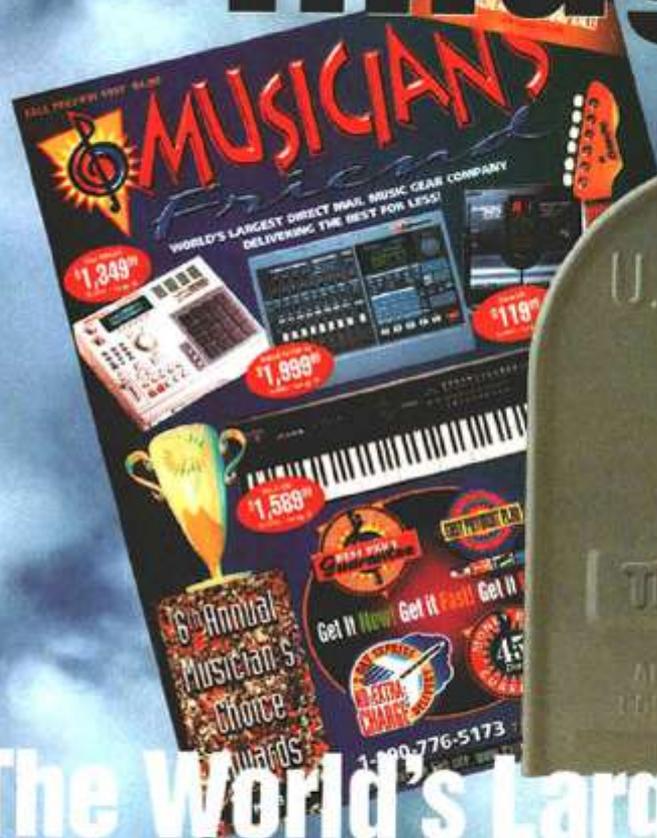


Flushed with success, I returned to the *EQ1* head and attached a Big Bang *Batter Badge* (left). With its radiating, Medusa-like arms, it added no discernible muffling to the head, and even focused the tone a little.

Not all pedals hit in the same place. Carefully determine the strike point of the beater before mounting the patch. One advantage of the Remo *Falams Slam Pad* is that its larger size forgives errors in mounting.

A word to the wise about homemade adhesive-bandage-style impact patches. Over the course of a night, the friction/heat buildup is significant. The glue can melt, seep through the porous patch, and weld the beater to the head in the middle of a groove!

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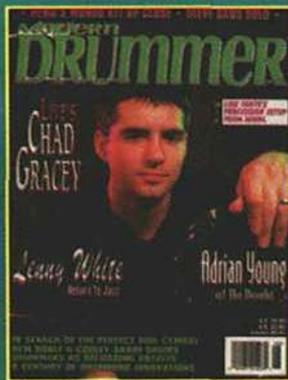
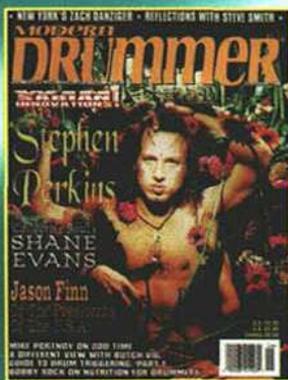
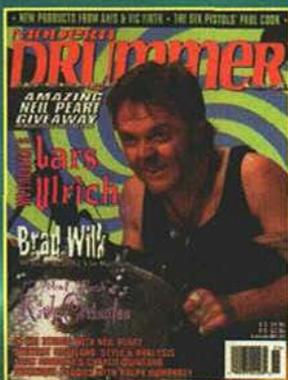
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Tony Parziale's *How To Develop Lightning Speed* practice course has been sold through the mail since 1990. Now in its seventh printing, the course has recently been made available through retail music stores. It consists of a workbook and accompanying cassette, with a retail price of \$22.50. The course is recommended for beginners to semi-professionals, and reading music is not required to benefit from the method. Said to teach "many tried-and-true techniques for speed development along with an innovative exercise outline," the course boasts the potential for "an increase in drumming speed of up to 50% after the first time it is tried." Information about the course and where it may be purchased can be obtained from the Parziale Corporation.

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The Parziale Corporation, Box 3456, Mercerville, NJ 08619

The Right Tool For The Job

Ed Thigpen's bass drum sound probably won't work in Dennis Chambers' world, and vice versa. For this reason it is important for your beater to complement the other components of your bass drum sound—drum, head, tuning, muffling, and patch—as appropriate for the style of music you are playing. Consider these suggested combinations for the following musical styles:

Small-group jazz: 14x18 bass drum; coated heads, tensioned tightly; no muffling; medium-soft felt or lamb's-wool beater; no patch.

Big band: 22" or 24" bass drum; medium coated heads, such as Remo *Fibreskyn*, batter head slack, front head tighter; wood or rubber beater; muffle with thin strips of newspaper "floating" in bottom third of drum; impact patch of thin, glove leather.

Commercial rock: 22" bass drum; Evans *EQ1*, Remo *Powerstroke 3*, or Aquarian *Super-Kick 1* batter, tensioned slack, hole in front head for mic'; wood, plastic, or acrylic beater; muffle with very small pillow or towel touching both heads; Evans, Remo, or Aquarian patch.

Thrash: 22" or 24" bass drum; double-ply versions of above heads and (don't laugh) epoxy a large coin or medallion to the impact area of the head and cover it with small patch of glove leather. The click will cut through anything. For once, they'll be scrambling to roll off the highs at the sound board—HA!

These suggestions are certainly not exhaustive; rather, they are points from which you can begin your own quest for the perfect bass drum sound. Experiment!



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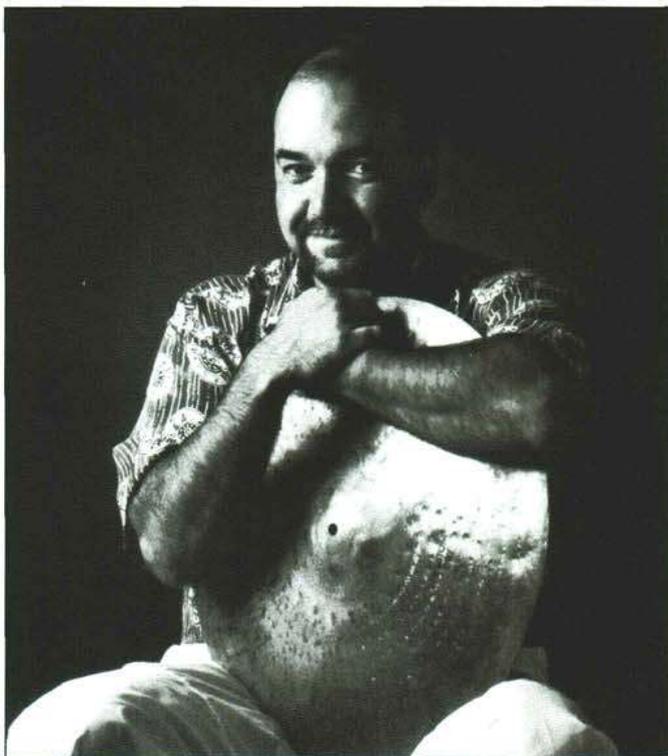


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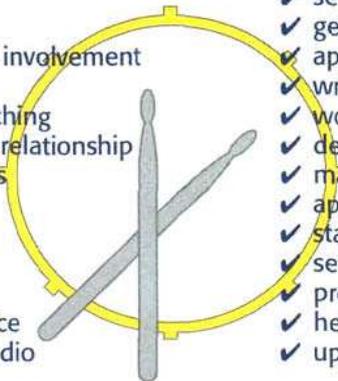
—A QUARTERLY NEWSLETTER FOR SERIOUS DRUM TEACHERS—

If you teach drumming, **DRUM INSTRUCTORS ONLY** is designed to help you build a more successful teaching practice. Written by successful teachers for teachers, **DRUM INSTRUCTORS ONLY** will offer advice on new teaching concepts, address matters that affect every instructor, and supply hundreds of valuable tips for the progressive drum teacher.

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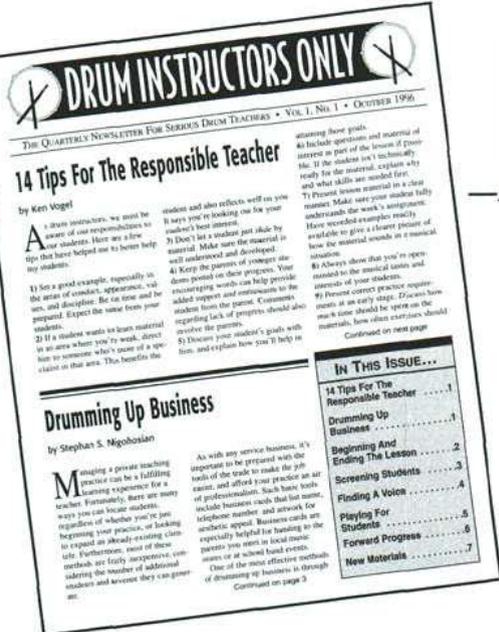
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Fibes SFT690 Snare Drum

by Harry Cangany

The Fibes *SFT690* snare drum holds a unique position in the annals of drum history. The story goes that before Fibes was in full production as a full-line drum manufacturer, the owners of the company-to-be made some prototype shells, which they fitted with parts from other manufacturers. Some of these drums were made with Rogers fittings. It came to pass that Rogers' sales manager, Ben Strauss, caught Buddy Rich playing a "Fiberogers" snare in Las Vegas—while Buddy was being paid to play Rogers drums.

Ben shouldn't have been *too* upset; at least that drum *looked* like a Rogers model. Buddy later drove Don Osborne of Slingerland crazy by not even disguising his use of a chrome-wrapped Fibes *SFT690*—live, on television, and on album covers! Buddy said he liked the *SFT690* because it was extremely responsive at all volume levels.

Fibes drums were originally made only in fiberglass. The advantage of this material (according to the manufacturers) was that it was non-porous and non-organic, and would thus not have the imperfections of wood. The non-absorbent nature of the material allowed sound to really "bounce off"—thus creating the sensitivity and response that Buddy so appreciated.

The fiberglass drums were originally available in three laminate coverings: chrome, antique copper, and antique brass. But later came...the Fivels. These were velvet-like finishes available in nine varieties: black, peacock blue, crimson, sapphire, pumpkin orange, and combinations of these. The Fibes catalog stated: "Our application of the Fivel finish does not impair or restrict tonal response..." To my mind it didn't do much for appearance, either.

Later in Fibes history a second line of drums was introduced, utilizing shells made from acrylic. These models were initially available in clear, smoke, and frost. ("Frost" referred to a finish similar to frosted glass.) Other colors released later included black (like this month's featured drum) and pink! (My collector friend Louie Porsi Jr. has one of the pink drums, otherwise I might not have believed it ever existed.)

The *SFT690* came in two regular sizes: 5x14 and 5½x14. There was also a 6x14 concert snare that was fitted with differently styled lugs. The model designation refers not only to the drum, but also to the strainer—a device that has also graced snare drums built under the Corder and Darwin brand names (as well as a few



others less well known). The snare release was angled and used the concept of the Rogers *Dyna-Sonic*: There was constant tension on the snares; the action merely raised or lowered the snare "carriage." The throw-off handle reached above the top rim, while a large knurled knob below the bottom hoop was used for fine-tuning the snares.

Acrylic shells were popular in the early '70s; Ludwig, Slingerland, Sonor, and Zickos joined Fibes in the production of them. But the rising price of oil (the raw material for acrylics) constantly affected the cost of the drums, and one by one the manufacturers reverted to other shell materials. Bob Grauso and John Morena, the original owners of Fibes, sold the business to the C.F. Martin Company in the late '70s. Martin subsequently sold the drumworks to Jim Corder and his family, who later sold them to Sammy Darwin. However, neither of those owners made shells of fiberglass or acrylic, preferring instead to stay with maple.

In 1994 both the Fibes name and the Darwin Drum Company manufacturing assets were purchased by Tommy Thompson of Austin, Texas. Tommy re-introduced the Fibes drum line, first with maple but subsequently with acrylic-shell drums. The "new" Fibes company has kept the best elements of its predecessors and has brought back the heritage of Fibes. (Does this sound like *Back To The Future!*) An original '70s-era Fibes *SFT690* in excellent condition should cost between \$200 and \$300. And you can get parts with no problem!



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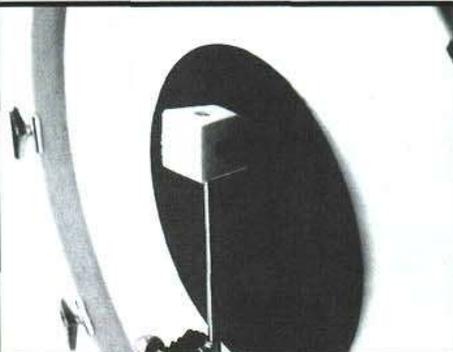
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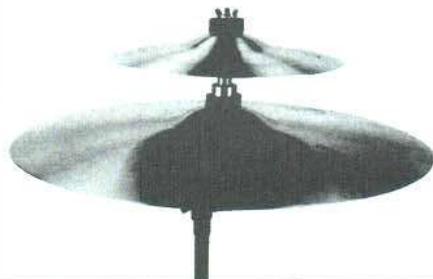
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Ron Campbell

Ron Campbell's band, *Monsteraus*, has to be the most ambitious group we've come across in a long time. The package submitted to "On The Move" included individual bios of each member, a high-quality demo cassette, photos, press clippings, posters, pamphlets, a bumper sticker, a keychain, a magnet, a newsletter, a mailer card, a backstage pass, and other goodies. And this is a band who, in their own words, "aren't signed, managed, or financially backed. Everything you see we've done ourselves."



Ron and his Dayton, Ohio-based bandmates obviously have faith in themselves. They also have faith in God, which they convey through their unique blend of progressive, gothic, and metal styles (which they've dubbed "spooky mood music"). Ron's technical abilities lend themselves well to the style, with

powerful double bass licks and creative, melodic fills. According to his bandmates, "Ron is the foundation of our music. He supplies the backbone we need, and never overplays." The group's self-produced CD, *The Noetic Odyssey*, was released in 1997, and they've been actively touring in support of that work.

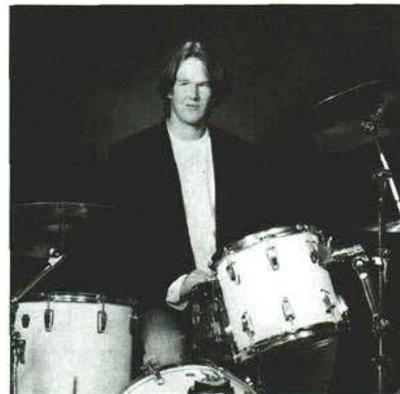
Ron taught himself to drum by "playing on pots and pans with wooden spoons, from the age of ten." He cites his influences as bands, rather than individual drummers, and includes Stryker, the Beatles, Warrant, Van Halen, Motley Crue, Slaughter, and Queensryche on his list.

Ron's goals mirror those of the band: "To create, inspire, and tour—and still be around in ten years to talk about it."

Michael Akan

For a man only twenty-seven years of age, Michael Akan has already had a busy and varied drumming career. He began drumming in his elementary school band, and continued in educational music through high school and college. At the University of Wisconsin he added classical percussion and mallet instruments to his repertoire, while continuing to play drumset in the jazz and pit bands and marching percussion with the marching band.

Along the way, Michael stayed active in local bands, playing pop, rock, country, and jazz. He also became active in the Minneapolis/St. Paul recording scene, recording with various groups and on demos. His demo tape reveals a stylistic versatility that would make him appealing to a variety of potential employers. This isn't surprising, considering his eclectic list of influences: John Bonham, Buddy Rich, Mitch Mitchell, Papa Jo Jones, Alex Van Halen, Jeff Porcaro, Neil Peart, Stewart Copeland, Steve Smith, and Jimmy Chamberlin.



Since 1995 Michael has been a member of Stryker, a rock band playing clubs and concerts in the Twin Cities area. He performs on a Ludwig *Super Classic* kit, with Zildjian, Paiste, and Wuhan cymbals, DW and Tama hardware, a Gibraltar rack, and LP percussion.

Michael states his goals simply: "To enjoy every moment I'm behind the drumset, and to take my abilities to their fullest potential."

Tim Wimer

Tim Wimer began drumming in his school's band program in the 1970s. After a stint in the army's 82nd Airborne Division (as both a musician and a paratrooper!) Tim earned a B.A. degree from Roanoke College in Virginia, and became a certified public school teacher. Now thirty, he teaches privately in the Roanoke area, works with high-school marching bands, and conducts clinics at schools throughout the state.

Over the years Tim has worked as a studio drummer and as a performing musician in rock, pop, country, jazz, blues, and orchestral groups. He currently drums for Brass 5, an ensemble specializing in traditional jazz tunes. Their debut CD,

released in the spring of this year, features Tim on the classic "Sing, Sing, Sing."

Buddy Rich, Gene Krupa, Neil Peart, and Nick Mason are among Tim's influences. His playing style stresses rudimental technique coupled with musical versatility. "I respect technical proficiency," says Tim. "But I most like to hear drummers who create parts that are effective for their songs, whether complex or simple." Tim creates his parts on a Yamaha *Maple Custom* kit, with Zildjian and Sabian cymbals.

In 1994 Tim wrote his first instructional book, *Ten*



Lessons In Rudiments In Rhythms. Since then he has authored *The Drum Primer* and *Drum Styles*, as well as created two videos: *Introduction To Drums* and *60-Minute Guide To Snare Drum Rudiments*. All are available in stores from Cassette And Video Learning Systems. His goal is to learn all he can about the art of drumming, and then to pass that learning on to others.

If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for nor credited.) The bio sketch

should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what

you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.





If you can't play one kit, then create another that you *can* play. That's the solution that Jim Andrews of Markham, Ontario, Canada came up with when he moved into a small apartment a while back. "If I wanted to survive with my new neighbors, I could no longer play my 1970 chrome Gretsch kit [below], great though it sounded. So I looked into an electronic kit—and was stunned by the prices.



Fortunately I've had various fabricating jobs, which came in handy when it came to designing and building my own pad kit.

"The rack is made of 1/2" pipe welded to a baseplate of 1/4" steel, and is fully adjustable," Jim continues. "The snare pad is 8" square; the cymbal and tom pads are 6" square. The 3" bass-drum triggers are modeled after Roland's inverted-beater pads. All of the pads have gum-rubber playing surfaces for a realistic response, and sheet-metal casings for long life. The electronics I employed are the same as those used on virtually every pad on the market. I attached my own cables and 1/4" jacks to the pads to save more money. The twelve-pad kit triggers an Alesis *D4* sound module; the eight-pad controller triggers an Akai *S900* sampler for percussion and effects."

Jim concludes, "It may not look like much, but it only weighs 80 pounds, and it cost at least 75% less to make than I would have had to spend for any electronic kit with a rack on the market. I'd put it up against any other kit for playability and durability. Best of all, I can play it whenever I want through headphones, and it doesn't bother anyone!"

PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.



George Jinda Benefit Concert

In December of 1996 **George Jinda**, best known as the percussionist and co-founder of jazz group Special EFX, suffered a severe asthma attack that resulted in a complete shutdown of his respiratory system. Following a month in a coma and ten months in intensive care, George can barely move, and he has not regained the ability to speak or swallow.

To rally support for George and his family, a benefit concert was held November 14, 1997 at S.O.B.'s in New York City.

Percussionists **Mino Cinelu** and **Fred Berry** and drummer **Lionel Cordew** joined Chicle Minucci (co-founder of Special EFX), Bill Evans, Chuck Loeb, Alex Bugnon, Marion Meadows, Mark Johnson, and many others on stage to perform for a jam-packed house. All the performers and sponsors (including *JazzIs* magazine, JVC Records, and Shanachie Records) donated their time and effort to George's cause. Lionel Cordew played on a kit generously donated by **Smith Drums**, while DJs Russ Davis, Ray White, and Maria Von Dickerson of CD101.9 FM emceed the show. The concert was a huge success, and the proceeds will go to help alleviate George's astronomical medical bills. If you'd like to help, donations can be made to the George Jinda Fund, c/o Shanachie Records, 13 Laight St., New York, NY 10013.

RJ. Rabin



Mino Cinelu performing at the George Jinda benefit concert

Percussive Arts Society Call For Research Proposals

The Scholarly Paper Committee of the Percussive Arts Society is accepting research proposals for presentation at PASIC '98, November 4-7 in Orlando, Florida. Three papers will be selected for oral presentation and up to eight additional proposals will be selected to be presented as research posters.

Authors selected to give oral presentations will have a fifty-minute session in which to present their research and answer questions from the audience. Media resources (overhead projector, cassette player, TV/VCR, and slide projector) will be available; other equipment may be requested.

Authors selected to present their research in a poster session will do so at a time when interested attendees may discuss research results and applications with them. Each presenter will prepare a 30"x40" poster that describes the research, and will provide

abstracts of the report for those attending the poster session.

Prospective participants for either format should request an application. (See information below.) A completed application and three copies of an abstract of approximately 750 words providing a concise, yet thorough summary of the research project should be sent to: Kathleen Kastner, Wheaton Conservatory of Music, Wheaton, IL 60187.

Questions regarding the Scholarly Papers and Research Posters may be directed to Kathleen Kastner, tel: (630) 752-5830, fax: (630) 752-5341, e-mail: Kathleen.Kastner @wheaton.edu. Deadline for applications is April 1, 1998.

Molinari Acquires Gon Bops And BC Cases

In December of 1997 Molinari Industries acquired Gon Bops of California, the oldest manufacturer of congas, bongos, and other specialty hand and Latin percussion instruments in America. Included in the acquisition was BC Cases (Bobadilla Cases), a manufacturer of ATA cases for musical instruments and other equipment. Molinari Industries also operates The Music House, a nationwide band-instrument rental and sales chain based in Southern California.

Gon Bops will continue to produce their products in the US, using domestic hardwoods, metals, and skins for all their drums. Carlos Bobadilla, son of Gon Bops founder Mariano Bobadilla, will oversee the manufacturing operation as vice president of production. New models and finishes will be introduced in the spring of 1998, with prices reduced by 25%.

Molinari Industries, PO Box 580, Lake Forest, CA 92630, tel: (714) 580-2920, fax: (714) 454-3746, www.gonbops.com.

Project Established To Preserve Big Band History

The International Big Band Jazz Cafe Society, founded last year, is a non-profit organization dedicated to preserving big band music and performance as an American art form. A pilot operation to achieve this mission has been developed in Orlando, Florida.

Designated "Swing Street" and "The Big Band Jazz Cafe," the concept is for a multi-faceted educational and entertainment complex, including a dinner theater theme attraction recreating the 1940s, with a big band production show catering to the tourist trade. Also envisioned is a museum of memorabilia, a production facility capable of producing audio and video presentations, a nightclub venue for performing artists, a teaching and performing arts center for students of music, a banquet facility for private functions, a National Drum Association-sponsored "Drummers Hall Of Fame," and marketing options for related merchandise.

The Orlando location of the pilot operation is located four

blocks from the Church Street Station complex (the fifth most popular tourist destination in Florida). Consisting of an entire city block, the desired location is the site of an empty warehouse and various unoccupied storefronts, and is owned by a philanthropic organization. The city of Orlando will designate this property as "historic," and the entire complex will be known as "Swing Street." The necessary political entities have been contacted and are in support, as are a variety of notable musicians.

If this project is to become reality, assistance from the drumming community is essential. The "Hall Of Fame" will require artifacts from the estates of the artists honored therein, as well as from private collectors. Donations and sponsors from the industry are also essential. (Sponsors will have virtually unlimited exposure to an international audience, since central Florida is the number-one tourist destination on the planet.)

Direct all inquiries or communications to Dick Cully, International Big Band Jazz Cafe Society, Inc., 7040 W. Palmetto Park Rd., Suite 2-406, Boca Raton, FL 33433, tel: (561) 750-0035, fax: (561) 361-0987, e-mail: Bigbands@.super.zippo.com.

Drummers Alliance Programs

Drummers Alliance is a British drumming organization established in 1987 by session drummer/teacher Toni Cannelli. Since that time the Alliance has produced four nationwide drum competitions as well as hundreds of drumming workshops featuring such drummers as Ricky Lawson, Chuck Sabo, Tony Mason, and Akira Jimbo. Recently, Gregg Bissonette was featured at the first-ever Scottish Drum Festival.

For 1998 Toni Cannelli is available for workshops in schools and colleges. The workshops are free to the schools; funding is provided by Remo drums, Sabian cymbals, Vic Firth sticks, and Electro Music. Schools wishing more information should contact Drummers Alliance, tel: 01142 684678, or Electro Music (c/o Paul Monday), tel: 01302 369999.

Indy Quickies

Steve Ettleson is the new manager of marketing & artist relations for **Evans** drumheads. He will be assisted by sales & artist relations coordinator **Tim Hurst**. Both gentlemen have extensive experience as performers and members of the percussion industry. They can be reached at J. D'Addario & Co., PO Box 290, Farmingdale, NY 11735, tel: (516) 439-3900, fax: (516) 439-3333, e-mail: strings@daddario.com.

New in the artist relations department at **Regal Tip** is **Brian Fending**, who comes to the company from Miami University (Oxford, OH), where he was a graduate assistant in percussion performance. Among his duties will be coordination of the Regal Tip Education Program and the recruitment of new artist endorsers. Brian may be contacted at J.D. Calato Mfg., 4501 Hyde Park Blvd, Niagara Falls, NY 14305, tel: (800) 358-4590, fax: (716) 285-2710.

Hearing Education and Awareness for Rockers (H.E.A.R.), a public-service organization dedicated to educating musicians about

the relationship between hearing impairment and excessive volume, has formed H.E.A.R. Records, an independent record label. The label's purpose is to help raise funds for the fight against hearing loss and tinnitus. The release date for the first CD is May 1998. It will include public service announcements along with original material from an international roster of talent. H.E.A.R., PO Box 460847, San Francisco, CA 94146, tel: (415) 441-9081, fax: (415) 476-7113, hear@hearnet.com, www.hearnet.com.

Congratulations to **Ivan Zervigon** of Miami, Florida, who won the 8th Annual Guitar Center Drum-Off competition. The national contest began in September of 1997 with preliminary rounds, moved through regional finals, and ultimately concluded with the championship round at the House Of Blues in Los Angeles in November. Ivan's win earned him the title of "best amateur drummer in the country," along with a Roland *Drums V-Pro* kit valued at \$4,995.

In November of last year **The Learning Center** (a division of the **Fort Lauderdale MARS Music Center**) presented an extensive International Drum Month program that included free drum/percussion clinics by Gerry Brown, Liberty DeVitto, Eguie Castillo, Tony Jordan & his Steel Pan Orchestra, Fushu Daiko, Cary Borter, and Gotz Kujack. Also included was a Beginner Beat series of free lessons for kids ages seven to fifteen. For 1998 The Learning Center has expanded its private lesson program to include classes designed for students who want to play in bands, along with the Weekend Warrior program (for "former" musicians who wish to become active again) and a Band Clinic program (for musicians who have never played in a band.) **MARS**, 5300 N. Powerline Rd., Fort Lauderdale, FL 33309, (954) 489-1175.



From left: Roland product manager Steve Fisher, celebrity judge John "JR" Robinson, and Mark Nelson, Jim Haller, and Kenrick Knecht (all Guitar Center drum sales managers). Seated is Drum-Off '97 winner Ivan Zervigon.

In Memoriam S.P. Leary

This past January 26, drummer S.P. Leary passed away. Leary was one of the most popular drummers on the blues scene, playing behind giants of the genre like Muddy Waters, John Lee Hooker, James Cotton, Otis Spann, Sonny Boy Williamson, Howlin' Wolf, T-Bone Walker, Magic Sam, and Jimmie Rogers. Leary's last recording was Paul Oscher's *The Deep Blues Of...* on Blues Planet Records.



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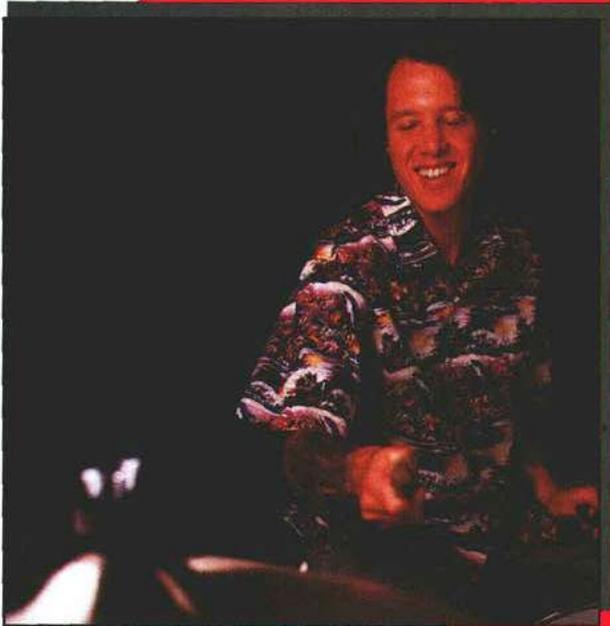
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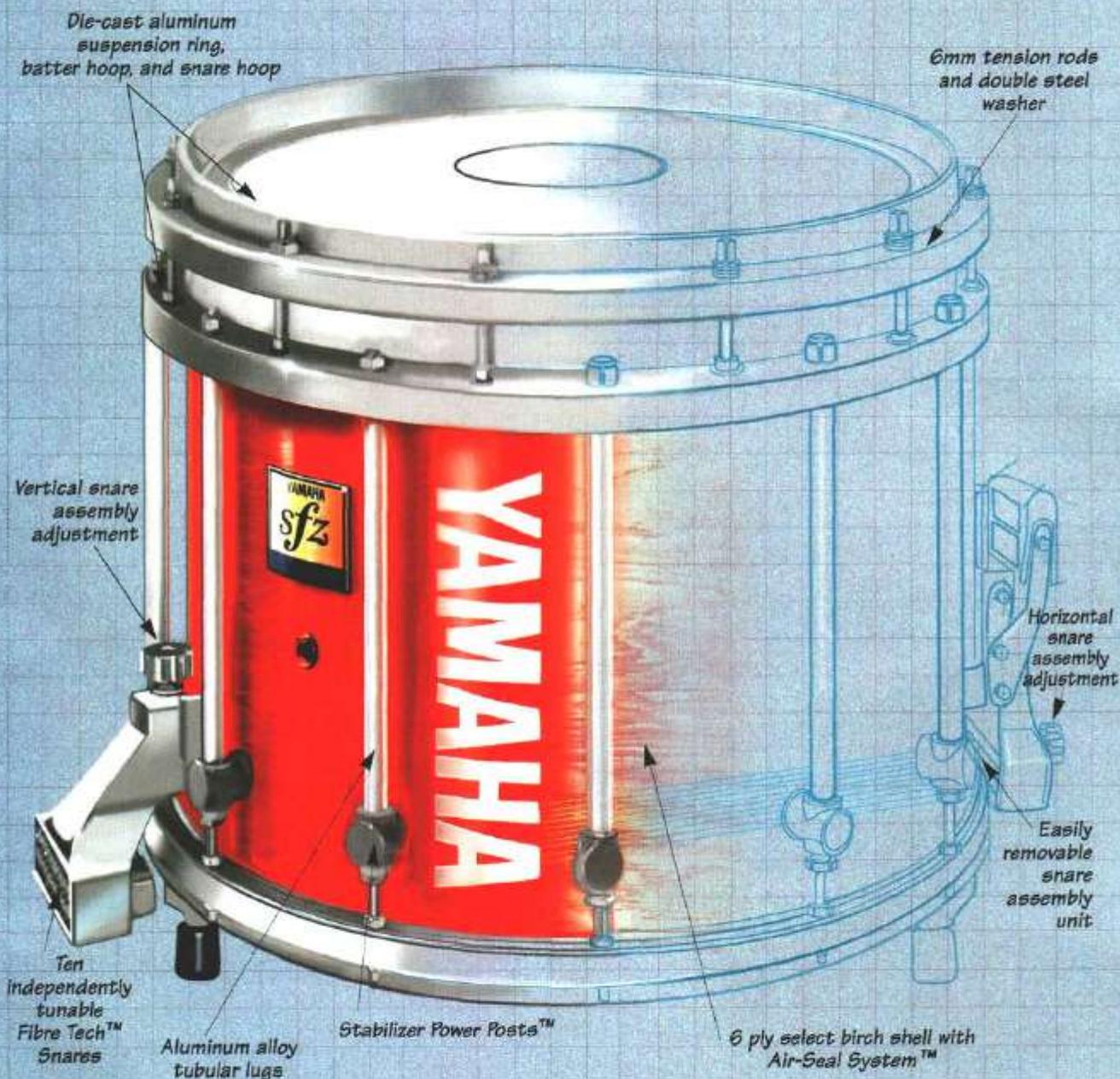
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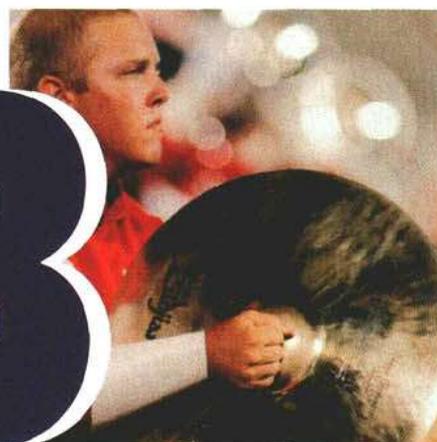
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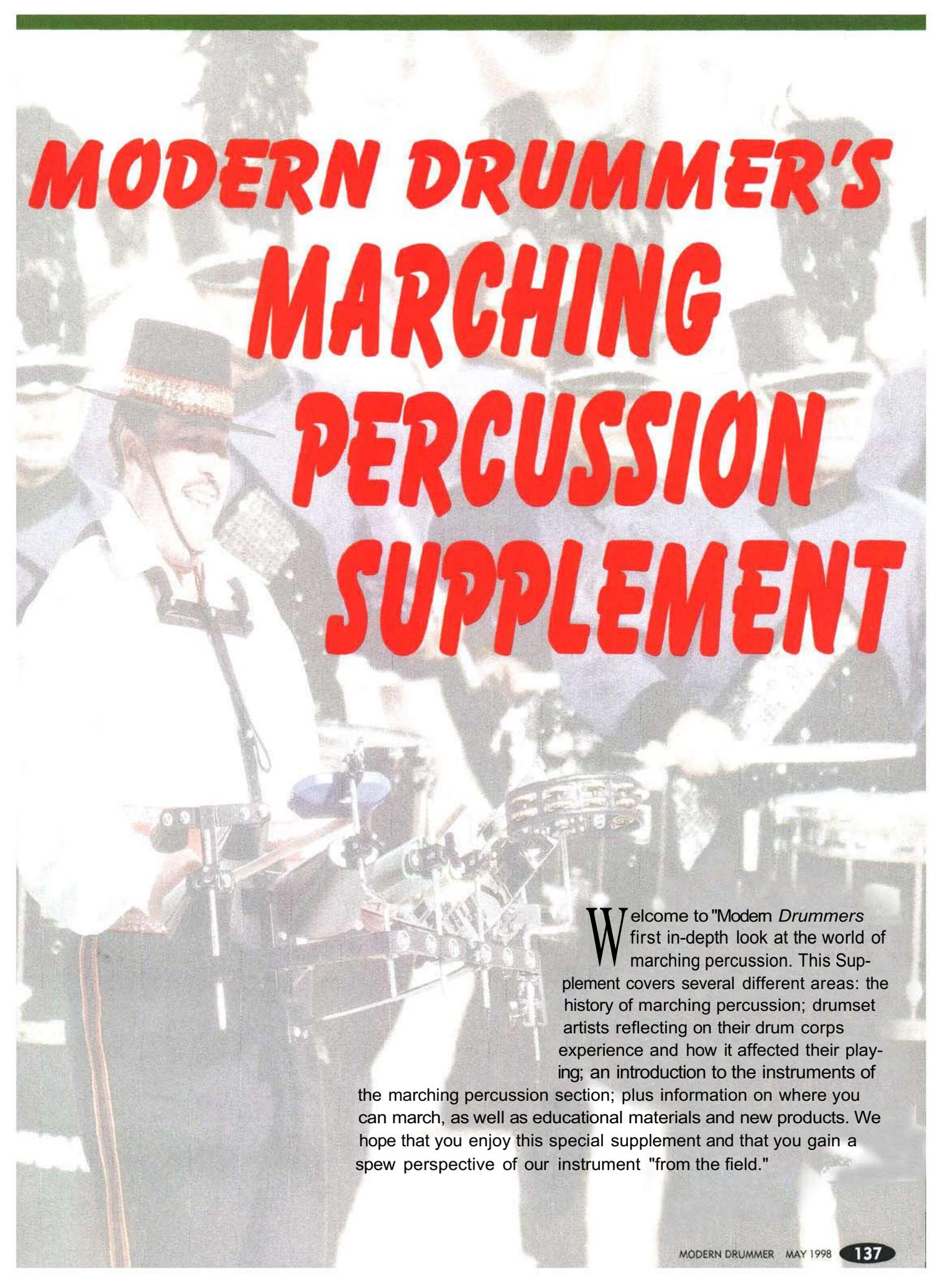


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MODERN DRUMMER'S MARCHING PERCUSSION SUPPLEMENT

Welcome to "Modern Drummers" first in-depth look at the world of marching percussion. This Supplement covers several different areas: the history of marching percussion; drumset artists reflecting on their drum corps experience and how it affected their playing; an introduction to the instruments of the marching percussion section; plus information on where you can march, as well as educational materials and new products. We hope that you enjoy this special supplement and that you gain a new perspective of our instrument "from the field."

UP THROUGH THE RANKS: THE HISTORY OF MARCHING PERCUSSION

BY LAUREN VOGEL WEISS

There's no question that marching percussion has been an ever-changing entity since its inception. Memories of drum & bugle corps with marching keyboards—as opposed to xylophones and marimbas in the "pit"—or even with single tenor drums as compared to five or six toms mounted on one carrier, fade as the years pass. And marching percussion is no longer limited to drum & bugle corps, but has expanded into its own genre. Now it can be found everywhere from high schools to amusement parks. To understand where this evolving medium is headed, it is important to know where it has been.

Marching percussion traces its roots to the military, where drums were used to awaken soldiers in the morning, notify them when to retire at night, and signal maneuvers on the field in between. Colonial fife & drum corps were an important part of the American Revolution, and re-creations can still be seen today, especially in Williamsburg and other parts of Virginia and Michigan.

The traditional "drum lines" of modern day drum corps date back to early in this century, when the VFW (Veterans of Foreign Wars) and the American Legion sponsored corps for the men returning from World War I. Many of them had become interested in drumming in the service and continued to play in these "senior" corps as a hobby. Locally based organizations were extremely active in their hometown's patriotic celebrations, from Fourth of July parades to performances on Memorial Day. These exhibitions soon became local competitions, which eventually evolved into drum & bugle corps contests staged on a national scale.

By the 1930s, junior corps began as a youth activity for the children of the World War I veterans. Still sponsored by the VFW and American Legion posts, these drum corps were especially strong in the Northeast and Midwest. The drum lines of the '30s and '40s were relatively large: An average corps usually marched eight to ten snare drums (which were 12x15 in size), several tenor drums (snare drums without the snares), bass drums, and cymbals (usually 14" or 16"). As the drills became more open and the corps started marching more, the drum lines were gradually reduced in size.

By the beginning of the 1950s, the standard instrumentation for these smaller drum sections was three snares, three tenors, two bass drums, and a cymbal player. Marching patterns usually revolved around squads of three, and drum sec-

tions were rarely larger than nine people. (Of course, the horn lines weren't very large either, generally thirty to forty players.)

Marty Hurley, an alumni of 1950s and '60s drum corps powerhouses Blessed Sacrament Golden Knights and Hawthorne Caballeros and a former instructor with the Phantom Regiment during the '70s, '80s, and '90s, recalls that almost every youngster in New Jersey was either a horn player or a drummer. According to Marty, "Drum corps went on all year round. It was a part of your life. It was a social thing to do as well as a musical one. Being in the corps was not just competitive; we had car washes and spaghetti dinners to raise money, too. Everything was very localized, and there were parades almost every weekend." Besides the obvious musical instruction, drum corps taught these young people about dedication, sacrifice for a common goal, and how to get along with others.

During this era, most of the drummers were basically taught by rote. "A few could read music," Hurley points out, "but the majority could not. That's a far cry from today, when many members of top drum & bugle corps are college music majors. Even when most of the drummers are required to read music, when you need to make a part change on the spot in the middle of the summer, we still teach it to them by rote. It's beneficial for a drummer to develop-both skills—using their eyes *and* their ears."

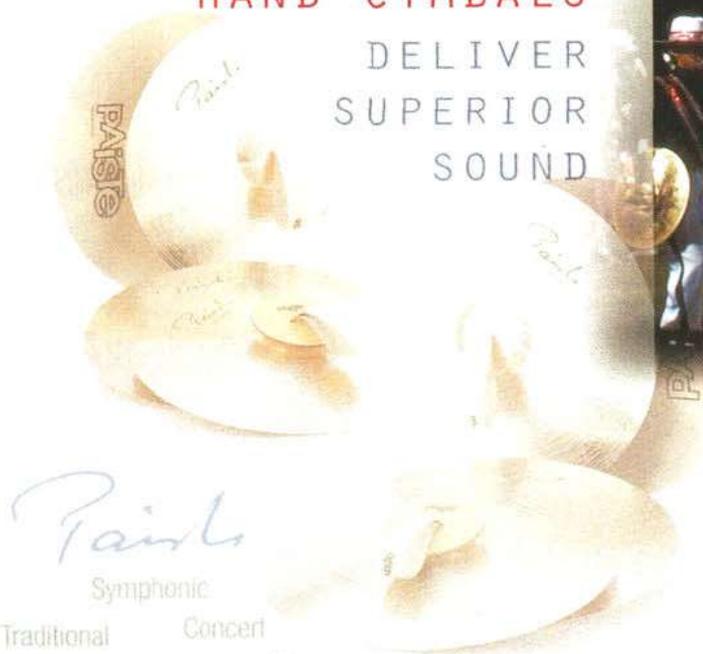
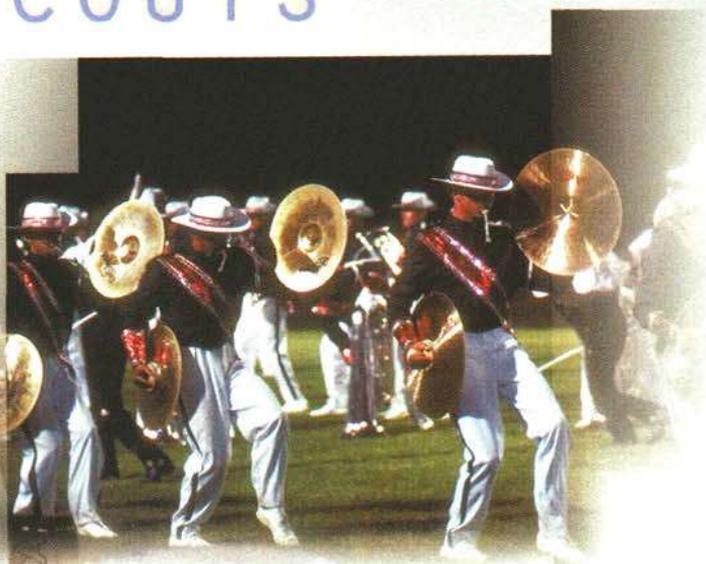
Perhaps the most important innovation in marching percussion in the 1950s was the development of the plastic drumhead by Remo Belli. No longer would drum lines be silenced due to rain. They could now play in any weather conditions. And anyone attending recent DCI Championships in Orlando, Florida in August knows that calfskin wouldn't be an acceptable choice.

Throughout the 1960s, drum lines began to grow and expand their instrumentation. One of the first "new" instruments introduced to the drum & bugle corps activity was the rudimental bass drum (not to be confused with the regular bass drums that just kept a straight beat). Bobby Thompson, one of Marty Hurley's most influential teachers, borrowed the idea of the rudimental bass drum from the old fife & drum corps. "A rudimental bass drum was a little smaller," Hurley explains, "usually 12x24, which allowed for better articulation. Played with hard wooden mallets, rudimental bass drums supported the rhythmic pulse of the snare line."

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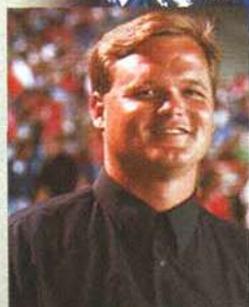


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The '60s also saw the introduction of Swiss rudiments into the technical repertoire. Although the Swiss are generally credited as being the first to use drum rudiments, the standard 26 American rudiments are descendants of the British rudiments used during the American Revolution. In addition to flams, drags, and paradiddles, drummers began playing Swiss triplets and pataflaflas.

Around 1963, experimentation was being done in the Midwest utilizing pitched bass drums in an effort to expand the voicing of the drum line. Larry McCormick of the Chicago Cavaliers was one of the first percussion writers to use pitched bass drums. In 1965, he tuned them in a G-C-G structure to be used as fills and tag endings. Other corps, like the Phantom Regiment (instructed at that time by Al LeMert) and the Chicago-based Royal Airs, pioneered the use of these bass drums to reinforce the lower horn voices.

In a 1987 interview with *Modern Percussionist* magazine, LeMert reminisced, "Bass drums were the hot item. Corps were marching four to six—and sometimes more—bass drums down the sideline to show the world how great they were at playing triplets down the line or in unison. In 1966, the pitched bass drums began to be used to augment the brass, so the width of the drums was increased to 14" to improve the tone quality."

During this same time, other attempts to expand the voicing of the drum line were going on in the East. Jerry Shelmer of the Boston Crusaders mounted two single-headed bass drums horizontally. This new instrument was the forerunner of the timp-tom duos and trios. It was mainly used for fills or soloistic purposes, as the idea of musical reinforcement (both melodic and harmonic) had not yet been fully developed.

Soon, professional musicians with degrees in percussion—like McCormick and Shelmer—began to combine their drum corps background with their schooled musical background for the best of both worlds: a musical drum line.

In 1966, the Cavaliers fielded one of the largest drum sections of that time, consisting of four snare drums and four tenor drums, in addition to the rest of the instruments. But, as Hurley remembers with a laugh,

"Blessed Sacramento went one better and marched a drum line consisting of *five* snares, *five* tenors, two straight bass, two rudimental bass, and three cymbal players. People said you couldn't put that many guys out there who could play together, but of course we did."

Even with all these changes, who could dream of the innovations yet to come over the next thirty years? The experiments with single-headed bass drums mounted horizontally led to baritone and bass tom combinations, which were used to substitute for the timpani voice. (They could not be used on the field yet.) In 1968, the American Legion Rules Congress allowed timpani in competition on the field for the first time, and as soon as a carrying device was created, marching kettle drums began to cover the traditional bass and timpani parts of the repertoire.

By 1969, the drum section of the Racine (Wisconsin) Kilties was playing a very melodic arrangement of "Night Train." Their instrumentation included three tenor trios, three baritone trios, three bass trios (14x24, 14x26, and 14x28!), along with four snare drums, four pitched bass drums, four pairs of cymbals, and four marching timpani.

1971 was the last big "Nationals" sponsored by the VFW, which saw a new corps from Santa Clara, California called the Vanguard come out of nowhere to beat the Troopers from Casper, Wyoming. And in 1972, Drum Corps International (DCI) was formed to allow the drum & bugle corps activity to expand its musical horizons.

"Around this time, drum lines began adding visual effects to their musical programs," Hurley explains. "The first real stick visual was probably back-sticking. Instead of just using their hands straight up and down, drummers also began flipping and twirling their sticks."

Another important innovation radically changed marching percussion in 1974: the development and widespread use of the snare drum carrier. The drums tended to bounce around quite a bit when worn on a sling, limiting the amount a drum line could physically march. With a carrier, the drum stayed in place so the drummers could move around yet not suffer execution problems. This was particularly important as the drum lines

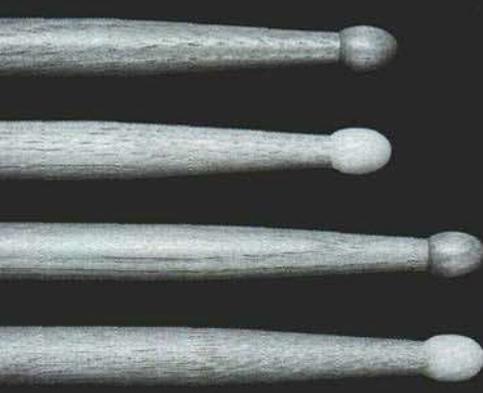
TIME MARCHES ON

The following chart shows how drum lines have evolved in their instrumentation over the past sixty years. (These are approximate quantities and sizes based on "average" drum lines.)

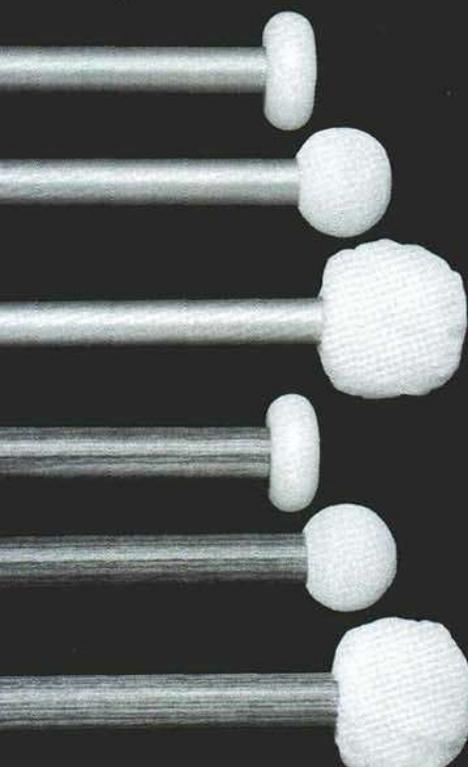
1940s	8-10 snare drums (12x15) 4-5 tenor drums 4 bass drums 4 cymbals
1950s	3 snare drums (12x15) 3 tenor drums
1960s	4 snare drums (12x15) 4 tenor drums 2 "straight" bass drums (10x26 or 10x28) 2 "rudimental" bass drums 3 cymbals
1970s	6-10 snare drums (12x15) 3-5 timp-tom trios 4-6 "pitched" bass drums 4 cymbals 4 marching timpani 2-4 marching keyboards (bells/xylophone only until 1978, then plus marimba/vibes)
1980s	8-12 snare drums (12x14) 4-6 quads/quints 4-6 "pitched" bass drums 4 cymbals
1990s	6-9 snare drums (12x14, some 13) 3-5 multiple tenors (4-6 drums) 4-6 "pitched" bass drums Expanded "orchestral" pit

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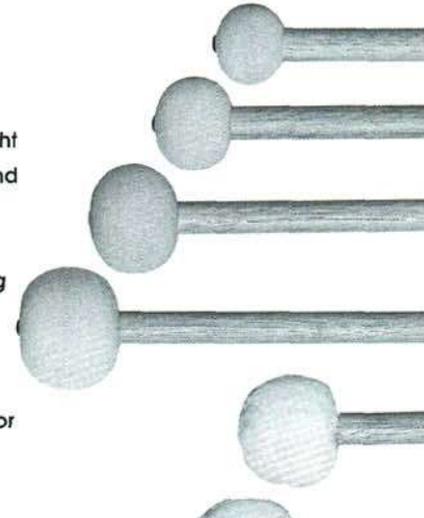
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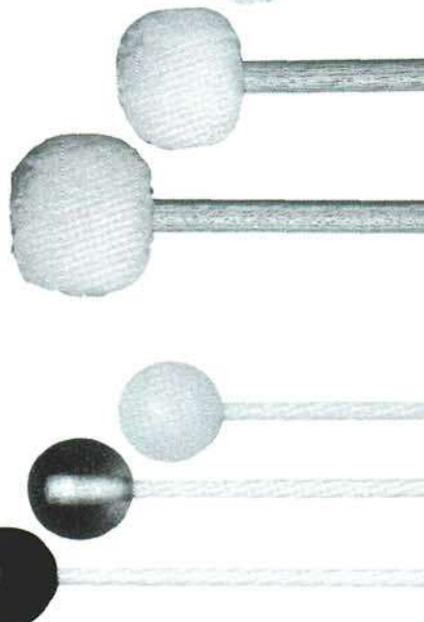
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expanded their involvement in the drill, no longer just marching up and down the fifty-yard line.

The snare drum carrier also created a new option: traditional versus matched grip. Drum lines that historically played traditional grip (because of the angle of the drum on a sling) switched to matched. Over the years, more and more drum lines began to incorporate *both* grips into their performances, showing the versatility of their snare drummers.

Meanwhile, the use of timp-toms and tuned bass drums was making the drum lines more melodic. In 1974, DCI expanded that concept by allowing two keyboards into the marching ensemble: a set of bells and a xylophone (both two and a half octaves and worn on carriers). By 1978, two additional instruments were added: a two-octave marching marimba and a two-and-a-half-octave marching vibraphone. The 1970s also saw the expansion of the marching timp-tom trios into quads, as the arrangers continued to search for new voices.

As the sounds of the drum lines began to change, so did the sizes of the drums. The large-size trios of the '60s (originally bass drum sizes!) shrunk to 14"-16"-18" configurations, which were then reduced in size and weight to accommodate increased drill movement. Trios became 12"-14"-16", which in turn became quads of 10"-12"-14"-16" or even 8"-10"-12"-13". Some people began to use 12x14 snare drums to achieve the higher-pitched sound they could not get from a highly torqued 15" drum. (Of course, the number of tension rods on

a snare drum had gradually increased from eight to ten and then to twelve to facilitate better tuning.) Cymbal sizes increased from the popular 20" size to as large as 24" or 26", and the number of cymbal players increased, too, as arrangers began having the snare drummers use ride cymbals.

By the end of the '70s, drum lines had expanded to well over thirty-two members: ten to twelve snare drums (the 12x15 size was still the most popular); four to five tenor players (quads were the preferable configuration); four to six bass drummers (with a few corps marching an 18x40 drum for special effects); several cymbal players (at least one for every two snare drummers when cymbal rides were required); four timpani players; and four keyboards. As the marching drills became more complex, the drum line tended to remain near the fifty-yard line, with the keyboards and timpani placed near the front sideline for better projection.

The 1980s continued to bring change to the drum line. In 1982, DCI allowed the timpani to be grounded on the front sideline. The following year they allowed the grounding of all marching keyboards in a specially marked area between the forty-yard lines—the first "pit" as we know it today. Soon concert keyboard instruments became commonplace, along with more advanced four-mallet techniques that had been almost impossible on the smaller, marching versions. In addition to the keyboards and timpani, various other percussion instruments—toms, gongs, steel drums, Latin percussion instru-

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ments, sound effects—made their way into the "pit," which was now an equal to the "battery" instruments (snare, tenor, bass, and cymbals) remaining on the field.

During this decade, there was experimentation with the actual drums themselves. Full-shell tenor drums were being replaced by toms that had a portion of the front shell cut away. Although this reduced their sound projection, it did make the drums lighter and easier to carry through increasingly difficult drills. Fourteen-inch snare drums became the norm, as did the addition of smaller bass drums to the line (some as small as 16" or 18").

In 1982, Ward Durrett founded the Percussive Arts Society Marching Forum (now known as the PAS Marching Percussion Festival), which provided an outlet for the drum lines of college marching bands (to be followed by high schools and individual competitions). Taking their lead from the drum & bugle corps, these drum lines took the genre in a new and exciting direction, proving that marching percussion did not have to take place solely on a football field. Soon other organizations, like Bands Of America and Winter Guard International, added contests for this growing segment of the marching percussion activity.

The 1990s saw a shift in the emphasis of drum lines in the drum & bugle corps activity. With a drop in the percentage of points towards the total score from twenty to ten, DCI focused on marching and visuals more than percussion. Drum lines

have gradually diminished in size, allowing for more horn players or dancers/color guard. Another interesting phenomenon is the growing size of the pits, where eight to twelve performers can play on dozens of different percussion instruments, as well as the diminishing size of the battery. Many corps do not even march cymbal players any more, rather, they simply utilize cymbals in the pit. Non-DCI events even allow electronic percussion instruments to be included.

Many school music programs offer drum line instruction in the spring, in addition to the traditional fall schedule. Marching percussionists do not just accompany the band and provide a steady beat, they are entertainment by themselves. There are even new musical compositions and arrangements for solo vibraphone and drum line!

As marching percussion continues to grow and explore new musical avenues, the spirit of the original military drummers lives on in football stadiums and school auditoriums across the country and around the world. Who knows what the future of marching percussion will be? The next generation of arrangers and inventors are just learning how to play a paradiddle while marching in step. But you can bet it will be an exciting parade to watch.

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THE MARCHING INFLUENCE ON DRUMSET

BY RICK MATTINGLY

During his clinic at the 1991 Percussive Arts Society International Clinic, an audience member asked jazz drumming legend Elvin Jones how one could develop a sense of swing.

"Well," Jones replied, "I was in the Army for three years marching. I think if you march a few miles, you'll learn a lot about rhythm and swing." Most of the audience members laughed, thinking he was joking. But he wasn't.

"I started in high school band, and I liked marching," Jones said, later. "I loved to play John Philip Sousa marches and listen to that big brass section. It was a fulfilling experience at that point in my life. And when I joined the Army, there were men who had been in the Army band for forty or fifty years, so I had that association with trained musicians."

Although Jones' loose, polyrhythmic jazz style would seem to be the very antithesis of the strict, rudimentally based marching style, the common element is a strong sense of pulse. Just as drumset players will sometimes maintain a steady beat on the bass drum and/or hi-hat with their feet when playing particularly complex patterns with their hands, marching drummers are doing the same thing, maintaining quarter notes between their feet while playing extremely syncopated rhythms on parade drums.

Jones' comment about swing makes a lot of sense to Jim Campbell, Director of Percussion Studies at the University of Kentucky, who has also served as principal instructor and arranger for the Rosemont Cavaliers Drum & Bugle Corps. "A musician who can swing is somebody who can make the music feel good," Campbell says. "A lot of that has to do with the coordination of the hands and feet. A drummer who can't swing would be like someone who can only sound good when he stands still. I have students audition for marching band every year, and some of them sound great standing still, but as soon as they move, their time is out the window because they can't coordinate their hands and feet.

"I've noticed that the drummers here who do well in marching band also tend to do well in jazz band, and I think it's the experience they've had linking all four limbs. Even though jazz is considered a top-end thing with the focus on the ride cymbal, if the hi-hat and bass drum aren't connected, I don't see how it's going to swing."

In modern marching bands and drum corps, the effect is often comparable to that of a modern jazz drummer who implies the time rather than states it. Even the marching bass drummers might be playing off-the-beat, but the rhythm is grounded (literally!) by the marching itself, just as Afro-Cuban musicians are referencing their rhythms to a clave pattern, even if no one is actually playing it out loud.

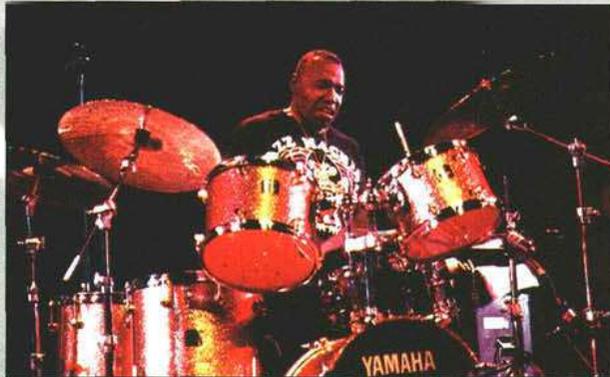
"In modern drum corps," Campbell says, "you're not 'marching the troops' any more, so there is a lot less on-the-beat playing than there used to be. But even though you're not playing

every downbeat, you're feeling it when you march."

So although the concept of "swing" is elusive in terms of formal definition, most would agree that if you can't tap your foot to it, it ain't swinging. Marching could very well be the ultimate training for developing a foot-tapping pulse.

But there are other advantages to be gained as well. Gregg Bissonette played snare and tenor drums in his high school marching band, and then played in the drum corps-style drum line at North Texas State. He feels that the training was invaluable in terms of gaining control.

"I started out playing drumset," Bissonette explains. "I was inspired to join the marching band because I was intrigued with the way that Steve Gadd would apply rudimental snare drum and drum corps stuff to his grooves and solos—everything from the groove on Paul Simon's 'Fifty Ways To Leave Your Lover' to his solo on Tom Scott's 'Apple Juice.' I was also listening to the great Billy Cobham albums like *Spectrum* and hearing how he showcased a rudimental drumming style around the drumset. And of course, when Buddy Rich soloed, there was always a portion where he would just concentrate on the snare drum and play things that were rudi-



Ebet Roberts

**"I started in high school band,
and I liked marching."**

ELVIN JONES

mentally based. I was really fascinated by the way he could combine singles, doubles, and paradiddles into a seamless solo, so that got me interested in wanting to pursue the rudimental style."

Bissonette says that he learned a lot about precision within the marching drum line. "If you've got ten snare drummers playing the same thing, it has to sound uniform," he says. "And then, instead of holding four or five people together in a combo, or even twenty musicians together in a big band, out on the field you might have to hold 120 people together, and they are marching around, turning, and are all spread out. So you have to be very focused on where the tempo is."

Tommy Igoe, who is currently playing drumset in the Broadway production of *The Lion King*, says he learned a



"I was inspired to join the marching band because I was intrigued with the way that Steve Gadd would apply rudimental snare drum and drum corps stuff to his grooves and solos."
GREGG BISSONETTE



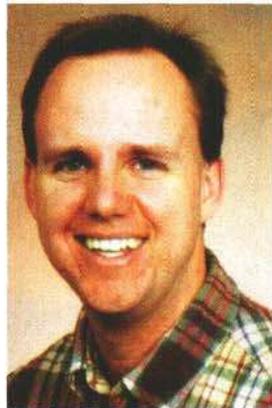
A young Gregg, second from left

lot about precision when he played bass drum with the Bayonne Bridgemen Drum & Bugle Corps in the early '80s. "When you're passing a rhythmic phrase—like maybe a bar of 16th-note triplets—down the bass drum line, and your job is to play maybe just the third triplet, if you don't come in exactly at the right time and play at exactly the right speed and with the right volume, everyone else in the line is screwed," he says. "So not only is it a challenge musically, but you learn a lot about the responsibility of being a member of an ensemble."

Bissonette acknowledges that it's not always appropriate to apply a strict rudimental style to other genres of music. "Even though a New Orleans second-line groove has a march-like character, that style wouldn't work

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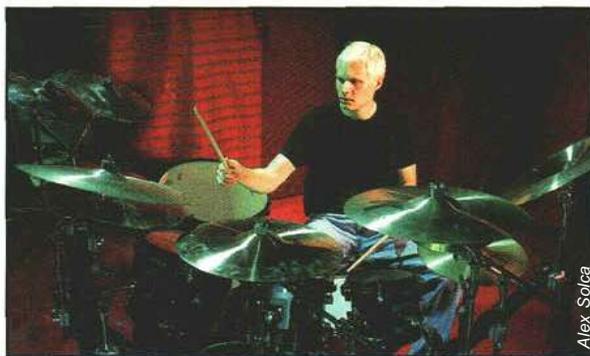
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in a drum corps, and a strict drum-corps style wouldn't work with the New Orleans style," he explains. "With the second-line groove, you wouldn't want to be as clean with your rolls, and your ruffs don't have to be as precisely articulated. You have to make it sound looser and funkier."

But, Bissonette points out, "loose" doesn't have to translate as "sloppy," and that's where the control comes in. "Even when it's loose, in a jazz or second-line context, there is still precision there," he insists. "In order to play that way, you have to understand the basics first—where it came from. You have to be able to play the rudiments, the Haskell Harr book, and *Stick Control* really precise and technically. Then, if you want to go back and slop it up, it's easier to do.

"Control is the main thing. I aspire to be so in control that I can 'disguise' my playing to fit different styles. Rudimental playing helped me achieve that."

Igoe agrees that his rudimental training had a positive impact on his drumset playing, but cautions that it is not necessarily an automatic benefit. "I was lucky that the Bayonne Bridgemen did a lot of jazz and funk arrangements, and our



"I marched for five years, and that is probably the thing I can credit most for my style."

CHAD SEXTON

instructor, Dennis DeLucia, had a great concept in terms of corps-style drumming," he says. "But some drum corps get into a very stiff, robotic way of playing, which is not something you want to carry over to drumset. So if you are playing in that type of corps, and you also want to do drumset, you have to get into a completely different head for each one, which can be hard to do."

Jazz drummer and teacher Joe Morello has encountered many students over the years who

came from strict rudimental backgrounds, and who then wanted to play drumset. "Guys would come in who had been all-state rudimental champions, and when they sat down behind the kit they had no conception of how to play it," he says. "So one of the reasons I wrote the book *Rudimental Jazz* was to help people like that make a transition to the drumset and show them how to apply what they already knew. If you listen to people like Jack DeJohnette and Elvin Jones, you can hear them using a lot of basic rudiments. So I showed students how to change the rhythmic structures of the rudiments to fit different styles of music. A lot of it involved just trying to get them to relax and not be so stiff and rigid with everything, but still be precise."

While many people think of rudimental drumming as being extremely duple-based and strict, modern marching bands and drum corps are using a wide variety of "modern" and "compound" rudiments that go far beyond the traditional twenty-six NARD (National Association of Rudimental Drummers) rudiments that many drummers grew up using.

"The modern rudiments are fascinating to a lot of drummers," Campbell says. "Everything is not as duple-based as in the past. People are more creative with internal subdivisions and embellishments, such as flammed rolls and drags. I've had drummers such as Steve Smith and Danny Gottlieb ask me to show them some of the things we do in drum corps. I subsequently saw Danny applying backsticking to some electronic-pad stuff as a way of moving between zones on a pad and playing things simultaneously.

"Drumset players also come up with interesting patterns when they apply the rudiments to more than one surface, like playing a flam-drag with the right hand on the ride cymbal and the left hand on the snare or a tom. You get a very complex-sounding pattern, which was basically what Steve Gadd was doing."

Even within drum corps, all the playing isn't on single surfaces, as it used to be. "The biggest advance in marching percussion over the past decade has been the development of multi-toms," Campbell says. "The patterns that are being played across the drums are more experimental and diverse than the more traditional style of tenor drum playing. A lot of drumset players want to tap into that kind of creativity and imagination, and it's easy to then apply that and orchestrate it

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In addition to the American-based rudimental drumming, more and more Scottish-style pipe bands are springing up around the US, which offers a different type of marching and military-style drumming. "One of the biggest differences is in the rolls," says Andy White, a native of Scotland who began playing drums in a Boy Scout pipe & drum band and eventually became a London studio drumset player who worked with Tom Jones, Petula Clark, and Englebert Humperdinck, and who also played on the Beatles' first recording session. "The Scottish style uses closed press rolls instead of the open double-stroke rolls. And the rhythm is not the even 2/4 and 4/4 feel; although it may be written as 4/4, it's played more like a jazzy 12/8 shuffle feel."

White says that he is most aware of the pipe-band influence in his drumset playing when he solos. "When you play in a pipe band or drum corps, you are playing continuous lines all the time," he says. "You are also playing a set structure, like an A-B-A-B kind of thing. That can really help you when you are playing extended solos in terms of maintaining a rhythmic line with both hands working together, and in keeping it in time."

Similarly, Chad Sexton, who plays with rock band 311, says that his drum corps experience made him more aware of the individual voices of the drumset. "I marched for five years, and that is probably the thing I can credit most for my style: five years of drum corps and seeing how beats are layered—not only how to layer them, but how to layer them in certain ways so they are really powerful."

Although Igoe says that his drum corps experience was

"dear to my heart," he has reservations about recommending it to his current students. "I'm concerned about the bands who are using aircraft-aluminum drums with *Kevlar* heads that are cranked up so high that it's like playing on formica," he says. "Teenage kids are getting shock injuries to their wrists and developing tendinitis. Just because you can crank these heads up that high, does that make it right? So I caution students that playing on drums like that can screw up their wrists if they don't approach it with the proper technique."

Jim Campbell acknowledges that such injuries are a concern within drum corps, but points out that many rock drummers also have problems with tendinitis, as do many athletes. "It comes from over-gripping and being too stiff," he says. "Unfortunately, some drum corps teachers emphasize precision and precise movement more than response to the implement and the head. But it can be overcome with a more relaxed approach to the grip so that you're not absorbing all the shock into your body."

Ultimately, as much as one may learn about drumming or music in general from playing in a marching band, drum corps, or pipe band, the best reason of all to get involved is that it can be a lot of fun. "I remember walking into the band room at school and hearing the explosion of the drum line echoing through the room," Bissonette recalls. "I was probably attracted to marching band mostly because of the power. There is nothing to compare with being part of a full drum section that is playing everything in perfect synchronization. It's exciting to be a part of that."



**Feel
What's
Real.**

Some people think drinking and doing drugs gets them deeper into the groove and closer to their music. But how can you be in touch with your instrument when you're out of touch with reality? Experienced players like Dennis Chambers know that combining drugs and alcohol with drumming is a recipe for destruction. That's why, as the groove-master himself puts it, "To really put it in the pocket the only habit you should have is a drum addiction. So play it straight and feel what's real."

DRUMMING
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MEET THE MARCHING PERCUSSION INSTRUMENTS

BY ANDREA BYRD

How many of you first became interested in the drums when you saw them in a parade? Even before you could see the smartly attired troupe marching down the street, you could hear the throbbing cadence. The crisp snare drums, the pulse of the bass drums, the crash and shine of the cymbals—even the one-handed glockenspiel!—there was something for everyone.

As marching percussion has evolved over the past century, so have the instruments. The basic instrumentation today consists of the battery (from the French word *batterie*, meaning the percussion instruments of an orchestra, collectively), including snare drums, multiple tenor drums, bass drums, and cymbals, which are marched on carriers. Today's basic instrumentation also includes the "pit" (with bells, xylophones, marimbas, vibes, timpani, more cymbals, gongs, drumsets, countless accessories, and special effects), which are grounded in front of the battery.

The principal member of the battery is the snare drum. From its origins with calfskin heads and rope-tension tuning, the snare has evolved through the years. From the deep drums of the Revolutionary War to the shallower drums of the Civil War, the basic snare drum from the first half of the 20th century was 15" in diameter and 10" or 12" deep. Generally made of wood with six tuning rods (or "lugs"), the drums were worn on a sling and played with a traditional grip. (This grip was originally designed to compensate for the slant created when the drums

were worn on a sling.) It was discovered that more rods made the drum easier to tune, so eventually the number increased to ten and then twelve, today's standard.

In the 1970s, some manufacturers experimented with steel shells—or even steel-covered wood—which were not very popular due to their weight and sound. For those very same reasons, 12x14 drums became very popular during the '80s, and continue to be popular today. Many programs, especially those featuring younger and/or smaller players, prefer a 13" snare instead.

Most snare drummers play with oversized wood-tip sticks. The longer length and heavier weights aid in proper technique and better projection. Drum lines utilizing a lot of ride cymbal work may use nylon-tip sticks, and some lines feature musical sections played with brushes or other special implements.

Jason Parker, a seventeen-year-old rookie with the Cavaliers Drum & Bugle Corps and the DCI Individual Snare Drum Champion during the 1997 season, shares how his summer with the corps benefited his drumset playing. "Marching with a drum line like the Cavaliers helps you relax, play faster, and keep in time, which is the most important thing. All successful drumset players have good time. If you don't play something in time, it's not worth playing."

The following is a sample snare drum exercise from *The Drummer's Rudimental Reference Book* by John Wooton (Rudimental Percussion Publications, used with



Pete Fricdhof (Blue Devils)—Multi-Tenor Individuals Champion



Jason Parker (Cavaliers)—Snare Drum Individuals Champion



Keith Rawlins (Cavaliers)—Timpani Individuals Champion



Santa Clara Vanguard Cymbal Ensemble—Ensemble Champions

Santa Clara Vanguard Bass Drum Ensemble—Ensemble Champions



Phantom Regiment during an exhibition at the Showcase of Champions

Photos taken at EPCOT/Showcase of Champions—August 13, 1997

La Danza Pasillo

Basses

Nahimiak/Moore

The musical score for Basses consists of two staves. Section A (measures 1-6) starts with a *mf* dynamic, followed by a *p* dynamic and then a *f* dynamic. Section B (measures 7-11) begins with a *ff* dynamic, followed by *mf* and *f*. Section C (measures 12-16) starts with a *p* dynamic and ends with *mf*. Section D (measures 21-24) begins with *mf*, followed by a *p* dynamic and then *f*. Section E (measures 29-32) starts with *mf*. Section F (measures 33-36) begins with *mf* and ends with *fff*. Section G (measures 37-46) starts with *mf* and ends with *f*. Section H (measures 47-55) begins with *ff*. The 'Sobs (open)' section (measures 56-60) starts with *mf*. A '1, 2, etc.' section is also present.

"At letter D," explains Scouts' percussion director Jeff Moore, "the accents on the bottom bass line are mimicking what you would expect a kick drum on a drumset to play, while the upper five voices are playing a traditional type of moving/split marching bass line. Since there are two bass lines going on simultaneously, that requires the balancing of the

different lines—underplaying the bottom bass line, for example, and bringing the moving line out. In measure 25, there is a more conventional type of bass drum line, but this time it's on opposite hands. Those patterns are played with one hand while the opposite hand plays a 2-3 son clave on jam blocks."

Cymbals have remained more consistent than drums through the years, with the only changes being popular sizes. Most ensembles use 18" and/or 20" pairs, with smaller ones being used for younger players and larger ones being used for special effects. The major change has not been in the instrument itself but in how it is used. Cymbal crashes have long emphasized musical peaks and punctuated "big finishes." In the 1970s, crash cymbals also began to double as rides, as a pair could be held out for as many as four snare drummers to play on. Cymbals in front of snares, behind snares, over their shoulders, literally under their feet—cymbal players have to be agile as well as have an excellent sense of timing and rhythm.

Besides basic long and short crashes, cymbals can be "chicked" together to sound like hi-hats, or create crunches, scrapes, zings, or a variety of other sounds and colors. Visual enhancements (twirls, fans, tosses, etc.) are usually added after the cymbals have been placed in the drill to avoid awkward effects.

Cymbals have also found a home in the pit, with many contemporary drum lines choosing to not even march them with the battery. Suspended cymbals of all sizes and styles can be mounted on stands or clamped to keyboard instruments to be struck with sticks and mallets to create a multitude of sounds. Crash cymbals are often kept at arm's reach for the *fortissimo* climax as well as the *pianissimo* "swoosh." Gongs, sound plates, and crotales are just a few other members of this metallic family.

Of course, cymbals are not the only instruments in the pit. The pit was originally the home of the four keyboard instruments (bells, xylophones, marimbas, and vibes). A five-octave "grounded" concert instrument offers many more musical possibilities than did its two-octave marching predecessor! And many marching ensembles have more than one of a

Santa Clara Vanguard drum line rehearsing outside Citrus Bowl



Photos taken at DCI Semifinals, Citrus Bowl—August 15, 1997



particular instrument. Timpani have come a long way from when four people carried one timpano each and played the parts in a linear fashion (similar to the bass drums). Today one timpanist presides over a set of four to five drums, looking more like a timpanist in an orchestra than a member of a marching organization. And any accessory instrument imaginable—from brake drums to bell trees, from slide whistles to steel drums, from air tanks to frying pans—are there, too.

A recent addition to the marching percussion ensemble (possible only since the regulation of the pit in 1983) has been the drumset. Some groups use entire drumsets; some feature "semi-sets" with a rack full of toms and cymbals but no bass drum or hi-hat. Some drum corps have taken bass drums with pedals out onto the field to be played by the snare drums. Others have rolled out racks of *Roto-Toms* for special effects.

Some competitions have even allowed the use of electronics, so a few high school and college drum lines feature electronic keyboards, drum machines, and sometimes even electric guitars and/or pianos. The future looks exciting and bright for the marching percussion ensemble, which continues to grow in its instrumentation and popularity.

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WHERE CAN YOU MARCH?

BY CODY ALVIN CASSIDY

Most people associate marching percussion with drum & bugle corps, which compete mainly during the summer months. But there are probably as many drummers in high school marching bands' half-time programs as there are ballplayers on the field during the first and second halves.

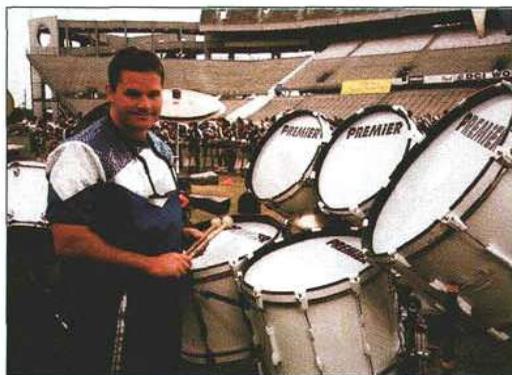
Almost every high school has a marching band, and where there is a marching band, there is a drum line. After all, you can't let those flutes and clarinets wander around without some type of rhythmic support! Most colleges also have marching bands, especially those with a football team. Some colleges have no music department, so the bands fall under the jurisdiction of the athletic department. Other schools have no football but still have marching bands or at least a pep band, complete with a drum line.

Being a member of a drum line increases your technical "chops," your musical skills, your timing, and the fine art of *listening*. (How do you think eight snare drummers can play so together that it sounds like one?) Being a member of the drum line also teaches other important lessons: discipline, how to get along with people, how to work towards a team goal, how to win, how to lose—qualities that will improve your life no matter what you do, musical or otherwise.

High school and college drum lines are no longer playing together just as part of the marching



John Campese, snare drummer with EPCOT's Future Corps



Rich Viano, bass drummer with EPCOT's Future Corps



Lee Hansen, tenor drummer with EPCOT's Future Corps

Photos taken at DCI Finals, Citrus Bowl—August 16, 1997

band. They have become a unique ensemble in their own right. A fall or spring percussion ensemble concert is just as likely to feature the drum line as a steel band or world percussion ensemble. Composers and publishers are noticing the importance of drum lines and producing many pieces for drum line that can be used in concert as well as in competition.

Winter and spring drum line competitions are spreading all over the country, providing an outlet for these ensembles to perform throughout the school year. Circuits such as Bands Of America and Winter Guard International have local, regional, and national competitions. The Percussive Arts Society Marching Percussion Festival, begun in 1982, showcases some of the finest high school and college drum lines in the United States, as well as a competitive individual competition. Anyone familiar with the activity has heard of the University of North Texas (Denton, TX) Drumline, which has been crowned PAS Champion ten times, or of Marcus High School (Flower Mound, TX) and Piano Senior High School (Piano, TX), two of the best high school drum lines in the country.

When school is out of session, drum & bugle corps is in, although most rehearse at least monthly throughout the year. The competitive season begins in early June and culminates in the DCI World Championships in mid-August. (The 1998 Championships will be held in Orlando, Florida, August 10-15). Junior drum corps allow members to march until they turn twenty-two years old. The average age for one of the "Top Twelve" DCI corps is

eighteen or nineteen years old, and they audition members from all over the country, whereas some of the smaller, more locally based corps are younger.

Junior corps are separated into three divisions: Open Class (up to 120 members, the maximum), Division II (60-120 members), and Division III (up to 60 members). Some of the top Open Class corps include: Academie Musicale (Sherbrooke, Quebec), Blue Devils (Concord, CA), Blue Knights (Denver, CO), Bluecoats (Canton, OH), Boston Crusaders (Boston, MA), Cadets of Bergen County (Bergenfield, NJ), Carolina Crown (Charlotte, NC), Cavaliers (Rosemont, IL), Colts (Dubuque, IA), Crossmen (Newark, DE), Glassmen (Toledo, OH), Kiwanis Cavaliers (Kitchener, Ontario), Les Étoiles (L'Acadie, Quebec), Madison Scouts (Madison, WI), Magic of Orlando (Orlando, FL), Phantom Regiment (Rockford, IL), Pioneer (Milwaukee, WI), Santa Clara Vanguard (Santa Clara, CA), Southwind (Montgomery, AL), Spirit of Atlanta (Atlanta, GA), Troopers (Casper, WY), and the Velvet Knights (Anaheim, CA).

Some Division II corps include: Americanos (Menasha, WI), Blue Stars (LaCrosse, WI), Spartans (Nashua, NH), and the Tarheel Sun (Cary, NC).

Some Division III corps include: Delta Brigade (Little Rock, AR), East Coast Jazz (Maiden, MA), Golden Lancers (Pittsburgh, PA), Les Senateurs (Joliet, PQ), Lone Star (Killeen, TX), Mandarins (Sacramento, CA), Patriots (Rochester, NY), St. Johns (Brantford, ON), and the 3rd Regiment (Saint-Eustache, PQ).

A few organizations (like the Blue Devils, Phantom Regiment, and Santa Clara Vanguard) have cadet or "feeder" corps made up of younger members being trained to move up to the "A" corps. For more information on how to contact these or any other junior corps, contact Drum Corps International at PO Box 548, Lombard, IL 60148-0548, call (630) 495-9866, or check out their Web site at www.dci.org. DCI can also provide contacts for drum corps in Europe, the Philippines, and even a new organization in South Africa.

There are also "senior corps," but, contrary to your imagination, these are *not* made up of eighty-something-year-old musicians tottering around the field! The only difference between junior and senior corps is that the seniors have no age limit. Their members range from high school age to retirees. Corps like the Brigadiers (Syracuse, NY), Buccaneers (Reading, PA), Bushwackers (Harrison, NJ), Caballeros (Hawthorne, NJ), Chieftains (Allentown, PA), Crusaders (Rochester, NY), Empire Statesmen (Rochester, NY), Hurricanes (Derby, CT), Kilties (Racine, WI), Minnesota Brass

(St. Paul, MN), Skyliners (New York, NY), Sunrisers (Orangetown, NY), and the Westshoremens (Harrisburg, PA) are thrilling crowds with their entertaining shows. For more information on these and other senior corps, contact Drum Corps Associates (DCA) at 10 Columbus Drive, Monmouth Beach, NJ 07750-1004, or call (908) 222-3835.

There are also a few "professional" drum & bugle corps where people are actually paid to play snares, tenors, and basses! Perhaps the most famous of these is Future Corps, based at Walt Disney World in Orlando, FL. This drum & bugle corps is made up of twelve horn players and three drummers—John Campese on snare, Lee Hansen on tenors, and Rich Viano on bass. This corps works eight hours a day, five days a week, and its members receive the normal benefits affiliated with a standard full-time job. And the regular hours are appealing to many musicians, not just hard-corps fans. In fact, one of the new baritone players, who tired of life "on the road," was the lead trombonist with Maynard Ferguson.



Future Corps' drum line, left to right: John Campese, Lee Hansen, Rich Viano

Future Corps does travel a few weeks each year. They recently completed a visit to Japan, where they performed at some Japanese drum corps competitions and, of course, at Disneyland in Tokyo. They played in New York's Central Park last summer during the premiere of the movie *Pocahontas*, plus performances at many of the DCI World Championships.

Lee Hansen joined Future Corps in December 1991, just a few months after he aged out of the Phantom Regiment at the age of twenty-one. Following in his father's footsteps, he joined the Phantom Regiment Cadets in 1980, played cymbals for one year, number-two bass for one year, trios for two years, and quads for two years, before moving up to play tenors (quads) in the big corps for his last six years of amateur marching. His tenor career was culminated when he won the DCI Individual Multi-Tenor Championship in 1991.

Hansen heard about the opening in Future Corps through a horn player and former member of the Regiment. "Even though I had not heard them, I flew down for the audition around Thanksgiving and moved here in December."

Another professional drum & bugle corps is the United States Marine Drum & Bugle Corps, "The Commandant's Own," based out of Washington, DC. Gunnery Sergeant Riley Rose has been with the corps since 1979. "I passed the audition while I was still in college at Ohio University," he recalls. "I made a trip out to Washington and I was guaranteed duty at Marine Barracks 8th & I with the drum & bugle corps before I even signed a contract, and that's where I've been ever since."

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regular pay, benefits, and a thirty-day paid vacation), and during 1997 they performed over 480 times. "I've been to Australia three times and to Japan," he states. "We've performed on the Kennedy Center stage, for [TV sit-com] *Major Dad*, and for lot of the major band and drum & bugle corps shows throughout the country.

Continues Rose, "There are many performing opportunities in all the Armed Forces—the Army, the Navy, the Air Force, and the Marines. But the Marines are the only one to have an active drum & bugle corps that is consistently marching and performing a drum & bugle corps *show*. Plus we do assorted concerts and a variety of styles of music, including patriotic openers, ceremonies, and funerals. We play taps and honors for the President and Heads of State, and we travel overseas carrying the title of musical ambassadors.

"It's very important that anyone interested in marching percussion continue with his or her education," summarizes Rose. "We have members from the Blue Devils, the Cadets, Phantom, Santa Clara—and I get educated by these young people coming in, because they have been taught by musicians who I've never been exposed to. It's a constant learning experience."

As you can see, if you're interested in marching percussion, there are *plenty* of opportunities to live your dream—and share the incredible experience of being a member of a drum line.

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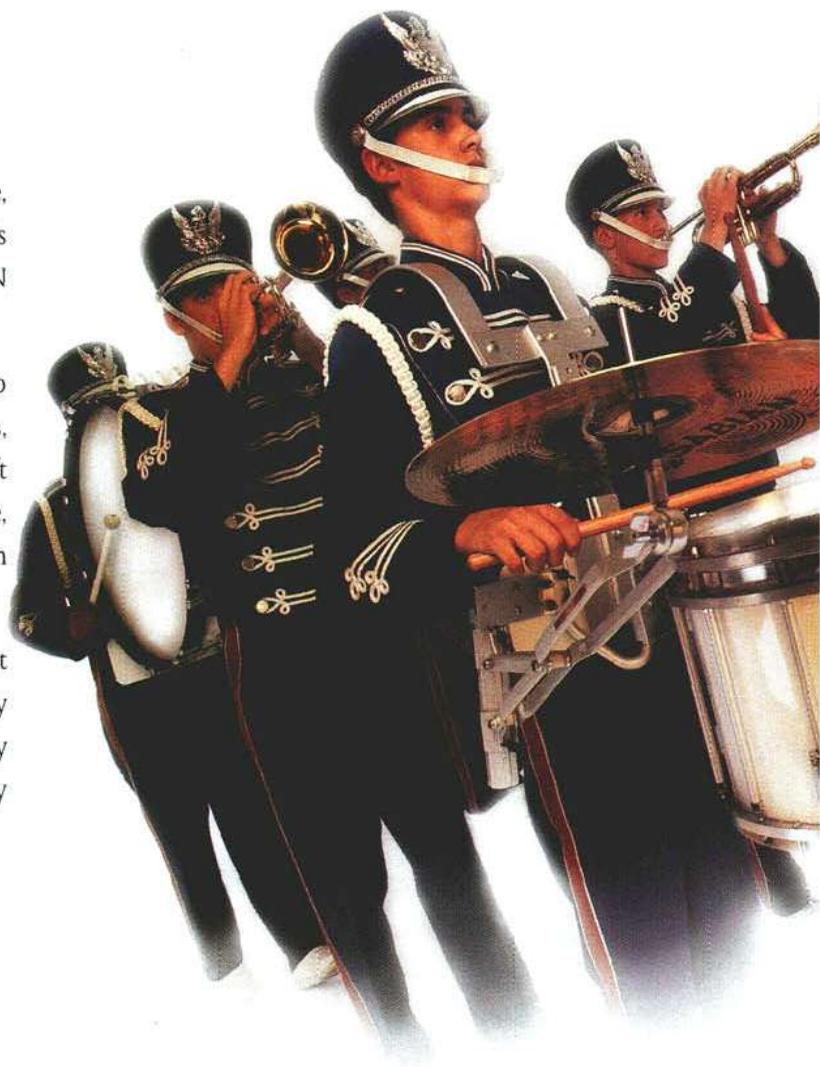
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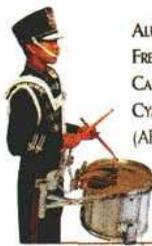
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THE MARCHING PERCUSSION RESOURCE GUIDE

BY LAUREN VOGEL WEISS

Marching percussionists used to rely on the 26 Standard Rudiments as their all-inclusive text. Over the past two decades there has been an explosive growth in the areas of instruction books and videos for marching percussion, solos written expressly for snares and tenors, and cadences and other arrangements for drum lines.

Below is a partial list (by genre and category) of some of the informational and educational materials available for the marching percussionist. We have tried to include many of the newer materials, along with some of the old standards.

BOOKS

MARCHING PERCUSSION (GENERAL)

- Campbell, James, *Championship Technique For Marching Percussion* (Row-Loff)
- DeLucia, Dennis, *Dennis DeLucia's Percussion Discussion* (Row-Loff)
- Hannum, Thom, *Championship Concepts For Marching Percussion*
- Rapp, Will, *The Visual Drum Line: Staging The Contemporary Marching Percussion Section* (Jenson)

SNARE

- Cappio, Art, *Cappio System Of Rudimental Drumming* (Pioneer Percussion)
- Freytag, Eddie, *The Rudimental Cookbook* (Row-Loff)
- Morgan, Tom, *A Sequential Approach To Rudimental Snare Drum* (Good Music Publications)
- Wooton, John, *The Drummer's Rudimental Reference Book* (Rudimental Perc)

TENOR

- Bachman, Bill, *Quad Logic* (Columbus Percussion)
- Davila, Julie, *Modern Multi-Tenor Techniques And Solos* (Row-Loff)

SOLOS

(** available on video)

SNARE

- DiBona, Errol, *The Celtic American* (Rudimental Perc) **
- DiBona, Errol, *The Latin Drum Sergeant* (Rudimental Perc) **
- Hurley, Marty, *The Bomb* (Rudimental Perc) **
- Hurley, Marty, *The Clave King* (Rudimental Perc)
- Hurley, Marty, *Crash Landing* (Rudimental Perc) **
- Hurley, Marty, *First Flight* (Rudimental Perc) **
- Hurley, Marty, *The Mambo King—Rudimental Variations* (Rudimental Perc)
- Hurley, Marty, *Phancy Phantom* (Rudimental Perc) **
- Hurley, Marty, *Phantom Of The Phield* (Rudimental Perc) **
- Hurley, Marty, *Phantom Phire* (Rudimental Perc)

- Hurley, Marty, *Phantom Phrenzy* (Rudimental Perc) **
- Hurley, Marty, *Scud Attack* (Rudimental Perc)
- Hurley, Marty, *Sonny's Solo* (Rudimental Perc) **
- Pratt, John S., *74 Modern Contest Solos* (Warner Bros.)
- Raymond, Jr., *Danny Skyscraper* (Rudimental Perc)
- Wooton, John, *Africa Hot* (Rudimental Perc) **
- Wooton, John, *King Of The Nile* (Rudimental Perc) **
- Wooton, John, *Rudimental Clave* (Rudimental Perc) **

MULTI-TENOR

- Hansen, Lee, *Double Crossed* (Rudimental Perc)
- Hansen, Lee, *Double Trouble* (Rudimental Perc) **
- Hansen, Lee, *Out House* (Rudimental Perc)
- Hansen, Lee, *Twist It Up* (Rudimental Perc) **
- Hurley, Marty, *Crash Landing* (Rudimental Perc) **
- Hurley, Marty, *First Flight* (Rudimental Perc) **
- Hurley, Marty, *Phancy Phantom* (Rudimental Perc) **
- Hurley, Marty (arr. Hansen), *Phantom Of The Phield* (Rudimental Perc) **
- Hurley, Marty (arr. Hansen), *Phantom Phrenzy* (Rudimental Perc) **

ENSEMBLES

(including cadences and features for drum lines)
(* optional cassette tapes available)

- All-Star Warm-Ups* (Row-Loff) *
- Big & Easy Percussion Features* (arr. Story, Mike) (Warner Bros.)
- Classical Grooves For Marching Percussion* (Row-Loff) *
- Drum Line Technique I* (Row-Loff) *
- Drum Line Technique II* (Row-Loff) *
- Marching Percussion Ensemble Exercises*, three volumes: Novice, Intermediate, Advanced (Rudimental Perc)
- World's Greatest Cadences* (Row-Loff) *
- Argenziano, Ed, *No Deposit, No Return* (Row-Loff) *
- Baratta, Nick, *The Pequod Samba* (Warner Bros.)
- Blakely, George, *Blue Ridge Reel* (Warner Bros.)
- Blakely, George, *Diddle 07* (Warner Bros.)
- Blakely, George, *Funkengruven* (Warner Bros.)
- Blakely, George, *You Don't Have To Be Rich Buddy* (Warner Bros.)
- Brooks, Chris, *Little Green Man* (Row-Loff) *
- Brooks, Chris, *Lobster Walk* (Row-Loff) *
- Brooks, Chris, *Surely You joust* (Row-Loff) *
- Camillo, Michel (arr. Moore/Nahirniak), *En Fuego* (MalletWorks)
- Campbell, Jim, *Fiddle Fantasy* (Row-Loff) *
- Crockarell, Chris, *Endeavor* (Row-Loff) *
- Crockarell, Chris, *Jitters* (Row-Loff) *
- Crockarell, Chris, *St. Nick's Bag* (Row-Loff)
- Crockarell & Brooks, *Bleacher Features* (Row-Loff)
- Davila, Julie, *Avalanche* (Row-Loff) *
- Davila, Lalo, *Gotta Have It Hot* (Row-Loff) *

DeLucia, Dennis, *DeLucia's Groove Cadences* (Row-Loff) *
 Dvorak (arr. Hurley), *Slavonic Dance No. 1* (Rudimental Perc)
 Hurley, Marty, *Circle Of Rudiments* (Rudimental Perc)
 John & Taupin (arr. Baratta), *Club At The End Of The Street*
 (Warner Bros.)
 Lipner, Arthur (arr. Moore), *Lime Juice* (MalletWorks)
 Moore, Jeff and Nahirniak, Taras (arr. Moore/Nahirniak), *La Danza*
Pasillo (MalletWorks)
 Moreira, Silva, Batteau & Ekler (arr. Brooks-Wallace), *Camaval*
 (Row-Loff) *
 Offenbach (arr. Crockarell) *Can Can* (Row-Loff) *
 Rossini (arr. Hurley), *Billy Tell Rides Again* (Rudimental Perc)
 Tchaikovsky (arr. Hurley), *Hungarian Dance, Act III, No. 2*
 (Rudimental Perc)
 Tchaikovsky (arr. Baratta), *Trepak* (Warner Bros.)
 Tchaikovsky (arr. Wooton), *Trepak* (Rudimental Perc)
 Thompson, Chris, *C.T.'s Drum Line Jams* (Warner Bros.)
 Walden (arr. Crockarell-Dawson), *Freeway Of Love* (Row-Loff) *
 Wanamaker, Jay, *Corps Style Cadences* (Warner Bros.)
 Wooton, John, *Jammin' In The Street* (Rudimental Perc)
 Wooton, John, *Little Bit O' Soul, Lots O' Percussion* (Rudimental Perc)
 Wooton, John, *Stand Beats* (Rudimental Perc)

VIDEOS

Anyone Can Play Drum Rudiments by Gene Holter (Mel Bay)
 1997 DCI World Championships, choice of Division I Finals (Top
 12), Division I Prelims (Top 21), Division II & II Finals (Top 12),
 Division I Individual Corps (Top 25), Division II & III Individual
 Corps (Top 25) (DCI)
Fundamental Techniques For Marching Percussion by Thom
 Hannum (Warner Bros.)
International Drum Rudiments by Rob Carson (Alfred)
Marching Percussion by Fred Sanford (Warner Bros.)
Performance Styles Of Contemporary Marching Percussion
Ensembles featuring the University of North Texas Drum Line
 (under the direction of Dr. Robert Schietroma) recorded at PASIC
 '94 (Warner Bros.)
Rehearsing The Contemporary Percussion Ensemble by Tom Aungst
 (Cadets of Bergen County)
Snare Drum Rudiments by Pat Petrillo (Warner Bros.)
Snare Drum Solos by Marty Hurley and John Wooton
 (Rudimental Perc)
Snare And Tenor Drum Solos by Marty Hurley, Lee Hansen, and
 John Wooton (Rudimental Perc)
 1997 WGI World Championships, Vols.
 7-9/Percussion (WGI)

RECORDINGS

1997 DCI World Championships, choice of
 Division I Finals (Top 21/3 CD set),
 Division I (Top 24/4 cassette set) (DCI)
1st Michigan Colonial Fife & Drum Corps,
 Vol. 1 (Cooperman)
Following In Their Footsteps: 5th Alabama
Field Music (Cooperman)
Marching Out Of Time: The Fifes & Drums
Of Colonial Williamsburg (Cooperman)

A Matter Of Pride: The 1st Michigan Colonial Fife & Drum Corps
 (Cooperman)
Reflections Of The Past: The 1st Michigan Colonial Fife & Drum
Corps (Cooperman)
Row-Loff Productions Marching Features CD, choice of 1997, 1996,
 1995 (Row-Loff)
 1997 WGI Championships Percussion CDs, Vol. 1 (Scholastic
 World Class/10 units), Vol. 2 (Independent World Class,
 Scholastic Concert Class, Independent Concert Class/10 units),
 Vol. 3 (Scholastic A Class, College Class/10 units), Vol. 4
 (Scholastic Open, Independent Open Class/9 units) (WGI).

Considering that marching percussion is enjoying an explosive
 growth in the current musical environment, this listing is not com-
 prehensive. We've tried to include resources aimed at the contem-
 porary marching percussion market, especially the more recent
 releases. After all, there have been hundreds of snare drum solos
 that, earlier in this century, were considered to be "rudimental," and
 any concert keyboard percussion solo could be played by a "pit"
 instrument. Please use this as a starting point to explore more
 marching percussion—both on and off the field!

TRACKING THEM DOWN

Alfred Publishing Co., Int.
 PO Box 10003, 16380 Roscoe Blvd.
 Van Nuys, CA 91410-0003

Cooperman Fife & Drum Company
 PO Box 276
 Centerbrook, CT 06409-0276
 (860) 767-1779

Jenson Publications, Inc.
 PO Box 248
 New Berlin, WI 53151-0248

MalletWorks Music
 PO Box 2101
 Stamford, CT 06906
 (203) 327-2854
 www.malletworks.com

Mel Bay Publications, Inc.
 #4 Industrial Drive
 Pacific, MO 63069-0066
 (800) 8-MEL BAY

Pioneer Percussion
 Box 10833
 Burke, VA 22009

Row-Loff Productions
 PO Box 292671
 Nashville, TN 37229
 (800) 624-8001
 e-mail: rlpmail@rowloff.com

Rudimental Percussion Pub.
 PO Box 17163
 Hattiesburg, MS 39404-7163
 (888) 235-5865
 www.rudimentalpercussion.com

University of Miami Music Publ.
 distr. by Music For Percussion
 170 NE 33rd Street
 Ft. Lauderdale, FL 33334
 (954) 563-1844

Warner Bros. Publications
 15800 NW 48th Avenue
 Miami, FL 33014
 (305) 521-1715

Winter Guard International (WGI)
 4010 Youngfield Street
 Wheatridge, CO 80033
 (303) 424-1927

MARK TIME!

THE CHOPS START HERE!



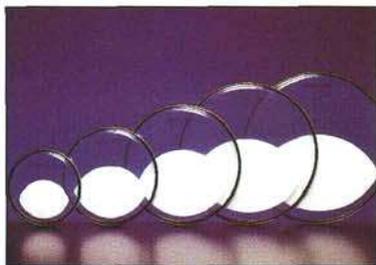
REALFEEL®
 DRUM CORPS PAD™

NEW!

HQ HQ Percussion Products
 P.O. Box 430065
 St. Louis, MO 63143 U.S.A.

MARCHING PERCUSSION

NEW PRODUCTS GUIDE



AQUARIAN's comprehensive line of marching/drum corps heads includes the *Articulator* bass drum head, with a *Power Dot* on the inside and *Floating Muffling System* whose felt ring "floats" on the perimeter of the head's surface, but does not touch the bearing edge. Pictured is the *Projector*, a single-ply tom head with Aquarian's patented *Saf-T-Loc* hoop and *Power Dot* material reinforcing only the area that is struck the most, leaving the rest of the head—including the entire collar—to resonate freely.



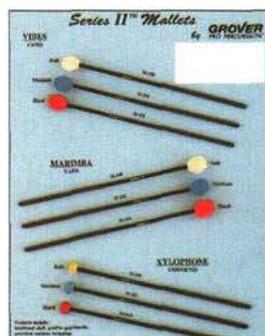
COOPERMAN FIFE & DRUM CO. specializes in custom-made, rope-tensioned drums with laminated or solid shells of oak, maple, and other native hardwoods. In addition to a range of heads (including calfskin), hoops, accessories, and both standard and tunable bodhrans,

Cooperman offers maple bass drum beaters and a line of drumsticks in a choice of American persimmon or hickory.



Percussion mallets and accessories from **GAMBAL MANUFACTURING** include jingle sticks, timpani mallets, bass mallets, drum keys, keyboard mallets, tom mallets, cymbal straps, and cymbal pads.

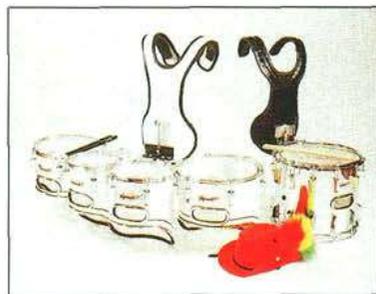
GROVER PRO PERCUSSION's *Series II* mallets for vibes, marimba, and xylophone have hardwood shafts and positive-grip handles.



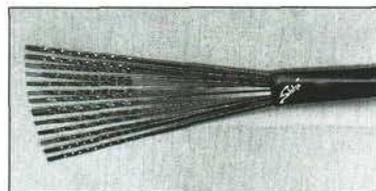
HQ PERCUSSION developed the *RealFeel RF-12DC* practice pad especially for corps drummers. Its hard black neoprene playing surface between the two softer gum rubber sections simulates the feel of high-tension marching drums, and provides audible articulation of both accented and unaccented taps for solo or group practicing. The *RealFeel Clear Tone* and *Ultra Clear Tone* pipe band practice pads shown feature authentic feel and sonic clarity.



IMPACT INDUSTRIES' *Nitro* drums were designed for use in elementary school, middle school, and high school marching bands. Their shells are constructed of a patented fiberglass material that reduces the weight of the drum by 50%, protecting younger and smaller players from back and stomach injuries. *Nitro drum* shells come with a five-year guar



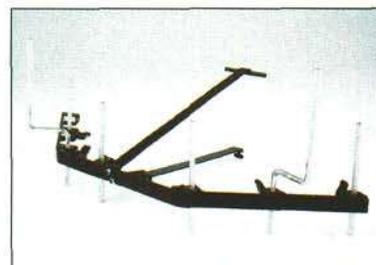
Drum corps looking for different sounds can try **JKS INTERNATIONAL's** *Marching Shtix*, whose stainless-steel "fingers" can be adjusted and locked into wide, narrow, or closed fan spreads.



Shtix are said to create "bright, sharp sounds that project and cut outdoors." Designed and constructed by American craftsmen, *Shtix's* riveted fingers and corrosion-resistant steel handles are built to withstand the rigors of field marching.

Feel like adding a little Latin flavor to your lineup?

LP MUSIC GROUP has a special steel carrier designed to fit most marching harnesses. Weighing just two pounds, the *LP475* has four straight 3/8" mounting rods, two 3/8" Z rods, and six forged eye-bolt mounts for attaching your favorite percussion instruments.





LUDWIG's USA Free Floater snare drum features a strong, light magnesium frame designed to withstand the torque of marching tensions. Its removable shell acts as a resonating chamber for projection and sound direction, but does not affect the stability of the drum. Weighing only fifteen pounds, the drum is fully functional with or without the shell.

MAINLINE recently introduced their model *C100* drumsticks, which, at 100 grams, 16 3/4" long, and .718" in diameter, were designed specifically for corps and marching drummers.



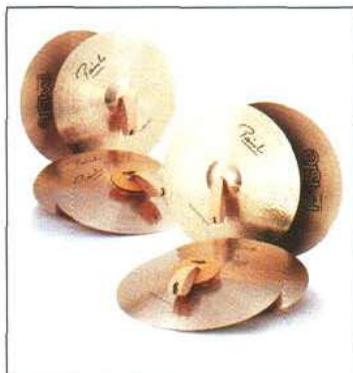
Extremely consistent and pitch-balanced, they are said to look, feel, and sound like wood, but won't warp or bow—and last four to five times longer.



So how are you gonna carry all that gear around? **MBT INTERNATIONAL** offers Hardcase drum and cymbal cases, including the *HCTRP 21* trap case shown.



MONOLITH offers snare drums, bass drums, and quads made of lightweight, durable, carbon-fiber composite material that is impervious to changing weather conditions. The competitively priced drums are said to produce a focused, articulate sound and strong projection.



Corps and marching cymbals from **PAISTE** come in several price ranges, from their "budget-minded" *302*, *402*, and *502 Band* lines, to the traditional *Paiste Concert/Marching* and *Sound Formula Universal Hand* cymbals. The latter are designed for versatile sound quality that can be adapted to various musical applications, including ensemble, drum corps, concert, and marching environments.

PEARL'S extensive marching/corps drums & percussion line includes the 16.9-pound *FFX-105* marching snare drum, which features a 12x14 maple shell; free-floating lugs, strainer, and mounting bracket; 6 mm case-hardened tension bolts; aluminum alloy edge ring and rims designed to withstand super-high tensioning; fourteen individually adjustable gut snares; and six acoustically located air vents.



The broad range of marching percussion gear from **PREMIER** includes *Projector* birch-shell bass drums and *HTS Series* snare drums and tenors. The *HTS* line features steel hoops, aluminum suspension/stress rings, and precision metal bearing edges. The tenors shown have white powder-coated fittings.



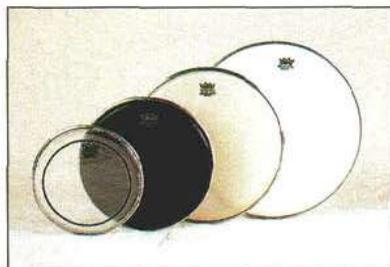
PRO-MARK'S contributions to the corps include *DC-1 Jeff Moore* model snare drum sticks shown; *Americorps ABR Rudimental* bass drum mallets, with extra-dense, elliptical-shaped felt heads that resist moisture damage and help extend the life of bass drum heads; and *Americorps* tenor and bass drum mallets.



The **REGAL TIP Drum Corps 2000** line includes marching snare sticks with wood or nylon tips, bass drum mallets with composite-material heads that continue to work when exposed to water, and multi-tom mallets with aluminum shafts, disk-shaped nylon heads, and grips of either hickory or vinyl.



REMO recently added Emperor-weight *Renaissance*, *Pinstripe*, *Smooth White*, and *Ebony* models (shown) to their broad selection of marching drum heads, including the *Falams II K*, *Marching Pinstripe*, *Powerstroke 77*, and *Weatherking* lines. All feature *CrimpLock* aluminum hoops designed especially for high-tension use. Additionally, Remo offers *Legato* corps and pipe band drums, *Triumph* multis and basses, and their entry-level *Bravo* snares, multis, and basses, as well as fiberglass vest carriers, lightweight aluminum carriers, and *Bravo* small-frame carriers for smaller players.





In addition to various lines of marching cymbals, from their economically priced 68 series to their professional-level AAs, **SABIAN** offers the *Cymbal Station* carrier, in one-, two-, and three-cymbal/hi-hat models, and the *Cymbal/Snare Carrier*, featuring the *Free Floating Snare Attachment*. Designed and manufactured by Randall May International, both carriers have removable, height- and distance-

adjustable arms, and both are available in lightweight aluminum and "feather-light" magnesium versions.



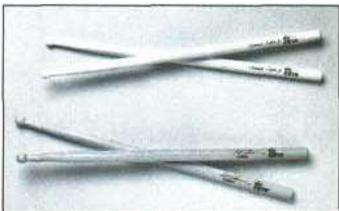
STINGRAY has proudly debuted their *10th Anniversary Hi-Tension Marching Snare Drum*. The drum features die-cast hoops, vertical and individual snare adjustment, and a single-moving-part strainer. Thanks to its carbon-fiber shell, the 12x14 drum weighs only 14 1/2 pounds.



SUNPERCUSSION's innovative line of oval and round practice pads have multiple playing surfaces with different hardnesses, "rims" for practicing rimshots, slip-proof bottoms, and choice of "hollow" or solid backs for resonant or silent practice. In addition to its "rim," the *Aggro* model shown features the hardest neoprene

black center of the three round *Sunspot* pads, helping its response simulate the feel of a cranked-down *Kevlar* drum corps head.

VIC FIRTH's marching products include the new *Corpsmaster* sticks and mallets. The *Ralphie Jr.* model drumstick (top), a



scaled-down version of the *Ralph Hardimon Signature* stick, was specifically designed for excellent snare drum articulation at lower dynamics, and for the smaller hands of middle-school and high-school percussionists. The *Scott Johnson Signature Model* drumstick features a

large round tip and a medium taper said to produce a full-bodied sound and outstanding rebound.



Best known for their *Protektor* cases, **XL SPECIALTY** also makes a line of drum carrier systems, including the aluminum vest and *Omni-Rail* quad carrier shown. The *Omni-Rail* system provides exceptional comfort and adjustability.

In addition to their vast array of corps drums, **YAMAHA's** marching-related gear includes *Field-Corps* fiberglass vest carriers, marching quads that can be expanded into quint and sextuplet configurations, and a full line of protective drum covers. Designed by May, stadium hardware for snare drums, tenors, marching bells/xylophone, and bass drums (shown) incorporate a unique tripod system that ensures stable instrument support even when used on bleachers.



ZILDJIAN's *Z-MAC (Zildjian Multiple Application Cymbals)* line was developed for concert, marching, and jazz ensemble applications. *Z-MACs* are available in the *A Zildjian* ("bright, high-pitched, and rich in harmonic structure"), *A Custom* ("mid-range, full-bodied—not too high and too low"), and *K Zildjian* ("rich, dark, and warm sound color") ranges.



WHERE TO FIND THEM

Aquarian, 1140 North Tustin Ave., Anaheim, CA 92807, tel: (714) 632-0230, fax: (714) 632-3905

Cooperman Fife & Drum Co., Essex Industrial Park, PO Box 276, Centerbrook, CT 06409, tel: (860) 767-1779, fax: (860) 767-7017

Gambal, PO Box 452, Chinchilla, PA 18410, tel: (717) 457-8903, fax: (717) 457-8906

Grover, 22 Prospect Street, Unit #7, Woburn, MA 01801, tel: (617) 935-6200, fax: (617) 935-5522

HQ Percussion Products, PO Box 430065, St. Louis, MO 63143, tel: (314) 647-9009, fax: (314) 644-4373

Impact Industries, 333 Plumer Street, Wausau, WI 54403, tel: (715) 842-1651, fax: (715) 845-1605

JKS International, 1406 Milan Road, Sandusky, OH 44870, tel/fax: (419) 627-8043

LP Music Group, 160 Belmont Avenue, Garfield, NJ 07026, tel: (973) 478-6903, fax: (973) 772-3568

Ludwig, PO Box 310, Elkhart, IN 46515-0310, tel: (219) 522-1675, fax: (219) 295-0334

Mainline, 837 Sandhill Ave., Carson, CA 90746, tel: (310) 715-6518, fax: (310) 715-6695

MBT International, PO Box 30819, Charleston, SC 29417, tel: (803) 763-9083, fax: (803) 763-9096

Monolith, 1379 Centre Road, Carlisle, ON LOR 1H0, Canada, tel: (905) 689-6173, fax: (905) 828-7977

Paiste, 460 Atlas Street, Brea, CA 92621, tel: (714) 529-2222, fax: (714) 671-5869

Pearl, 549 Metroplex Drive, Nashville, TN 37211, tel: (615) 833-4477, fax: (615) 833-6242

Premier, 1263 Glen Avenue, Suite 250, Moorestown, NJ, tel: (609) 231-8825, fax: (609) 231-8829

Pro-Mark, 10707 Craighead, Houston, TX 77025, tel: (713) 666-2525, fax: (713) 669-8000

Regal Tip, 4501 Hyde Park Blvd., Niagara Falls, NY 14305, tel: (716) 285-3546, fax: (716) 285-2710

Remo, 28101 Industry Drive, Valencia, CA 91355, tel: (805) 294-5600, fax: (805) 294-5700

Sabian, Meductic, NB EOH 1L0, Canada, tel: (506) 272-2019, fax: (506) 272-2081

Stingray, 1113 West 48th Street #2, West Palm Beach, FL 33407, tel: (407) 848-4489, fax: (407) 848-3762

Sun Percussion, 22921 Audrey Avenue, Terrance, CA 90505, tel: (310) 378-4772, fax: (310) 378-3356

Vic Firth, 65 Commerce Way, Dedham, MA 02026, tel: (617) 326-3455, fax: (617) 326-1273

XL Specialty, 16335-5 Lima Road, Huntertown, IN 46748, tel: (219) 637-5684, fax: (219) 637-6354

Yamaha, Band & Orchestral Division, 3445 East Paris Avenue SE, Grand Rapids, MI 49512, tel: (616) 940-4938, fax: (616) 949-7721

Zildjian, 22 Longwater Drive, Norwell, MA 02061, tel: (617) 871-2200, fax: (617) 871-3984

Harvey Mason

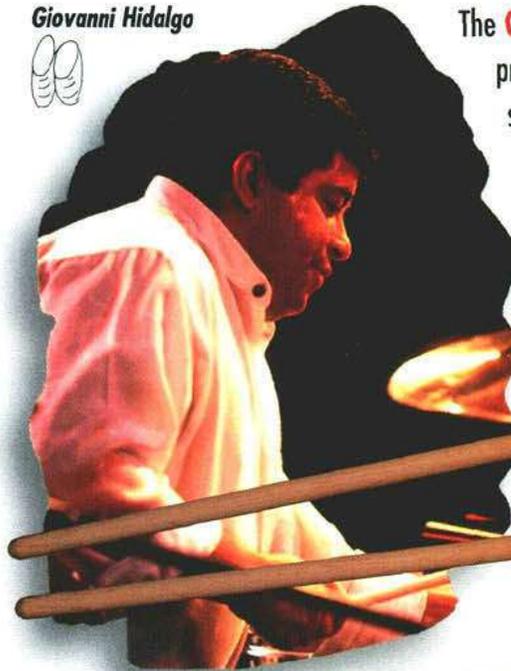
AND HIS **GRETSCH** DRUMS
BROADCASTER



Groundbreakers & Groundshakers

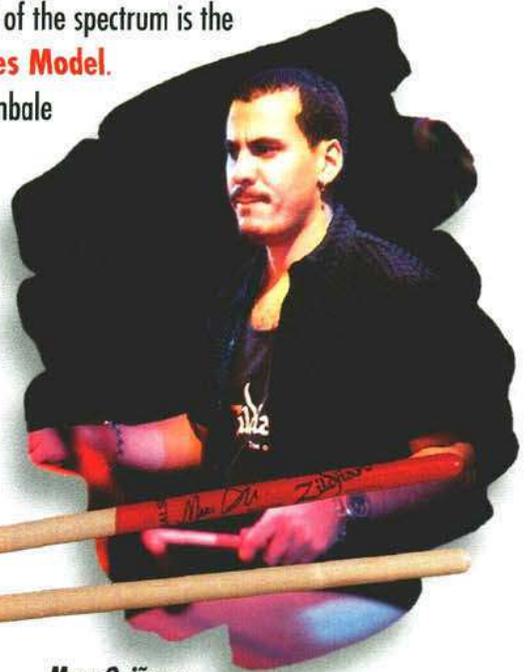
No percussionist has broken as much new ground and created as much excitement in recent times as Giovanni Hidalgo. The fact that he selected Zildjian Drumsticks to make his new Timbale sticks is a testament to the dynamic movement to Zildjian in the Drumstick marketplace. This flow continues to younger stars such as Marc Quiñones, who put every piece of their equipment to the test with groundshaking playing and rigorous touring.

Giovanni Hidalgo



The **Giovanni Hidalgo Artist Series Model** is a short Timbale stick that provides pinpoint control and balance. Perfect for intricate and subtle playing. On the other end of the spectrum is the **Marc Quiñones Artist Series Model**.

Longer than our standard Timbale stick for greater leverage it features a unique, super grip handle.



Marc Quiñones

Also **NEW** from the world's fastest growing Drumstick makers are 4 exciting new designs:



The **Timbeato**, for multi-application percussion playing.



The **Crossover**, a great all-purpose stick.



The **Super Stroke**, a well balanced stick with a solid shoulder.



The **Super Funk**, a beefy stick with a long reach.



Join the ever growing list of groundbreakers and groundshakers playing Zildjian Drumsticks.

Check out our Web Site at <http://www.zildjian.com>

Zildjian
The only serious choice.